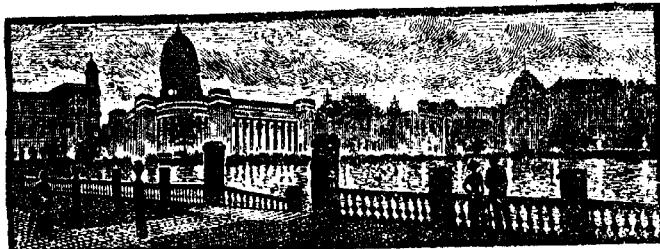
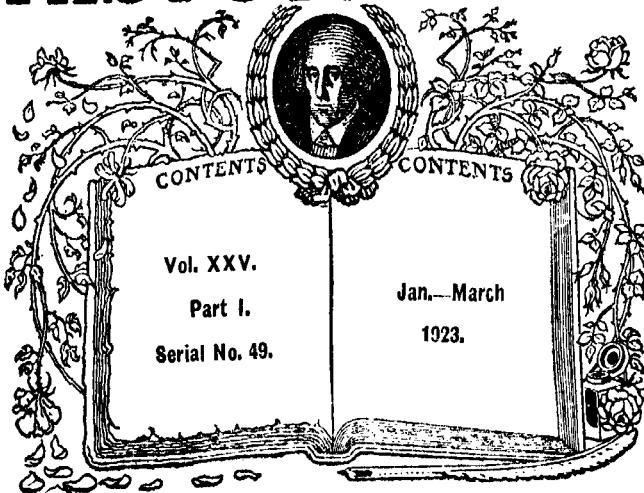


BENGAL PAST & PRESENT



JOURNAL OF THE CALCUTTA HISTORICAL SOCIETY

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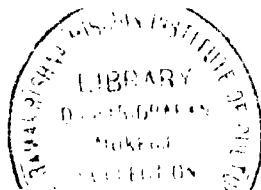
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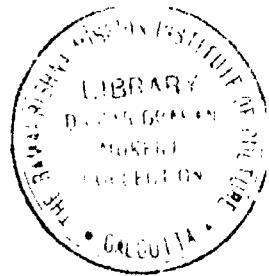
THOMAS DANIELL., R.A.
By His Nephew, WILLIAM DANIELL., R.A.
(From The Picture in the Victoria Memorial Hall Collection).



CALCUTTA HISTORICAL SOCIETY.

The attention of Members is drawn to the fact that Mr. A. F. M. Abdul Ali, M.A., has been appointed by the Executive Committee to the Office of Hon. Secretary.

(Sd.) H. E. A. COTTON,
July, 1923. *Chairman, Executive Committee,*



The Daniells in India.

AN UNPUBLISHED ACCOUNT OF
THEIR JOURNEY FROM CALCUTTA TO GARHWAL:
IN 1788-1789.

ON page 219 of the second volume of Seton Karr's "Selections from the *Calcutta Gazette*" the following entry will be found:—

"July 9, 1789.—Extract from a letter from Futtu Ghur, June 8, 1789.

The two Mr. Daniels, (landscape painters) are returned from their excursion.

The drawings they have taken of the hills and snowy mountains above Hurdwar are well worth publishing. Several gentlemen from Anopsheer went with them and by all their accounts they have been 60 coss up the course of the Ganges from Hurdwar and where Europeans have never been before. The country people stared at them as if they were supernatural beings, and insisted on looking particularly at their clothes and touching them. They found some parts of the Ganges 40 feet deep and the stream astonishingly rapid particularly near the place called Serinaghur where it is impossible to stem the current. The people cross the river by a curious bridge of ropes. Their passage over the hills was not only tremendous but dangerous from narrow rugged and almost perpendicular paths over immense mountains, continued in many places by the trunks of trees laid from one large rock to another. The prospect of distant villages on the tops of hills and the different ranges of snowy mountains formed the most pleasing view. They met with pine, oak, and cherry trees, raspberry, etc., with many other trees and plants, natives of Europe. The weather was so cold that in the month of May they could not with the assistance of great coats keep themselves comfortably warm."

The "two Mr. Daniels (landscape painters)," mentioned in this extract, are of course, Thomas Daniell (1749-1840) and his nephew William (1769-1837), who spent ten fruitful years in India between 1783 and 1793: and the tour described was undertaken in the country which goes nowadays by the name of Garhwal. An account of the journey written by the younger Daniell, who was then a young man of twenty, has lately come to light among the papers of Joseph Farington, a fellow member with them of the Royal Academy, and an intimate friend of both uncle and nephew. Details have already been given in *Bengal Past and Present* (Vol. XXIV. pp. 1-8) of the family connexions of Farington with India, and also of the manner in which his Diary was discovered and passed into the possession of the *Morning Post*. That great London newspaper commenced the publication of entries from this remarkable record

of contemporary gossip on January 23, 1922; and on January 25 the following caught the eye of the present writer :—

“ November 3, 1793.—We put up at Mrs. Daniell’s at the Swan [Chertsey] 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’s at least.”

To this a note was appended: “Then follows a long and interesting description of his travels.”

On communicating with the Editor of the *Morning Post*, permission was at once most courteously given to transcribe the letter, and it is reproduced on a later page. The copy was made by Farington in pencil and covers fourteen pages of a leather-bound volume.

It may perhaps be of advantage to repeat here that the fruits of this expedition into Garhwal are preserved in the fourth series of “Oriental Scenery” which was published in London in 1807. In this connection it may be mentioned that the India Office possesses six water-colour drawings of scenes in “the Sirinagar Mountains” (Srinagar being the name of the capital of the Garhwali Raja whose territory was visited). In the earlier article on the Farington Diary, to which allusion has been made, a suggestion was offered that the authorship of these drawings might be attributed to one or the other of the Daniells, although these particular sketches are not to be found in “Oriental Scenery.” But further investigation has tempted another theory which is elaborated on a later page. Apart from these a water-colour by Thomas Daniell, representing the Rope-bridge at Sirinagar (24 inches by 17 inches) was purchased in 1915 for the India Office and was transferred last year (1922) to the office of the High Commissioner for India. There is also an “unidentified” painting in the Victoria Memorial Hall collection which may very well be the “View on Sirinagar Mountains” exhibited by Thomas Daniell at the Royal Academy of 1797.

In Room 107 at the India Office are also two water-colours which represent “The Chalis Satun, Allahabad” and a landscape scene “near the Source of the Ganges.” Neither are signed, but both are in the style of the Daniells; and the first is undoubtedly the same as the sixth sketch in the first series of “Oriental Scenery.”

The Victoria Memorial Hall collection is happy in the possession of a fine portrait of Thomas Daniell in his old age (1). This picture, which is the work of his nephew William and is said to have been painted at Windsor, was purchased by Lord Curzon for the collection in February, 1916, for £31-10-0. By the courtesy of the Trustees, we are enabled to present a reproduction based upon an excellent photograph taken by Mr. F. Harrington, the Curator, to whom our thanks are likewise due. A portrait of both Thomas and William

(1) Thomas Daniell died unmarried in 1840 at the age of ninety-one at his house in Earls Terrace, Kensington. No pictures were exhibited by him at the Royal Academy after 1828.

Daniell was also painted by Robert Home and presented by him to the Asiatic Society of Bengal.

There are other portraits of the Daniells in existence. One of Thomas Daniell was painted by Sir David Wilkie and forms part of the National Gallery Collection. The Royal Academy possesses miniature portraits of both uncle and nephew by Sir William Newton (1785-1869), and (in addition) a drawing of William Daniell and his wife by Mrs. Daniell's brother Richard Westall (1765-1835; A.R.A. 1792, R.A. 1794). Thomas Daniell's portrait is also among fifty-three portraits of Academicians executed by George Dance, R.A., in pencil washed with colour. Both this and the companion sketch of Zoffany by the same artist, were exhibited at the winter exhibition of the Royal Academy in 1907. As to these Mr. John Evan Hodgson, R.A., and Sir Frederick Eaton in their book on "The Royal Academy and its Members," (1905) say at p. 88:—

Amongst the treasures of the Royal Academy is a beautiful series of profile portraits by George Dance. They were engraved by William Daniell, R.A., but no reproduction can convey any idea of the excellence of the originals (2).

The story of the journey, which William Daniell gives in the letter to his mother, may profitably be compared with the descriptive matter attached to the twelve views of the Garhwal country which are to be seen in the fourth series of *Oriental Scenery*. One notable omission occurs. William Daniell has nothing to tell his mother about the Rope bridge at Sirinagur which forms the subject of the twenty-third sketch. Otherwise the two accounts are remarkably similar. Of the remaining twelve views in this series five represent scenes in Bengal and seven deal with subjects in Madras.

The sketches in the first series of *Oriental Scenery* which was published in London on March 1, 1795, are directly referable also to the period of the expedition into Garhwal. They consist of 24 views "drawn and engraved by Thomas Daniell" and "taken in the years 1789-1790." Similarly, the sixth series of *Oriental Scenery* published in 1799 under the title of "Antiquities of India" (and sometimes referred to under the latter name alone) contains twenty-four views which are stated to have been taken in the years 1790 and 1793. It will be seen later that in both these series are sketches of many of the places which occur in William Daniell's letter to his mother.

Mention may also be made in this connexion of the four Bengal views, including two of Calcutta, which are given in "A Picturesque Voyage to India by way of China by Thomas Daniell, R.A., and William Daniell, A.R.A., London, 1810." These are:—1. Near Cucrahuttee on the Hoogly river.

(2) George Dance the younger (1741-1825) succeeded his father (1700-1753) as architect to the City of London, and designed old Newgate prison (1770-1783), St. Luke's Hospital in Old-Street, and the entrance facade of the Guildhall. From 1798 to 1805 he was Professor of Architecture at the Royal Academy; and it was not until his later years (1808) that he took to portraiture. At the time of his death in 1825 he was the sole survivor of the foundation members (1768) of the Royal Academy, and was buried in St. Paul's Cathedral.

2. Near Gangwaughcolly (Geonkhali) on the river Hoogly. 3. View of Calcutta from the Garden Reach; and 4. Old Fort Ghaut, Calcutta (3).

Thomas Daniell is represented at the National Gallery by "A view of the Nullah, near Rajmehal, Bengal"—a picture which does not appear to have been exhibited at the Royal Academy :

Examples of the elder Daniell's work may likewise be found in "Twenty-Four Views of Hindoostan : drawn by W. Orme from the original pictures by Mr. [Thomas] Daniell and Colonel [Francis Swain] Ward," and published in London by Edward Orme in January, 1805. Ten of these views are by Thomas Daniell, namely :—9. A View of Ossoore [Hosur : on the Bangalore plateau]. 10. Thebet Mountains. 11. West Gate of Firoz Shah's cotillah, Delhi. 13. A Pagoda. 14. A Hindu Place of Worship. 15. Dalmow, on the Ganges. 18. The Bridge at Juonpore, Bengal. 19. Distant view of Motee Thurna [sic], a waterfall in the Rajemahl Hills, Bengal. 21. Tomb of a Moorish Lady, Bengal, and 23. Felicity Hall, late the Residence of the Hon'ble David Anstruther, near Moorshedabad, Bengal.

No. 16 (Fortress of Gwallior, taken by General Popham) and No. 24 (Kuttull (sic) Minor, Delhi) bear no artist's name, but the latter is probably the work of Daniell, who certainly made it the subject of a sketch (also numbered 24) in the sixth series of *Oriental Scenery*. The former may be the work of Ward, for we have no record of any visit to Gwalior by the Daniells. William Hodges, however, exhibited at the Royal Academy of 1786, a "View of the north-west side of the Fort of Gwalior in the East Indies taken by Lieut.-Col. Popham, August 4, 1780." The picture was purchased by Warren Hastings, and an engraving of it will be found opposite page 142 of Hodges' "Travels in India during the years 1780, 1781, 1782 and 1783" (published in London in 1793). Hodges visited the place in May, 1783, and gives an account of the capture of the Fort which he takes from a letter written by Captain Jonathan Scott, the Persian interpreter with Popham's force, to his brother Major John Scott Waring. The twelve remaining views are inscribed with the name of Colonel Ward, who died at Negapatam in 1794. These include the well known view of the Old Court House at Calcutta (drawn in 1784), a sketch of the Fort at Muttra, and two sketches of Anopsheer but are otherwise entirely concerned with Fort Saint George and Southern India.

THE MYSTERY OF THE ORIENTAL ANNUAL.

It so happens that there is yet another account of this journey into Gathwal; and it is to be found in the *Oriental Annual* for 1835 (pp. 1 to 39). This is a publication which appeared annually from 1834 to 1840. The illustrations to the first five volumes, from 1834 to 1838 are engraved by various hands from drawings and pictures by William Daniell. He died in 1837, and the remaining volumes, for 1839 and 1840, contain engravings by Thomas Bacon, F.S.A., from drawings by other artists.

(3) Reproduction of the two latter sketches are given in the late Mr. Wilmot Corfield's "Calcutta Faces and Places in Pre-Camera Days," published by the Calcutta Historical Society.

The letter-press to the volumes is contributed by the Rev. John Hobart Caunter, B.D., a prolific writer of the period, who tells an extremely circumstantial story of the manner in which he came across the Daniells in India, and accompanied them in their travels, including (as he avers) the expedition into Garhwal. He arrived, he says (*Oriental Annual*, 1835, p. 1) in Madras at the end of September (the year is not specified) and he continues (pp. 14, 21) :—

During the monsoon I had the good fortune to obtain an introduction to Mr. W. Daniell and his uncle, who had both been already some time in India, and with whom I agreed to travel, as soon as the weather should permit. Shortly after the 15th December my two friends and I began to prepare for a journey down the Coromandel Coast. I purchased a young Arab horse providing myself at the same time with a commodious palankeen. . . . My fellow-travellers determined to make use only of their palankeens, so that we were each suited precisely to our respective tastes and ready to start towards the beginning of a year which we had made up our minds to devote exclusively to the enjoyments of travelling. . . . On the 5th January, about twelve weeks after our arrival, we commenced our journey.

The succeeding pages show that the route taken was by way of Covelong, Mahabalipuram (the Seven Pagodas), Chingleput, Outramalore, Wandiwash, Gingee, and Trinomalee, to Tanjore, which was reached in the evening of the fifteenth day after leaving Madras. Trichinopoly, Salem and the temples at Titchencore (4) were next visited: and then Ramiseram, after a return to Trichinopoly and Tanjore. The journey thereafter lay down the coast to Panamgoody "immediately upon Cape Comorin," and then to Palamcottah, Tinnevelly (where the falls of Puppanassum were visited), Dindigul, and back to Ramiseram where a crossing was made to Ceylon. We are next invited to believe that the party took passage in a "country ship" to Calcutta and proceeded thence up the Hooghly. It was "nearly a month" before they entered the Ganges at Sooty, visiting Rajmahal on the way. The itinerary now includes the Colgong Hills, the "falls of Mootee-jerna," Patna, Dinapoor, Buxar (with a détour to Sassaram), Ghazipoor, Benares (where they took up their abode near the Shewallah Ghaut, the former residence of Cheit Singh, at the northern extremity of the city), Chunar, Cawnpoor, Kanouge, Futtypoor, Agra, (near which it is recorded that Dowlut Rao Scindia, the grandnephew and adopted son of Mahadaji Scindia, passed with 30,000 troops and 2,000 elephants). Delhi, Anopshur ("a military station of some importance on the Ganges") and finally through Rohilkund to Hurdwar, "whence we resolved, after staying as long as might be agreeable or convenient, to return to Calcutta."

But, "before we quitted Hurdwar, we made a short excursion to the lower regions of the Himalaya Mountains," or in other words, to Garhwal: and "a particular account of this part of our excursion" is contained in the opening

(4) Thomas Daniell exhibited a "View near Salem" at the Royal Academy of 1797: and "Gate leading to Hindoo Temple at Titchencore" at the Academy of 1795.

pages of the *Oriental Annual* for 1835. It serves as an interesting commentary upon the description offered in the letter which Farington copied. But it must be said at once that the facts connected with the career of the Rev. J. Hobart Caunter, B.D., which are obtainable from works of reference, do not in any way lend colour to his claim to have been the travelling-companion of the Daniells.

The Daniells are known to have been in India from 1783 to 1793: and they were certainly in Calcutta from 1786 to 1788: for it was during those years that Thomas Daniell engraved and published his famous *Twelve Views of Calcutta* which are believed to be the earliest "street views" of that city (5). They must therefore have gone up-country from the Presidency and could not have paid a prior visit to Southern India, for it is stated distinctly in the letter-press to the second series of the *Oriental Scenery* that in June 1792 they had proceeded south to Trichinopoly, were in Madura in July and at Tanjore in September of that year, and returned to Madras in 1793. We may also note (apart from the evidence contributed by the Farington letter) that the assertion is directly made in the letter-press to drawing No. 14 of the fourth series which contains the Garhwal sketches that "this view was taken in April, 1789, immediately previous to the author's passing through the mountains."

Now, Caunter was born at Dittisham in South Devon on June 21, 1792 and proceeded to India as a cadet about 1811. He tells us in the *Oriental Annual* (1834, p. 1) that "India was the country which I fixed upon as the scene of my projected wanderings as soon as I became of age," and, if this is a correct statement, the date of his arrival in India must be delayed by another two years. Some sort of clue is afforded by Caunter's further story (*Oriental Annual*, *ibid*) that he took his passage for Madras in the *Atlas Indianan* and "after an agreeable voyage of little more than four months, on the 26th of September, came in sight of the Asiatic shore." Now, the *Atlas* (1,200 tons, Captain Charles Oxway Mayne) sailed from Portsmouth on January 26, 1813, on her maiden voyage to Madras and China, and returned to her moorings on August 9, 1814. But if the voyage lasted "little more than four months" Madras should have been reached in May or June, instead of in September. Such are the difficulties in which the reverend gentleman lands the enquirer who endeavours to test his statements. No other voyage will apply: for the old *Atlas* (763 tons, Captain Allen Cooper) made her fourth and last voyage to Bengal and back in 1787-1788: and the second voyage of the new *Atlas*, which was to Madras, Penang and China, commenced on February 28, 1815 and ended on May 15, 1816.

(5) A list of these views was given in *Bengal Past and Present*, Vol. XXIV, p. 182. They measure (engraved surface) about $20\frac{3}{4}$ inches by $15\frac{1}{4}$ inches and were printed without margins or titles. But at one of the lower corners of each plate, the inscription "T. Daniell Fecit, Calcutta" with the year and number of the series will be found. These views are probably among Thomas Daniell's earliest efforts in aquatint engraving. [See article by the late Mr. George Lyell in *Bengal Past and Present*, Vol. III, 1909 p. 308.]

It is possible that Caunter may be referring in reality not to himself, but to William Daniell: for the old *Atlas* did sail from Portsmouth for "the Coast and Bay" on March 11, 1783: and this date would not conflict with that of the arrival in India of Thomas Daniell and his young nephew (6). In any case, we read in the *Dictionary of National Biography* that Caunter "was soon disgusted with Oriental life" and having "discovered much to his disappointment nothing on the continent of Asia to interest him" he returned home. Proceeding to Cambridge he took the degree of B.D. and entered the Church.

By the courtesy of Mr. H. Mitchell of the Record Department of the India Office the following particulars have been obtained of Caunter's very brief career in India. His cadetship, which was on the Bombay establishment, was for the season 1810, but he was not actually appointed until April 24, 1811. The date of his arrival in India has not been traced, but it was probably in the latter part of 1811, as his commission as ensign is dated October 25, 1811. He resigned the service on January 21, 1814, and there is no evidence that he ever went near Madras or Bengal. In the application for appointment to a cadetship he stated that his father George Caunter was Police Magistrate at Prince of Wales Island (the modern Penang).

It will be seen that the reverend gentleman's reputation for veracity will not survive any sort of investigation into recorded facts. Nevertheless, he is persistent in his allegations that the Daniells were his travelling companions. In the *Annual* for 1834 he writes (pp. 34, 35):—

We spent several days at Mahabalipuram, examining all the extraordinary monuments of art in its neighbourhood which abounds with objects of natural as well as of artificial interest. Mr. William Daniell took the opportunity during our stay of making some very accurate and finished drawings: and here he found subjects in every respect worthy of his pencil. Some of the magnificent fruits of his and his uncle's labours have been already offered to the world in their *Oriental Scenery*. Of this noble production it is not too much to say that it stands at this moment unrivalled for accuracy of delineation among the productions of modern art, and yet it remains almost unnoticed.

An engraving of a drawing by William Daniell of "A Temple at Mahabalipoor" is inserted opposite page 32 of this volume (1834). Among the twenty-four views "by Thomas Daniell, R.A. and F.S.A." in the sixth series of *Oriental Scenery* (which are expressly stated to have been "taken in the years 1790 and 1793"), the following relate to the Seven Pagodas: No. 1, sculptured rocks at Mauveleporam: No. 2, the entrance of an excavated Hindoo Temple at Mauveleporam: No. 21, a pavilion belonging to a Hindoo Temple (near Mauveleporam).

(6) The *Atlas* left Calcutta on her return voyage in January, 1784, and arrived in the Downs on July 28, 1784. She took home Mrs. Hastings and Augustus Cleveland. The latter died on board before the ship reached the Sandheads and his body was taken back to Calcutta for burial. His tomb is in the South Park Street Cemetery.

In the *Oriental Annual* for 1835 (p. 105) free rein is similarly given to the imagination, in describing the halt at the Chauter Serai, built by Asaf Khan, brother to the Sultana Noor Jehan, on the road from Delhi :—

"The morning after our halt at this interesting spot Mr. Daniell and myself rose early in order to indulge ourselves with a sight of the beautiful prospect around us."

And the reader is duly presented with a drawing by William Daniell of the Agra Gate of the Serai (7).

Again, at page 4 of the same volume (1835), we find an account of the manner in which the sketch was drawn of the rhinoceros of which an engraving by J. Redaway is inserted opposite that page. The scene is laid in the forests which cover the base of the foothills on the way up to Serinagur by the Coaduwar gaut :—

"We had turned the angle of a hill that abutted upon a narrow stream when on the opposite side of the rivulet we saw a fine male rhinoceros. . . . It stood apparently with great composure about two hundred yards above us, in an open vista of the wood. Mr. Daniell, under the protection of a lofty intervening bank, was able to approach sufficiently near to make a perfect sketch of it."

Thomas Daniell, who is hardly mentioned by Caunter, exhibited at the Royal Academy of 1799, a picture entitled "A Forest Scene in the northern part of Hindooostan with Rhinoceros." But the original of the engraving in the *Oriental Annual* is no doubt, the picture of the "Indian Rhinoceros" exhibited by William Daniell at the British Institution in 1832.

Divested of romance, this much can be affirmed, that the Rev. Mr. Caunter's account of his alleged wanderings, which is written in graphic style, is based in the primary degree upon notes and other information furnished by William Daniell himself. Many incidents are repeated, and the description of the journey into Garhwal closely resembles the narrative given in the letter-press to *Oriental Scenery*.

The letter transcribed by Farington leaves the Daniells at Baghulpoor on July 30, 1790: asd we know from the *Calcutta Gazette* that they were at Futtu Ghur on June 8, 1789. Whether their return to Calcutta took the form which it assumes in the *Oriental Annual* for 1835 cannot be asserted with any degree of certainty: but such incidents as the exciting encounter with the wild sow in the jungles of Gour, and the loss of the baggage-boat off Rajmahal "with everything we possessed in the world, except our papers and drawings," can

(7) Chauter Serai has undergone both phonetic reform and curtailment (writes Mr. F. C. Scallan, who has succeeded in identifying the place). It is now known as Chhata, and is a town on the direct route from Muttra to Delhi, about 60 miles from the latter city. The *Imperial Gazetteer*, vol. X. p. 197) gives the following in its note on Chhata :

"Town, Muttra district: The principal feature of the town is its large fort-like *sarai*, covering twelve acres, with battlemented walls and bastions and two lofty gateways... dating from the time of Sher Shah or Akbar."

The mention of the *sarai* sufficiently connects the Chhata of today with the "Chauter Serai" of the *Oriental Annual*. There is a railway station here, on the G.I.P. extension to Delhi.

hardly have been invented. Mention is also made of an excursion from Benares to Gaya by way of Rohtasgarh, through a region which is amply illustrated both in Royal Academy pictures and in *Oriental Scenery*.

THE DANIELLS' TRAVELLING COMPANIONS.

