

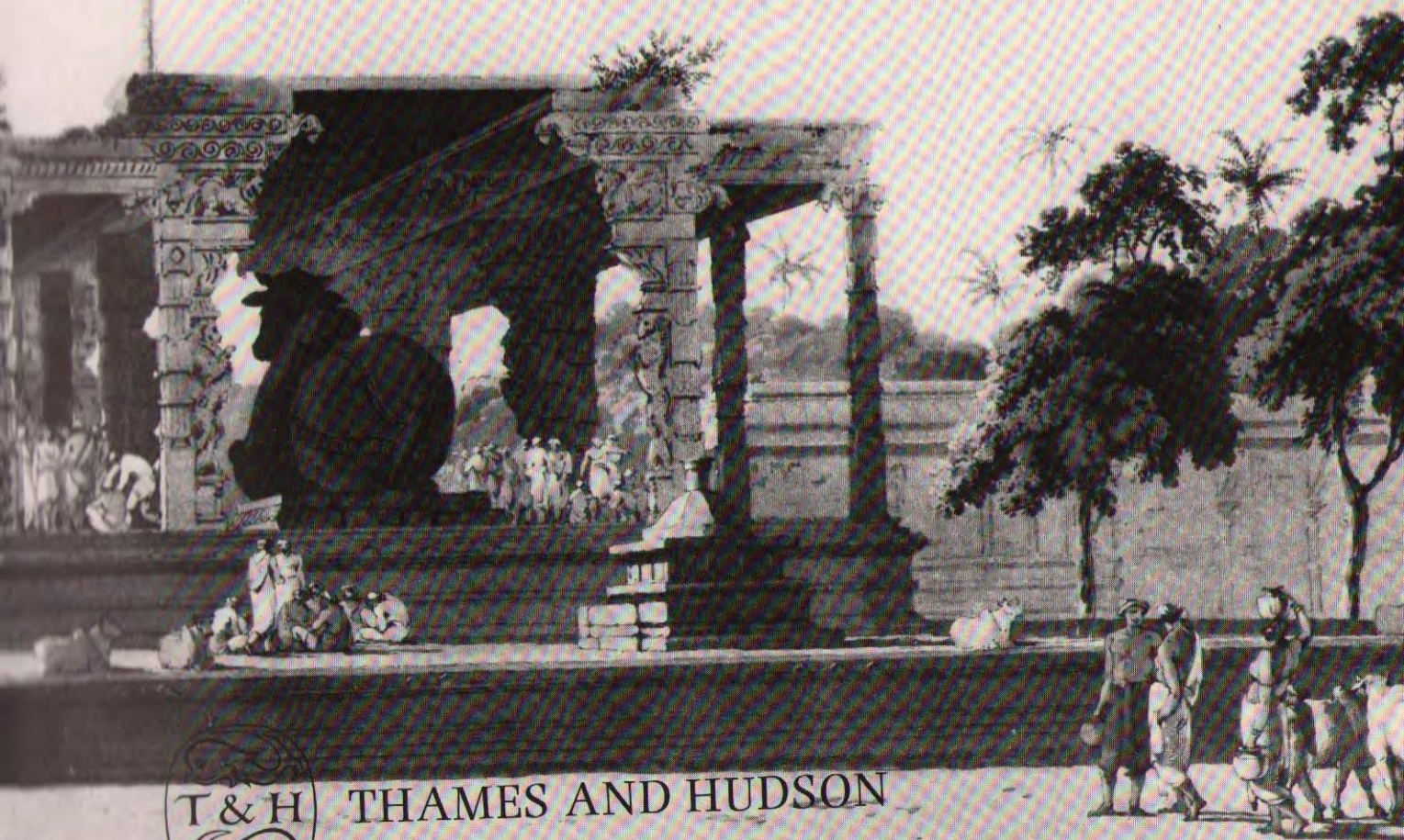
Early Views of India

The Picturesque Journeys of
Thomas and William Daniell
1786–1794

The Complete Aquatints

with 258 illustrations, 33 in colour and 3 maps

MILDRED ARCHER



THAMES AND HUDSON

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The Daniells

IN 1784 A LITTLE-KNOWN ARTIST, Thomas Daniell (1749–1840), decided to go to India with his young nephew, William (1769–1837). Although a brave decision it was not perhaps a surprising one. During the last quarter of the eighteenth century the power of the East India Company had greatly increased and the British were controlling large areas of the sub-continent. Although Bombay was still a small enclave confined to a group of marshy islands, Calcutta was the administrative centre of a great tract of land that extended up-country to Oudh. In the South, in spite of periodic confrontations with the rulers of Mysore, Madras dominated a considerable area and had good relations with the neighbouring rulers of the Carnatic and Tanjore. Many hazards and discomforts still accompanied life in India but there were now wide areas where an Englishman could travel freely and rely on hospitality from his countrymen. The Presidency cities of Calcutta and Madras had developed a way of life similar to that of an English provincial town such as Bath and they contained many wealthy residents who were happy to purchase pictures to furnish their large mansions.

By 1784 tales of the ease with which fortunes could be made in India were circulating in British artistic circles. Tilly Kettle had worked in Madras, Faizabad and Calcutta between 1769 and 1776; George Willison had been in Madras from 1774 to 1788 and had been well patronized by the Nawab of the Carnatic. Both artists had returned with considerable fortunes and had spoken well of the market that awaited a British artist there. In 1784 John Seton, George Farington, Charles Smith, John Zoffany and Thomas Hickey were all working in India and they too appeared to be prospering. Admittedly all were portrait painters. Of greater interest to Thomas Daniell, therefore, was William Hodges (1744–97), who, after accompanying Captain Cook on his second voyage to the Pacific in 1772–75, had visited India between 1780 and 1783. It is true that his movements there were somewhat hampered by political events and ill-health. While he was in Madras the Second Mysore War was in progress and it was unsafe for him to move far from the Presidency city. Similarly in Northern India he was unable to reach Delhi, which was in the control of the Marathas, but by joining up with a British political embassy he visited Gwalior and parts of Central India and moved on to Agra and Lucknow. In Bengal he had the good fortune to be patronized by Warren Hastings and by Augustus Cleveland, the District Officer of Bhagalpur, with whom he toured wild forested areas in Bihar. Hodges' experiences showed that it was perfectly feasible for a landscape artist to travel in India and find good patrons. He had returned to England in June 1784 with a large stock of drawings which he was planning to engrave. Thomas Daniell was undoubtedly encouraged by the experiences of these artists, especially Hodges. As regards the wealth of potential patrons in Calcutta there had recently been an example near his old home at Chertsey: Richard Barwell, a retired nabob, had come in 1781 to live on the Abbey House estate, which his father, a former Governor of Fort William, had purchased. It was rumoured that he had returned with a fortune of £400,000. If he was typical, then prospects were bright.

At the same time Daniell was aware of changing attitudes in Britain to landscape and architecture. Horizons were widening; a new approach to history was leading to a romantic awareness of the past. Scholars were beginning to explore other cultures and other periods. The essential qualities of 'beauty' were being questioned. Much had been written on the subject by

theorists such as Edmund Burke, Richard Payne Knight and Uvedale Price. Fresh criteria were being applied which turned attention to the sensations and psychological influences that determined an aesthetic experience. New categories such as the 'sublime', the 'picturesque', and the 'exotic' were being valued in art and were constantly being defined and redefined. The colossal, all that was dark, melancholy or terrifying was linked with the sublime; romantic disorder, irregularity, intricacy and singular shapes were seen as 'picturesque' – a category fully expatiated upon and popularized by Dr Gilpin. Strange new architectural forms, tropical flora and fauna, 'native' manners and customs all conjured up the exotic. These qualities frequently intermingled in a single work. Such ideas were further strengthened by a new scientific approach to the world represented by the Royal Society. Nature, as Hodges had shown on Captain Cook's second voyage, could be carefully observed and accurately recorded so as to present a completely new vision of the world. This surely could be done for India also.