If, as appears to be established beyond dispute, the writer in the *Oriental Annual* did not accompany the Daniells on the expedition to Serinagur, we learn definitely from the letter transcribed by Farington that they did not go alone. The party which actually made the journey into Garhwal consisted, we are told, of two gentlemen only in addition to Thomas and William Daniell. The identity of one of the two companions is revealed at p. 435 of the eleventh volume of *Asiatick Researches* (Hindoostanee Press, Calcutta, 1810) in the course of an essay by H. T. Colebrooke on the sources of the Ganges. It is there stated:—

At the period of the publication of a second edition of his memoirs, in 1792, Major Rennell was possessed of correcter information, concerning the position of Srinagar (visited in 1789 by Capt. Guthrie and Mr. Daniell): which enabled him to correct the gross error committed by Tieffenthaler who placed Srinagar N.-N.-W. instead of E.-N.-E. from Haridwar.

John Guthrie was gazetted to a cadetship on the Bengal Establishment in 1771 and received his first commission on March 15, 1773. He became Lieutenant on May 15, 1778, Captain on January 11, 1784, Major on October 30, 1797, and Lieutenant-Colonel on April 21, 1800, and was killed in Bundelcund on October 18, 1803.

Who was the other companion? The temptation is great to identify him with Samuel Davis. We know from an entry in the Farington Diary of February 12, 1807, that he was a close friend of the Daniells, who "resided twelve months in India in the same House with Him." (8) He went to Bengal as a cadet in the

(8) The entry in the Diary is as follows (*Morning Post*, December 13, 1922.)

February 12th, 1807—Wm. Daniell's I dined at. Mr. Davis went to India in 1780 in the Fleet in which Hodges sailed. He sailed from England in January, 1780 and did not arrive in Bengal till February following. He continued in India 25 years and did not arrive in England till July last....He is much attached to Art and has practised drawing as his most favourite amusement. He was Accountant-General of Bengal some years. He married Miss Boileau, niece to Mrs. (Lestock) Wilson and has seven children. The two Daniells resided twelve months in India in the same House with Him.

A later entry gives further particulars—

August 28, 1807—(Thomas) Daniell told us that Mr. Davis, of Harley Street, was known to Him near 40 years ago at Maxwell's the coach-painter, in Queen Street (where Daniell was an apprentice). Davis went to India as a cadet and changing to a Civil situation, at last became Accountant-General at Calcutta under Marquiss of Wellesley.

Samuel Davis, being then a Senior Merchant in the Hon'ble English East India Company's service, married at Burdwan on September 24, 1794, Henrietta Boileau, of Burdwan, spinster. For some account of Lestock Wilson, who was a retired Commander in the Company's Marine service, see *Bengal Past and Present*, vol. XXIV, pp. 28, 29.

Company's engineers in 1780 at the age of 20, and in 1782 was appointed by Warren Hastings to accompany Captain Samuel Turner on a mission to Bhutan which was ultimately to proceed to Tibet. Davis was an excellent artist and the Bhutan illustrations in Turner's "Account of an Embassy to the Court of the Teshoo Lama in Tibet" (published in 1800) are executed by him. The original drawings, nineteen in number, which were long in the possession of his son, Sir John Francis Davis, have now been acquired for the Victoria Memorial Hall collection. The Tibetan Government (or more probably the Chinese Resident) would not permit Davis to enter Tibet, on account of his profession as an engineer, and he therefore remained in Bhutan where he spent about six months. He was appointed to a writership on the Bengal Establishment on August 7, 1783: but there is a gap in the Records of the Government of India between that date and May 1, 1793, when we find him as Collector of Burdwan. On July 13, 1795, he was appointed Judge and Magistrate of Benares, and gallantly defended the narrow stairway of his residence, Nandesur House, with a hogspear, when it was attacked, after the murder of Mr. George Frederick Cherry, the Resident (9), on January 14, 1799, by the followers of Wazir Ali, the pretender to the *gadi* of Oudh (10). On May 6, 1800 Davis was transferred to the 24-Pergunnahs as First Magistrate and Superintendent-General of Police. On April 1, 1801, he became third member of the Board of Revenue and on May 1, 1804, Accountant-General. He resigned the service in India on February 21, 1806: and was elected a Director of the Company in 1810, retaining his seat until his death in 1819. He was the compiler of the famous Fifth Report in 1812.

What is the evidence upon which it may be presumed that Samuel Davis accompanied the Daniells on their expedition into Garhwal in 1789? The suggestion is that a clue may be found in a portfolio of miscellaneous drawings

(9) Cherry was also an artist. He was Lord Cornwallis' Persian Secretary at one time and when on a mission to Seringapatam in 1792, painted a portrait of Tippoo Sultan, which was presented to the East India Company in 1854 by Tippoo's son, Prince Gholam Muhammad, K.C.S.I., and now hangs in the Finance Committee-room at the India Office. A similar portrait once belonged to the Marquess Wellesley and is now in the collection at Apsley House. It has been several times engraved: and one of the engravings will be found in Lieut. James Hunter's "Picturesque Scenery in Mysore" published in 1805. (see Foster's Catalogue, p. 19.)

(10) See "Vizier Ali Khan, or the Massacre of Benares: a Chapter of Indian History" (first edition 1844, second edition 1871) by Sir John Francis Davis, Bart. K. C. B. (1795--1890), sometime Minister at Peking and Governor of Hong Kong, who was a child of three, when his life was saved by his father's gallant exploit. Col. J. H. Rivett-Carnac (Bengal Civil Service, 1858--1894) who was a grandson of Davis, relates in his "Many Memories" (London, 1910) that his grandmother kept the hog-spear in a corner of her drawing room in Portland Place and that Mountstuart Elphinstone used to come at least once a year to "do poojah to the spear." A sketch of Nandesur House by Samuel Davis is in the collection of prints at the Indian Museum. The younger Davis was appointed to a writership on the Company's China Establishment in 1813, while his father was a Director: and was promoted to be President of the Factory at Canton in 1822. Two of his brothers, Lestock Davis and Sulivan Davis, were writers on the Bengal Establishment: but the career of each was brief. The former arrived in India on June 17, 1819, became assistant to the Governor General's Agent in Bundelcund, and died at Seonee on December 2, 1821. The latter arrived in India on October 31, 1820 and died in Calcutta on December 22 of the same year.

by Davis, which is now in the Victoria Memorial Hall collection. This bears the book-plate of Sir John Francis Davis, and was presented through Lord Curzon in 1919 by Mr. Justice L. P. Beaufort, of Wynberg, Cape Colony, a great-grandson of Samuel Davis.

There appears to be no foundation, as far as the present writer has been able to ascertain, for the theory that the Daniells accompanied Davis into Bhutan. Had they done so, it is inconceivable, in the first place, that they would have returned without a single sketch of that country (11). William Daniell engraved and published a series of "Views of Bootan from sketches executed by Samuel Davis": and there are some six or eight of these views to be found in the *Oriental Annual* for 1837 and 1838. The illustrations to this periodical were supplied by William Daniell: but in the preface to the Annual for 1837, it is distinctly stated that the Bhutan views are drawn from "sketches made by the late Samuel Davis, who visited Boutan in 1783." (12). Not one word is said as to any visit paid to Bhutan by William Daniell or his uncle, either by themselves or in the company of Davis: and the omission is inexplicable, if such an expedition actually was undertaken. Moreover, they did not arrive in India until the autumn of 1783, when Davis had returned from Bhutan. The legend seems to have arisen from an erroneous belief that Samuel Daniell, the brother of William, who lived for some time in South Africa and eventually died in Ceylon of malaria in 1811, had also travelled as far north as Bhutan. A statement to this effect appears in Redgrave's "Dictionary of British Artists of the English School" and also in the *Dictionary of National Biography*: but it has been corrected in the new edition of the latter work.

While no views of Bhutan are to be found in *Oriental Scenery*, the subjects of the sketches in the portfolio of drawings by Davis lend considerable colour to the belief that he was the companion of Thomas Daniell and his nephew in their journey to Garhwal in 1789, and possibly into Southern India also in 1792. We find sketches of "Trinomalee near Chevalpettore, three or four days' journey to the south of Madura," Tritchengur (Tritchencore), and "Outer Durg," and "South-east Jugdeo," the last two being Droogs or hill forts in the Burramahal.

(11) It is true that Thomas Daniell contributed a sketch of "The Habet Mountains" as already stated, to the "Twenty Four Views of Hindooostan," published by Orme in London in January, 1805, but there is nothing improbable in the supposition that it was based upon a sketch by Davis. See following note.

(12) See "Oriental Annual" for 1837, preface, p.x. "I am requested by Mr. Daniell to state that the views in Boutan, engraved in the present volume were made from sketches by the late Samuel Davis, Esquire, who visited Boutan in 1783. Mr. Davis was an accomplished draughtsman, with whom Mr. Daniell was personally acquainted and can therefore answer for the accuracy and fidelity with which the sketches were made." Davis "died in 1819. The sketches are 1. Crossing a torrent in Bootan (p. 9). 2. Capta Castle, Bootan (p. 51); 3. Near Buxaduwar, Bootan (p. 54). 4. View near Wandepore, Bootan (p. 91); 5. Palace at Tacissudon, Bootan (p. 105); 6. Palace at Wandechy, Bootan (p. 121). No. 4 was worked up into a picture by William Daniell, who exhibited it at the Royal Academy of 1811. Two other Bhutan views are to be found in the "Oriental Annual" for 1838: 1. Guard House at Tassisudon, Boutan (p. 222); 2. Castle of Ponaka, in Boutan (p. 235).

The counterparts of all these are to be seen either in pictures exhibited by the Daniells at the Royal Academy or in *Oriental Scenery* (13). Again, we have sketches of Gour, the Fakir's Rock "at Jehangeree on the Ganges," the Odoannullah (Oodwa-nullah) bridge (the scene of Major Thomas Adams' signal victory over Meer Kasim in 1763), "a basaltic rock in the hills of Rajemahal" the "Cascade at Suttisghur near Chunar" and, finally, no less than four sketches of the "Mootee Jhurna" fall in the Rajmahal hills of which distinct mention is made in the letter transcribed by Farington. Most important of all, however, is a sketch representing "Thomas Daniell, R.A., and his nephew William Daniell, R.A., together with the artist Mr. S. Davis," encamped amid mountainous scenery. A pencil inscription on the back of the sketch gives the locality as "the hot springs of (name left blank) in Bhutan." The opinion is hazarded here however (for reasons already stated) that the scene is laid in the foothills on the way to Garhwal. A reproduction of the sketch is given on the opposite page (14). It is suggested further that the series of six "views in the Sirinagur mountains" which are to be seen in the India Office, and of which the authorship has not been established, are the work of Samuel Davis. Three of the drawings are thus described by Mr. William Foster, C.I.E., in his catalogue (1906):—(1) The Coa Nuddy about five Koass (coss) from Coaduwar (Kotdwara) Ghaut : (2) Deasen, a village about midway from Coaduwar Ghaut to Sirinagur : (3) Sirinagur on the Alucnindra, the principal branch of the Ganges. The remaining three are catalogued as "views in the Sirinagur Mountains, British Garhwal." Five of the drawings are painted in oils on paper. The sixth is a water-colour copy of one of the "views in the Mountains."

There can be no question as to the artistic ability of Davis. Perhaps the best-known instance of his skill is a view of "Calcutta from Fort William", which forms part of a series of engravings on Indian subjects published in 1805-1807. The engraving was executed by C. Dubourg in coloured aquatint from a painting by Davis.

(13) The following Academy pictures were exhibited by Thomas Daniell: "Gate Leading to Hindoo Temple at Trichencore," 1795: "Hindoo Temple at Trinomalee," 1796: "View at Chevalpettore with Hindoo Buildings," 1799: "Trichencore, a mountain of great celebrity with the Hindoos," 1815: "A view taken near the magazine on the top of Ryacotta, a lofty Droog or hill fort, one of the Barrah Mah'l," 1815: "Krishnagerry a hill fort in the Barrah Mah'l," 1818. As regards "Oriental Scenery," we have the following: Third series (1801) No. 11. "Jug Deo and Warrangur, two of the twelve hill forts in the Barramah'l which were in the possession of the late Sultan Tippoo, and given up without resistance to the English in 1792": No. 12. "Ryacotta in the Barramah'l one of the highest and strongest hill forts, taken by Major Gowdie in July 1792." Fourth Series (1807) : No. 5. "Chevalpettore": No. 6. "Near Attoor in the Dindigul district."

(14) We have again to thank the Trustees of the Victoria Memorial Hall for permission to reproduce the sketch, and Mr. F. Harrington, the Curator, for the admirable photograph which he has been good enough to take.



THOMAS DANIEL, R.A., AND WILLIAM DAN

WITH THE ARTIST IN CAMP.

From a Sketch in Bengal.
By SAMUEL DAVIS

WILLIAM DANIELL'S LETTER TO HIS MOTHER.

(AS TRANSCRIBED BY JOSEPH FARINGTON, R.A.)

Mr. Daniell's letter is dated July 30, 1790, from Baghulpoor.

The two Mr. Daniells explored a country very little known to the Europeans and even to the natives of Hindostan.

From this excursion they returned about four months before the letter was written. Their excursion lasted about 18 months.

They departed from Calcutta about the end of September, 1788, soon after the season of the rains had abated. As the roads at that time were not good, they were advised to proceed by water. The eldest Mr. Daniell hired a Pinnace Budgerow, roomy and convenient, with masts and sails. They were long in getting through the river Cossimbazar on account of bad winds and strong currents, but at last entered the Ganges. The Cossimbazar river is about as wide as the Thames at London Bridge, the banks decorated with Hindoo temples and villages.

Much trade is carried on from cities on the Ganges by means of the river which makes it alive. When they entered the Ganges, they found it from one to three miles wide. When the rains overflow it, it is double that width. They were towed by 16 or 20 Watermen and went without wind about two or three miles an hour: with the wind about double that rate. The Rajemah'l hills appeared in three days—arrived at the city of Rajemah'l which 150 or 200 years ago was the capital of Bengal—visited the ruins of the place and were struck with a new stile of building. Soon after departing from thence saw a waterfall among the hills. About 3 o'clock in the afternoon fastened the boat and set of to get a near view—got to the fall in an hour and a half—found it between 30 and 40 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 Hindooosthanee language *Moote Thuma* (sic) or the Fall of Pearls (15)—returned to their boat about dusk.

In a few days reached Baghliopore situated on the banks of a small river which an island three miles wide and six long separates from the Ganges. A Resident is here settled to collect the revenues of the district of Rajemah'l. Here are a few gentlemen's houses with grounds laid out in the English taste. Proceeded to Monghir: a few miles below is a Hot well called Satacoonda much frequented by Hindoos who [come] to purify themselves by prayers and ablutions which they stand in great need of and to pray to the image of Satta, the wife of one of their principal gods. The water of this well is remarkably good. It is constantly carried to Calcutta for such as are [sick]—there are other wells in the neighbourhood but inferior. Mr. Daniell thought the waters of all of them better than those at Bath.

Monghir is esteemed the Montpelier of Hindooostan.

(15) The Motijharna, or pearl cascade.

Proceeding thence in a few days passed Patna, Ghazepore, and Benares—the two former Mussalman cities of consequence. The latter the first Hindoo city in the world. Idols and images are very numerous. The number of [those] who particularly on holidays go to get purified is considerable. This district is estimated the most fertile in India.

From hence in two days reached Chunar Gur situated on a rock which juts into the Ganges. Hearing that a party at Cawnpore were about to make the tour of Agra and Delhi they hired a small boat—pushed forward—in three weeks reached that place. That party had gone 10 or 12 days before. Heard of another party which was to go from Futtu Ghur 80 or 90 miles further up the country. They immediately proceeded to this place in palankeens and got to Futtu Ghur in a day and a night. The Coll. commanding with 12 or 13 gentlemen were preparing to make the excursion and kindly invited us to be of the party.

Between Chunar Gur and Cawnpore about 60 miles from the former place stands the Fort of Allahabad built by the Emperor Akbar about 200 years ago. It is situated in the conflux of the rivers Jumna and Ganges and makes a very magnificent appearance. Asoph ul Dowla is destroying this noble work and conveying the stones to Lucknow. For a few miles beyond the Fort the Ganges in consequence of a very narrow channel is so rapid that boats pass it with great danger and require dexterous management to prevent their upsetting.

Near hence the banks of the river begin to be very high—from 20 to 50 feet with wood and villages all the way to Cawnpore. During the dry season this celebrated river will scarcely admit a boat that draws four feet water to go up it: but in the rainy [season] is sufficiently deep to float a man-of-war.

The party left Futtu Ghur and proceeded towards Agra. 15 Europeans whose attendants and camp followers amounted to near 3,000, besides elephants, camels, horses, bullocks and other beasts of burthen. The usual manner of travelling was to rise about five in the morning, then walking till warm as it is rather cold in January and February so high up, and then mount elephant, camels, horses, etc. as [are] at hand moved about 15 miles which we could do before 9 o'clock and found a breakfast, tents, etc. prepared by a guard sent on overnight. In about six days arrived at Agra. It is situated on the river Jumna whose banks for many miles are covered with ruins of Mussalman grandeur. But the principal object is the tomb of Mumtaza Zeinaui or the most exalted of this age, the wife of Sha Johan, one of the Mogul Emperors, who reigned about 150 years ago. The material with which this immense octangular building is raised is chiefly marble and the inside laid with precious stones. It stands close to the river on a platform of near 40 feet high and between 2 and 300 feet square. In the four corners are placed four pyramidal pillars 150 feet high and being open at top were formerly used for assembling people to prayers. In the centre of the building are the tombs of Sha Johan and his queen: an elegant garden is adjoining with fountains. The whole cost £750,000 and was begun and finished in 15 years.

There is also a Mussalman fort of great antiquity.

Between Agra and Delhi the country not long ago was uncommonly beautiful, but such destruction has been brought on it by war, scarcely a tree or blade of grass is to be seen.

In 14 days after leaving Agra, having passed through Mutura, where Scindia (16) had his camp, reached Delhi, the capital of Hindoostan, but miserably fallen from its former greatness. A Pallace was assigned for their residence, but the curiosity of the people to see them obliged them to retire to the skirts of the city.

Delhi is said to be 30 miles in circumference--of it nothing [to be seen] but ruins of the remains of mosques, pallaces, tombs and forts which are innumerable. The profusion of marble which is scattered about gives an idea of its former magnificence.

There are still remaining little decayed the tombs of some of the Mogul Emperors. The mosques which have suffered least are superb beyond description. Black and white marble are the materials with which they are built and the golden domes that finish their buildings add considerably to their beauty. Handsome gateways and noble flights of steps.

Delhi was the seat of government during the reign of 12 Emperors.

The present inhabited city of Delhi is in tolerable order. They visited a pillar in the city of this form (sketch given showing a cylindrical shape) which measured 242 feet in height from its base. From the top they commanded an extent of 50 miles in circumference strewed over with heaps of ruins. This pillar has been raised upwards of 750 years yet has suffered little injury. They staid at Delhi three weeks. They got up and breakfasted by sunrise and then went to work. From Delhi they crossed the Jumna and proceeded to Anopshur, the highest settlement the English have, which they reached in five days. They thought they saw the snowy mountains from this neighbourhood.

With a guard of 50 soldiers Mr. Daniell, his nephew, and four other gentlemen only proceeded towards the snowy mountains nine days at about 14 miles a day: and reached a large city in the country of Rohileund which Mr. Hastings' trial has made well-known (17). The commander, a native, showed them great attention. From hence the first range of mountains are distant about 15 miles and the snowy ones which they saw from Anopshur about 10 or 12 days journey, which were just seen from here. The commander wrote to the Rajah or prince of Sirinagur for permission for the party to enter his country. Sirinagur is the capital of a country of that name. As an answer could not arrive in less than 10 or 12 days they visited in the meantime Noldwar, above 30 miles from Nujeebabad, signifying the Gate of Heaven in the Hindoo language, where the Ganges rushes out of the hills and enters the

(16) Mahadaji Scindia, who died suddenly at Wanowree, near Poona, in 1794.

(17) The context shows that the place in question is Najibabad, now in the Bijnor district. Under the treaty of October 7, 1774, it was provided that Faizulla Khan, the Rohilla chief of Rampore, should "send the remainder of the Rohillas to the other side of the river" into the territory of the Nawab of Najibabad.

plains of Hindustan. Here vast numbers of people assemble from all parts of India to perform ablutions and free themselves from impurities they may have been guilty of. A great annual fair is held here. It was now a time of one of their festivals when they carry their religious enthusiasm to excess, almost approaching madness. It was supposed 100,000 people were now assembled here. It was attended with some danger to the Europeans while they were possessed with this Phrenzy.

The Rajah's answer was favourable. Such was the prospect of difficulties to encounter in endeavouring to accomplish this further excursion that two of the four gentlemen who accompanied Mr. Daniel declined the undertaking. The remainder set off from Nujeebabad and the first day entered a *gaut* or pass into the mountains and stopped at night at a village called Coajuwar. The difficulties of travelling now appeared so formidable that their Bengal servants left them, and they hired hill servants to carry their baggage, etc. This delayed them some days. A few soldiers were placed at the *gaut* to prevent any persons from entering the pass without permission from the Rajah.

The two first days journey lay up a river course or nullah (18) in which fragments of rocks, etc. made the passage very difficult—the other few days journey over the sides and tops of mountains from which scenes of the grandest kind were exhibited. They here found the oak, fir, Beech, willow, and raspberry bush 10 feet high (19). On their arrival at Sirin (sic) they did not meet with such a reception from the Nabob (Rajah) as they expected. He was at war with a neighbouring Prince (20) and seemed desirous of the assistance of the Europeans which they declining he appeared to have an intention of securing their persons by proposing that they should cross the river in order to be removed in case the enemy attacked the city. They saw through the contrivance, and finding he could not obtain his object the Rajah behaved civilly to them. Three days the time they remained, the inhabitants of the city crowded round their persons to gaze at their novel appearance so as to oblige them to apply to the Rajah for soldiers to keep off the mob. The situation of the affairs however prevented them accomplishing the wished for object of visiting the snowy mountains though only three or four days journey from Sirinagur, but an enemy so near made it dangerous. They therefore proceeded on their return towards the plains of Hindooostan by the way of the *gaut* which they entered, after having had the gratification of visiting a country which no European had ever seen.

After making a circuitous visit to the city of . . . (21) they came down to Lucknow where the Nabob (22) visited them and expressed his pleasure in seeing the drawings which [Mr. Daniell] had made and commissioned him to

(18) The "Koah-nullah" which forms the subject of the 15th sketch in the fourth series of "Oriental Scenery." "Coajuwar" is the village of Kotdwara.

(19) The common *fragaria indica* which resembles a raspberry.

(20) The Goorkhas who had occupied the neighbouring district of Kumaon

(21) The name is left blank in Farington's transcript.

(22) Asaf-ud-daula, Nawab Wazir of Oudh from 1775 to 1797.

make a set of views about Lucknow (23) which Mr. D. undertook and under many disadvantages, it being the rainy season, completed them, which took him three months. The Nabob received them, but Mr. D. could never get the smallest retribution for his time and trouble.

Mr. D. has not been successful in his endeavour to make a fortune. All admired his work but little was received from those who expressed it.

"FROM CALCUTTA TO THE SNOWY RANGE" IN 1789.

It will be seen from the opening words of William Daniell's letter to his mother, that he left Calcutta with his uncle towards the end of September, 1788, proceeding by river as the custom was. "The eldest Mr. Daniell hired a pinnace Budgerow, roomy and convenient, with masts and sails." A Budgerow, says the writer of the letter-press in the *Oriental Annual* for 1834 (p. 100), "is a large unwieldy flat-bottomed boat with eighteen oars, more or less, and a lofty poop, covering nearly three-fourths of its length, under which are two capacious cabins with venetian blinds to exclude the sun and to admit the air."

Nothing is said about the opening part of the voyage: and yet it aroused the unstinted admiration of Miss Emma Roberts, who made the journey in 1835 (*Sketches and Characteristics of Hindoostan*, Vol. I, p. 274):—

The reputation for splendour of the Anglo-Indian style of living appears to be fully borne out by the grandeur of the display made upon the banks of the Hooghly. The European towns which grace the shore are superb: palace succeeds to palace as the boat passes Ishara, Barrackpore, and its opposite neighbour Serampore whose broad and beautiful esplanade presents one of the finest architectural landscapes imaginable. The French settlement at Chandernagore offers a less striking and imposing front and though boasting houses of equal splendour does not appear to much advantage from the river while Chinsura at a short distance is infinitely more picturesque.