It was undoubtedly a combination of these various factors that prompted Thomas Daniell to apply to the East India Company for permission to go to India. At this time he, like many other British artists, was finding it difficult to earn a livelihood in England. He had become an artist the hard way. He came of humble origins: his father, John Sheppard Daniell, was lessee of the Swan Inn at Chertsey which was owned by a local family of mercers and drapers named Chapman. Thomas had started life by assisting his bricklayer brother but in 1763 he was apprenticed to a coach-builder, a Mr Maxwell, where he learnt the elementary skills of painting. In 1770, after completing his apprenticeship, he worked for several years for Charles Catton, coach-painter to George III. During this time, however, he must have felt an urge to become a professional artist for in 1772 he exhibited a flower painting at the Royal Academy. In 1773 he entered the Royal Academy Schools; between 1772 and 1784 he showed thirty pictures in Royal Academy exhibitions. It is clear that he had not yet decided what type of painting to concentrate on. He exhibited flower-pieces, a portrait, a dog-portrait and illustrations of literary subjects drawn from Spenser's *Faerie Queen*. In 1781 he secured a useful commission for six



View of the south colonnade front of the house,
West Wycombe Park, by Thomas Daniell,
1781. (Private collection)



Thomas and William Daniell, sketched by John Downman in 1799, a few years after their return from India. The energetic William is wearing the uniform of the St Pancras Volunteers, one of the troops raised against the threat of Napoleon. (British Museum, London)

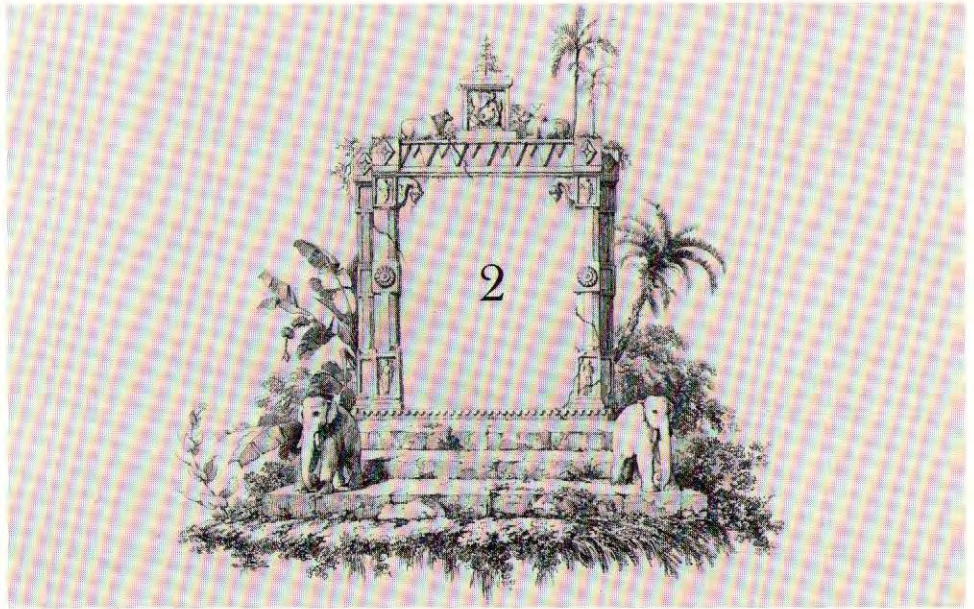
paintings of West Wycombe Park from its owner, the Rt Hon. Lord Le Despencer. During the next three years he showed landscapes painted in Somerset, Yorkshire and Oxfordshire which included natural phenomena such as Mother Shipton's Dropping Well near Knaresborough and Wookcy Hole in Somerset. The views of West Wycombe were conventional classical landscapes, but the paintings of caves and rocks suggest that he was now developing a more romantic approach to landscape and was aware of changing attitudes.

At this time opportunities for landscape painters were few. During the last quarter of the eighteenth century patrons employed British artists chiefly for portraits, which showed the sitters either alone or with their families in their homes or gardens. For landscape paintings they still looked abroad and purchased from French, Italian or Dutch artists. As a result most British artists concentrated on portrait painting. Reynolds and Gainsborough dominated the scene but many other highly proficient painters were also practising. Competition was stiff and minor artists were often forced to lower their sights and become miniature painters or engravers. It was not surprising that Daniell was finding it difficult to establish himself. Moreover he had heavy family responsibilities. His brother, who had succeeded their father as landlord of the Swan, had died in 1779, leaving a widow who carried on the business but, with five children, was finding life hard. Thomas, probably in order to help her, took over the responsibility for his nephew William, who accompanied him to London and began to help him with his painting.

Late in 1784, therefore, in view of all these difficulties, Thomas Daniell sought permission to go to India as 'an engraver'. The form of his application is intriguing, for it is not clear how much experience he had had of this technique. There was, however, at the time a lively interest in the new process of aquatinting (see p. 14) which had been introduced into England by Paul Sandby only nine years earlier. Thomas Daniell, to judge by his later work, had almost certainly begun to experiment in this medium. It was a process which held out great possibilities for landscape artists through its similarity to the watercolour technique. It was well known that there was a great shortage of engravers in the Indian Presidency towns and Daniell may have thought that he could earn a modest income by this means in Calcutta while settling down to explore the market there. He may also have already conceived the idea of producing a series of engravings of Indian subjects. On the other hand, the form of his application may merely have been a prudent device for gaining permission to go to Calcutta. The East India Company knew well that the size of the British population in India who could afford to patronize artists was small. As we have seen, in 1784 at least five artists were already there. The Company did not want to find itself responsible for 'drop-outs' who needed to be supported or repatriated. For this reason it closely scrutinized all applications and reliable sureties had to be provided by every artist. John Smart, Ozias Humphry and Francis Wheatley had applied in September 1783 for permission to go to India: when granting it in July 1784 the Company specified that no more artists 'should be permitted to proceed to the East Indies this season'. Knowing this, Daniell may well have decided that he had more chance of being allowed to go if he described himself as an engraver.

A short time after submitting his own application he also sought permission to take with him, as an assistant, his nephew William, now aged fifteen. On 1 December 1784 his own application was approved by the Court of Directors and ten days later permission was given for William to accompany him. On 23 February 1785 Thomas Daniell gave the names of two artist friends, Robert Smirke and Edmund Hague, as securities. (Smirke was a painter of humorous and sentimental subjects and Hague was later referred to by Daniell as 'a painter of ceilings, friezes, chimney pieces etc. in the grotesque way with a good deal of taste'.) All was now ready for uncle and nephew to depart.