The ancient Portuguese settlement at Bandel was, however, certainly visited: for sketch No. 8 of the fourth series of *Oriental Scenery* represents "a view "Near Bandell on the river Hooghly" and the opportunity is taken to introduce a reference to the practice of *suttee*. The letter-press says:—

"The small monumental erection in the centre of this view, as well as the obelisk near it, rudely carved of wood, are called *Suttees* . . . having been raised to commemorate the immolation of certain unfortunate females who in compliance with a horrid custom among the Hindus, had been induced to give the last dreadful proof of conjugal fidelity."

At one time Bandel was a favourite haunt with residents in Calcutta.

Each other place is hot as Hell,

When breezes fan you at Bandell.

(23) The following views of Lucknow are included in the third series of *Oriental Scenery* (published in June, 1801): 5. The Punj Mahalla Gate: 6. Palace of Sujah-ud-doula (Machhi Bhawan): 18. Lucknow from the opposite bank of the Goomty.

Thomas Daniell also exhibited at the Royal Academy of 1799 a picture entitled "Dutch Budjerau's on the River Ganges." The sketch was probably taken off Chinsurah which remained in the possession of the Dutch until 1825 when it was exchanged for Bencoolen, in the island of Sumatra.

On account of bad winds and strong currents they were long in getting through the river Cossimbazar. This stream, otherwise known as the "Bogratty" (Bhagirathi) is shown in Rennell's *Bengal Atlas* (published in 1781) as leaving the Ganges at Pookareah (Pukharia) and flowing past Jangipur, Moorshedabad, and Plassey, to Nadia, where it meets the Jelingi and unites with it to form the Hugli. Thomas Twining, who took the same journey in 1794, writes (*Travels in India One Hundred Years Ago*, pp. 94 and 111):—

Shortly after passing Nuddea we reached the head of the Hooghly, as that point is called where the Jellinghy and Cossimbazar, two branches of the Ganges, meeting, form by their union that river. The Cossimbazar Channel is considerably less than the Hooghly, scarcely exceeding the width of the Thames at Richmond, even in the rainy season. The large triangular tract of country, bounded by the two streams to the East and West, and by the course of the Ganges to the North, is called the Cossimbazar Island. . . . Six coss beyond Jungypore we reached Sooty, a small village on the right bank, and from which this part of the Cossimbazar river takes its name, being called the Sooty Nullah. It is very contracted and shallow, and not being navigable, in the dry months, obstructs the navigation between Calcutta and the Ganges until the general rising of the water.

The first city mentioned by Daniell is Rajmahal: and sketch 24 in the third series of *Oriental Scenery* represents the "Mausoleum of Nawab Asoph Khan at Raje Mah'l." The ruins of the old Mahomedan city are buried in jungle and extend for about four miles to the west of the modern village. It is not clear what the "new stile of building" is which struck the artists. The chief antiquities are the Jama Masjid built by Raja Man Singh of Amber, (Akbar's Rajput General, who selected Rajmahal as the capital of Bengal after his return from the conquest of Orissa in 1592), the Palaces of Sultan Shuja and Kasim Ali, Nawab of Bengal, and the *phulbari* or flower-garden. William Daniell exhibited at the Royal Academy of 1822 a "View at Rajemah'l on the river Ganges." This represents a tomb on the river bank and is probably the picture engraved by J. C. Armytage for the *Oriental Annual* of 1834 (p. 93) and there entitled "Mausoleum at Raje Mah'l." The sketch in *Oriental Scenery* was reproduced by Thomas Daniell in a larger painting which was exhibited at the Royal Academy of 1822: "A part of the Mausoleum of Newaub Assuph Kahn at Rajemah'l on the western bank of the Ganges." Mention has already been made of his "View on the Nullah, near Rajmahal, Bengal." which is in the National Gallery collection. William Hodges exhibited a "View of a ruined Mosque at Rajemahael in Bengal" at the Royal Academy of 1787.

After leaving Rajmahal, the next point of interest is Siccra Gulley (Sakrigali), six miles east of Sahibganj: which forms the subject of sketch No. 9 of the fourth series of *Oriental Scenery*. The village lies at the base of a long promontory running down from the Rajmahal hills, which terminate in a rocky knoll: on the top of which is an old Mussulman tomb. The letter-press to the sketch in *Oriental Scenery* says:—

The point of land here projecting into the river Ganges is called Siccra Gulley from a military pass of that name in the adjoining hills. At this place is commonly an assemblage of small vessels which with the craft of various descriptions that appear scattered over the surface of this widely extended river, produce a most impressive effect of commercial activity. . . . The small building upon the lower eminence is a bungalow or cottage, belonging to the British resident of the Baughulpore district. . . . On the upper ground is the tomb of a Mahomedan sied, or holy man."

The pass, which consists of a narrow winding road, has long ceased to be of strategic importance: and Bishop Heber, when he visited "Sicligully" in 1824, speaks of the ruinous condition of the bungalow and the adjoining barracks of the Hill Rangers, raised by Augustus Cleveland of "Jungleterry" fame who died in January 1784, in the river, on board the *Atlas* Indiaman which was conveying him to Europe. Nor are the fortifications to be seen which struck Emma Roberts:—

The monuments at Sicligully and the neighbouring hills have a fort-like appearance: they are surrounded by bastioned walls and arise on spots cleared of woods on the summits of these eminences.

Hodges, in his *Travels in India* (London 1793, p. 22) gives an engraving of a picture by him of "The Pass of Sici Gully from Bengal entering into the province of Bahar" from "the collection of Warren Hastings, Esq., " and mentions that it was formerly fortified with a strong wall and gate.

Twining must be referring to Sakrigali when he writes: "We (entered a fine nullah after leaving Colgong and) came to at a very picturesque spot near a bungalow. The next day we passed Baughulpore, commonly called Boglipore, a considerable town which gives its name both to the district and to the nullah on which we were proceeding. A large white house upon the right bank of this nullah belonged to the same officer as the bungalow near which who had stopped the previous evening. Its previous occupier was Mr. Cleveland." . . . "The nullah joining the Ganges at each extremity, we came out at its northern end after a very pleasant voyage through it."

Reference is next made to "a waterfall among the hills. . . . called in the Hindoosthanee language Mootee Thuma [sic], or the fall of pearls." We shall find this cataract mentioned in the *Oriental Annual* for 1834 (p. 101):—

We were induced to hand and visit the waterfall of Mooteejerna, between Rajmehal and Colgong, but it did not at all realize due expectations,

falling far short of what we had seen in the southern extremity of the Peninsula (24).

The Motijharna, or pearl cascade, is situated at the head of a picturesque glen of the Rajmahal hills, about two miles south-west of Maharajpur Ghat Station, on the East Indian Railway loop line. There are two falls, each fifty or sixty feet in height, the water of a small hill stream tumbling down over two ledges of rock. In spite of the disappointment expressed, the cascade has often been sketched. Among the drawings contributed by Thomas Daniell to "Twenty-Four Views in Hindoostan: drawn by Daniell and Col. (Francis Swain) Ward," (London, 1803) is the following: "19. Distant View of Motee Jhurna, a Waterfall in the Rajmahal Hills, Bengal." This is a set of particular value: and is usually bound up with Lieut. James Hunter's "Picturesque Mysore" and Blagdon's "History of India." There is a complete copy in the Victoria Memorial Hall Collection. The waterfall was visited by William Hodges when he travelled by palankeen from Calcutta to "Mongheir" in the summer of 1781, and a painting of it by him was exhibited at the Royal Academy in 1787 under the title "View of the Falls of Mootejerna in Bengal." (25)

Between Colgong and Bhagalpur the river takes a sharp bend and on the left hand bank is Patharghatta, where a halt must have been made, for at the Royal Academy of 1804, Thomas Daniell exhibited "Pattergotta on the river

(24) At Puppanassum and Courtallum in the Tinnevelly district (see sketches Nos. 2 and 3 in the 4th series of *Oriental Scenery*: and engraving by J. H. Kermot of William Daniell's sketch of Puppanassum in the *Oriental Annual* for 1834 at p. 61). These falls were favourite subjects with both the Daniells. Thomas Daniell exhibited: 1. A picture called "Courtallum near Tancarchy" at the Royal Academy of 1796: 2. "Puppanassum—a waterfall in the mountains in the Tinnevelly district" at the Royal Academy of 1800: 3 "Tancanche" at the Royal Academy of 1808: 4. "Puppanassum, a cataract on the river Tumrabunni in the Tinnevelley mountains of great celebrity with the Hindoos," at the Royal Academy of 1812. William Daniell's Academy pictures of Southern India waterfalls were: 1. "The Falls of Courtallum or Teia Cauchy in the Tinnevelly district," 1833: 2. "The Falls of Cauvery, Southern India," 1833: 3. "Waterfall near Vatlagunta in the mountains that divide the coasts of Coromandel and Malabar, its height between seven and eight hundred feet," 1829. Puppanassum (Papanasham) is 6 miles from Ambasamudram and 29 miles from Palamcottah. It lies west of Tinnevelly at the foot of the western ghauts. The height of the cataract is only 60 feet, but the body of the water is greater than at Courtallum. There is a large Saivite temple here. Courtallum (Kuttallam) is nowadays a summer residence. It is distant 38 miles by road from Palamcottah, through Tinnevelly, which lies to the south. There are three falls, the highest being 1,000 feet above the sea. Tancarchy, Tancanche, Teia Cauche (Tenkasi) is 3 miles from Courtallum, and has a fine temple. The falls of the Cauvery are at Shivasamudram, 78 miles from Bangalore. The height to which the water descends is about 200 feet, and in the rainy season, an unbroken sheet of water, three-quarters of a mile broad, falls into the precipice.

(25) There are four sketches of the "Mootee Jhurna" (Upper fall 104 feet: lower 105 feet) by Samuel Davis in a portfolio in the Victoria Memorial Collection. A drawing of "The Motee Gerna or Fall of Pearls in the Rajmahal Hills" will likewise be found in Lieutenant-Colonel Charles Ramus Forrest's "Picturesque Tour along the Rivers Ganges and Jumna" (twenty-six coloured aquatints, 1824). The Victoria Memorial collection possesses a framed aquatint of the Falls (with the same legend) by T. Sutherland (published by R. Ackerman, London, August 1, 1824).

Ganges: Hindoo devotees." Emma Roberts writes: "The projecting points of Colgong and Patergotta form a beautiful bay at this place." (Vol. ii, p. 88). Hodges (*Travels in India*, p. 25) says: "The Ganges has more the appearance of an ocean at this place than of a river."

After leaving Bhagalpur and on the way to Monghyr sketches were taken at Jehangira and Sultangunge; ("Sculptured rocks at Sultangunge": T. Daniell, R.A., 1806: "The Fakir's Rock near Sultangunge": Or. Scenery, VI. Nos. 9 and 10). Emma Roberts' account of these places is as follows:—

Among the interesting places in the neighbourhood of Monghyr the celebrated rock of Jungheera must not be omitted. It consists of several masses of grey granite rising boldly from the river. It has been during many ages considered one of the most sacred places in the Ganges, and is a great resort of Hindoo devotees. Jungheera is inhabited by Hindoo fakirs. At a considerable distance below Jungheera there are other rocks: profusely sculptured.

The difficulties of navigation at this point were, she says, tremendous:— At Jungheera, a bold and picturesque rock rising from the centre of the river, the current seems to concentrate its power . . . and when the river is full, it is only a strong wind which can enable vessels to struggle successfully against the overpowering vehemence of the torrent.

The more prosaic Twining observes (p. 126):—

Soon after re-entering the great river (at Bhaugalpore) we passed Sultangunge on the western (left) bank and near it a small island consisting of a rock of a conical form and considerable height. . . . Although a picturesque object, it is a serious obstruction to the navigation of the river.

His rate of progress is thus recorded (p. 127):—

"In two days more (after passing Sultangunge) we reached Monghir."

At Monghyr "esteemed the Montpelier of Hindooostan" the Sitakund spring was visited. There are frequent allusions to these springs in Anglo-Indian literature. General Godfrey Charles Mundy, in his "Pen and Pencil Sketches in India," which gives an account of Lord Combermere's journey through the northern provinces (London, 1st edition 1832, with 26 etchings of hunting scenes by Landseer) writes under date of February 25, 1829:—

The chief lion of the place is a hot well called the Seeta Coond or well of Seeta—the Apollo of Indian mythology—about four miles from the Fort (of Monghyr). It is situated in a pretty wooded dell: and the fact is singular that, within a few feet of the hot well, there are several springs of cold water. The heat of the Seeta Coond is usually about 137 degrees of Fahrenheit; it is painful to keep the hand for more than an instant in the stream; and instances are recorded of persons having been scalded to death by falling into it. The water, having no mineral admixture in its composition, is extremely pleasant to the taste; and such is its purity and durability that I considered six dozen

quarts, sent me by a friend for my voyage to England, an offering at least equivalent to Horace's "plenus Albari Cadus." The well is considered a spot of great sanctity by the Hindoos, and superstition has invested it with a divine origin.

Thomas Twining (1794) thus records his impressions:—

I had no means of ascertaining the heat, but my guide said it was sufficient to boil an egg in a very short time—a fact I could easily conceive, for I could not keep my hand in the water for a moment. No mineral quality was discoverable in it either by the taste or by the external appearance of the ground over which it flowed away. Its principal virtue was its purity and consequent wholesomeness and also its property of remaining good for a great length of time in casks or bottles. For these reasons it is not only much drunk by the wealthier inhabitants of Monghir or such as can afford to send for it, but is often despatched to Calcutta for the use of persons about to undertake a sea voyage (p. 129).

Mr. E. B. Eastwick in his Hand Book to the Bengal Presidency (1883) mentions in his account of "Munger" (p. 185) that the spring, which is "a pool from 5 to 20 feet deep," is "railed in to prevent a recurrence of pilgrims being pushed in at festivals."

No sketches appear to have been taken at Sitakund or at Monghyr itself: but Peer Pahar, a steep hill just three miles from Monghyr railway station, on the way to Sitakund, which is two miles further on, supplies the subject for a picture exhibited by Thomas Daniell at the Royal Academy of 1813: "A view looking towards the river Ganges taken from an eminence called Peer Pahar." There is a saint's tomb on the top of the hill—hence its name—and a bungalow which was once occupied by Col. (or Gen.) Beckett and his Kashmiri wife, and now belongs to the Tagore family.

Patna, Ghazipore, and Benares. are duly passed after leaving Monghyr. It was probably on the occasion of this upward journey that Moneah, or Maner, was visited, after leaving Patna (26). Sketch No. 12 of the first series of *Oriental Scenery* represents "The Mausoleum of Mucedoom Shah Dowlut at Moneah, nearly at the junction of the Soane and the Ganges." Mucedoom Shah died in the reign of the Emperor Jehanghir early in the sixteenth century. Says Twining of this part of the journey (p. 140):—

About nineteen miles after leaving Dinapore, we arrived at the mouth of the Soane. . . . Its sources are in some hills connected with the chain which begins at Rajmah'l, through an opening in which it flows in a northerly direction, entering the southern parts of Shahabad under the impregnable heights of Rotas, passing not far from the ancient city of Sasseram . . . and finally joining the Ganges near the

(26) "From Patna I made an excursion on foot, about five miles, to view the mosque of Moonhier, on the river Soane."—Hodges (*Travels in India*, p. 45). This visit was paid when the artist was on his way to Benares with Hastings in the summer of 1781, prior to the insurrection of Cheyt Singh.

town of Moneah at a point where stands a fine mausoleum erected over one of the ancient princes of the country.

No sketches of Ghazipore are to be found in *Oriental Scenery* but Thomas Daniell exhibited a "View of the garden of Fyz Ali Kahn taken at Ghazepore on the river Ganges" at the Royal Academy of 1820, and "a Mosque, and public well near the garden of Fyz Ali Khan at Ghazepore on the banks of the river Ganges" at the Royal Academy of 1824: while William Daniell showed "A Mahomedan Mausoleum at Ghazepore" at the Royal academy of 1800. As regards Patna and Benares, sketches Nos. 10 and 14 of the first series of "Oriental Scenery" (views taken in 1789 and 1790) represent respectively "part of the city of Patna" and "Ramnugger, nearly opposite Benares" (27). Sketch No. 20 of the third series is "The Baolee, or public bath, at Ramnugger." The "Oriental Annual" also contains engravings of the three following sketches of Benares by William Daniell: 1834, p. 128, "Mosque (of Aurangzeb) at Benares" p. 142, "Shuwallah Gout, Benares"; 1835, p. 190, "The Bernar Pagoda, Benares." The following pictures of Benares were exhibited by the Daniells at the Royal Academy in the years specified: Thomas Daniell: View at Benares, 1797: Gate of Old Fort at Benares, 1799: Gouts, etc. at Benares, 1802; part of Benares, 1806; A scene on the river Ganges, above Benares, 1814: William Daniell: Shuwallah Ghaut, Benares, 1802. William Hodges' Diploma picture, exhibited at the Royal Academy in 1787, represents a "View of part of the city of Benares in the East Indies."

Sketch No. 10 of the fourth series of *Oriental Scenery* represents "Ramgur or Rampoor, in the district of Benares": and the letter-press states that the place "at present has little of magnificence to boast of." We find a clue in Twining (p. 153): "In two days more (after leaving Ghazypore) having passed the Goomti, a small river on our right and near it the village of Rampore, we reached Benares."

Chunar Gur, "fifteen miles higher up the river from Benares" (Twining, p. 155) is reached in two days after leaving that place. It provides two sketches for "Oriental Scenery." Drawing No. 23 of the third series is a view of the "Mausoleum of Kausim Solemanee at Chunar Gur," which is stated to be "17 miles above Benares": and No. 24 in the first series (views taken in 1789 and 1790) represents a "Gate leading to the Musjed at Chunar Gur." A painting of "Chumar (sic) Gur, an ancient fortress on the left bank of the river Ganges" was exhibited by Thomas Daniell at the Royal Academy of 1827 and is now in the Tagore collection. The Fort of Chunar, writes Twining (p. 155) is "considered almost impregnable": and it certainly resisted with success two assaults by the troops of Colonel Hector Munro after the battle of Buxar in 1764.

(27) A budgerow, flying a large Union Jack, figures prominently in the foreground of the sketch of Ramnugger.

The journey from Chunar to Cawnpore in a "small boat," hired for the purpose of speed, takes three weeks. "Thirty miles beyond Chunar we passed on our left Mirzapoore." (Twining, p. 156). "A short distance from Mizapoore" (sic) a banyan tree attracts the notice of the travellers; and an engraving from a drawing by William Daniell is given opposite page 184 of the "Oriental Annual" for 1834. It is no doubt "The Banyan Tree" which forms the subject of a picture exhibited by the same artist at the Royal Academy of 1833.

We next come to Allahabad. Here special mention is made of the manner in which Asoph-ool-Dowla, the Nabob of Oudh, is dismantling the Fort and conveying the stones to Lucknow. Of the Fort Twining gives the following description. (p. 156):

The interior of the fort is the part the most interesting, it containing the Palace of the Emperor Akbar. It is a large building of red stone near the edge of a spacious area paved with the same material, on the Jumna side of the fort. It is surrounded by a handsome colonnade formed by ranges of double columns richly worked. But more remarkable than the Palace itself is an octagonal pavilion of great beauty connected with it, towards the west. It consists of three storeys. . . . (which) are encircled by a colonnade of 40 pillars from which this beautiful structure takes its name of Chilus Setoon.

Sketch No. 6 in the first series of "Oriental Scenery" represents the "Chalees Satoon" or forty pillars. "The buildings in general here," it is stated in the letter-press "are in the grandest style of Mahomedan architecture."

Sketch No. 8 in the same series shows "part of the Palace in the Fort of Allahabad," and the letter-press alludes to the vandalism of Asaf-ud-Doula:

This building, composed chiefly of free stone, was erected by the Emperor Akbar: the pillars are richly ornamented and the whole executed in a masterly style. In the centre of the terrace, on the top of the building, stood a turret of white marble, very elegantly finished, which was taken down by order of the Nabob of Oudh, and sent to Lucknow in the year 1789. Since this view was taken (1788/1789) the Nabob of Oudh has ordered the whole of the building to be taken down and carried to Lucknow, with the intention, it is said, to be again erected in that city: a circumstance much to be regretted, as the abilities of modern workmen are by no means equal to a task so difficult and so extraordinary as the separating, removing and again uniting the materials of so excellent a structure.

Asaf-ud-daula (who figures in Zoffany's well-known picture of Colonel Mordaunt's Cock-match) was the fourth of the Nabob Wazirs of Oudh and reigned from 1775 until 1797. He was (says the writer of an article on "Lucknow in Nawabi Times" in the *Pioneer* of May 6th 1921) in some respects

the greatest of the Nawabs. (28). He removed the capital from Fyzabad to Lucknow where he built the Imambara, the Rumi Durwaza, the Palace which afterwards became the Residency, and a bridge near the Goomtee.

Two other sketches of Allahabad are to be seen in the first series of "Oriental Scenery": No. 17, "Mausoleum of Sultaun Chusero at Allahabad" and No. 22 "Mausoleum of Sultaun Purveiz near Allahabad." In the third series there are two more: No. 1, "Mausoleum of the Ranee wife of the Emperor Jehanghire, near Allahabad" and No. 8 "Entrance to the Mausoleums, Sultaun Khusero's garden near Allahabad." Of the last-named garden Emma Roberts writes (vol. 2, p. 30):

Allahabad affords a mournful example of the want of public spirit in the Moosulman population of the neighbourhood. A noble caravanserai built by Sultan Khosroo, which forms a superb quadrangle entered by four gothic gateways and surrounded by cloisters running along the four sides of a battlemented wall, has been permitted to fall into a state of deplorable decay. The garden adjoining, finely planted with mango-trees is also in a neglected and deteriorated state.

"The second day after leaving Allahabad, we passed on our left the town and small district of Corah, forming part of the great district of Allahabad (thermometer 98° in the boats: October 1794)." Twining, p. 165 Sketch No. 21 of the first series of "Oriental Scenery" (1795) "drawn and engraved by Thomas Daniell" and "taken in the years 1789 and 1790," represents a "Hindoo Temple near Currah, on the east bank of the river Ganges, about 100 miles above Benares on the opposite bank." The letter-press says: "The banks of the Ganges are here very lofty, steep, and picturesque: but are subject to considerable alterations in the rainy season, as the river then rises to a height of thirty feet." Two other views of Currah are to be found in the third series of "Oriental Scenery" (1801): sketch No. 1, "Near the Fort of Currah on the river Ganges": and sketch No. 21, "View from the ruins of the Fort of Currah, on the river Ganges." The letter-press says: "The walls of the Fort of Currah are nearly all destroyed: what appears in this view (No. 21) was formerly part of a gateway." William Daniell exhibited at the British Institution in 1830, "Scene near Currah, Manikpore on the Ganges, with native females carrying the water from the sacred stream": and a similar picture at the Academy of 1832. Currah (Karra) is the name of a considerable town about 40 miles to the north-west of Allahabad: and Corah (Kora) is the name of another town, in the Fatehpur district, now much decayed, about 100 miles to the north-west of the same place. The provinces of Kora and Allahabad, which were taken from

(28) "In polished and agreeable manners, in public magnificence, in private generosity, and, it must be admitted, in wasteful profusion, Asaf-ud-Dowlah, King of Oude, might probably be compared with the most splendid Sovereigns of "Europe." (Twining, p. 311). But, as we shall see later, Zoffany, Daniell, and Ozias Humphry had cause to remember him with less rapture.

Shuja-ud-Daula, Nawab Wazir of Oudh in 1765 and given by Clive to the Emperor Shah Alam are often called "Corah and Currah." In the time of Akbar Kora was the capital of a *Sarkar* in the *Subah* of Allahabad. Manikpur is a village on the north bank of the Ganges, slightly to the north of Currah, and is now a station on the Oudh and Rohilkhand Railway. There is a drawing of "A Ferry on the Ganges at Karrah" in General Mundy's "Pen and Pencil Sketches in India" (1832). Between Currah and Cawnpore on the opposite bank of the Ganges, and in the Rae Bareli district, is Dalmow, of which a drawing by Thomas Daniell is given in "Twenty-four views of Hindustan" "drawn by W. Orme from the original pictures by Mr. (Thomas) Daniell and Colonel (Francis Swain) Ward" (London, 1805). It was at Dalmow that Sir Robert Abercromby, the Commander-in-Chief met Asaf-ud-Daula, the Nawab Wazir of Oudh, and agreed upon joint action against the Rohillas in 1794 (Second Rohilla War).

No sketches seem to have taken at Cawnpore, which, says Hodges (*Travels*, p. 100) "may be considered as a great encampment." A brigade was stationed there "amounting, on the war establishment, to ten thousand men." From Cawnpore the travellers proceeded to Futty Ghur in a day and a night. Twining says (p. 170): "from Cawnpore to Futty Ghur the river offered nothing remarkable excepting the remains on the western bank of the celebrated city of Cannouge": Sketch No. 12 in the fourth series of "Oriental Scenery" represents "Cannouge, on the river Ganges:" and there is another of "Ruins at Cannouge" (No. 7) in the first series. "It is impossible," says the letter-press to the fourth series, "to look at these miserable remains without the most melancholy sensations and the strongest conviction of the instability of man's proudest works." There is similar moralizing in the "Oriental Annual" for 1834 (p. 188.)

At Futty Ghur the Daniells joined a party which was preparing for an excursion to Delhi and Agra. The letter makes mention of 15 Europeans, "whose attendants and camp followers amounted to near 3,000." The number seems excessive, and it may be that 3,000 is an error in transcription for 300. Yet it was certainly the custom in those days to travel in State. Sir Edward Paget, who was Commander-in-Chief in India from 1822 to 1825 (when he was succeeded by Lord Combermere) journeyed to Lucknow in October, 1823, and was thus escorted:

I have often heard of the multitudes which accompany a camp in India, but, without seeing it, it was quite impossible to form an idea of it. I suppose that the total number of my suite and escort does not exceed 250 persons, and I am confident that I am within bounds when I say that the camp-followers exceed 5,000. These consist of servants of all sorts, tent pitchers, the drivers of all sorts of vehicles and animals, from the sociable down to the wheelbarrow and from the elephant down to the spaniel: tradesmen of all deno-

minations, from the cobbler up to the silver-smith, victuallers, thieves, money-lenders, lawyers! (29).

Even maiden ladies travelled with a large retinue. Emma Roberts (Vol. 1, p. 157) says that her train for a march up-country with another lady, consisted, besides two female attendants, of a khansamah who had the direction of the whole journey, three khidmutghars, a sirdar-bearer, a tailor, washerman and water-carrier, a cook and mussaulchees, twelve bearers for each palanquin, and claishees (khalasis, tent pitchers) banghie-bearers and coolies almost innumerable. They took twelve camels with them which were lightly loaded with a couple of tents, and were escorted by a guard of sepoys.

The journey from Futtu Ghur to Agra occupied six days, across country. At Firozabad, on the opposite side of the Jumna to Agra, a sketch is taken of "The Hirkarrah Camel" which forms the subject of an exhibit by William Daniell in the Royal Academy of 1832. This picture, with its companion "The Caparisoned Elephant," sketched near Delhi, and exhibited in the same year, was bought by Sir John Soane, R.A., and the two now form part of the Soane collection in Lincolns Inn Fields. Both were engraved for the "Oriental Annual" of 1834 (pp. 204, 210). At Agra a number of sketches were taken. Thomas Daniell exhibited the "Principal Gate of the Fort of Agra" at the Royal Academy of 1808: and one of William Daniell's earliest Academy pictures was a "view of the Fort at Agra taken from the ruins of the Palace of Islaum Khan Rumi" (1799). He also showed at the Academy of 1835. "The citadel of Agra which (according to the autobiographical memoirs of the Emperor Jehanguier) cost in building £26,550,000, taken from near the ruined palace of Islaum Khan Rumi, the Chief Engineer of the Emperor Humaoon."

The Taj Mahal was not forgotten. There is only one sketch of Agra in "Oriental Scenery" and that is No. 18 of the first series, which represents "the principal gate leading to the Taje Mah'l at Agra," termed in the letter "the tomb of Mumtaza Zemani." This was one of the names of Arjamand Banu better known as Noor Mehal, for whom the Mausoleum was built by her husband Shah Jehan in 1631. The letter-press is as follows:—

This gate is of red stone and white marble, elegantly ornamented. The spandrels over the arches are decorated with foliage of various coloured stones inlaid. The Taje Mah'l is a Mausoleum of white marble . . . and is considered by the natives as the most beautiful work of the kind in Hindooostan. . . The space between the gate and the tomb is converted into a garden with avenues of trees, fountains, beds of flowers, etc. The river Jumna washes the lofty walls of the terrace on which this celebrated building stands.

(29) Letter dated October 28, 1823, to Lady Harriet Paget: quoted in Letters and Memorials of the Hon. Sir Edward Paget, G. C. B. (Bliss Sands & Co., London, 1898). Selections from the letters were printed in Vol. XXIV of *Bengal Past and Present* (pp. 95—102).

The drawing is one of the least happy of Thomas Daniell's efforts, and it will be noticed that he keeps his own opinion of the building in reserve. Hodges, on the contrary, exhibited two pictures of the Taj at the Academy, in 1787 and in 1794, and writes in his *Travels* (p. 126) that "the whole together appears like a most perfect pearl on an azure ground." Zoffany's comment will be recalled: "It wants nothing but a glass case to cover it." William Daniell exhibited at the Royal Academy of 1829 a painting of "The Taj Mahal at Agra viewed from the opposite side of the river Jumna": and an engraving of the picture by J. Lee is given in the *Oriental Annual* for 1834 at p. 199.

On the way from Delhi to Agra, sketches were taken at Fatehpur Sikri and Secundra. William Daniell exhibited at the Royal Academy of 1833 the "Mosque of Futtypore Sikri near Agra built by the Emperor Akbar": and the frontispiece to the *Oriental Annual* for 1838 is "Futtypore Sikri": while at p. 110 there is another engraving from a drawing by William Daniell of a "Minor at Futtypore Sikri." Of Secundra there is a sketch (No. 9) in the first series of *Oriental Scenery*: "The gate leading to the Mausoleum of the Emperor Akbar at Secundra, near Agra."

The party passed in due course through Muttra (Brindaban) "where Scindia had his camp." No mention is made of any interview with the chief, who was none other than Mahadaji Scindia. But William Daniell must have taken a sketch of him, for an engraving of such a portrait is to be found opposite page 212 of the *Oriental Annual* for 1834. The following account is given of the circumstances under which the drawing was made but it will be noticed that the place is not indicated:—

"The portrait of the Mahratta Chief which embellishes this volume is that of the celebrated Mahadaji Scindia, predecessor to the reigning Prince (his grandnephew and adopted son Daulat Rao). Mr. Daniell, shortly after his arrival in India, and not long before the death of the old warrior [which took place suddenly in 1794 at Wanowri near Poona] had the honour of an interview, during which he was also honoured with an oriental embrace. Availing himself of the opportunity, he made an admirable likeness of this remarkable man."

The story attaching to Zoffany's portrait of Mahadaji Scindia is well known, from the passage in Sir James Mackintosh's *Journal of his visit to Poona in 1805* :—

Near the monument which is being erected to the memory of the Mahdajee Scindia is a sorry hut where the ashes of this powerful Chieftain were deposited for a time, and there they may long lie undisturbed. It is a small pagoda where in the usual place of the principal deity, is a picture of Sindia by Zoffany, very like that in the Government House at Bombay. Before the picture lights are kept

constantly burning, and offerings daily made by the old servant of the Maharajah whose fidelity rather pleased me (30).

Another portrait by Thomas Wales hangs in the Town Hall at Bombay. Sir Charles Warre Malet, the son-in-law of Wales, was, by orders issued in January, 1785, despatched to Scindia's camp at Muttra to gain his consent to the appointment of a permanent Resident at Poona. The mission left Surat on March 15, 1785, reached Gwalior, by way of Ujjain on May 2, visited Agra, where Malet was lodged in the Taj, and then proceeded to Muttra (31).

According to the chronicler in the *Oriental Annual* (1835, p. 117) Muttra is noted for "an establishment of monkeys, supported by a bequest from Mahadaji Scindia." Thomas Twining (1794) also comments on the monkeys, and observes (p. 213) that all had "blue breeches" and that most of them were "immoderately fat."

Thomas Daniell's diploma picture in the Royal Academy gallery at Burlington House represents "Hindu Temples at Bindrabund" (Brindaban, or Muttra) and a reproduction of it figures as sketch No. 2 in the first series of *Oriental Scenery*. These views are expressly stated to have been taken in the year 1789 and 1790. Thomas Daniell also exhibited "The Braman's Gout at Muttra" at the Royal Academy in 1804, and William Daniell "The Mosque at Muttra built in the reign of the Emperor Aurungzebe" in 1834.

Between Muttra and Delhi, a halt was made at the "Chauter Serai, built by Asuf Khan, brother to the celebrated Noor Jehan"; for an engraving from a drawing by William Daniell will be found opposite page 106 of the *Oriental Annual* for 1835, where also a circumstantial account of the visit is given, though not on the upward journey. The place is now known as Chhata.

Delhi was reached in fourteen days after leaving Agra. The following sketches of Delhi are given in the first series of *Oriental Scenery*: No. 1, Eastern Gate of the Jumma Musjid; No. 3, Cotsea Bhaug (Kudsia Bagh); No. 7, Remains of an ancient building near Firoze Shah's Cotilla; No. 13, part of the Fort built by the Emperor Shere Shah; No. 23, the Jummah Musjid. The third series contains the following: No. 6, Mausoleum of Amir Khusroo; No. 18, a Baolee (open bath) near the old city; No. 19, view near the Mausoleum of the Emperor Humayoon. Sketch No. 24 in the sixth series represents the Cuttub Minar and Nos. 19 and 20 the Observatory of Rajah Jyesingh, now in ruins. Thomas Daniell exhibited two pictures of Delhi at the Royal Academy: "The Western Gate of Feroze Shah's Cotilla, Delhi" in 1807; and "The Entrance to the Palace of the Cotsea Begum at Delhi," in 1816. William Daniell showed "A Mausoleum of a Mahomedan poet built

(30) There is a portrait of Mahadaji Scindia at Government House, Poona which is said to be by Zoffany although it has also been attributed to an artist named Welsh (sic). It was copied by Mr. Cecil Burns for the Victoria Memorial Hall. The suggestion is that the Poona picture is the original and that a replica hangs in the temple. (G. C. Williamson "John Zoffany, R.A." p. 96).

(31) See Malet's Diary: quoted at pp. 485-526 of Forrest's Selections from Despatches, Mahratta Series, Vol. I.

of white marble at old Delhi" at the exhibition of 1797: "A caparisoned elephant, scene near Delhi" (now in the Soane Museum) in 1832: and "the Mosque of Sheik Nizam-ad-Deer (sic) Aoulea at Delhi" in 1835.

No less than fifteen engravings from sketches of Delhi by William Daniell appear in the *Oriental Annual*: two in the volume for 1834, one in 1835, two in 1836, six in 1837, four in 1838. (32.)

Modern Delhi, or Shahjehanabad, was founded, says Twining (p. 252) by Shah Jehan about 1631, and constructed chiefly with the materials of the old city. The circumference of the walls is stated by him to be about six miles.

The reigning Emperor at the time of the Daniells' visit was Shah Alam, who succeeded to a tinsel throne in 1759 on the death of Alamgir the second, the last real Mogul ruler of the House of Babar. He could not establish his authority in Delhi, which became the alternate prey of Afghans and Mahrattas until 1771 when the Mahrattas restored him to the city of his ancestors. In 1788 a Mahratta garrison permanently occupied the Palace, and Shah Alam remained a prisoner in the hands of Scindia until the British conquest under Lake in 1803 (33). 136-17.

The next halting-place after Delhi was Anopshur (Anupshahr) now in the Bulandshahr district of the United Provinces. In 1773 the combined forces of the Nawab Wazir of Oudh and the British made Anopshur their rendezvous when opposing the Mahratta invasion of Rohilkund: and from that date the place was garrisoned by British troops until 1806 when they were removed to Meerut. The town was formerly the northern limit of traffic on the Ganges and consequently the seat of a factory of the East India Company. Twining (1794) describes Anopshur as "a military post in the Kingdom of Oudh," and relates an adventure which befell Colonel Robert Stuart, the officer in command of the detachment of Company's troops. The story was told to

(32) *Oriental Annual*: 1834: Title-page. The Kuttub Min.r. (Old Delhi): p. 204. The Caparisoned Elephant (scene near Delhi): 1835: p. 92. Mausoleum of Sufter Jung (Delhi): 1836. p. 231 and p. 243. Tombs of Patan Chiefs, old Delhi: 1837: p. 95. Patan Tomb at Tughlakabad, (old Delhi): p. 161. State Prison (Selimgurh) Delhi: p. 175. Mausoleum of Tughlak Shah, Tughlakabad: p. 182. Bridge at old Delhi: p. 208. Shahjehanabad (modern Delhi): p. 232. North Gate, old Delhi (from Jumma Musjeed): 1838: p. 15. Houses of Patan Chiefs at old Delhi: p. 30. Deserted Mansions at old Delhi: p. 92. Mausoleum of Humayoon at Delhi: p. 206. Mausoleum of Nizamooden Oulea, Delhi. A view of the "Kuttull (sic) Minor" to which the artist's name is not appended, is contained in "Twenty-Four views in Hindooostan: drawn by W. Orme from the original pictures painted by Mr. (Thomas) Daniell and Col. (Francis Swain) Ward" (London, January, 1805).

(33) Extract from the Farington Diary, June 29, 1807:—

Account published. In December last died at Delhi aged 78, Shaw Allum, the Emperor of Indostan, commonly called the great Mogul: who was restored by Genl. Lord Lake to his throne, a short time ago, after having his eyes put out and being imprisoned many years by the Mahrattas. He was a lineal descendant of Tamerlane. Ackber Shaw, his second son, succeeds to the Throne.

Akbar II: Second "reigned" from 1806 to 1837. His Successor, Bahadur Shah the Second was deposed in 1857, and died at Rangoon in 1862, at the age of 87.

him by Thomas Longcroft (34) an indigo-planter of artistic taste with whom he stayed at his factory at Jellowlee on his way to Futty Ghur after a visit to General de Boigne at Coel (Aligarh). A gang of Pindaris made an unsuccessful attack on the factory, and on their way back passed through Anopshur where they met Colonel Stuart as he was taking his morning ride. They surrounded him and taking him prisoner carried him off with them. Eventually they crossed the Jumna to the north of Delhi where they were not far from the dominions of the Begum Sumroo. That lady ransomed the Colonel for a heavy sum and entertained him hospitably at Sirdhana until an opportunity offered for his safe return to Anopshur.

After nine days, the party which was escorted by a guard of fifty soldiers, arrived at Nujibabad (spelt "Negeibabad" in "Oriental Scenery") which lies at the entrance to the mountains. This town is now the headquarters of the tahsil of that name in the Bijnor district of the United Provinces. It was founded by Najib Khan or Najib-ud-daula, paymaster and for a time Wazir of the Mogul Empire who built a fort at Pathargarh, a mile to the East in 1755. From there he held the northern part of Rohilcund independently of the other Rohilla Chiefs. In 1772 the town was sacked by the Mahrattas and the body of Najib-ud-daula (who had died in 1770) was dug up and burned with many indignities. During the Sepoy Mutiny of 1857, Muhammad Khan, Nawab of Nujibabad, the great grandson of Najib-ud-daula, revolted and when the place was recovered in 1858, the palace was destroyed. The Nawab was seized at Rampore and sentenced to transportation for life.

In the letter-press to the fourth series of *Oriental Scenery* "Negeibabad" (of which a view is given in sketch No. 13) is described as "one of the most opulent towns in the fertile district of Rohilcund and subject at this time to Fizula Cawn," the Rohilla Chief, who died in 1794 and with whose life the internal peace of the province came to an end (35).

I. is a place of tolerable trade, chiefly carried on with the mountainous country in the vicinity, whence a variety of ores, gums and spices are brought and disposed of in the bazars of which there are several.

This place though still considerable, has not wholly escaped the all-

(34) Thoms Longcroft came out to India with Zoffany about 1783. Some of his pen and ink sketches were presented to the India Office by Miss Louisa Twining, in 1903, among them being the Nawab's Palace at Lucknow, 1790, and the Jumma Musjid at Delhi, 1786. Others are in the British Museum: and four water-colours including one of the Taj are in the Victoria and Albert Museum.

(35) Faizulla Khan was the younger son of Ali Muhammad, who obtained the title of Nawab and the greater part of Rohilcund in 1719. When his father died, Faizulla took the Jagir of Rampore Kotara: and was excepted by Warren Hastings from the annexation which followed the first Rohilla War of 1774. At his death in 1793, the throne was usurped by his second son Ghulam Muhammad, against whom the Nawab of Oudh declared war, soliciting the aid of the Government of Calcutta who sent Sir Robert Abercromby with a force. The Rohillas were defeated at Dalmow, but not without considerable loss to the British (600 of whom were killed and wounded, including 14 officers). Rampore, the Capital, was occupied, and Golam Mahomed dethroned. The present Nawab of Rampore is descended from the eldest son of Faizulla Khan.

destroying hand of time. The ruined remains of many edifices of no vulgar style, formerly the dwellings of Rohilla families, discover strong signs of decay. These buildings, however, are Mahomedan, and the city itself is probably not very ancient.

William Daniell exhibited in the Royal Academy of 1828 a picture entitled "View near Nujibabad in Rohilcund: (part of the Himalaya mountains in the distance :" an engraving of which by J. H. Kerton appears at page 62 of the "Oriental Annual" for 1835. In 1812, Thomas Daniell showed "A view near Nigibabad in Rohilcund, the Sewalic mountains appearing in the distance : an Indian on an elephant is endeavouring to cross a small bridge which the elephant refuses until he has examined its strength with his trunk."

While waiting for permission from the Raja of Serinagar (Srinagar) to enter his territory, the party visited Hurdwar which is about 30 miles from Nujibabad. The great object of attraction at this famous place of pilgrimage is the bathing ghat called Hari-ka-chara or Hari ka-pairi (Vishnu's footprint) with the adjoining temple of Gangadwara. A stone on the wall of the ghat bears the footprint which is the subject of special reverence. Pilgrims struggle to enter the pool and stringent police regulations have been found necessary. In 1818, 430 persons including some sepoys on guard, lost their lives in the press, and the ghat was enlarged. The great assemblage takes place on the first day of the month of Baisakh, the commencement of the Hindu solar year when the sun enters Aries. Every twelfth year the planet Jupiter is in the sign Aquarius (Kumbh) at the time, and the occasion is regarded as one of peculiar sanctity, the fair being called the Kumbh Mela. In 1791 the attendance of pilgrims was estimated at 2½ millions, but this is probably an exaggeration. In 1903 on the bathing day of the Kumbh Mela about 400,000 persons were present. Riots and bloody fights were common in early days. In 1760 the rival mobs of Bairagis (Vaishnava ascetics) and Sannyasis (followers of Siva) had a long battle in which 1,800 Bairagis are said to have been left on the field.

There is no sketch of Hurdwar in "Oriental Scenery" : but a picture by William Daniell of "The Principal Ghat at Hurdwar" was engraved for the "Oriental Annual" for 1834 (p. 242). The original was exhibited at the Royal Academy of 1835, and is now in the collection of Maharaja Bahadur Sir Prodyot Coomar Tagore. Thomas Daniell also painted a picture of "The Sacred Tree of the Hindoos which contains an ancient Temple and Idol of Mahadeva near the Hurdwar." This was exhibited at the Royal Academy of 1821.

THE GARHWAL COUNTRY.

Permission having been received from the Rajah, the party entered the mountains by the Coaduwar Ghat. The village which gives its name to the pass is the modern Kotdwara and lies at the foot of the hills on one of the chief trade-routes between Garhwal and the plains of Rohilcund. It is the most important *maṇi* of which is now known as British Garhwal, and the principal centre of commercial exchange with Tibet. A View of the Ghat is numbered

14 in the fourth series of "Oriental Scenery": and the letter press is as follows:

This view represents the principal pass leading from the Rohilla district into the mountainous country of Serinagur. Those romantic and lofty regions never having been explored by European adventurers, any attempt to 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 a previous arrangement with the Raja of the Capital, the difficulties to it that remained were chiefly occasioned by the surface of the country which, though truly formidable, were calculated to excite rather than discourage the curiosity of those who take delight in observing nature under every variety of aspect: and more especially in situations where she is so seldom seen, except by those who cannot appreciate her beauties.

This view was taken in April 1789, immediately previous to the author's passing into the mountains.

The country in which the Daniells had now penetrated is known in these days as Garhwal and is the western district of the Kumaon division of the United Provinces. The Raja at the time of their visit was Parduman Sah (the "Purdoo Maan Saa" of "Oriental Scenery"). His father Lalat Sah had in 1779 defeated the usurper who was ruling in the adjoining State of Kumaon: and Lalat Sah had for a time held both Garhwal and Kumaon, but had now retired to his own dominions. The Gurkhas conquered Almora (the chief town of Kumaon) in 1789 and made the attack on Garhwal which is mentioned by William Daniell in the letter to his mother: but withdrew owing to trouble with the Chinese in Tibet. (36) It was not until 1803 that they finally overran Garhwal and took Dehra Dun. Parduman Sah fled to the plains and collected a force, but perished near Dehra with most of his Garhwali retainers in 1804. The Gurkha rule were severe, and when the British captured Almora in 1815 they were welcomed by the hillmen. The present Raja of Tehri-Garhwal which lies to the north of British Garhwal, is descended from Sudarshan Sah, the son of Parduman Sah, to whom the State was made over by the British at the close of the campaign. It contains 2,450 villages but no town.

The following description of Raja Parduman Sah is given in the letter-press at the end of the fourth series of "Oriental Scenery":

Raja Purdoo Maan Saa, its present Chief, 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 authority.

(36) Thomas Daniell exhibited at the Royal Academy of 1824 "a view of the Serinagur mountains with the Snowy mountains in the distance taken during the warfare between the Raja of Serinagur and the Doutie Raja in the year 1792" (sic). At the Academy of 1800 he had already shown "The 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."

At closer picture is painted in the "Oriental Annual" for 1835 (p. 26):—

Shortly after our arrival at Serinagur we were introduced to the Rajah. We found him an intelligent person, courteous in his manners, and of easy unembarrassed address. His countenance indicated no particular trait of character, yet was by no means deficient in intelligence. His manners inspired confidence, and he received us with an undissembled welcome. He was frank and free though somewhat effeminate, giving great attention to his dress which was evidently arranged with much care. He wore large gold bangles on his wrists, while his fingers were covered with rings of different shapes and weight, composed of the same metal.

The town of Serinagur (Srinagar) is now in the British district of Garhwal. It is situated on the left bank of the river Alucnindra (Alaknanda) at an elevation of 1706 feet above sea level in latitude $30^{\circ} 13^{\prime}$ N. and longitude $78^{\circ} 46^{\prime}$ E. The old town was founded in the 17th century, but was washed away, along with the Saivite temple of Kamaleshwar, by the flood caused by the bursting of the Gohna Lake in 1894: and a new town was built on a higher site. The place owes its importance to the fact that one of the great pilgrim-routes to Kedarnath and Badrinath runs from Hurdwar, up the course of the river Alaknanda by way of Srinagar and Rudraprayag. (37).

Walter Hamilton, in his "Geographical, Statistical, and Historical Description of Hindostan and the adjoining countries" (2 Vols. 4to London, 1820) gives the following account of Srinagar :

It occupies nearly the centre of the valley and is in length about three-quarters of a mile but much less in breadth, its form being elliptical. The houses are of stone roughly and irregularly put together with common earth, generally raised to a second floor, and all covered with slates. They are so crowded together as to leave little more space for the streets than is sufficient for two persons to pass. The house of the former Rajahs is in the middle of the town and is the largest, being raised to a fourth story and built of granite. The ground floors of the houses are used as shops, and the upper storeys for the accommodation of the family. The encroachments of the [river] Alakananda, the earthquake of 1803, and the Goorka invasion, all combined to hasten the decay of the town which when taken possession of by the British in 1815, was in a very ruinous condition. The inhabitants consist chiefly of descendants of emigrants from the low countries, and the leading persons are the agents of the banking-houses at Nujibabad and the Dooab who are employed in the sale and exchange of merchandise and coins. Formerly these persons

(37) Daniell in *Oriental Scenery* (4th series) says that "Srinagur is in latitude 31 deg. N. longitude 78 deg. W." and is distant from Cape Comorin about 2,500 miles." He does not add (and probably did not know) that the priests at the shrines of Kedarnath and Badrinath are Nambudri Brahmins, from far-off Malabar.