*Up the country
August 1788 to
April 1789*



WITH THE VIEWS OF CALCUTTA completed and ready money in hand, Thomas Daniell began to plan a tour up-country. This had certainly been in his mind from the start. His aim was to collect a large body of drawings which could be put to varied use at a later date for the working up of finished watercolours, oils and engravings. During the busy years in Calcutta he had been collecting information about places he would like to visit. While tied to the Presidency town he had had no opportunity to explore 'Indian India'. The city was a new foundation: apart from a few minor temples and mosques he had been unable to see any great Indian monuments or even any truly Indian town. Moreover the surrounding countryside of the Hooghly delta was flat and undistinguished and he could form no idea of the varied scenery of India.

There is no doubt that the arrival in Calcutta between 1786 and 1788 of William Hodges' *Select Views* had given Thomas Daniell a clear idea of the use to which drawings could be put. It also gave him suggestions for places to visit. A journey up-country by the well-known river route to Cawnpore and then on to Delhi and Agra was an obvious choice. Although Thomas had a kind and generous nature he was obviously irked by the publication of the *Select Views*. Hodges had to some degree forestalled him and was a rival. The young William was indignant and highly critical of Hodges' work. He clearly considered his uncle a far better draughtsman. Nevertheless Hodges had set a standard as a pioneering recorder of India, and his views became a guide in general terms to the route that they should follow. The Daniells decided to outdo him, to see for themselves the tombs, mosques, temples and picturesque scenes that he had depicted and to make a more impressive and more accurate record of those same places (compare p. 99 and nos. 69, 73).

They also had plans to be far more adventurous. During their stay in Calcutta, they had come to know some of the scholarly and enterprising inhabitants of Bengal and had learnt much from them about places of interest. Charles Wilkins, the great Sanskritist, who had been living in Benares translating Sanskrit texts, was in Calcutta when they first arrived. From him the Daniells must have learnt much about Hindu monuments in Benares and about the importance of other sacred cities such as Mathura, Brindaban,

Ayodhya and Hardwar. Dr William Hunter, a surgeon in Bengal, was a keen antiquarian, and in 1785 had published an account of the caves of Western India. Major William Palmer was another friend. In 1786 he had returned to Calcutta from Lucknow and was commanding the 7th Battalion of Sepoys before going in 1787 as Resident to the Court of Sindhia, the Maratha chief in Delhi. He gave the Daniells much advice and offered to show them the sights of Delhi and Agra. The Frenchman Colonel Claud Martin, who was in the service of the Nawab of Oudh at Lucknow, visited Calcutta from time to time. He was a generous patron of the arts and promised to give the Daniells hospitality if they visited Lucknow. Several fellow artists based on Calcutta had already made forays up-country. John Zoffany, Charles Smith, Ozias Humphry and Francesco Renaldi could all have been helpful, while Sir William Jones, who had arrived in Calcutta in 1783, was a stimulating source of information on antiquities. He had been prominent in the formation in 1784 of the Asiatic Society of Bengal, of which Thomas Daniell became a member. Jones's letters show that he kept in touch with Thomas and from time to time discussed illustrations for the Society's journal, *Asiatic Researches*.

Another important influence on the Daniells' projected tour was Samuel Davis, Assistant District Officer of Bhagalpur. He too paid visits to Calcutta and became a great friend of the artists. He was a competent amateur painter and during 1783 had accompanied Turner's embassy to Tibet. Political problems had prevented him from proceeding beyond Bhutan, but while Turner was away he had filled the time by making numerous drawings of the snowy ranges, the great hills and the villages with their wooden houses. There is little doubt that he encouraged the Daniells to include a visit to the foothills of the Himalayas so that they could gain at least a taste of the grand mountain scenery and a glimpse of the snows, which were as yet almost unknown.

In the light of all this advice from friends and acquaintances the Daniells planned their first tour. Since at this time no hotels or official rest-houses existed in India, it was essential to plot a route which would give them a chance to stay with friends, who would give them hospitality and also assist with arrangements for the next stage of the journey. Considerations such as these undoubtedly helped to determine the route, but at the same time it was wise to be flexible and seize any alternative opportunity for exploring the countryside. If, for example, they encountered a military contingent about to move into a relatively unknown or unsettled area, then they should join up with it.

Above all it was essential to remember the vagaries of the climate. The cold weather was the ideal time for sight-seeing on the plains, while the hottest months of the year, April and May, would be best spent in the hills. The monsoon rains in July and August made it impossible to travel or sketch, so it would be wise to stay with friends then and use the time to complete drawings and work up oils.

A tour of this type was a formidable undertaking. The Daniells had no great reserves of money and therefore had to travel economically. They had no official backing and could only afford a few servants. Not for them the great tour with a vast train of servants which was organized for important British officials. They took with them two attendants – Charles and Johnny Diaz, both of whom were probably Eurasians of mixed Indian and Portuguese blood. They also had a *sircar* (broker and house steward), a *kitmatgar* (table servant), a *chaukidar* (watchman) and two *kalassis* (tent pitchers). For the journey up-country it was



The palace-fort of Tashichodzong at Thimpu, Bhutan; watercolour by Samuel Davis, 1783. (India Office Library and Records, London)

necessary to hire a crew of *dandies* and a pinnace budgerow, on which they could live and sleep. The quarters were cramped – a living room measuring about 24 by 18 feet (7 by 5.5 metres), a smaller bedroom and a narrow vestibule. It was also necessary to hire an unwieldy *patella* or baggage boat. A journey by water was full of hazards, for the Ganges was a vast and dangerous river, subject to sudden storms. Without skilled handling the wind, the fast currents, rocks, sandbanks and falling cliffs could wreck a boat. Even on leaving Calcutta, the river bore had to be avoided. And unless great tact was exercised throughout the expedition the crew or servants might desert and disappear overnight.

A journey overland also had its own problems. Although James Rennell had begun to publish his fine maps of Bengal and Upper India in 1780, it was frequently necessary to rely on local villagers as guides. A large part of Bengal and Bihar was now administered by the British and a British force was stationed in Oudh, but hostile Marathas were in control of Delhi and Central India. Further north the Punjab Hills were ruled by local rajas who from time to time waged war on each other. Dacoity or banditry was common everywhere and there could well be danger for a small party of Englishmen. It was wise to be self-sufficient, since European goods were not available outside the major towns. For



A pinnace budgerow with Europeans seated on deck below an awning, almost certainly an illustration of the Daniells' own boat, from their aquatint of Ramnagar (no. 23).

the Daniells a large supply of artists' materials was essential – paper, pencils, brushes, paints, canvases and stretchers – for none could be procured locally during the journey. It was also necessary to live off the country. William had a gun and had grand ideas of shooting for the pot, but his diary shows that he had little success and their diet must often have been monotonous.

Nevertheless generous help was at times available. East India Company servants, both civil and military, were posted to many of the towns through which the Daniells planned to pass. These officers frequently spent lonely lives in isolated stations and were delighted to be hospitable. New faces, especially if the visitors were interesting characters, were heartily welcomed and provided with shelter, food and advice. When they left, the visitors were often given a stock of food to help them on the next leg of their journey.

Above all the Daniells were themselves determined characters. During their two-and-a-half years in Calcutta they had become used to the ways of the country. They must have acquired sufficient of the language to manage the servants. Thomas, in particular, had enormous strength of character and appears to have been rarely ruffled. William was young and adaptable, full of enthusiasm and energy. Both men had strong constitutions. In the years that followed they appear to have had only a few days' indisposition. The two artists in

fact were admirably fitted to undertake a long tour 'up the country'.