BENGAL : PAST AND PRESENT.
VOLUME XXXV.



THE ROPE BRIDGE AT SERINAGUR.

By WILLIAM DANIELL, R.A.

(From the "Oriental Annual" for 1838).

resided here only eight months in the year, quitting the hills and returning to their homes at the commencement of the rainy season.

Of the inhabitants we get the following account in the "Oriental Annual" for 1835 : (p. 28) :

The inhabitants of Serinagur appeared to be a mixed race, exhibiting in their features the blended lineaments of Highlander, Lowlander, Patan, Tartar, Chinese, and Hindoo : and often showing the especial peculiarities of these several races. Their complexions are swarthy, though in a slight degree, and they have very little beard : yet when they possess more than the usual superfluity, it is a good deal prized by them. They are on the whole a mild inoffensive race, and though not deficient in courage to make resistance when attacked, they have displayed very little ingenuity in devising the most effectual means of defence, considering the advantages which their mountains afford them.

It is noticeable that no mention is made in the letter to the rope-bridge below Srinagar of which a representation is given in sketch No. 23 of the fourth series of "Oriental Scenery" and which forms also the subject of an engraving by William Daniell in the "Oriental Annual" for 1838 (p. 213). There are long accounts of the bridge in both volumes. In "Oriental Scenery" we are told that the bridge is 240 feet in length, and "so simple" in contrivance "that it may be soon erected and soon 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 as to form a tolerably commodious footway.

The passage in the "Oriental Annual" (1838, p. 213) runs as follows :

The most striking object exhibited to the traveller after he quits Hurdwar is a rope bridge which crosses the river Alacananda a short distance below Serinagur. The river is crossed by no less than three of these bridges between Serinagur and Hurdwar—at the former place, at Gangotri, and at Deo Prague (Deo Prayag). Some of these rope-bridges have been erected last year by Mr. C. Shakespear, as will appear from Bishop Heber's Journal. (38).

(38) One crossed a torrent near Benares of a hundred and sixty feet span : and another with a span of 320 feet was constructed over the river Caramnassa in Behar "at the expense of Ramchunder Narain." (Heber). There is a graphic picture of a man "crossing the river Touse" by one of these rope-bridges in James Baillie Fraser's "Views in the Himalaya Mountains" (1820).

There is another account of the rope-bridge in the "Oriental Annual" for 1835 (p. 23) in which full scope is allowed to the writer's love of picturesque detail :

Early in the afternoon we came to a rope-bridge which it was necessary to cross in order to save a circuit of several miles. The bridge consisted simply of two ropes of about an inch and a half in diameter made of twisted creepers, eighteen inches apart, passed through a hoop and secured on either side of the stream by strong bamboos driven firmly into the earth parallel to each other. The passenger places himself between the parallel ropes within the hoop, on the lower rim of which he is seated and holding a rope in either hand pulls himself across. To the hillmen this is a sufficiently easy process and they perform it without the slightest apprehension: but to any one who has never before trusted himself upon such an equivocal machine, over a deep and impetuous torrent at an elevation of from 20 to 100 feet, it is a matter of no ordinary peril. Nothing can be well conceived more appalling than, hanging over the tremendous abyss suspended by two small ropes and a hoop, to cast the eye down upon the hissing flood beneath, tossed and agitated into innumerable whirl-pools by the narrowness and asperity of the channel, the whole machine fearfully vibrating and threatening to give way at every impulse of the wind, which frequently whistles over the trembling passenger with most menacing violence.

THE RETURN.

The party returned to the plains, as they had entered the hills, by the Coaduwar (Kotdwara) Ghat, and down the "Koah-nullah," a rocky torrent which figures in sketch 15 of the fourth series of "Oriental Scenery."

A few days' rest must have been taken at Nujibabad: and they then made their way to Lucknow after "a circuitous visit" to a place which is unfortunately left blank in Farington's transcript. What was it? It is suggested that the route taken was, by way of Chandpore, Amroha (Amrooah), Sumbul and Bissowlee to Pillibeat (Pilibhit). All these places were undoubtedly visited by the Daniells, for sketches were taken at each of them. We have an Academy picture by Thomas Daniell in 1807: "Gate of Serai at Chandpore in the Rohilla district": an earlier one in 1799, "Mahomedan Buildings at Bissowlee in Rohilkund": and a third in 1813. "The Ecdgah, a place designed for the performance of solemn festivals by the professors of the Mahomedan religion, near Amrooah in the Rohilla district." Of Babar's tomb at Sumbul, there is an engraving of a drawing by William Daniell in the *Oriental Annual* for 1838 (p. 3). Sketch No. 10 in the third series of "Oriental Scenery" represents the "Gate of a Mosque built

by Hafez Ramut at Pillibhit," and William Daniell exhibited a picture on the same subject at the Royal Academy of 1798. (39).

From Pillibhit the party retraced their steps westward and proceeded across country to Futty Ghur, for we know from the *Calcutta Gazette* that they arrived there in June 1789. Cawnpore would next be reached by river and then the route lay by road eastwards to Lucknow.

Sketch No. 16 of the third series of "Oriental Scenery" represents "The Palace of Nawaub Sujah Dowla at Lucknow taken (in 1790) from the opposite bank of the river Goomty." Part of the palace (the Machhi Bhawan, now demolished) is shown on the left and "the new palace of the present Nawaub Asoph-ul-Dowla is seen along the water's edge extending a considerable way up the river." This is the Imambara of which the following account is given in the "Oriental Annual" for 1835 at p. 129.

The Imam Barrah completed in the year 1784 by Asoph-ul-Dowla is considered inferior only to the edifices erected by the Mahomedan Emperors. The Architecture is bold though not crowded with ornament. This building contains a single room 167 feet long and broad in proportion. There is one remarkable feature in this structure: no wood has been employed in its erection, it being entirely of brick.

"During the Presidency of Mr. Hastings," we read further, "Lucknow was, perhaps next to Benares, the richest and most populous city of Hindostan."

An original oil-painting of "the Imambara of Asaf-ud-daula" by the younger Daniell was acquired by Lord Curzon of Kedleston for the Victoria Memorial Hall collection: and engravings of the following sketches by the same artist are given in the "Oriental Annual" for 1835: p. 128, The Moorpunkee, Lucknow (the Nabob on the river Gooatee in his moorpunkey or state barge) (40): P. 137, a mausoleum at Lucknow (tomb of a female

(39) Hafiz Rahamat Khan was the Rohilla leader who came into collision with Warren Hastings and was killed in action in 1774. His descendant Khan Bahadur Khan was proclaimed Nawab or Viceroy by the mutinous sepoys after a massacre of Europeans at Bareilly in 1857. Nearly a year slipped before British authority could be restored. Khan Bahadur escaped into Nepal, but was surrendered by the Nepalese Government in 1860 and hanged at Bareilly. Pillibhit was Hafiz Rahamat's favourite place of residence. Near the town of Bisauli is the tomb of Danda Khan, Hafiz Rahamat's lieutenant, who built a fort here about 1750.

(40) "This boat derives its name from the figure ormenting the bow which is a peacock: mowr signifies a peacock and punkee wings, indicating the swiftness of its progress: and these boats certainly are remarkable for their speed . . . (They are) extremely long and light in form, and the head rises greatly above the stern which latter terminates in a low point without the slightest ornament. The head projects forward with a slight curve, and is at least ten feet from the surface of the water, ending in the body of a peacock with the wings extended. Near this gay ornament is a position sufficiently spacious to contain 10 or 12 persons. The boat is manned with from 20 to 40 rowers who use short elliptical paddles, with which they propel 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 a chowry over

relative of Asaf-ud-daula); p. 172, View in the garden of the palace at Lucknow. 1838: p. 148. "Elephants fighting" (with the Nawab and his Court as spectators "looking on from the balcony of a bungalow.")

William Daniell concludes his letter to his mother with a characteristic reference to Asaf-ud-daula's reluctance to remunerate the European artists whom he encouraged to practise their profession at Lucknow. Thomas Daniell's unhappy experience in this respect was shared by at least two others. Dr. G. C. Williamson in his book on Zoffany (London 1920) quotes from two letters of Claude Martin which were discovered in the Royal Academy Library. In the second, which is dated March 11, 1789, and written to Ozias Humphry who was then in London, Martin says that Zoffany who had taken his passage for Europe in an Italian ship, the "Grande Duchesse," had not yet been paid one penny for the work he has done for the Nawab Asaf-ud-Daula, adding that this eastern potentate does not like paying Europeans and if one could see his heart, it would be found "loaded with dark and sinister intentions." Zoffany was eventually paid, having persuaded the Resident to endorse his account against the Nawab and guarantee payment: but Humphry who had painted miniatures of Asaf-ud-daula and his minister, Hasan Raza Khan, never got his money. (41). Zoffany's portraits of these two eminent personages now hang in the India Office. They bear the following inscription on the back of the canvas:

John Zoffany painted this picture at Lucknow A.D. 1784 by order of His Highness the Nabob Vizier Asoph-ul-Dowlah, (or, by desire of Hussain Reza Caun, Nabob Suffraz-ul-Dowlah) who gave it to his servant (or friend) Francis Baladen Thomas.

Thomas was a Surgeon-Major on the Bengal Establishment and Residency Surgeon at Lucknow. He was dismissed the Service in 1785.

Zoffany was in Lucknow at the time of the Daniells' visit, and collaborated with Thomas Daniell in at least one composition. Among the nineteen pictures by Zoffany which were owned by Claude Martin, and were sold by the auctioneer Quieros on December 29, 1801 was "a picture of General Martin's house painted by Daniell and Zoffany."

When the Daniells left Lucknow, their next objective must have been Fyzabad the ancient capital of Oudh, on the Gogra, and the ruined city of Oud (Ajudhia) on the opposite bank of the river. William Daniell exhibited a

"his head. He acts as a sort of fuleman for by his movements the action of the paddles is governed." (*Oriental Annual*, 1835, p. 128)

(41) Humphry apparently insisted upon being paid on his own terms, or not at all. See the following entry in the Farington Diary:

May 7th, 1809.—Humphry has talked to Paine of £10,000 having been offered Him for his claim in India. Paine advised Him to take it on which Humphry flew into a passion and asked Him how he could pretend to judge His affairs.

From an entry in the previous year—June 19, 1808—we learn that Sir John Day, the first Advocate General of Bengal, was another sufferer. In recording his death, Farington writes: "He pined over the loss of £20,000 owing to Him by the Nabob of Oude, whose debts the East India Company refused to pay."

"view of Fyzabad" at the Royal Academy of 1795: and sketch No. 3 of the third series of *Oriental Scenery* is the "Gate of the Loll Bhaug at Fyzabad (85 miles east of Lucknow):" As regards Ajudhia we have an Academy picture by Thomas Daniell in 1802: "Ruins, etc. at Oud on the river Ganges" (sic): and an engraving in the *Oriental Annual* for 1838 (p. 3) from a drawing by William Daniell of a "Part of Oud on the river Gogra." (42).

The route then lay to Juanpore (Jaunpur) which is situated on the Gumti at the junction of roads from Allahabad, Fyzabad, Azamgarh, Benares and Mirzapur. A stay of some duration must have been made, for many sketches were taken. The Atoulah mosque, which was built by Ibrahim Shah and completed in 1408, is the "Mosque at Juanpore" represented in a picture by William Daniell exhibited at the Royal Academy of 1796. Sketch No. 9 in the third series of *Oriental Scenery* bears the same title: and "Interior of a Mosque, Juanpore" is the subject of the frontispiece to the *Oriental Annual* for 1835. Thomas Daniell exhibited an "N. W. view of the Fort at Juanpore" at the Academy in 1798, and a "View near Juanpore" in 1804. In 1836 William Daniell sent to the Academy "Part of the Fortress of Juanpore and the river Goomty" and in 1838 there was shown, posthumously, "A Nautch Girl exhibiting before a Man of Rank; a scene at Juanpore." Finally No. 18 of the "Twenty-Five views of Hindustan," is a sketch by Thomas Daniell of "The Bridge at Juanpore, Bengal."

From Juanpore, the travellers returned to Benares; and undertook, according to the writer in the *Oriental Annual* for 1835, an expedition into Behar.

THE EXCURSION INTO BEHAR.

Ample corroboration, both pictorial and chronological, is to be had of this expedition. The route ran first to Bidzee Gur (Bijaigarh) which lies about 55 miles due south of Benares. There is no sketch in *Oriental Scenery* of this forgotten fortress on the Kaimur hills, which was once the stronghold of Cheyt Singh: but Thomas Daniell exhibited two pictures of Bidzee Gur at the Royal Academy, the first in 1809 and the other in 1811.

From Bidzee Gur (which was also visited by William Hodges after the insurrection at Benares in 1781 and during the siege of the fortress by Major Pepham) an excursion must have been made down the course of the Soane to Agouree (Agori Khas) about 15 miles to the westward. Sketch No. 19 in the first series of *Oriental Scenery* represents "Hindoo Temples at Agouree on the river Soane": and William Daniell exhibited a picture of "The Fort of Agouree" at the Royal Academy of 1837. The spot appears to be identical with "Hurgowree" or "Hurra Gowree" on the Soane, which is the subject of a picture exhibited by Thomas Daniell at the Royal Academy of 1809 and again at the British Institution in 1812. The title of the picture is thus given in the second instance: "A sacred grove of the Hindoos. Taken near the

(42) William Hodges exhibited a "view of part of the ruins of the city of Owd" at the Royal Academy of 1785.

temple of Hurgowree, on the river Soane in the province of Bahar, East Indies. In this view the Bhurr, or banian tree, a species of fig, is made conspicuous." The description of the Academy picture is as follows: "Hurna Gowree, a place of great sanctity with the Hindoos near Bidzee Gur, a hill fort of the district of Benares."

The route now lay (according to the *Oriental Annual* for 1835, p. 205) from Bidzee Gur across the Eckpouah Ghaut, described by Hedges (*Travels in India*, p. 85) as "a difficult and rocky pass," two miles from the Fort. Descending the hill, on the way to Sasseram a halt was made, and sketches taken, at Chainpur near which, seven miles south-west of Bhabua, is the temple at Mündeswari. This is the oldest Hindu monument in the Shahabad district, and dates from 635 A.D. There are two drawings of it in the sixth series of *Oriental Scenery* ("Antiquities of India"): representing the exterior (No. 13) and the interior (No. 16). Sketch No. 15 in the same series represents the "Exterior of an Edgah near Chynpore." This may form part of the Jumia Masjid (1668 A.D.) at Chainpur: but the famous Idgah built in the time of Shah Jehan 1633 A.D.) is at Sasseram, and is near Sher Shah's tomb. Thomas Daniell exhibited a "View in the Cheynpore district" at the Royal Academy of 1806: and at the Academy of 1816 a picture with the following peculiar and cumbrous title: "An Indian with his cattle, etc. having ascended in safety a dangerous pass in the mountains returns thanks to Ganesa the guardian of the Gaus: a scene in the Chrympore (sic) district." The "mountains" are the Kaimur hills, which form the southern boundary of the Shahabad district, and vary in elevation from 1,000 feet above sea level to 1,490 feet (at Rohtasgarh). "Rising abruptly from the plains their sides present sheer precipices" and "the escarpments are everywhere lofty and bold" (Shahabad District Gazetteer, p. 2). The waterfall of "Dhuah Koondee in the neighbourhood of Sasseram," which supplies the subject for sketch No. 11 in the fourth series of *Oriental Scenery*, is in this hilly region. "After a clear drop of two to six hundred feet, the water plashes into a deep pool, on leaving which it runs along a channel obstructed through several miles of its course by huge masses of rock."

According to the account given of the up-river journey in the *Oriental Annual* for 1834 (p. 122) a visit was paid on that occasion "after passing Buxar fort" to Sasseram, which is about thirty miles distant. A second visit was now paid (O. A. 1835 p. 206) and we are told that "in the neighbourhood of Sasseram, where we halted a day, we found many fine subjects for the pencil." None of the sketches taken at Sasseram itself are reproduced in *Oriental Scenery*. But Thomas Daniell exhibited the "Mausoleum of Sher Shah" at the Royal Academy of 1810, and there is an engraving in the *Oriental Annual* for 1834 (p. 124) of a drawing by William Daniell of the tomb. At the Academy of 1811 Thomas Daniell exhibited the "Ruins of the Nourutun—part of the Palace at Sasseram": and one of William Daniell's Academy pictures in 1814 was "an Imaumbarrah or mausoleum of a Mahomedan high priest at Sasseram." This is probably the Sasaram Khankah, or religious

endowment, which consists of a mosque and a number of tombs. It was founded by Sheikh Kabir Darwesh about 1717 A.D.

From Sarsaram excursions were made to Shere Gur (Shergarh) a ruined hill-fort, twenty miles to the south-west, founded by the Emperor Shere Shah, after his capture of Rohtasgarh in 1539 A.D. Thomas Daniell showed two "Views near Shere Gur" at the Academy, the first in 1801 and the second in 1823. Rohtasgarh which was also visited was a favourite subject with both the Daniells. It supplied the younger with the material for three Academy pictures: "Ruins of Part of the Palace," 1799. "A scene at Rotas Gur," 1832: "Part of the Fort at Rotas Gur," 1837. In the first series of *Oriental Scenery* (views taken in 1789 and 1790) are no less than four sketches: No. 1, "Raje Gaut, the principal road up to Rotas Gur"; No. 2, "ancient Temple in the fort of Rotas"; and No. 20, "Part of Rotas Gur." "Ruins in Rotas Gur" are also represented in sketch No. 2 of the third series: and the *Oriental Annual* for 1835 (p. 210) has an engraving from a drawing by William Daniell of the "Kutwhutte Gate, Rotas Gur." This is the Kathautiya gate, at the narrow neck joining Rohtas to the table land. The ascent from Akbarpur is over dry hills of limestone, covered with brushwood, to a crest on which are the first defences: and thence up a sandstone cliff, cut in places into rough steps, which lead from ledge to ledge, guarded by walls and a solid masonry arch.

Retracing their steps the travellers next crossed the Soane at Dehri and proceeded to Muddunpore (Madanpur) now a police outpost in the Gaya district on the Grand Trunk Road between Sherghati and Aurangabad. Mention is made in the *Oriental Annual* for 1835 of the visit to this place, and an engraving of a drawing by William Daniell of the "Hindoo Temple at Muddunpore" is given opposite to p. 222. So also sketch No. 15 of the sixth series of *Oriental Scenery* ("Antiquities of India") published in 1799 and stated to consist of views "taken in 1790 and 1793" presents the "interior of a temple near Muddunpore," whose "situation is so reclusive that it might have been expected the Hindoos here would have escaped the insolence of Mahomedan usurpation, but it happened otherwise." The temple in question is at Umga or Munga, a village situated eight miles east of Deo and close to Madanpur. A modern chronicle records: "It is an ancient stone temple picturesquely situated on the western slope of the hill and overlooking the country for many miles. The height of the temple is about 60 feet and it is built entirely of square granite blocks without cement. A remarkable feature is the presence of short Arabic inscriptions over the entrance doorway engraved by the Muhammadans who once used the shrine as a mosque." (O'Malley, *Gaya Gazetteer*, 1906, p. 240). At Deo, six miles south-east of Aurangabad, is another temple dedicated to the Sun (Suraj Mandir) of which two sketches (No. 5 and No. 6) are given in the sixth series of *Oriental Scenery*. These represent the exterior and the interior of the temple respectively. According to Daniell, the shrine is "dedicated to Seeva."

From Madanpur and Deo the road led to Gaya. Sketch No. 15 of the first series of *Oriental Scenery* represents the "sacred Tree at Gyah" and sketch No. 13 of the third series is "a view of Gyah." The "Bode Gyah" temple figures opposite page 232 of the *Oriental Annual* for 1835.

Boat was taken at Patna: and some sort of stay must have been made on the downward journey at Bhagalpur, for William Daniell's letter to his mother is written from that place on July 30, 1790. On the voyage back to Calcutta, a halt was called to visit the ruins of Gour, now in Malda district. Sketch No. 4 of the first series of *Oriental Scenery* represents "Ruins at the ancient city of Gour, formerly on the banks of the Ganges": and there is another sketch (No. 23) in the sixth series: "a Minor at Gour." Thomas Daniell's last Academy picture (1828) was "The Gate of the Cutwal in the Fort of the ancient city of Gour on the river Ganges, Bengal": and there is an engraving in the *Oriental Annual* for 1835 (p. 244) of a drawing of the same subject by William Daniell: "The Kutwalie Gate, Gour." In the Davis portfolio in the Victoria Memorial Hall collection is also a sketch of "Gaur" (No. 7.)

LATER TRAVELS.

It would seem, from two of the illustrations to "A Picturesque Voyage of India by way of China" (published in London in 1810) that on their return to Calcutta, a trip was made to the Sunderbunds. The two sketches in question represent "Cucrahuttee" and "Gangwaughcolly" (Geonkhali), the former being an obscure village to the south-east of the latter: and graphic descriptions are given of jungle scenery. We have also "A scene in the Sunderbunds" exhibited by William Daniell at the Academy in 1835: and "The Bore rushing up the Hoogly" shown at the Academy in 1836 and engraved for the *Oriental Annual* of 1838 (p. 234).

Uncle and nephew must have gone across to Western India about this period, (probably by sea) for three views of Bombay by William Daniell are to be seen in Forbes' *Oriental Memoirs*, and reproductions of them are given in Mr. Douglas Dewar's "Bygone Days in India." These are: 1. View of Bombay about 1790, seen from Cumballa Hill; 2 View of Bombay about 1790, seen from the Harbour; and 3. A picture of Bombay as it was about 1790. There are also two aquatint engravings by William Daniell to be found in Captain R. M. Grindlay's "Scenery, Costumes, and Architecture chiefly on the western side of India," published in 1826, and again in an enlarged format in 1830. One is of Dowlatabad, the fortress of Deogiri, in the Aurangabad district, in the Deccan, and the other is a morning view from Callian (Kalyan near Bombay). Both are however stated to be drawn by Daniell from sketches taken by Grindlay.

The fifth and sixth series of *Oriental Scenery* published in 1804 and 1799, and otherwise known as "Hindoo Excavations in the Mountain of Ellora, near Aurunghabad in the Decan" and "Antiquities of India," relate, likewise, to Western India. The first named consists of "Twenty-Four Views engraved from the drawings of James Wales by and under the direction of

Thomas Daniell." It is dedicated to Sir Charles Warre Malet, Bart, "late the British Resident at Poonah." Wales was the father-in-law of Malet and died at Thana in November, 1795 while engaged on a series of sketches of the Elephanta sculptures (43).

It was from sketches by Wales that Thomas Daniell obtained the material for his well-known picture of "Sir C. W. Malet, Bart, the British Resident at Poonah in the year 1790 concluding a treaty in the Durbar with Souae Madarow (Sawai Madho Rao) the peshwah or prince of the Mahratta Empire." This was exhibited at the Royal Academy of 1805. It now hangs in the entrance hall of Government House, Ganeshkhind, and has been described as unrivalled in Oriental grouping, character and costume (44). A mezzotint by Charles Turner may be seen in the Political Secretary's Room at the India Office.

The date 1790 occurs also in the sixth series of *Oriental Scenery*, the views in which are "engraved from the drawings of Thomas Daniell, R.A., and F.S.A., by Himself and William Daniell" and stated to have been "taken in the year 1790 and 1793." Six of these sketches relate to excavations on the island of Salsette, and Elephanta: and in the letter-press to sketch No. 7 ("The entrance to the Elephanta cave") the following definite statement is made: "According to the measurement of Mr. William Daniell, the author's nephew, who accompanied him on all his excursions in India, its dimensions are 130 feet in length, 110 in breadth, 16 in height."

An excursion to Muscat in Arabia seems to have been undertaken about this time also, for both Thomas and William Daniell exhibited several pictures of that place at the Royal Academy (45).