On 29 August 1788, when the rains were almost ending, Thomas and William Daniell set off from their garden house at Kidderpore. They were not to return to Calcutta until late 1791 – more than three years later. During this time a large part of their travels is documented by a boyish and somewhat flat diary which William kept from the day they left until 19 May 1789. There then follows a break until 8 July, when the diary begins again and continues until 30 January 1790. Their movements during the intervening periods can be largely reconstructed from the dates and titles which they carefully inscribed on the backs of their pencil and watercolour drawings (now housed in a number of collections). At times William's spelling of place-names is confusing and in the published transcript of the diary words have sometimes been misread from the original manuscript. With the help of a modern map, however, the places they visited can almost all be identified. The Daniells took with them a perambulator (a wooden wheel with a mile-counter, pushed along the ground) and in the diary distances are frequently mentioned, thus helping to locate villages and small towns.

The Daniells left Calcutta itself on 3 September after loading up and waiting for the dangerous river bore to sweep past. The first stage of their journey, as far as Cawnpore, followed the route which, until the coming of the railways in the nineteenth century, was the most usual and comfortable method of travelling up-country. They sailed along the Hooghly, a branch of the Ganges delta, passing the European settlements of Chinsurah, Hooghly and Bandell (*no. 18*). The first month was spent sailing through the green low-lying countryside of Bengal. On 3 October they arrived at Murshidabad, the former capital of the Nawab of Bengal. On the 8th they reached the main stream of the River Ganges and the countryside began to change dramatically. On their left were the Rajmahal Hills covered in thick jungle where tigers, rhinoceros and wild elephants lurked. When they reached the town of Rajmahal itself they found the banks strewn with picturesque ruins. For a time the Mughal capital of Bengal and Bihar had been located here and the provincial governors had built numerous palaces and tombs in the area (*no. 19, 1*). Many of these were now collapsing into the river and proving a hazard for boats. The Daniells made a point of visiting a caravanserai that Hodges had drawn and engraved. Three days later, guided by a hill-man, they set off to visit a waterfall – Moti Jharna, the Fall of Pearls – on the eastern side of the hills which they could see from the boat. Waterfalls, with their hint of the sublime, were to prove a constant attraction for the artists. On the way William was thrilled to see the footprint of a rhinoceros. As they sailed upstream, the countryside, vivid green after the rains, continued to be attractive. The promontory of Sakrigali (*no. 20*), where there was a pass into the hills, appeared highly picturesque. Soon they saw the Colgong Hills and negotiated the dangerous rocks where the current flowed like a mill-race. It was here that the boat of Warren Hastings' wife, Marian, had once been almost swamped and Hodges had recorded the incident in a dramatic oil. Nearby was the hill of Pathargatha with its temples and a holy cave.

At Bhagalpur, where their friend Samuel Davis was posted, palanquins were waiting to take them to his house and they spent the day of 18 October with him. It is most probable that here they discussed their future plans and were urged by him to try and reach the Himalayan foothills. Three days later they visited the hot springs of Sitakund and Pir Pahar, a hill topped by a large

Mughal house. On returning to the river they found to their dismay that the masts of the pinnacle had broken during their absence. However, repairs were soon made and they continued along the great broad river, past the carved rocks of Sultanganj to Monghyr, with its fort. Here they visited Major Skelly and took along to show him two volumes of prints after Claude Lorraine, mezzotints by Richard Earlom made in 1777. They may have discussed with him the aquatints that they themselves were planning to produce, perhaps using Claude as a model. From Monghyr they continued to Patna with its long bazaar stretching along the river bank (*no. 21*). The local Nawab lent them a house by the river in which to stay. They visited the Civil Station of Bankipore, west of Patna, where William drew the beehive-shaped granary built by the engineer Colonel Garstin in 1786, on the orders of Warren Hastings, as protection against famine. (It was used for this purpose again almost two hundred years later, during 1966–67.) On 13 November they reached Maner, where they sketched the tomb of Makhdam Shah Daulat (*no. 22*) which Hodges had also drawn and greatly admired.

After negotiating the dangerous currents where the River Son flowed into the Ganges, the Daniells travelled on past Chapra to Buxar. Here the British in 1764 had defeated the Mughal Emperor and the Nawab of Oudh. On 25 November they reached Ghazipur where the East India Company had its opium factory. Once again they were guided by Hodges' *Select Views* to a number of picturesque buildings, including the palace, high up on the river bank, with its pleasure-pavilion, the Chalis Satun or Forty-Pillared Hall. William was interested to see that some boys were playing there with tops and spinning them exactly as in England. They also visited the Garden of Faiz Ali Khan, where fine tombs stood amongst the trees. Many years later Thomas was to make an attractive oil painting of this site. Here they were befriended by John Lloyd, the Commercial Resident, who laid on a nautch or display of dancing for them and the local gentry.

It was now December and it would seem that the Daniells were feeling slightly apprehensive lest they should fail to complete the first part of their tour before the weather became too hot. They had also heard, it appears, that a party of British officers at Fatehgarh were planning to visit Agra and Delhi. They decided therefore not to stop at Benares, where there would be so much to draw, but to sail past, completing only views of the city from the river (*no. 23*). At Chunar they fitted up the smallest baggage boat so as 'to get up quick to Cawnpore'. The first half of the month was spent sailing to Allahabad, passing park-like scenery with great trees, the river-banks sprinkled with numerous small temples and fragments of sculpture. At Allahabad, as at Benares, they only made views from the river (*no. 24, II*), hurrying on past Kara (*nos. 25, 26, III*) and Dalmau to Cawnpore, where they arrived in the last week of 1788.

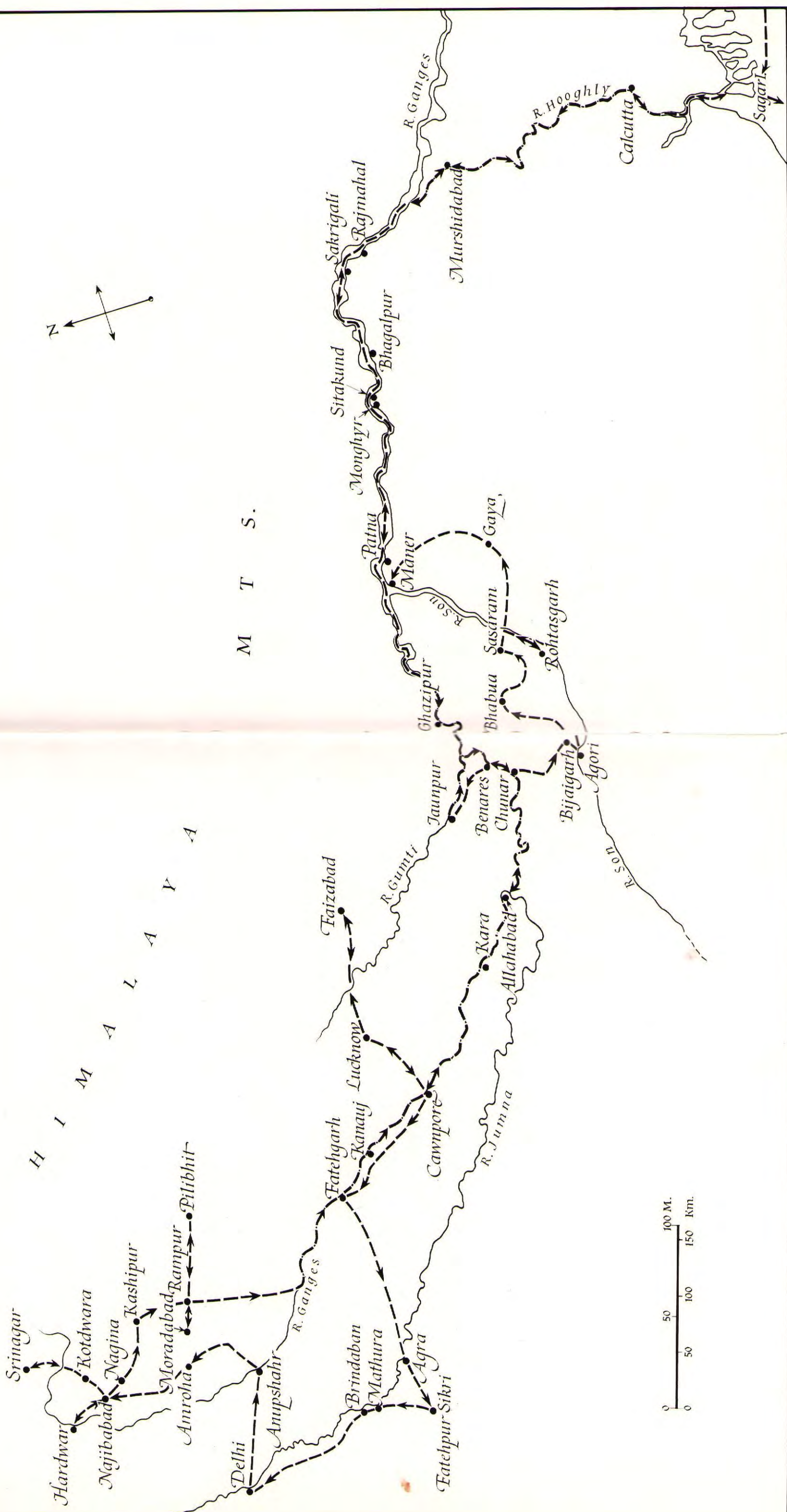
Here the boats were paid off and the Daniells travelled overland to Fatehgarh where they joined the party of British officers. They had now left the Company's territory and were entering a less settled area dominated by the warlike Marathas. It was advisable to travel in a large body with the protection of an armed force. The party consisted of General Carnac, Colonel Briscoe, Major Lucius Smith, Captain Jonathan Wood and 'Melville, Bayley, Bushby and Clarkson', with their servants, two companies of sepoy, and a small body of horse, as well as elephants, camels, horses and bullocks. It was still the cold weather and William notes that they would set off at 5 a.m. and breakfast at



Some of the military party with whom the Daniells journeyed up-country, camped in front of Akbar's mausoleum at Sikandra; detail of the original watercolour for no. 30. In the left foreground are high-ranking officers, shaded by a parasol; next to them are Bengal sepoys, wearing 'sundial' turbans. A palanquin and its attendants wait outside the tent. (Private collection)

9 a.m. in order to keep warm. They travelled via Mahomedabad, Firozabad and Ahmedpur, admiring on the way the countryside with its fine groves of trees. They reached Agra on 20 January 1789 and their tents were pitched 'immediately opposite the Taj Mahal'.

At Agra the Daniells settled down to drawing with relentless enthusiasm (nos. 27-29). They spent the first day sketching the famous mausoleum and in the evening visited the tomb of Itimad-ud-Daula. Next morning they crossed the Jumna River and breakfasted in the Taj mosque with their old friend Major Palmer before drawing the inside of the Taj Mahal itself. Palmer was now the British Resident to the Maratha chief Sindhia who controlled the whole area. The day of 22 January was also spent drawing the Taj, Thomas working in the garden (IV) and William inside. In the evening the latter went up on to the dome and relaxed eating 'Apples Pears & Grapes of Persia from Major Palmers table'. The next two days were passed drawing the Red Fort. They compared Hodges' view with the original and William complained that 'like all his others' it was 'exceedingly faulty'. On 25 January they moved on to Sikandra to draw Akbar's mausoleum (no. 30, V), the road there reminding them of the Appian Way with ruins on both sides. Two days later the party reached Fatehpur Sikri,



Map showing the Daniells' journey up-country to Srinagar (Part 2: aquatints 18-55), and back down again to Calcutta via Lucknow (Part 3: aquatints 56-98). The direction of movement is indicated by arrows - doubled where they went up and back by the same route.



A bullock cart, drawn in pencil by Thomas Daniell, with notes of its colours, c. 1789. (Private collection)

where the Daniells were particularly struck by the Buland Darwaza or Gate of Victory, which 'has an appearance of grandeur much superior to any thing we have seen in India the Tage not excepted'.

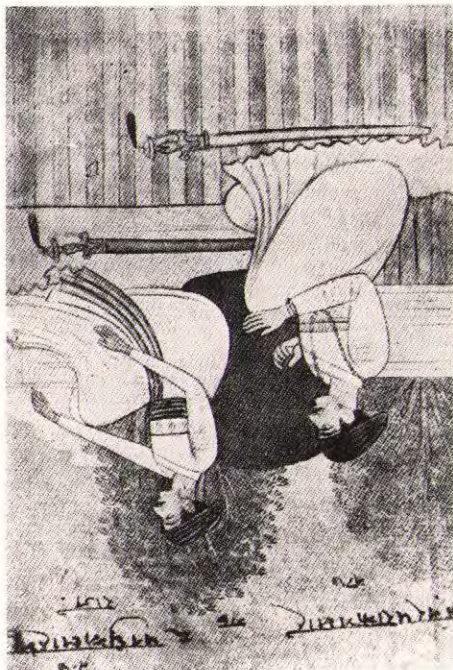
The journey was now becoming increasingly dangerous. On 30 January their camp was twice attacked by thieving Mewatis. The next day they halted at Aurangabad, 3 miles (some 5 kilometres) south of Mathura. The camp of the Maratha chief, Sindhia, was nearby and on 1 February they were introduced to him by Major Palmer. Thomas Daniell 'studied his Character pretty much & on our return made a sketch of his head', and later painted him 'from recollection'. Coming away they saw a dead Mewati in the road, his body left there as a warning to thieves. At Mathura (*no.* 31) they drew the river ghats and the fine mosque of Abd-un-Nabi before moving on to the holy city of Brindaban (*no.* 32). On 7 February they were very relieved to receive five dozen lead pencils sent from Fatehgarh, as their stock was running out.

The next objective was Delhi, which they reached on 16 February. They were now breaking new ground: Hodges had been unable to reach the city because of the Maratha menace. The city and its environs were so crowded with fine buildings and ruins that they were to stay there for two and half weeks (*nos.* 33-43, VI, VII). During this time the distinguished members of the party – Colonel Briscoe and Major Palmer – were received by the Mughal Emperor and the Daniells were invited to a nautch in Colonel Briscoe's tent. They worked hard, going from one building to another, seeing the palace-fortress, the various tombs and ruins as well as the early sites of the city known as the 'old Delhis'.