(43) The portraits of Nana Farnavis and Mahadaji Scindia which hang in the Bombay Town Hall, are painted by Wales: and the Royal Asiatic Society possesses a picture by him representing the Peshwa (Madho Rao the Second) and Nana Farnavis, with two attendants. This picture was presented to the Society in 1854 by the wife of General Robinson, and must have been "looted," for it had been taken off the stretcher and folded in four, with the result that the right eye of the Peshwa has had to be repainted.

(44) Some of the sketches made by Wales for this picture must have been acquired by Sir Charles Malet, who was appointed Resident at Poona in 1785 and was created a baronet in 1791 in recognition of his success in negotiating the treaty which was between the Company, the Nizam, and the Peshwa, against Tippoo Sultan. In March 1820, Sir Harry Malet, the present baronet, offered for sale at Sotheby's a series of seven sketches representing (as the inscriptions upon them show), "Mahadowjee Scindia," "Bhyroo Pundit," translator to the Resident, "Souae Madara Peshwa" (Sawai Madho Rao Peshwa), "Noor Al Deen Hussein Khan," probably the Peshwa's munshi, "Ballajee Pundit Nanna Furnavesi," Daniel Seton, a Bombay civilian who became chief at Surat in 1800 and died there in 1803 (in Mahomedan dress, and bearing an uncanny resemblance to the familiar portrait of the Abbé Dubois) and, lastly, "Beebee Ambar Kooer Amabilis Fidelis," a Rajput lady, companion of Sir Charles Malet in India. The set is now the property of Mr. C. W. E. Cotton, C.I.E., of the Madras Civil Service.

(45) Thomas Daniell: The Harbour of Muscat in Arabia, 1806: The Fort of Mutura near Muscat, 1807: The Entrance from the eastward of the Harbour of Muscat in Arabia, 1814. William Daniell: Muscat in the Persian Gulph, 1831: General View of the Harbour of Muscat on the coast of Omar, Arabia, in the Persian Gulph, 1835. The two latter pictures are reproduced in the *Oriental Annual* for 1836 (frontispiece and on page 191).

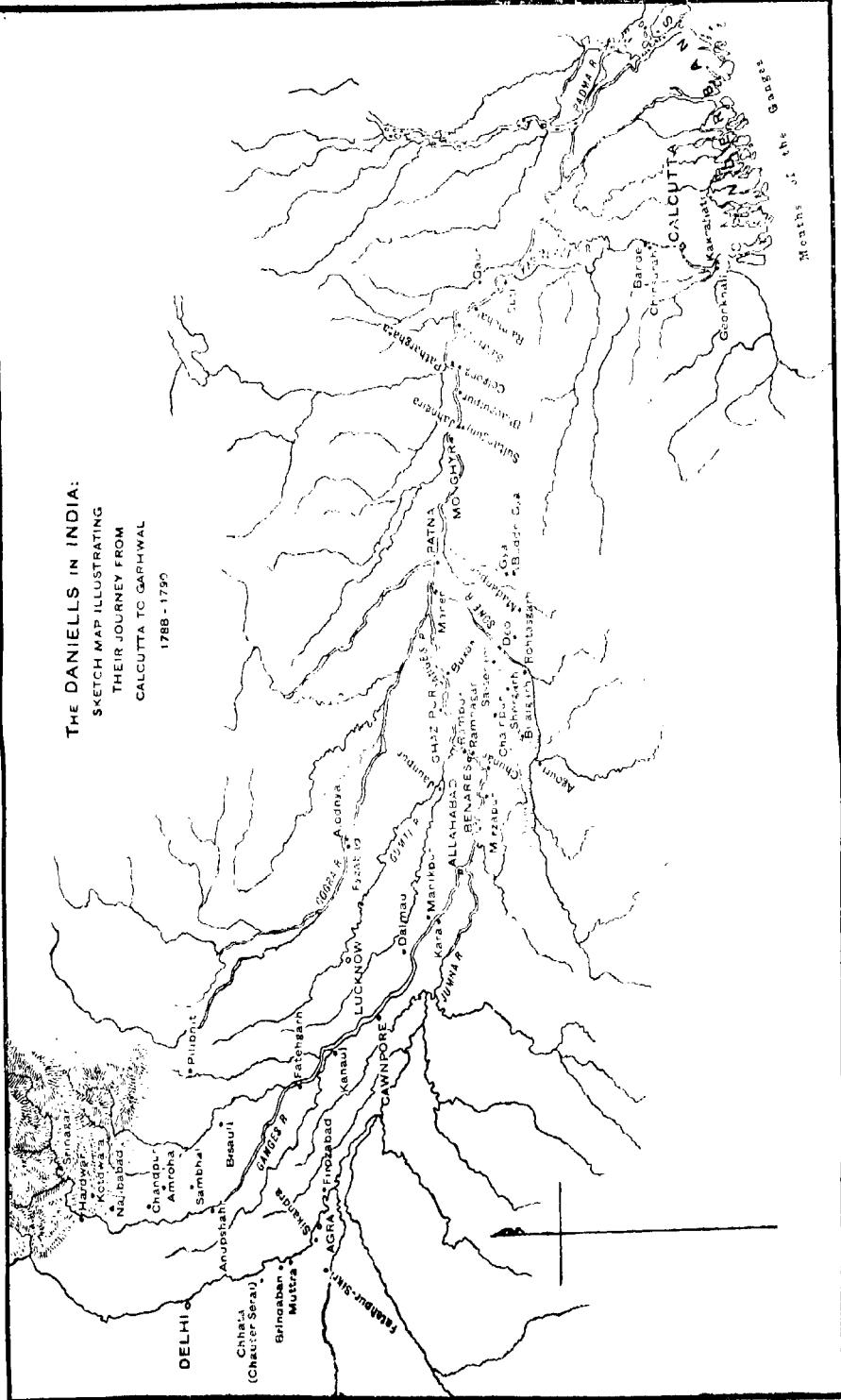
Later on, they must have found their way to Southern India. It is clear, as has already been pointed out, from references in *Oriental Scenery* that they were in the Madras Presidency from June 1792, to the beginning of 1793, when they must have embarked for China. William Daniell exhibited at the Royal Academy several pictures which were based upon sketches taken either at the Company's factory at Canton, or on the way thither (46). His uncle confined himself to Indian subjects, with the exception of four pictures of Sezincote, the seat in Gloucestershire of Sir Charles Cockerell, an Anglo-Indian baronet, which he showed at the Academy of 1819.

The more we reflect upon the conditions of travel in the East at the close of the eighteenth century, the more we are bound to be struck by the courage and endurance displayed by Thomas Daniell and his young nephew who was a boy of fourteen when he left England with his uncle in 1783. It is the fashion in some quarters to decry their ability as artists and to describe their election in the Royal Academy as "an honour which will always remain one of the engimas of the early days of the Institution" (Hodgson and Eaton: "The Royal Academy and its Members," p. 88). But to all those who know India their drawings of Indian scenes will always appeal, not only for their charm, but also for the fidelity of their delineation.

H. E. A. COTTON.

(46) View of the Straits of Sunda taken from Anjere Point in the Island of Java, 1813: The "Hythe" East Indiaman off Anjere Point, Island of Java, in the Straits of Sunda, 1823 (a picture evidently painted for Mr. Stewart Marjoribanks, the owner of the ship, which sailed for China from the Downs on April 21, 1821, and returned to moorings on April 22, 1823): The Watering-place at Anjere Point in the Island of Java: the homeward bound China fleet in 1793 at anchor in the Straits of Sunda under the command of Sir Erasmus Gore in the "Lion" man of war, 1836. Of China itself we have the following Academy pictures by William Daniell: 1806 and 1808. The European Factories at Canton in China (of one of these, a picture executed in the minutest detail, a charming aquatint reproduction is given in the "Picturesque Voyage to India by way of China"): 1810: Ten sketches of the process of cultivating Tea in China and preparing leaves for exportation. William Daniell also exhibited the two following pictures at the British Institution: A "view in the Straits of Sunda, the island of Cracatoa in the distance" in 1815, probably a replica of the Academy picture of 1813: and "A Chinese lady of the province of Ningpo" in 1836.

THE DANIELLS IN INDIA:
SKETCH MAP ILLUSTRATING
THEIR JOURNEY FROM
CALCUTTA TO GARHWAL
1788 - 1790



Appendix.

A.—SUGGESTED ITINERARY OF THE DANIELLS IN BENGAL AND UPPER INDIA, 1788—1790.

REFERENCES :—

T. D., R. A.—Picture exhibited by Thomas Daniell at the Royal Academy.
W. D., R. A.—Picture exhibited by William Daniell at the Royal Academy.
B. I.—Picture exhibited at the British Institution.
O. S.—Oriental Scenery : First Series, views taken in the years 1789 and 1790 : Fourth Series, views taken in 1789 : Sixth Series, views taken in 1790.
O. A.—Oriental Annual, 1834-38 : Engravings from drawings by William Daniell.
P. V.—Picturesque Voyage to India by way of China : 1810.
25 Views—“Twenty-five Views of Hindustan drawn by W. Orme from the original pictures by Mr. (Thomas) Daniell and Colonel (Francis Swain) Ward”, 1805.
S. D.—Portfolio of sketches by Samuel Davis in the Victoria Memorial Hall collection.

UP.

Left Calcutta : end of September, 1788.
Bandel. (O.S. iv. 2).
Chinsurah. (“Dutch Budjerai’s on the river Ganges” : T.D.R.A. 1799.)
Rajemehal : (T.D.R.A. 1822 : W.D. R.A. 1822 : O.S. iii. 24 : O.A. 1834, p. 93 : S.D.)
Sicra Gulley, Sakrigali. (O.S. iv. 9.)
Mootee Jerna Falls. (25 views 19 : S.D.)
Colgong. (“The Banyan Tree at Colgong” T.D.B.I. 1847 : O.A. 1834 : p. 105.)

Pattergotta, Patharghatta (T.D.R.A. 1804).
Boglipore, Bhaugulpur.
Jehangeeree : “Fakir’s Rock” . (O.S. vi. 9, 10 : S.D.)
Sultangunge (T.D.R.A. 1806).
Monghyr (Seetacoond).
Peer Pahar, (T.D.R.A. 1813).
Patna. (O.S. i. 10.)
Moneah, Maner. (O.S. i. 12).
Buxar.
Sasseram (T.D.R.A. 1810, 1811 : W.D.R.A. 1832 : O.A. 1834, p. 124).
(Return to Buxar).

UP: (continued).

Ghazepore. (T.D.R.A. 1820, 1824
W.D.R.A. 1800).

Ramgur or Rampoor: village near
Benares. (O.S. iv. 10).

Benares. (T.D.R.A. 1797, 1799,
1802, 1806, 1815: W.D.R.A.
1802: O.S. i. 16, O.A. 1834,
pp. 128, 142 O.A. 1835 p. 190).

Ramnugger. (O.S. i. 14: iii. 20)

Chunar. (T.D.R.A. 1827: O.S.
i. 24, iii. 23: O.A. 1838, p. 197).

Suttisgurh, Saktisgarh, Falls. (S.D.)

Mirzapore: ('Banyan Tree', O.A.
1834, p. 184, W.D.R.A. 1833).

Allahabad. (O.S. i. 6, 8, 22: iii. 4,
8. O.A. 1838, p. 119).

Currah, Korah. (O.S. i. 21: iii. 1,
21: T.D.R.A. 1801).

Manickpore. (W.D.R.A. 1832).

Dalmow: (25 views, 15).

Cawnpore.

Cannoge, Kanauj. (O.S. iii. 7: iv.
12).

Futty Ghur.

Firozabad. ('Hirkarrah camel':
W.D.R.A. 1832: O.A. 1834,
p. 204).

Agra: (T.D.R.A. 1808: W.D.R.A.
1799, 1829, 1835: O.S. i. 18,
O.A. 1834, p. 194).

Futtypore Sicree. (W.D.R.A. 1833:
O.A. 1838: frontisp. and p.
110).

Sccundra: (O.S. i. 9).

Mutura, Muttra: Bindrabund. Brin-
daban: (T.D.R.A. 1797, 1804,
1807: W.D.R.A. 1834: O.S.
i. 2: O.A. 1835, p. 118).

Chauter Sera: (O.A. 1835, p. 106).

Delhi: (T.D.R.A. 1806, 1807, 1816.
W.D.R.A. 1797, 1832, 1835:
O.S. i. 1, 7, 11, 23 iii. 6, 18,

19: vi. 19, 20, 21: O.A. 1834,
title-p.: 1835, p. 92: 1836, pp.
231, 243: 1837, pp. 161, 175,
182, 208, 212: 1838, pp. 15, 30,
92, 206, 25 views, 11).

Anopsheer, Anupshahr.

Nujibabad. (T.D.R.A. 1812: W.D.
R.A. 1828: O.A. 1835, p. 62.
O.S. iv, 13).

Hurdwar. (T.D.R.A. 1821: W.D.
R.A. 1835: O.A. 1834, p. 245).
(Return Nujibabad).

Enter Mountains (April, 1789).

Road to Serinagur (O.S. iv. 14 to 22.
T.D.R.A. 1824).

Serinagur. (O.S. iv. 23, 24: O.A.
1838, p. 213: T.D.R.A. 1800)

DOWN.

Nujibabad.

Chandpore: (T.D.R.A. 1807).

Amrooah, Amroha (T.D.R.A. 1813).

Sumbul, Samblal (O.A. 1838, p. 2).

Bissowlee (T.D.R.A. 1799).

Pillibcat. (W.D.R.A. 1798: O.S.
iii. 10).

Futty Ghur. (June, 1789).

Cawnpore.

Lucknow. (W.D.R.A. 1801, 1834:
O.S. iii. 5, 16, 17, O.A. 1835,
pp. 128, 138, 172).

Fyzabad. (W.D.R.A. 1795: O.S.
iii. 3).

Oud, Ajudhia. (T.D.R.A. 1802:
O.A. 1838, p. 123).

Juanpore, Jaunpur: (T.D.R.A.
1798, 1804: W.D.R.A. 1836,
1838: O.S. iii. 9: O.A. 1835
frontisp. O.A. 1838, p. 179: 25
views 18).

Benares.

Bidzee Gur, Bijaigarh. (T.D.R.A.
1802, 1811, O.A. 1834, p. 176).

DOWN: (continued).

Agouree, Hurgowree. (O.S. i. 19 : T.D.R.A. 1809 : W.D.R.A. 1837).

Cheynpore, Chainpur : (T.D.R.A. 1801, 1816 : O.S. vi. 13, 15, 22)

Sasseram.

Dhuah Koonde Falls. (O.S. iv. 11).

Shere Gur, Shergarh. (T.D.R.A. 1801, 1823).

Rotas Gur, Rohtasgarh. (W.D.R.A. 1799, 1832, 1837 : O.S. i. 5, 11, 20, O.S. iii. 2 : O.A. 1835, p. 210.)

(Return Sasseram : cross Soane).

Muddunpore. (O.S. vi. 16. O.A. 1835, p. 222).

Deo. (O.S. vi. 5, 6).

Gyah. (O.S. i. 15 : iii. 15).

Bode Gyah (O.A. 1835, p. 232).

Patna.

Bhagalpur : (July, 1790).

Rajemchal.

Gour : (O.S. i. 4 : vi. 23 : T.D.R.A. 1828 : O.A. 1835, p. 244 : S.D.).

Calcutta. (O.A. 1835, p. 254 P.V.)
(Visit to Sunderbunds).

"Bore rushing up the Hoogly"
(W.D.R.A. 1836 : O.A. 1338 : p. 234).

Cugrahuttee (P.V.)

Gangwaughcholly, Goo-khali (P.V.)

Scene in the Sunderbunds (W.D.R.A. 1835).

[The sketch map illustrating the journey, which faces page 45, has been prepared by Mr. F. C. Scallan, of the Surveyor General's office, an old and valued member of the Society. Mr. Scallan writes: "Last year (1922) I attempted to follow the 'pilgrim route' to Badrinath and Kedarnath from Hardwar, but, finding transport difficult, went up by way of Najibabad and Kotdwara to Srinagar in Garhwal—Daniell's 'Serinagur'." A photograph of modern Srinagar and of the valley of the Alakananda; taken by Mr. Scallan on September 24, 1922, from the dak bungalow on the hill, is reproduced opposite page 64.]

B.—THE JOURNEY AS DESCRIBED IN "ORIENTAL SCENERY."

THE fourth series of "Oriental Scenery," as already mentioned, contains twelve sketches of the Garhwal country. Its title page is as follows:—

"Twenty-four Landscapes (The Fourth Series): Views in Hindooostan: drawn and engraved by Thomas and William Daniell. London, May, 1807."

The accompanying letter-press is prefaced by the following introduction:

The views contained in the present series commence with Cape Comorin, the southern extremity of Hindooostan; and thence, taken from different points, extending northwards as far as the mountains of Serinagur. Of the present series a large portion consists of views taken from the scenery of the north: an arrangement occasioned not only by the grandeur and picturesque merits of that elevated region, but the consideration of its novelty: for when the author visited the mountains of Serinagur, those parts had never been explored by any European traveller: and, owing either to the difficulties of access, or impediments arising from the political circumstances of the country, other information in the province of art is not likely to be received from that remote part of the northern extremity of India.

The drawings from which these views are engraved were taken in the months of July and August 1792 (sic.) (47).

The following descriptions are attached to each of the twelve drawings:

13. *View at Nigeibabad, near the Coaduwar Gaut.*

Nigeibabad is one of the most opulent towns in the fertile district of Rohilcund, and subject at this time to Fizula Cawn. It is a place of tolerable trade, chiefly carried on with the mountainous country in its vicinity, whence a variety of ores, gums, and spices are brought and disposed of in the bazars, of which there are several.

This place though still considerable, has not wholly escaped the all destroying hand of time. The ruined remains of many edifices of no vulgar style, formerly the dwellings of Rohilla families, discover strong signs of decay. These buildings however are Mahommedan and the city itself is probably not very ancient.

14. *Coaduwar Gaut.*

This view represents the principal pass leading from the Rohilla district into the interior of the mountainous country of Serinagur. Those romantic and lofty regions never having been explored by European adventurers, any attempt at 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.

(47) See sketch No. 14, where the correct date is given of the journey into Garhwal.

But by a previous arrangement with the Rajah of that capital, the difficulties to it that remained were chiefly occasioned by the surface of the country which, though truly formidable, were calculated to excite rather than discourage the curiosity of those who take delight in observing nature under every variety of aspect: and more especially in situations where she is so seldom seen, except by those who cannot appreciate her beauties.

This view was taken in April, 1789, immediately previous to the author's passing into the mountains.

15. *View in the Koah Nullah.*

The Koah Nullah is a mountain stream that in the season of rain must be a most furious torrent, but in the month of April was a delightful rivulet, that, sparkling in the sun, gave animation and beauty to the rude scenes through which it pursued its course.

The road here (if such it may be called which, having no trace upon the surface, must continually be hunted for) presents all the difficulties and impediments that can be imagined in such situations. Sometimes blocked up by the violence of periodical floods, it is continued 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 incumbered with baggage.

But paths like these, little frequented, where public attention has never been exerted to improve the means of communication, are generally the result of accident, and in the most difficult part are effected merely by the slight expedients of individuals, whom necessity compels to make their way through such passages.

16. *Jugcanor, in the mountains of Serinagar.*

In this view also the Koah Nullah makes its appearance: on the banks of which, raised above the reach of casual floods, stands the pleasant village of Jugcanor. It is a small irregular place: the zemindar, or chief landholder of the neighbourhood, like the village squires of other countries, is lodged more sumptuously than his inferiors: his mansion is tolerably built of stone, covered with slates, and consist of two stories, the upper one accommodating the chief and his family, the lower affording shelter to his cattle.

The husbandmen were here employed in reaping their corn, which was an abundant crop of very excellent wheat: a grain preferred by the mountaineers to rice: although their wheat was despised by the rice-eaters of Bengal: who chiefly composed the author's party of attendants, during his mountainous excursion. These lowlanders gave also another example of the force of prejudice in their great aversion to the beautiful transparent water every where flowing through the hilly country: their stagnant reservoirs, and even the turbid waters of the Hooghly at Calcutta, appeared to them much more inviting.

17. *View near Duramundi, in the mountains of Serinagar.*

Duramundi is a village further advanced into the mountains, about ten miles from Jugeaner, and two or three short of Dusa. Here the mountainous regions are considerably enlarged, and the scenery consequently improves in grandeur. An example, slightly indicated, occurs in this view of the practice of embarking the sides of the hills, in successive ledges, so common in China. The figures that are introduced represent the Highland merchants on their way from the plains where they have been bartering the produce of their hills for salt, copper vessels, linen and other wares, which they convey not in packs, like our pedestrian traders, but in baskets closely fitted and secured to their backs; relieving themselves occasionally from the incumbent weight by the application of a short staff, carried by each traveller for the purpose, to the bottom of the basket, while he takes his standing rest. In this manner these indefatigable creatures, that seem no larger than ants, compared with the stupendous heights they have to traverse, pursue their laborious journey, with a courage peculiar to the hardy tenants of the hills.

18. *Neer Dusa, in the mountains of Serinagar.*

Dear reader, on the banks of the Kooh Nullah, a few miles, it is said, below its source. The forms of the mountains are, from this point, extremely bold, and all around the general effect is majestic. They are richly clothed with wood, and, in many parts, even to their summits; where oak, fir, with many of the forest trees of India, are produced; and the cultivation of grain is carried up their sides to a great height.

In their secluded parts, scarcely affording a single foot of level ground, and where the whole surface, twisted into confusion, offers nothing but the perpetual labour of climbing and descending, there is a considerable degree of population; and pleasant villages are scattered about among the hills, often in situations where it might be supposed eagles alone would build their tenements; for they seem accessible only to the fowls of the air, and not to man. But security is a principal source of happiness, and these regions offer few temptations to the ambition and rapacity of those exalted spirits, whose insatiable thirst of glory fills the world with misbelief and misery. The peaceful inhabitants of the hills not only enjoy a secure retreat from the perils of polished society, but a luxuriant vegetation supplies them with food, and also with houses and other articles of commerce, with which, by sale or barter, they procure from the distant plains such conveniences as their moderate system of life requires.

19. *Buddell, opposite Bilete, in the mountains of Serinagar.*

The village of Buddell is about 14 miles from Dusa, and separated from it by a very lofty mountainous ridge. It is pleasantly situated on a delicious stream of liquid crystal, called the Ramgunga. On the opposite side of that river is the large village of Bilete. It being the time of harvest when this view was taken, and the corn gathered in, the mode of treading out the grain by the feet of men, is represented in the foreground: and also the collecting and winnowing it, all which operations are performed in the open air.

20. *View of the Ramgunga.*

This view is taken in the vicinity, and between the villages of Buddell and Bileate, from a most delightful spot insulated by the Ramgunga, whose clear and active streams communicated both freshness and beauty to the scene. The author would have had much pleasure in embodying the charms of the evening scenery of that enchanting, if not enchanted, island, a task which unhappily is not within the reach of his art, Let us, the result of a few concurring circumstances, and of undefinable and evanescent effects, that the pencil cannot trace. The mild temperature of the atmosphere, equal to the heats of the preceding hours, inflamed by setting: the murmur of the passing streams: the majestic grandeur of the mountains, increased by the visionary effect of the twilight; and to these must be added a circumstance, if possible still further out of the reach of imitation, and that is the myriad swarms of the fire-flies, that seemed to fill the lower regions of the air, and which uniting their numerous rays of phosphoric light, surrounded every object, and diffused a magical radiance equal beautiful and enchanting: it seemed, in truth, to be a land of romance, and the proper abode of those fanciful beings, the fairies and gnomi, that appear so often in old fable. But the delicious sensations produced by scenes of such a nature can, by no effect of genius, be re-excited: they must be seen and felt to be completely purchased by toil and privation of every kind and, indeed, they cannot be bought, but not sought: for pleasures that delight by nature, are wish before satisfaction.

From the villages of Buddell and Bileate the road to Serampore crosses over the ridge of the mountain that appears in the middle of the view, and thence, by a laborious ascent of eight or ten miles, to the village of Naton, a labor which few, perhaps, except those who have cultivated the pleasure of art, can undergo without complaint or reluctance: but the facility with which the artist's eye is every where regaled in these various scenes of picturesque, grand and magnificent forms, more than counterbalance the fatigues of his pursuit.

21. *View between Naton and Tula-cotamula.*

On proceeding from Naton towards Serampore, the road will continue to ascend, and from a point of great elevation this view was taken. The eye is here on a level with the tops of the surrounding hills, the summits of which are more pointed and irregular than those passed before, and resemble the tumultuous agitation of the ocean, roused by a tempest. The general aspect of the whole is dreary and vast: vegetation is scanty: the scattered trees that here and there occur, seem to be embellishments misplaced and inappropriate: although, if trees are admissible, it could certainly be no other than mis-shapen blights such as these. But the circumstance which, from this point of view, chiefly raises our astonishment, is the appearance of a prodigious range of still more distant mountains, proudly rising above all that we have hitherto considered as most grand and magnificent, and which, clothed in a robe of everlasting snow, seem by their ethereal hue to belong to a region elevated into the clouds, and partaking of their nature: having nothing in common with

terrestrial forms. It would be in vain to attempt, by any description, to convey an idea of these sublime effects, which perhaps even the finest art can but faintly imitate. These mountains are supposed to be a branch of the Emodus, or Imaus, of the ancients: and so great is their height, they are sometimes seen in the province of Behar, and even in Bengal.

22 *Between Taka-ca-munda and Serinagur.*

In these high situations the traveller encounters no villages: he must carry with him the means of subsistence, or perish. Taka-ca-munda is a solitary resting place: a plain stone building erected near the barren summit of one of the highest mountains, for the accommodation of benighted wanderers, or to afford an occasional shelter from the storms that frequently vex these cloud-enveloped hills.

The road is continued over the mountainous tract represented in this plate: it then descends to the Bunder Nullah, not far from which the traveller is gratified with a sight of the Alucnindra, or Ganges, and of the city of Serinagur.

23. *The Rope Bridge at Serinagur.*

The city of Serinagur appears in the distance, extending along the right bank of the Alucnindra, and is partly concealed by the high rock in front of the view. On the author's approach to this place, he was greeted by many young people, who presented him with flowers, and preceded his party on their way to the town, singing and shewing other signs of an hospitable welcome. On entering the city, he found the disposition of the Rajah himself no less friendly, but unfortunately he was then preparing to quit his capital, and leave it to the mercy of another Rajah, who, in his superior power, had discovered an unanswerable argument for invading the territories of his neighbour. The river here is too rapid to be passed, even by boats, and therefore the bridge of ropes, represented in this plate, offered the only means for the Rajah and his people to effect their retreat, which circumstance presented an affecting scene, and a most melancholy example of the wretched state of society under these petty chieftains, whose views of government are little better than those of savages; and with whom all questions of justice and right are, as with chieftains, referred to arms; considering, like them, no decisions so correct, and so honourable, as those which have been recorded in letter of blood.

This bridge, which is 240 feet in length, is an ingenious contrivance, and so simple that it may be soon erected and soon 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 as to form a tolerably commodious footway.

On the top of the rock near the bridge are the remains of a building formerly inhabited by a Faugier, who is a kind of Indian hermit.

24. *View taken near the city of Serinagur.*

At this place, which is a little above the city, terminated the author's rout through the mountainous district of Serinagur. War, which is the scourge of art and science, rendered the further gratification of his curiosity, however inoffensive its object, 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.

The mountains are here embellished with scattered villages, and their sides with regular horizontal stripes of cultivation, producing an effect not so agreeable to the artistical as to the philanthropic observer, who is much less interested by the beauties of form than by such unpicturesque indications of useful industry. The Alucnindra which flows through this fertile vale, might, indeed, be termed the Ganges, being its principal branch, although it does not actually receive that appellation till, after passing the mountains, it makes its solemn entrance into the plains of Hindooostan, at the Hurdwar: a place of vast consideration among the Hindoos, regarded by all the faithful as a bathing place of prodigious efficacy, in preparing the way to future bliss, and thence denominated Hurdwar, or the Gates of Heaven.

It seems to be the property of this marvellous river to sanctify whatever it approaches, its islands are therefore devoted to the habitation of priests and pious hermits: its rocky banks display the embellishments of religious art: the cities upon its shores, by their innumerable ghauts or flights of steps, for the convenience of ablution, seem erected chiefly for pious purposes: and the name of Serinagur, or Holy Place, would probably never have been given to that city, had it not been situated on the banks of the Ganges. But time makes no distinction between what is sacred and what profane: this ancient city has felt its effects, and shares in the common fate of Hindoo grandeur, which can now only be seen in its mutilated remains. Raja PURDOO MAAN SAA, its present chief, is a man of high cast, 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 sceptre of straw, the gracious boon, perhaps, of some colossal power command no respect, and impart no security.

Serinagur is in latitude 31 deg. N. longitude 78 deg. W., and is distant from Cape Comorin, the first view of this series, about 2,500 miles.

C.—UP THE RIVER.

(ORIENTAL ANNUAL, 1834, pp. 91-254).

WE now took our passage (from Colombo) in a country ship to Calcutta where we stayed only a few days, when we launched upon the broad bosom of the Hooghly. . . . As we proceeded up the river, the current ran so strongly against us, and the wind was so generally unfavourable, that it was nearly a month before we entered the Ganges at Sooty. In our progress we landed and made a short stay at Rajmah'l. . . . In the neighbourhood of this once memorable spot, for it was once the mighty capital of a still mighty province [of Bengal] and a royal residence, there are several remarkable buildings. . . . There was especially a Mausoleum, still in a perfect state of preservation, surmounted by a large dome (48): out of this a vigorous peepul tree grew and nearly overshadowed the whole building. [Here follows a description of a *Suttee*.] . . . As we proceeded up the river from Rajmah'l, the Colgong hills were exceedingly beautiful. . . . The current was unusually strong for some time after we left our last halting place, and the stream so tortuous, that we had no little difficulty in tracking round the curvatures which the channel here presents. Our progress being very slow, we had a full opportunity of observing how numerous were the alligators with which the waters of this sacred stream abound. . . . An immense animal was killed by the tindal of our budgerow basking upon a bank, upon which the boat struck almost immediately after. It measured fifteen and a half feet in length. A considerable time elapsed before we got our budgerow off the bank. The budgerow is a large, unwieldy, flat-bottomed boat with eighteen oars, more or less, and a lofty poop, covering nearly three-fourths of its entire length, under which are two spacious cabins, with venetian blinds, at once to exclude the sun and admit the air. Every night we moored beneath the shelter of some convenient bank, and got under weigh again in the morning. Whenever we landed above Rajmah'l we found those religious devotees, so well known in India under the name of Gossains, to be extremely numerous. . . . We were induced to land and visit the waterfall of Mooteejerna, but it did not at all realise our expectations, falling far short of what we had seen in the southern extremity of the Peninsula. . . .

On our approach to Colgong, whither we proceeded on foot, leaving our budgerow to track up the river, intending to join her at a stated spot, we were hospitably entertained with new bread and delicious fresh butter, which was sent to us by an English resident. We had walked several miles under a hot sun, and were a good deal fatigued, so that this fare, simple as it was, inspired us with fresh vigour to pursue our walk. On entering the nullah at Bauglepore, we saw an immense number of alligators in the sacred tank. . . . We now proceeded to the spot indicated as the place of meeting when we left

(48) An engraving by J. C. Armytage of a drawing by W. Daniell, R.A., of a Mausoleum at Raj Mah'l on the river bank (showing the peepul tree) is given opposite p. 93.

our boat; but when we reached it the budgerow had not arrived. It turned out that she had sprung her main mast and in spite of all the efforts of her crew it went by the board. The consequence was that we were obliged to resume our walk for above three miles, ankle-deep through burning sand, before we could meet with a boat to take us to the budgerow. At a convenient place we put in to refit, and having repaired her masts and rigging which was a matter of rather tardy accomplishment, we continued our progress up the river. We were plentifully supplied with all necessaries by a little cook-boat which sailed with us. . . . During the morning we witnessed an exceedingly agreeable sight of one hundred boats, of all shapes and sizes peculiar to the country, making their rapid way down the river from Patna to Calcutta. . . . They did not pass us by in silence; the regular cadence of the rowers' song as they kept time to the measured dash of their oars, and the buzz of voices with which it was constantly mingled, gave some variety to the chants of our ever native attendants and of our boat's crew. . . . As we advanced, we found the current more rapid, running strongly against us, and the course of the river occasionally obstructed by large banks of sand. Our dandies were frequently up to their shoulders in water, into which they plunged in defiance of the alligators. . . . At this part of our progress our attention was arrested by a very curious novelty. From the continual wearing away of the bank, the roots of a large banyan tree were completely denuded to the very surface of the water. . . . Our budgerow was dragged round the little cape which the stately banyan here formed on the bank, and the different twistings of the roots made so many resting places on which our dandies supported themselves while they pulled the boat against the current (49).

We now sailed with a tolerably fair wind, tracking with the assistance of our eighteen oars, until we reached Patna. . . . We were two days at Patna, having been most hospitably invited by the Nabob to take up our quarters. . . . 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. . . . From Patna we passed on to Dinapoor and then to the conflux of the Seane with the Ganges, which is truly a magnificent spectacle. Here we were again obliged to cross the river and to encounter the danger of the high banks, in order to avoid the shallows on the southern side. . . . Both wind and current were now against us, so that the day after we entered within the confluence of the Soane and Ganges we made but very little progress. On the following morning we passed Buxar fort: but were not allowed to sail under it, in consequence of the banks having given way from the frequent striking of boats against them, which had endangered the security of the walls. We were therefore obliged to cross the river where there was fortunately good tracking.

(49) An engraving of the scene by G. Hollis from a drawing by W. Daniell, R.A., given opposite p. 105 under the title of "Banks of the Ganges."

ground and quiet water (50). After passing Buxar fort, we left the Ganges for a day or two, proceeding to Sasseram, a town of some celebrity about thirty miles south west of Buxar. It is distinguished as the burial place of Shere Shah, an eminent Afghan prince, who expelled (Humayun) the father of the Great Akbar from Hindustan (51). This fine structure is rapidly falling to decay and the beautiful reddish stone of which it is composed is greatly discoloured by age and neglect. We next reached Ghazipoor, where there is a beautiful building called in the language of the country Chalees Satoon—the place of forty pillars (52). . . . From Ghazipoor we soon reached Benares the most holy city of Hindooostan. . . . The only Mahomedan building of any note which it contains is the Musjid, a large mosque built by the Emperor Aurangzebe. It was erected upon the former site and with the materials of one of the most sacred temples in India, as a monument of the triumph of the crescent over the hosts of the idolator (53). . . . We took up for our abode near the Shewallah Gant, the former residence of Chait Singh. . . . The Gant is situated at the northern extremity of the city, on the very margin of the river (54). . . . It is a handsome building, but by no means splendid, neither is it very capacious. [Here follows a lengthy account of the insurrection at Benares in 1781, and of Chait Singh's flight to Bidzee Gur.] The fort of Bidzee Gur is situated upon a lofty hill about sixty miles south-west of Benares (55). . . . Chait Singh upon quitting Bidzee Gur, fled to Panna, the capital of Bundelcund. . . . and the fortress surrendered [to Major Popham] on the 10th of November (1781), within three months after the memorable insurrection at Benares. From Benares we proceeded to Chunar, the fort to which Mr. Hastings retired. . . . in 1781. . . . The place is excessively unhealthy, during certain months in the year, and has been the grave of a great number of Europeans. . . . yet this dreadful spot has been assigned as a station for invalid pensioners. . . .

(50) "The influx of waters at Buxar" says Emma Roberts, "is tremendous." Mr. J. J. Cotton, I.C.S., possesses a sepia drawing by William Daniell showing a budgerow in mid-stream off "the Buxar Pagoda" (as noted by the artist in pencil on the top of the sketch). The budgerow as represented resembles a modern house boat but with taller masts, and more space between the boat house and the prow, and provided with a flagstaff and an enormous Union Jack. "Trackers" or towers are pulling the boat from the bank: and are followed by a relay of spare "watermen."

(51) An engraving by F. J. Havell of a drawing by W. Daniell, R.A., of "The Mausoleum of the Emperor Shere Shah" is given opposite p. 123. Sasseram was again visited on the return journey.

(52) The Chalees Satoon depicted in sketch No. 6 of the first series of "Oriental Scenery" (views taken in 1789-1790) is not at Ghazipur, but "on the Jumna side of the Fort of Allahabad." It will be observed that no mention whatever is made of Allahabad in this account.

(53) An engraving by G. Hollis of a drawing by W. Daniell of the "Mosque at Benares" is given opposite p. 127.

(54) An engraving by J. Redaway of a drawing by W. Daniell, R.A., of the "Shewallah Gant, Benares," is given opposite p. 143.

(55) An engraving by M. J. Starling of a drawing by W. Daniell, R.A., of "The Hill Fort of Bidzee Gur" is given opposite p. 175.

We had a favourable breeze all the way from Chunar to Cawnpoor, but we nevertheless did not reach the latter town without encountering sundry accidents, from which one is never entirely free in a budgerow upon the Ganges. . . . Several large boats were in company with us, and we had the selfish satisfaction of perceiving that we were by no means singular in our disasters. . . . We passed a beautiful banyan tree at a short distance from Mirzapoor (56). . . . The approach to Cawnpoor is exceedingly picturesque. Here is an immense variety of buildings especially at Currah which may be called the city of tombs. This was once the residence of the Mogul Governor of the district. . . . The military station of Cawnpoor extends several miles along the banks of the Ganges. Not far off are the ruins of a small pagoda, on the site of an ancient city, Kanouge . . . once so populous and extensive that it is said to have contained thirty thousand shops which sold betel alone, and the circumference of its walls is stated to have been a hundred miles. . . .

From Cawnpore we made the best of our way to Futtypoor (57), and thence across to Agra, which was raised by Akbar from an inconsiderable village to be the capital of the province. Near Agra is the celebrated Taje Mahal . . . The first sight of the Taje is highly imposing: the edifice is constructed entirely of white marble and standing as it does upon a vast plain under a vertical sun, the reflections are so vivid that the shadows projected from the building are extremely faint. I would remark here that no one can form a just idea of an oriental landscape or of the peculiar effect of light and shade under a tropical sun, from a view in Europe. The forcible contrasts of light and shadow . . will be vainly looked for in India. Nature there presents no such direct opposition: she throws one solemn tone of grandeur over the whole scene, except in the hilly country, where the aspect of her general features is entirely changed (58). . . . It happened, while we were at Agra, that the celebrated Scindia passed near the city with an escort of at least thirty thousand troops and two thousand elephants. He was grand-nephew to the Mahadajee Scindia being the grandson of his younger brother (59). We were attracted to the spot to see the Mahratta chieftain and his followers, and the sight was in truth a very splendid one. . . . Some of the

(56) An engraving by G. Hollis of a drawing by W. Daniell, R.A., entitled "The Banyan Tree," is given opposite p. 185.

(57) Fatehgarh, higher up the river, beyond Kanauj, must be intended. From there the journey would lie across country to Agra.

(58) These remarks which are obviously those of William Daniell himself, introduce (opposite page 194) an engraving by J. Lee of a drawing of his of "The Taje Mah'l at Agra" taken from the river Jumna. Caunter in a footnote adds: "It has been the object of the artist to give exact portraits of the scenes which his pencil has portrayed, and I am satisfied that no one who has been in India will deny the faithfulness of these representations."

(59) There is a sad confusion of dates here. Mahadaji Scindia died suddenly at Wanowres near Poona in 1794 after the Daniells had left India, and was succeeded by Dowlat Rao, whose army is the subject of description. An engraving by W. D. Taylor of a drawing by W. Daniell, R.A. of "Mahadajee Scindia" is given opposite p. 229.

elephants were splendidly caparisoned, especially that upon which the Maharaja himself rode. The animal represented (60) belonged to a British officer and was the finest I have ever seen, insomuch that Mr. Daniell thought it a subject worthy of his pencil. It was purchased for four thousand rupees, or four hundred pounds sterling . . . From Agra we proceeded to Delhi. . . On the road to Futtypoor Sicree is a lofty minaret curiously ornamented, from the summit of which the Emperor Akbar used to enjoy elephant fights (61). We halted at Matura, an ancient city on the banks of the Jumna, about thirty miles from Agra (62). . . In the neighbourhood of this city there is a number of monkeys of very large size: these animals are supported from a fund left for that purpose by Mahadajee Scindia. One of them was lame from some accident, and in consequence of this resemblance to his patron (63), was treated with especial respect. . . .

Seven days after quitting Agra, we entered Delhi. The ruins in the neighbourhood of this once mighty city are extraordinary: they are scattered over a surface of nearly twenty miles, and the new city is said to have occupied an area of equal extent. The modern Delhi was founded by the Emperor Shah Jehan in 1631 and named after himself, Shahjehanabad. It is about seven miles in circumference, and is protected on three sides by a plain brick wall. . . The most remarkable thing in this neighbourhood, abounding in magnificent ruins, is the well known Cuttab Minar, at old Delhi, nine miles south of the modern city (64). It is a magnificent tower, two hundred and forty-two feet high, and three feet in circumference at the base. . . . Upon quitting Delhi we made the best of our way to Anopeshur, a military station of some importance upon the Ganges. . . We now crossed the river and proceeded through Rohilcund to Hurdwar, whence we resolved, after staying as long as might be agreeable or convenient, to return to Calcutta. We arrived at Hurdwar, the most sacred town on the banks of the Ganges, just eighteen days after we quitted Delhi. . . Hurdwar is one of the most celebrated places of pilgrimage in India. . . Not far from here, the Ganges breaks through the Sewaluk mountains and enters the plains of India. . . The principal gaut, or

(60) An engraving by M. J. Starling of W. Daniell's drawing of "A Caparisoned Elephant" is given opposite p. 205. The painting, together with a companion picture of "A Hirkarrah Camel" (of which an engraving by W. J. Cooke appears opposite p. 209) was exhibited in the Royal Academy of 1832. Both are now in the Soane Museum in Lincolns Inn Fields.

(61) See *Oriental Annual* for 1838: frontispiece, "Futtypore Sicri, near Agra": and p. 110, "Minar at Futtypore Sicri" (the minaret mentioned in the text).

(62) There is another account of Muttra (Brindaban) in the *Oriental Annual* for 1835 (pp. 117-120): and an engraving by J. H. Kernot of a drawing by William Daniell of "The Mosque at Muttra," built by Abdulnubbi Khan, a foudar of Aurungzebe, is given opposite p. 118.

(63) Mahadajee Scindia was wounded in the right knee at the third battle of Panipat in 1761, in which three of his brothers were killed.

(64) An engraving by J. C. Armytage of a drawing by W. Daniell, R.A. of the "Cuttab Minar" is given as a frontispiece to this volume of the *Oriental Annual* (1834).

Eight of steps from the street to the river, exhibits a most elegant piece of plain masonry and is considered upon the whole the most sacred spot upon the Ganegs (65). . . Before we quitted Hurdwar, we made a short excursion to the lower regions of the Himalaya Mountains, where we found the climate delightful and the face of the country diversified beyond description.

“SERINAGUR IN GURWHAL.”

(ORIENTAL ANNUAL, 1835, P. 60).

Serinagur, where we halted, is the capital of Gurwhal, and situated on the south bank of the Alacananda river, which is the main stream of the sacred Ganges, almost seven leagues above its junction with the Bhageruttee, where a belt of level ground extends to a distance of several miles, forming the beautiful valley of Serinagur. This city was once a place of considerable importance, and a mart for the production of the countries on either side of the Snowy mountains. It was dreadfully shattered by an earthquake in 1803. Since that time it has been in a state of comparative decay, and will probably never be restored.

(65) An engraving by J. Redaway of a drawing by W. Daniell, R.A. of “The Principal Ghat at Hurdwar” is given opposite p. 245. The picture was exhibited at the Royal Academy of 1835, and is now in the collection of Maharaja Bahadur Sir Prodyot Coomar Tagore, in Calcutta. In total disregard of chronology, an account is provided of the accident which occurred through overcrowding in 1820, and was attended by many casualties.

D.—THE EXPEDITION INTO THE HILLS.

(ORIENTAL ANNUAL, 1835, pp. 1 to 67).

UPON quitting Hurdwar we proceeded towards the mountains. . We entered the mountains by the Coaduwar ghaut, meeting several travellers who gave us the rather discouraging information that the snow had begun to fall before they left Serinagur, where it was our intention to make our final halt. As we advanced the sky appeared to be tinged with a deep dingy red, and upon suddenly emerging from a narrow glen, to our astonishment the distant mountains seemed to be in a blaze. The fire swept up their sides to the extent of several miles, undulating like the agitated waves of the ocean when reddened by the slanting beams of the setting sun. It was like an ignited sea, exhibiting an effect at once new and fearful. This striking phenomenon is not by any means uncommon and is accounted for by the larger bamboos, as they are swayed by the wind, emitting fire from their hard glassy stems through the violence of their friction and thus spreading destruction through the mountain forests. These are so extensive that the fire continues to burn for many days together and is often as suddenly extinguished as it is ignited by those mighty deluges of rain so common in mountainous countries. . .

We had turned the angle of a hill that abutted upon a narrow stream when on the opposite side of the rivulet we saw a fine male rhinoceros. It stood apparently with great composure about two hundred yards above us in an open vista of the wood. Mr. Daniell, under the protection of a lofty intervening bank, was able to approach sufficiently near to make a perfect sketch of it; after which, upon a gun being fired, it deliberately walked off into the jungle (66). . .

Before we entered the pass of the mountains which separates them from the plains we were obliged to obtain permission from the Rajah of Serinagur to visit his capital. This permission was readily granted, though it caused some delay as the formalities even of a petty Rajah's court are invariably more numerous than agreeable: we nevertheless contrived to spend the intervening time pleasantly enough in the valleys through which our route lay to the Coaduwar ghaut. The Rajah sent an escort with two hirkarrahs (messengers) to conduct us from this place, where the mountains began to close in upon our path, exhibiting to our view that grandeur of form and majesty of aspect for which this mighty range is so pre-eminently distinguished. At this pass, upon the summit of a tabular hill which is ascended by steps cut in the rock, is built a small neat village, (67) flanked by a strong barrier and gateway. The walls on either side the portal are very massy, and the entrance narrow. The valley by which the hill is immediately bounded is protected towards the plains by a rapid stream, which taking a circular direction nearly encloses it on two sides, rushing down into the lower valley with a din and turbulence peculiar to mountain torrents.

(66) An engraving by J. Redaway of the drawing by W. Daniell appears opposite p. 4.
 (67) Kotdwara.

The gate of the village was guarded by a small detachment of the Rajah's troops, and on passing under its low arch, we entered the territory of Serinagur. This village is quite deserted during the rainy season when the ghaut is rendered almost impassable, and becomes the abode of tigers, leopards, bears, hyenas, and other beasts of prey, which retire into the jungle as soon as clearer skies and a more genial temperature invite the return of man. Here the vakeel sent by the Rajah procured for us the necessary diggeries and sullenies—the former to bear our palankeens, the latter to carry our baggage : he was exceedingly civil and showed every disposition to diminish the difficulties which invariably arise to impede the progress of the mountain traveller. In these mountains especially there is generally a reluctance in the natives to contribute to the accommodation of a stranger, and it is no easy matter at any time to obtain porters to transport his baggage. They are for the most part a very indolent race, though accusomed to encounter the severities of want and to undergo occasionally the most difficult and arduous labour.

The palankeen used in these hills is of a peculiar construction and admirably adapted to the asperities of the region. In the precipitous ascents which here continually occur, the path frequently winds round angles so abrupt and acute that it would be impossible to get round them with the ordinary palankeen; the poles therefore of those which are adapted to mountain journeys are divided in the centre, acting upon a movable hinge, opening before and behind the palankeen, as the front bearer turns the sharp angle of a hill, and resuming their original position as soon as the abutment has been cleared and the path again becomes straight. It is wonderful to see with what agility the sullenies scale the steep acclivities, where there often appears scarcely footing for a goat, with loads that would distress any person of ordinary strength even upon level ground; they carry with them bamboos crossed at the top by a short transverse stick in the form of the ancient Greek T. upon which they rest their loads when fatigued. They are generally small men, but their limbs are large and the muscles strongly developed, from the severe exercise to which their laborious employment subjects them. Their legs are frequently disfigured by varicose veins, which dilate to the size of a man's little finger, appearing like cords twisted round their limbs and causing in the spectator a somewhat painful feeling of apprehension lest they should suddenly burst—a consequence that could not fail to be fatal.