The hot season was now beginning and the Daniells planned to make for the Himalayas. On 6 March they set off to the east, moving through territory little known to the British. They were accompanied by four British officers and

fifty sepoy. At Anupshahr they took part in a tiger hunt: William cleaned his gun and pistols in readiness for the great encounter but unfortunately he did not see a tiger and missed hitting a few hog deer. On 25 March they reached Najibabad (no. 44), having travelled through Sambhal, Amroha where there was a large *idgah* or Muslim prayer enclosure (see no. 78), and Chandpur with its fine travellers' rest-house. At Najibabad they were forced to wait for some days while arrangements were made through Jafar Khan, a local official, for permission to travel up into the hills to the little state of Srinagar in Garhwal. While they were waiting they made a few excursions towards the mountains, and cross-examined some villagers, who had come down from the hills, concerning the country. They also visited Hardwar, the great pilgrimage city where the Ganges emerges from the hills. While there they were visited by the brother-in-law of the Srinagar Raja. All this time they could see the lower ranges of the Himalayas on the skyline and their excitement was mounting. Accompanied by two officers, Captain Guthrie and Lieutenant Sturmer, the Daniels at last set off from Najibabad on 18 April and marched to Kotdwara (no. 45, VIII) at the foot of the hills. Here they collected coolies for the trek and prepared their *jampans* or carrying chairs. Four days later they began to follow the Khoh River on their journey to Srinagar. It was often too steep to use their *jampans* and they had to clamber up the rocky watercourse (no. 46). They camped the first night at Jhawana ('Juganor', no. 47) where they were delighted to see stinging nettles for the first time since leaving England. The next day they reached Diosa ('Dusa', no. 48), where conifers began to appear in the woods and William picked yellow raspberries for a pudding. On 24 April they climbed higher still and obtained superb views although they could not see the snows because of the haze. To their right Languri Fort ('Lungor') was visible. They dropped 12 miles (20 kilometres) down to the narrow river valley of the Ramganga between Bilkhet and Badel (no. 49). The scenery and villages with their wooden houses (no. 50) reminded them of the watercolours of Bhutan which Samuel Davis had shown them (p. 39). They found many plants similar to English ones growing wild. On 25 April they reached Naitihana ('Natan') and the next day they obtained a glorious view of the snows (no. 51, IX), whose height far exceeded all expectations. They camped that night near Takandhar ('Taka Ca Munda', no. 52) and the next day ascended even higher, the snows reappearing. An exhausting march followed as they climbed down to the Kandha River and then up again (no. 53). Here they enjoyed a fine panorama of Srinagar and the Alaknanda River before descending once more and pitching their tent south-west of the town.

Three eventful days were passed at Srinagar. They were the first Europeans to visit the area. As soon as they arrived on the 27th the local people flocked around to gaze at them. In the evening the local Raja, Pradhyumna Shah (ruled 1785–1804), and his brother paid them a visit, accompanied by drums and trumpets. The party crowded into the tent and the Raja was presented with a watch and two pistols. The next morning the ruler's attendants came to warn them that they were in some danger. The Raja, they learned, was involved in a war with his younger brother Parakram, Raja of the neighbouring state of Kumaon to the south. The latter had been victorious and was now pursuing the remnants of the Srinagar army. In about two hours they might arrive. The English party preserved an air of calm unconcern. They set out to examine the rope bridge across the river and the two Daniels made drawings of it (no. 54).



Raja Pradhyumna Shah of Garhwal seated against a bolster, with his younger brother, Parakram, beside him. It was at his court that delicate miniatures were painted depicting the exploits of Krishna and the moods of lovers. This drawing was made by a Garhwal artist about 1785. (Tehri Raj Collection, Garhwal)

The bridge was crowded with the local people fleeing with their baggage from the pursuing army, which however did not appear. William was very pleased with the gifts which the Raja's people brought to them – three beautiful birds, some musk and a yak's tail. The next day they were again visited by the Raja, who ostensibly came to ask how the watch and the pistols worked. Captain Guthrie gave some gunpowder to one of the attendants who in experimenting with it broke his matchlock and injured his shoulder. The Raja seemed ill at ease all the time and at last it emerged that he had really come to ask Captain Guthrie if he and his party would assist him in repulsing the Kumaon forces. The British group prudently decided it was now time to withdraw, and on 30 April they left Srinagar early in the morning. Halfway up the hill they stopped for Thomas and William to make final drawings of the valley below. They returned to the plains by a slightly different route, a little to the east of the way they had come. As they went they could see fires burning in the distance where the Kumaon Raja was raiding villages.

On 3 May they reached Dadamandi at the junction of the Bhairan and Pawai Rivers (*no.* 55). Here they found raspberries and wild cherries and Thomas kept some of the cherry stones to take back to Samuel Davis who was a keen horticulturist. They cut back to Jhawanu and from there they descended to the plains by the same route as before. It was not until 1796, when Captain Thomas Hardwicke made a tour there, that a European was again to set foot in Garhwal.



19 'Mausoleum of Nawaub Assoph Khan, Rajmahal' (III, *Oriental Scenery*, 24). See also colour plate 1

9 October 1788. 'Went to Rajimal in our Palanquins where we met the Pinnace – passed thro' the Caravanserai that Hodges has made an Aquatinta print of – walked about the Ruins of Rajimal & saw many very Picturesque Views indeed. There was great trouble in getting the Boats round the old pieces of Building that had fell into the River as the current ran with an amazing swiftness. Saw many Alligators of a very large kind in the River.' (*Journal*)

From 1592 to 1607 and again from 1639 to 1707 Rajmahal was the capital of Bihar and Bengal, and the ruins of many fine buildings remained. When Thomas Skinner visited the spot in 1826 he noted, 'it was a complete wilderness, and as the rooms would afford admirable shelter to robbers, so might the courts to tigers and snakes.' The Daniells particularly admired the 'glazed tiles of various designs and colours' with which the tombs and palaces were decorated. 'These porcelain embellishments were often applied with great taste, and from the richness of their colours and enamelled surface, produced a very splendid effect.'

The artists appear to have been given inaccurate information about this particular tomb: Asaf Khan, the Mughal Governor of Bengal in 1608, had built a mansion at Rajmahal but had not died there, and the mausoleum is more likely that of his brother, Ibrahim Khan.

20 'Sicra Gulley on the Ganges' (IV, *Twenty-Four Landscapes*, 9) October 1788. Sakrigali, situated at the foot of a pass into the adjoining hills, was a favourite spot for boats to anchor. 'At this place', writes Thomas Daniell, 'is commonly an assemblage of small vessels, which, together 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 scene was 'perfectly enchanting; hills finely varied, buildings interspersed, a luxuriant vegetation, and the whole illumined by a bright and serene atmosphere . . . The small building upon the lower eminence is a bungalow, or cottage, belonging to the British resident of the Bhagulpore district, and placed here for his occasional use, either to transact public business, or to accommodate himself or friends, when they repair hither to enjoy the amusements of the country.'

When Fanny Parks' pinnace anchored there in November 1844, the bungalow was occupied by a French indigo planter who kept tigers. It would, she observed, 'be an excellent shooting box', for game of all kinds abounded in the area – birds, tigers, bears, leopards, rhinoceroses, deer and hogs.





Appendix I

Prints by the Daniells after their own Indian drawings

Views of Calcutta

12 coloured aquatints, engraved surface $15\frac{1}{4} \times 20\frac{1}{4}$ in. (40×51.4 cm). Issued without margins or titles. At the lower corner of each plate the inscription: 'T. Daniell, fecit, Calcutta', with serial number and date. 1786–88.

Oriental Scenery

In Six Parts, 144 coloured aquatints and 6 uncoloured engraved title pages, engraved surface variable, c. 18×24 in. (45×61 cm).