We found the road here to be difficult and frequently dangerous winding along the edges of deep ravines and occasionally cut through the solid surfaces of the rock. The waters of the Coah Nullah dashed beneath our path over their narrow rocky bed, foaming and hissing on their way to the parent stream (68) of which they formed one of the numerous accessories. The channel is occasionally almost choked with huge masses of rock, which fall from the butting precipices above and so interrupt the course of the stream that it boils and lashes over them with an uproar truly appalling : specially when the traveller

casts his anxious eye over it while crossing one of those frail bridges over which he is so frequently obliged to pass in a journey through these mountains.

We again met with some delay, in consequence of the alarm of our servants at the aspect of the country. Many of them refused to advance and notwithstanding the civility of the Rajah's vakeel in procuring us porters, several of these quitted us shortly after we left the Coaduwar ghaut, and we had great difficulty in supplying their places; and when this was finally accomplished, it was not without resorting to a compulsory mode of discipline which necessity alone could have warranted but against which there was no alternative. Thus we were obliged to obtain by stripes what we could not do by persuasion. We however at length procured the number required over whom a vigilant watch was kept as we proceeded. . .

In the course of our progress towards Serinagur, we found all kinds of European trees and plants in abundance. We saw sweetbriar with and without thorns: walnut, maple, and willow-trees; apple and pear, peach, apricot, and barberry-trees: birch, yew, beech, pine, ash, and fir-trees: we saw likewise the mulberry, laurel, hazel, and marsh-mallow. Raspberries, strawberries, and gooseberries abound in this region, and flowers with which every European is familiar, the dog-rose, heliotrope, holly hock, marigold, nasturtium, poppy, larkspur; lettuces, turnips, cabbages, and potatoes, are also very plentiful—indeed, I think there is scarcely a European fruit, flower, or vegetable that is not to be found in some part or other of these mountains. We were told that oaks were occasionally seen in the higher regions of this immense chain, though we did not happen to see any. The common stinging nettle was very abundant, though somewhat more potent in its powers of infliction than the same plant so well known in Europe: and it was truly amusing to see with what alacrity one or two Bengalee servants who had ventured to accompany us, having unwittingly squatted down up on a tuft of these insidious evergreens, sprang upon their feet, gaping with inquisitive surprise at the cause of their sudden celerity.

As we advanced we crossed several nullahs in which were huge disjointed masses that has fallen from the super-incumbent rocks, so rounded and polished by constant attrition—for the extreme agitation of the waters produced a perpetual whirlpool—that one might have imagined they had been subjected to the process of human labour. . .

By this time the difficulties of our route had considerably increased: to look down some of the gaping gulfs which arrested our gaze as we passed them, required no ordinary steadiness of brain, and the road by which we had to descend was frequently so steep that we were obliged to cling to the jagged projections of rock or to the few stunted shrubs that appeared here and there in our path, in spite of the asperity of the stormy surface through which they with difficulty forced their way. . . Impediments began now to multiply upon us; we were obliged occasionally to wade through the nullahs as high as our hips, and found it no easy matter to keep our footing on account of the impetuous rushing of the waters, while the circular stones with which their channels abounded rendered them generally anything but easy to pass over. The beds

of these nullahs are very irregular and though narrow are generally deep. . . One of our followers was struck down by the impetuosity of the waters and was only saved by catching hold of the branch of a tree that had fortunately fallen across the strain. . . Our ascent was at times so laborious that we scarcely advanced more than half a mile in an hour. . .

We passed several villages (69) as we advanced towards Serinagur in which the houses were tolerably well constructed, though huddled together without either order or uniformity; they were, however upon the whole, not deficient in accommodation. As in Savoy and, I believe, in mountainous regions generally, so in these mountains the side of the hill commonly forms one of the walls of the highlanders' tenement, against which the roof is fixed and supported by two strong stone walls projecting at right angles from the face of the hill; the area being closed in by a third wall completing the square. These houses are entered by a low doorway, through which the inmates are obliged to creep, the aperture not being high enough to admit a child of more than three years without stooping.

Our road now lay up a very precipitous mountain, the bleak sides of which had been bared of vegetation by one of those conflagrations already noticed and not uncommon in these regions. The charred stumps of trees were everywhere visible as we ascended, presenting an aspect at once of ruin and desolation by no means cheering: higher up, however, the jungle remained entire. After slowly winding for some distance between two hills, we entered a dense thicket which day appeared never to have visited, for it was involved in a perpetual twilight. We now commenced a rapid and difficult descent: it led us into a valley overhung by the peaks of mountains which seemed to plunge their tall spires into the skies and absolutely to prop the firmament. Emerging from this valley we commenced another arduous ascent and although the summit of the hill appeared to promise a cessation of our labours, yet we had no sooner surmounted it than other hills rose, before us. . .

The third day after our departure from the Coaduwar Ghaut, we encountered a storm of thunder and lightning such as can never be easily effaced from my memory. . . The rain quickly poured down upon us in a deluge. We contrived to obtain a tolerable shelter under a projecting ledge which overhung a part of our path to the extent of several feet. . . Though the storm did not continue above a few minutes, it was nevertheless some times before we entirely recovered from its effects; it had indeed made a deep impression on us all and was by far the most terrible, for the time it lasted, I had ever witnessed. . .

Early in the afternoon of this day we came to a rude Bridge (70) which it was necessary to cross in order to save a circuit of several miles. This we determined to do in spite of the hazard which is by no means trifling to one

(69) Jugcanor, Buddell and Bilcate: illustrated in "Oriental Scenery" (4th series, Nos. 16 and 19).

(70) An engraving of William Daniell's drawing of the Rope-Bridge is reproduced in the "Oriental Annual" for 1838: (p. 213). See also sketch no. 23 in the fourth series of "Oriental Scenery."

unaccustomed to so novel a method of transportation. . . The bridge consisted simply of two ropes of about an inch and a half in diameter made of twisted creepers, eighteen inches apart, passed through a hoop and secured on either side of the stream by strong bamboos driven firmly into the earth parallel to each other. The passenger places himself between the parallel ropes within the hoop, on the lower rim of which he is seated and holding a rope in either hand pulls himself across. To the hillmen this is a sufficiently easy process, and they perform it without the slightest apprehension: but to any one who has never before trusted himself upon such an equivocal machine, over a deep and impetuous torrent at an elevation of from eighty to a hundred feet, it is a matter of no ordinary peril. Nothing can be well conceived more appalling than, hanging over the tremendous abyss supported by two small ropes and a hoop, to cast the eye down upon the hissing flood beneath tossed and agitated into innumerable whirlpools by the narrowness and asperity of the channel, the whole machine fearfully vibrating and threatening to give way at every impulse of the wind, which frequently whistles over the trembling passenger with most menacing violence. . .

After a short progress we reached a chasm above which the mountain rose to an immense attitude and we had to ascend its steep sides by a path so narrow as only to admit one passenger in line. A broad cataract bounded over the precipice up the side of which we were ascending (71). . .

Upon the sixth day after we quitted Hurdwar we entered Serinagur. During the whole of the march of the preceding day the snowy range had been distinctly visible. . .

Shortly after our arrival at Serinagur we were introduced to the Rajah. We found him an intelligent person, courteous in his manners, and of easy, unembarrassed address. His countenance indicated no particular kind of character, yet was by no means deficient in intelligence. His manners inspired confidence, and he received us with an undissembled welcome. He was frank and free, though somewhat effeminate, giving great attention to his dress which was evidently arranged with much care. He wore large gold bangles on his wrists, while his fingers were covered with rings of different shapes and weight, composed of the same metal.

The inhabitants of Serinagur appeared to be a mixed race, exhibiting in their features the blended lineaments of highlander, lowlander, Pathan, Tartar, Chinese and Hindoo; and often showing the especial peculiarities of these several races. Their complexions are swarthy, though in a slight degree, and they have very little beard; yet when they possess more than the usual superfluity, it is a good deal prized by them. They are upon the whole a most inoffensive race, and though not deficient in courage to make resistance when attacked, they have displayed very little ingenuity in devising the most effectual

(71) Here follows a description of the descent from the *khud*, by means of a rope, of a coolie to recover a small portmanteau which had dropped from his shoulders. The depth of the descent is given as two hundred feet. This passage, together with another relating to the prevalence of goitre in these hills, is omitted as a digression.



SRINAGAR IN GARHWAL.
(From a Photograph taken by F. C. Scallan on Sept 24, 1922).

means of defence, considering the advantages which their mountains afford them.

On the second day after our arrival the Rajah paid us a visit in form, accompanied by the principal officers of his court. There was however very little ceremony observed upon what might be considered a state occasion,—for he came in full court costume. At our first visit we had presented him with a pair of pistols and a watch: the latter he now brought with him, requesting us to explain how it performed its movements. . . After the powers of the watch had been explained to the Rajah a little gunpowder was presented to him with the strength of which he seemed surprised as that made by the natives in far less efficacious than the powder manufactured in Europe. . . We shortly after parted with mutual expressions of kindness and good wishes.

Before we quitted Serinagur we visited the Rajah's stables in which was a beautiful animal of the bovine species called a yak (72). . .

After remaining a few days at Serinagur, where we were treated with great kindness by the Rajah, we set out on our return towards the plains. We reached Nujibabad in about four days, pitched our tents, and made a short stay there. It is a small town built by Nujib ul Dowlah, a Rohilla chief of some note in his day, for the purposes of attracting the commerce between Cashmere and Hindostan. It is situated about twenty miles to the S. E. of Hurdwar and is ninety-five miles from Delhi. . . The streets are in general broad, regular and remarkably clean for an Indian town. They are divided by barriers at different intervals, forming distinct bazars in which the scene is sufficiently busy, though much less variety is displayed there than formerly. The situation of the town is low and its surrounding country swampy. . .

In the neighbourhood of Nujibabad are the remains of some fine buildings and just without the town is seen the tomb of its founder, Nujib ul Dowlah. . . It is a square building flanked with four cupolas stuccoed with chunam and having a dome covered with the same material rising out of the centre (73). . . This monument stands upon the border of a lake which when swelled by the rains almost washes the lateral wall on the southern side. . . The view of the distant mountains from the plain on which this mausoleum stands is grand in the extreme. . .

During our stay at Nujibabad the thermometer in our tents was occasionally as high as 105 degrees.

(72) An engraving by R. Wallis of William Daniell's drawing of "The Yak of Thibet" is given opposite page 28. Thirteen pages are occupied with an account of the Gurkha War of 1814, including Sir Rollo Gillespie's capture of the fort of Kalunga: and also with some moralizing on the characteristics of "the natives of this wild and inhospitable country," such as female infanticide.

(73) An engraving by S. H. Kerton of William Daniell's sketch of the tomb appears opposite page 62.

E.—THE RETURN TO CALCUTTA.

(ORIENTAL ANNUAL, 1835, PP. 67—153).

UPON our departure from this town [Najibabad] we proceeded to Kerutpoor, a distance of about twelve miles. . . . At Chandpoor, (74) our next halting place, we received much attention from the chief of the district to whom we had letters of introduction. . . . Upon quitting Chandpoor we passed through large tracts of jungle. . . . On approaching the Ganges we found the country more open and agreeable. . . . At Sumbal there is a mosque of considerable beauty, though not much respected, built by the unfortunate but virtuous Humayun (75). . . . We crossed the Ganges at the Depour gaut, proceeded to Anopshur, a military station above Futtughur, and after a progress of four days, crossed the Kyrratta gaut on the Jumna and entered the still splendid capital of the Mogul Empire. But Delhi is no longer what it was during the domination of the house of Timour. Its glory has departed though it is magnificent even in its decay.

We saw much more of Delhi on our return than on our upward journey: for we made a longer stay there. One of the most striking objects in the modern city is the tomb of Sufter Jung (76). . . . Before we quitted this neighbourhood we visited the fort of Toglokabad, at the extremity of one of the Mewat hills, not far from the city (77). . . . After quitting this interesting capital of a once flourishing but subverted Empire, on passing Firoz Shah's cotilla (or fortified house), a few leagues from Delhi (78) our attention was arrested by a pillar consisting of a single stone forty-six feet high and upwards of ten

(74) In the Bijnor district, "Gate of Serai at Chandpore in the Rohilla district" is the title of a picture exhibited by Thomas Daniell at the Royal Academy of 1807. Amroha in the Moradabad district was next passed: see Thomas Daniell's Academy picture in 1813: "The Eedgah, a place designed for the performance of solemn festivals by the professors of the Mahomedan religion, near Amrooah in the Rohilla district." Sketch No. 10 in the third series of *Oriental Scenery* represents: "Gate of a Mosque built by Hafez Ramut at Pillibeat," which however lies beyond Bareilly and well off the line of route. Bisauli in the Budaon district must also have been visited: Academy picture by Thomas Daniell in 1799: "Mahomedan Buildings at Bissowles in Rohilkund."

(75) Baber is buried at Sumbal (Sambhal) in the Moradabad district. William Daniell took a sketch of the tomb: and an engraving is given opposite p. 3 of the "Oriental Annual" for 1838.

(76) Safdar Jung, Subadar of Oudh, and Vizier of the Empire was the son of Saadat Khan, the founder of the family. He died in 1756 and was succeeded by Shuja-ud-daula, the Nawab of Oudh whose name is so prominently connected with that of Hastings and the Rohilla War of 1774. An engraving by J. C. Armytage of a drawing by W. Daniell of the "Mausoleum of Sufter Jung, Delhi" is given opposite page 96.

(77) The fortress of Tughlakabad was built by Tughlak Shah (1321-1325). In the "Oriental Annual" for 1837 engravings are given from drawings by William Daniell of a "Patam Tomb at Tughlakabad, old Delhi" (p. 95) and of the "Mausoleum of Tughlak Shah, Tughlakabad" (p. 175).

(78) "The Western Gate of Firoz Shah's cotilla, Delhi" is the subject of a picture exhibited by Thomas Daniell at the Royal Academy of 1807. Sketch No. 7 in the first series of "Oriental Scenery" represents "Remains of an ancient building near Firoz Shah's cotilla at Delhi (three miles from the Fort of Shahjehanabad which is the modern Delhi)."

in circumference at the base. There are many inscriptions upon the pillar which it has baffled the ingenuity of the learned to decipher (79). . . We now followed the course of the Jumna to the Chauter Serai, built by Asuf Khan, brother to the celebrated Noor Jahan. . . The morning after our halt at this interesting spot, Mr. Daniell and myself rose early in order to indulge ourselves with a sight of the beautiful prospect round us (80). . . We were induced to extend our halt near the Chauter Serai in consequence of a hunting party having arrived in the neighbourhood which we gladly availed ourselves of the opportunity of joining (81). . . Upon quitting the Chauter Serai, we reached Mathura. Here is a very magnificent mosque, said to have been built by Abdulnubbi Khan, a foudar (or officer in charge of a troop of elephants) of the Emporer Aurangzeb (82). . . From Mathura we proceeded towards the capital of the province. . . From Agra we crossed the Jumna and proceeded by the usual route to Futtyghur. Here we were most hospitably entertained for several days by the commanding officer of a small detachment stationed in the town, which is one of several military dépôts on the Ganges. From Futtyghur we crossed the Ganges and proceeded to Lucknow on the Goomty. We reached Lucknow just as the Newaub was passing down the Goomty in his state barge, the Moah Punkee (83). . . (Here follows a description of the animal fights for which the Nawab's Court was famous.) Among the architectural objects worthy of notice at Lucknow is a Mausoleum erected to the memory of a female relative of Nawaub Asoph ud Dowlah (84). . . Lucknow is about six hundred and fifty miles from Calcutta, and is consequently much visited by many residents of the Presidency, especially by ladies as anxious to see the elephant fights and other novelties for which this city is celebrated, as those of the sterner gender. . . The day before we quitted Lucknow we paid a visit to the Nawaub to take leave and thank him for his hospitality. . . He received us with great complacency and kindness and after a few minutes' conversation on indifferent topics we withdrew. Upon quitting the Nawaub we repaired to the garden of the palace, which was laid out with great magnificence and taste. The buildings are merely garden-houses constructed

(79) The allusion must be to the Asoka pillar, near Delhi: There are two of these, brought thither by Firoz Shah Tughlak (1351-1370), one from Topra in the Umballa district and the other from Meerut. Firoz Shah built a new Delhi which he called Firozabad.

(80) An engraving by J. H. Kernot of a drawing by W. Daniell of "The Agra Gate, Chauter Serai" is given opposite page 106. The modern Chhata.

(81) Thomas Daniell exhibited a picture entitled "Tiger hunting in the East Indies" at the Royal Academy of 1799: and William Daniell a picture with a similar title "Tiger hunting in India" at the Royal Academy of 1835. The former was in the possession of the late Mr. George Lyell ("Tiger in the Jungle"): see Journ. Ind. Art. 1912 Vol. V. No. 117 p. 13. The latter is in the collection of Maharaja Bahadur Sir Prodyot Coomar Tagore.

(82) An engraving by J. H. Kernot of a drawing by W. Daniell of the "Mosque at Muttra in the province of Agra built in the reign of the Emperor Aurungzebe" was shown at the Royal Academy of 1834.

(83) An engraving by R. Brandard of a drawing by W. Daniell of "The Moar-punkee, Lucknow" is given opposite page 128.

(84) An engraving by W. J. Cooke of a drawing by W. Daniell of a "Mausoleum at Lucknow" is given opposite, p. 138.

of brick and beautifully stuccoed with chunam: they are raised on chaupoutres (chabutras) with steps to ascend from the garden to the first storey (85). Quitting Lucknow, we proceeded to Juanpore. . . The landscape between Lucknow and Juanpore, especially near the former city, presents at times the same artificial appearance as an English park. Upon our approach to Juanpore, several old mosques for which it is remarkable, rose sublimely in the distance. As we approached the bridge they opened in full view and forced from us an exclamation of involuntary surprise. The Atoulah Khan Musjid is . . . only second in magnificence and in the costliness of its materials to the celebrated Taje Mahal. . . The most gorgeous portion of the interior is the central aisle (86). . . During our stay at Juanpore, we were so annoyed by white ants, that we were glad to escape from this intolerable nuisance and proceed on our way to Benares. . . After we quitted Juanpore nothing occurred worth recording till we came in sight of Benares. . . As we approached the city we were induced to moor our budgerow and land, in order that we might see the Churrack Puja. . . The penitentiary was a handsome man, in the full vigour of manhood, and who had lost his caste by eating interdicted food during a voyage from Calcutta to China, whether he had gone as servant to the captain of a ship. . . On landing at Benares we passed a ruined bridge over the Bernar, one of the rivers from which the city takes its present name, and pitched our tents near the Bernar Pagoda. (87) We were so near it as to be considerably incommoded by the swarm of devotees who frequented it with a most boisterous piety. . . We therefore struck our tents, crossed the river, and pitched them opposite Aurangzeb's mosque. (88) On quitting Benares, which we did after a halt of a few days, we directed our steps to Rhotas Gur, one of the most romantic spots south of the Himalaya mountains. . . On the third day after quitting Benares, we crossed the bridge at Mow, near Bidzee Gur, and ascended the hill. On reaching the fort in which the rebel Cheit Singh had deposited his treasures in 1781, we found it in a state of great dilapidation. (89) On descending the hill we proceeded to the Eckpouah ghaut through an agreeable wood that terminated within a mile of it. . . Immediately below this pass was a rich dell thickly wooded. . . A deep and rapid nullah foamed beneath. . . On the right were bold precipitous rocks. . . On the left were gently undulating hills, the distance terminating with the valley through which the river Soanc winds its placid course. . . In the neighbourhood of Sasseram, where we halted for a day, we found many fine subjects for the pencil. . . The Zemindar of Akbarpoor,

(85) An engraving by R. Brandard of a drawing by W. Daniell of a "View in the Garden of the Palace, Lucknow" is given opposite page 172.

(86) An engraving by J. Redaway of a drawing by W. Daniell of the "Interior of a Mosque, Juanpore" is given as a frontispiece to the volume.

(87) An engraving by R. Wallis of a drawing by William Daniell of "The Bernar Pagoda, Benares," is given opposite page 190.

(88) An engraving by G. Hollis of a drawing by William Daniell of the "Mosque at Benares" is given in the "Oriental Annual" for 1834 opposite page 127.

(89) An engraving by M. J. Starling of a drawing by William Daniell of "The Hill Fort of Bidzee G." is given in the "Oriental Annual" for 1834, opposite p. 175.

a village at the foot of the hill on which the fort Rhotas stands, very obligingly sent us two or three men to guide us to the summit . . . about nine hundred feet above the level of the plain. . . At length we entered the fort, which is gained by a flight of winding stairs through a gateway flanked on either side by a wall of vast thickness that abuts each side upon a precipice (90). . . Quitting Rotas Gur, on our way to Patna, we halted at Gyah, where there are several majestic ruins. At Muddenpoor, a village in the neighbourhood of Gyah, we visited a Hindoo temple formerly in high repute, though now in a state of dilapidation. There are several small trees growing out of the tower, which rises to a great height above the body of the temple, and . . . is surmounted by a small fluted dome. This temple which is built without cement. . . Stands on an eminence at some distance from the public road. . . The view from this spot is hardly interior to that seen from the summit of Rhotas Gur (91). . . From Gyah we proceeded a few miles out of our direct route to Bode Gyah where there is one of the most celebrated temples to be found in Hindustan (92). . . The temple is entirely deserted: years have rolled away since the knee of the worshippers has bent before its altars.

. . . From Bode Gyah we made the best of our way to Patna, where our budgrow was waiting for us, and thence dropped down the river to Rajemah'l. Here we crossed the Ganges and proceeded in our palankeens to the ruins of Gour, once the capital of Bengal, and about thirty miles from Rajemah'l. . . Nothing scarcely remains of the old city except a few solemn ruins. One of the gateways is still a magnificent object. . . The arch is upwards of fifty feet high and the wall of immense thickness (93). . . The morning after we reached Gour we went out, as was our usual practice, with guns, but the jungle was so rank and the swamps so dangerous that we were glad to return. On our way back a large wild sow was shot at by Mr. Daniell, and wounded in the hind leg. She was so much disabled that she could not make her escape: but . . . she turned upon the person who approached to despatch her, with a ferocious activity, her jaws covered with foam. . . A second shot broke the other hind leg. . . She nevertheless contrived to scramble into a ditch filled with tall jungle grass. . . The grass was soon plucked up. . . when she literally sprang upon her assailant on her two stumps. . . The men attacked her with bamboos and having broken one of her forelegs she was despatched (94). . .

(90) An engraving by J. C. Armytage of a drawing by William Daniell of "The Kut-whuttee Gate, Rotas Gur" appears opposite p. 210.

(91) An engraving by R. Wallis of a drawing by William Daniell of the "Hindoo Temple at Muddunpore, Bahar," is given opposite p. 222.

(92) An engraving by W. J. Cooke of a drawing by William Daniell of the "Great Temple at Bode Gyah" is given opposite p. 232.

(93) An engraving by J. Redaway of a drawing by William Daniell of the "Kutwallee Gate, Gour," is given opposite p. 244.

(94) A picture by Thomas Daniell entitled "Wild Boar in the Jungle at Gaur" was in the possession of the late Mr. George Lyell (see Journ. Ind. Art. 1912, Vol. XV. No. 117, p. 13). It does not appear to have been exhibited at the Royal Academy.

On the following day we returned to our budgerow and proceeded leisurely down the Ganges. Not far from Rajmah'l, we were overtaken by a severe squall. . . Our budgerow struck against the bank and received a severe shock, the water making its way so rapidly that we were obliged to keep two men constantly empowered in taking her out. Our patilla, or baggage boat, was swamped and went to the bottom with everything we possessed in the world, except our papers and drawings which we happened luckily to have on board the budgerow. The patilla was considerably astern of us when she went down, nor were we conscious of the accident until we had moored for the night. . . Next morning we proceeded up the river in search of our sunken boat and at length saw her mast just above water near the opposite shore. . . . Having got into a small boat, we made for the spot, and with the assistance of our dandies succeeded in saving a portion of our things from the wreck, though many were irrecoverable. . . . On the morrow we floated again upon the broad bosom of the Ganges, which was hourly widening. . . On the fifth day after we quitted Gour we reached Calcutta, from the splendour of its buildings now called the City of Palaces, though within a century it was nothing better than a rude straggling town without regularity or beauty, containing indeed a dense population and surrounded by a dreary and unwholesome jungle, the haunt of robbers and the abode of beasts of prey (95).

(95) An engraving by W. J. Cooke of a drawing by William Daniell of "Calcutta from Garden-house reach" is given opposite p. 254.