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

An 8vo volume of text issued with each part, the title page and the titles of the prints there differing in minor details from the engraved titles.

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

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

- 1 Eastern Gate of the Jumma Musjid at Delhi March 1795
- 2 Hindoo Temples at Bindrabund on the River Jumna March 1795
- 3 North East View of the Cotsea Bhaug, on the River Jumna, Delhi May 1795
- 4 Ruins at the Antient City of Gour formerly on the Banks of the River Ganges May 1795
- 5 Raje Gaut, the Principal Road up to Rotas Ghur, Bahar July 1795
- 6 The Chalees Satoon in the Fort of Allahabad on the River Jumna July 1795
- 7 Remains of an Ancient Building near Firoz Shah's Cotilla, Delhi Sept. 1795
- 8 Part of the Palace in the Fort of Allahabad Sept. 1795
- 9 Gate of the Tomb of the Emperor Akbar at Secundra, near Agra Nov. 1795
- 10 Part of the City of Patna, on the River Ganges Nov. 1795
- 11 An Antient Hindoo Temple, in the Fort of Rotas, Bahar Jan. 1796
- 12 The Mausoleum of Mucdoom Shah Dowlut, at Moneah, on the River Soane Jan. 1796
- 13 The Western Entrance of Shere Shah's Fort, Delhi March 1796
- 14 Ramnugur near Benares on the Ganges March 1796
- 15 The Sacred Tree of the Hindoos at Gyah, Bahar May 1796
- 16 Dusasumade Gaut, at Bernares, on the Ganges May 1796
- 17 Mausoleum of Sultan Chusero, near Allahabad July 1796
- 18 The Taj Mahel, at Agra July 1796
- 19 Hindoo Temples at Agouree, on the River Soane, Bahar Sept. 1796
- 20 N.W. View of Rotas Ghur, Bahar Sept. 1796
- 21 Near Currah, on the River Ganges Nov. 1796
- 22 Mausoleum of Sultan Purvez, near Allahabad Nov. 1796
- 23 The Jumma Musjed, Delhi Jan. 1797
- 24 Gate leading to a Musjed, at Chunar Ghur Jan. 1797

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

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

- 1 View taken on the Esplanade, Calcutta Aug. 1797
- 2 View on the Chitpore Road, Calcutta Aug. 1797
- 3 The Council House, Calcutta Feb. 1798
- 4 The Writers' Buildings, Calcutta Feb. 1798
- 5 Govinda Ram Mittee's Pagoda, Calcutta Aug. 1798
- 6 Part of Cheringhee, Calcutta Aug. 1798
- 7 South East View of Fort St George, Madras Sept. 1797
- 8 Part of the Black Town, Madras Sept. 1797
- 9 The Government House, Fort St George, Madras March 1798
- 10 The Armenian Bridge, near St Thomas's Mount, Madras March 1798
- 11 The Assembly Rooms on the Race Ground, near Madras Sept. 1798
- 12 Western Entrance of Fort St George Sept. 1798
- 13 Part of the Palace, Madura Nov. 1797
- 14 View in the Fort, Madura Nov. 1797
- 15 Interior View of the Palace, Madura May 1798
- 16 An Hindoo Temple, at Madura May 1798
- 17 Ruins of the Palace, Madura Nov. 1798
- 18 Tremal Naig's Choultry, Madura Nov. 1798
- 19 The Rock of Tritchinopoly, taken on the River Cauvery Dec. 1797
- 20 The Great Pagoda, Tritchinopoly Dec. 1797
- 21 View in the Fort of Tritchinopoly July 1798
- 22 The Great Bull, an Hindoo Idol, at Tanjore July 1798
- 23 South East View of Tritchinopoly Dec. 1798
- 24 The Great Pagoda, Tanjore Dec. 1798

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

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

- 1 Near the Fort of Currah, on the River Ganges 1 Aug. 1801
- 2 Ruins in Rotas Gur, Bahar 1 Aug. 1801
- 3 Gate of the Loll-Baug, at Fyzabad 1 Oct. 1801
- 4 Mausoleum of the Ranee, Wife of the Emperor Jehangir, near Allahabad 1 Oct. 1801
- 5 The Punj Mahalla Gate, Lucnow 1 Dec. 1801
- 6 The Mausoleum of Amir Khusero, at the Ancient City of Delhi 1 Dec. 1801
- 7 Ruins at Cannouge 1 Feb. 1802
- 8 The Entrance to the Mausoleums in Sultan Khusero's Garden, near Allahabad 1 Feb. 1802
- 9 A Mosque at Juanpore 1 April 1802
- 10 Gate of a Mosque built by Hafiz Ramut, Pillibeat 1 April 1802
- 11 Jag Deo & Warrangur, Hill Forts in the Barramah'l 1 June 1802
- 12 Ryacotta, in the Barramah'l 1 June 1802
- 13 Verapadroog, in the Barramah'l 1 Aug. 1802
- 14 Ousoor, in the Mysore 1 Aug. 1802
- 15 View of Gyah, an Hindoo Town, in Bahar 1 Oct. 1802
- 16 Palace of Nawaub Suja Dowla, at Lucnow 1 Oct. 1802
- 17 Lucnow taken from the opposite bank of the River Goomty 1 Dec. 1802
- 18 A Baolee near the Old City of Delhi 1 Dec. 1802
- 19 View at Delhi, near the Mausoleum of Humaioon 1 Feb. 1803
- 20 The Baolee at Ramnagar 1 Feb. 1803
- 21 View from the Ruins of the Fort of Currah, on the River Ganges 1 April 1803
- 22 View of Mutura, on the River Jumna 1 April 1803
- 23 Mausoleum of Kausim Solemanee, at Chunar Gur 1 June 1803
- 24 Mausoleum of Nawaub Asoph Khan, Rajemahel 1 June 1803

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

Plates inscribed as in Series Three.

- 1 Cape Comorin, taken near Calcad 1 Jan. 1804
- 2 Waterfall at Puppenassum, in the Tinnevely District 1 Jan. 1804
- 3 Waterfall at Courtallum, in the Tinnevely District 1 Jan. 1804
- 4 Shevagurri 1 Jan. 1804
- 5 Chevalpettoire 1 Jan. 1804
- 6 Near Attoor, in the Dindigul District 1 Jan. 1804
- 7 Sankry Droog 1 Jan. 1804
- 8 Near Bandell on the River Hoogly 1 Jan. 1804
- 9 Sicra Gulley on the Ganges 1 Jan. 1804
- 10 Ramgur 1 Jan. 1804
- 11 Dhuah Koonde 1 Jan. 1804
- 12 Cannoge, on the River Ganges 1 Jan. 1804
- 13 View at Nijeibabad, near the Coaduwar Gaut 1 March 1804
- 14 Coaduwar Gaut 1 March 1804
- 15 View in the Koah Nulla 1 May 1804
- 16 Jugeanor, in the Mountains of Sirinagur 1 May 1804
- 17 View near Daramundi, in the Mountains of Sirinagur 1 July 1804
- 18 Near Dusa, in the Mountains of Sirinagur 1 July 1804
- 19 Buddell, opposite Bilkate in the Mountains of Sirinagur 1 Sept. 1804
- 20 View on the Ram-Gunga, between Buddell and Bilkate 1 Sept. 1804
- 21 View taken between Natan & Taka Ca Munda 1 Nov. 1804
- 22 Between Taka Ca Munda and Sirinagur 1 Nov. 1804
- 23 The Rope Bridge at Sirinagur 1 Jan. 1805
- 24 View taken near the City of Sirinagur 1 Jan. 1805

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

Issued in two parts, 1799-1808.

Plates inscribed as in Series Three.

- 1 Sculptured Rocks at Mavalipuram, on the Coast of Coromandel 15 Oct. 1799
- 2 The Entrance of an Excavated Hindoo Temple, at Mavalipuram 15 Oct. 1799
- 3 An Excavated Temple on the Island of Salsette 1 Dec. 1799
- 4 The Portico of an Excavated Temple on the Island of Salsette 1 Dec. 1799
- 5 An Hindoo Temple, at Deo, in Bahar 15 Jan. 1800
- 6 Part of the Interior of an Hindoo Temple, at Deo, in Bahar 15 Jan. 1800
- 7 The Entrance to the Elephanta Cave 1 March 1800
- 8 Part of the Interior of the Elephanta 1 March 1800
- 9 S.W. View of the Fakere's Rock in the River Ganges, near Sultaungunge 15 April 1800
- 10 S.E. View of the Fakere's Rock in the River Ganges, near Sultaungunge 15 April 1800
- 11 Part of the Kanaree Caves, Salsette 1 June 1800
- 12 The Interior of an Excavated Hindoo Temple, on the island of Salsette 1 June 1800
- 13 The Temple of Mandeswara near Chaynpore, Bahar 1 Dec. 1808
- 14 An Antique Reservoir near Colar, in the Mysore 1 Dec. 1808
- 15 Exterior of an Eed-gah near Chaynpore, Bahar 1 Dec. 1808
- 16 Interior of a Temple, near Muddunpore 1 Dec. 1808
- 17 View near Bangalore 1 Dec. 1808
- 18 Entrance to an Hindoo Temple, near Bangalore 1 Dec. 1808
- 19 The Observatory at Delhi 1 Dec. 1808
- 20 The Observatory at Delhi 1 Dec. 1808
- 21 A Pavilion, belonging to an Hindoo Temple [upright] 1 Dec. 1808
- 22 Interior of the Temple of Mandeswara near Chaynpore, Bahar [upright] 1 Dec. 1808
- 23 A Minar at Gour [upright] 1 Dec. 1808
- 24 The Cuttub Minar, near Delhi [upright] 1 Dec. 1808

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

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

- 1 The Mountain of Ellora (First View)

- 2 The Mountain of Ellora (Second View)
- 3 The Mountain of Ellora (Third View)
- 4 Jagannatha Sabha
- 5 Paraswa Rama Sabha
- 6 The Entrance of Indra Sabha
- 7 View of Indra Sabha, looking outward
- 8 Indra Sabha
- 9 Doomar Leyna
- 10 Junwassa
- 11 Rameswara
- 12 The Entrance to Kailasa
- 13 S.W. View of Kailasa
- 14 N.E. View of Kailasa
- 15 The Upper Part of Kailasa
- 16 The Upper Part of Kailasa
- 17 Das Avatara
- 18 The Ashes of Ravana
- 19 The Ashes of Ravana, Interior View
- 20 Tin-Tali
- 21 Dotali
- 22 Viswakarma, Exterior View
- 23 Viswakarma
- 24 Dehr Warra

ANOTHER EDITION

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

6 parts, small oblong folio.

144 uncoloured aquatints, engraved surface $6\frac{1}{4} \times 9$ in. (16.5×22.9 cm), inscribed: Published by Thos. & Willm. Daniell, No. 9 Cleveland Street, Fitzroy Square, London, and dated from 1812 to 1816.

6 engraved titles dated as follows:

Series One. January 1, 1812

Series Two. July 1, 1812

Series Three. May 1, 1814

Series Four. May 1, 1814

Series Five. June 1, 1815

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

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

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

Another Issue Oriental Scenery. One Hundred and Fifty Views of the Architecture, Antiquities and Landscape Scenery of Hindoostan. Drawn and Engraved by Thomas and William Daniell. London, Published by the Authors, MDCCCXVI.

6 parts bound in 1 volume, small folio.

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

Title-page differs as above.

No Introductory page.

[Antiquities of India]

8 views and one plan, inscribed: Drawn by James Wales. Engraved by and under the direction of Thos Daniell. Published as the Act directs by Thos Daniell RA. Howland Street, Fitzroy Square, London. July 1, 1803.

No title page, engraved surface $16\frac{3}{4} \times 23\frac{1}{2}$ in. (42.5×59.7 cm).

- 1 Kondooty
- 2 Pandoo's Cave
- 3 Jugasree
- 4 Obelisks near Mundipishwar
- 5 Ekvera exterior
- 6 Ekvera pillar and porch
- 7 Ekvera porch
- 8 Ekvera interior
- 9 Plans of the four cave-temples

Probably intended as another part of *Antiquities of India*. Only a very few sets appear to have been produced.

(Prints by the Daniells after their own Indian drawings, continued)

The Taje Mahal at Agra

Coloured aquatints, $21 \times 34\frac{1}{2}$ in. (53.3×87.6 cm).

Published with a descriptive booklet.

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

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

Grey paper wrappers, stitched.

With folding line-engraved ground plan by James Newton.

1 The Taje Mahel, Agra

2 The Taje Mahel, Agra. Taken in the Garden

Quarterdeck of an Indianman

Coloured aquatint, $4\frac{1}{8} \times 7\frac{1}{4}$ in. (10.5×18.4 cm).

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

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

50 coloured aquatints, engraved surface $4\frac{3}{4} \times 7\frac{1}{2}$ in. (12.1×19 cm). Each marked 'Drawn & Engraved by Thos. & Willm. Daniell. Published by Messrs. Longman, Hurst, Rees & Orme, Paternoster Row' [and date].

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

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

Interesting Selection from Animated Nature with Illustrative Scenery; designed and engraved by William Daniell, A.R.A., London; Printd (sic) for T. Cadell and W. Davies, Strand, London; by G. Sidney, Northumberland Street, Strand, no date [1807–12].

2 volumes, oblong folio, boards, $10\frac{3}{4} \times 15$ in. (27.3×38 cm). Title (verso blank) List of Subjects (verso blank) and one leaf of text to each plate.

120 aquatint engravings, engraved surface $6 \times 8\frac{3}{8}$ in. (15.2×22.2 cm), each bearing inscription 'Designed and Engraved by Willm. Daniell & Published by Messrs. Cadell & Davies, London' [and date]. Published at £15 15s. (but *London Catalogue of Books* . . ., 1800–1827, says £10 10s.).

Some engravings have Indian landscapes as backgrounds to animals, birds, insects, fish, trees and plants.

Appendix II

Prints by other artists after the Daniells' Indian pictures

PENNANT, T. **The View of Hindoostan**, 2 volumes, 4to, 1798.
Etchings on copper by T. W. Tomkins after Thomas Daniell, engraved surface $5\frac{3}{4} \times 6\frac{3}{4}$ in. (14.6×17.1 cm).

Volume I

Frontispiece: A Pandaram/A Yogey, T. Daniell, pinxt.

Volume II

Frontispiece: An Aged Brahmin/A Young Brahmin/A Ghossain Faquir, T. Daniell, pinxt.

Plate 4: A Bengalese Woman/A Tamulian man and woman, T. Daniell, pinxt.

Plate 5: A Rohilla/A Polygar/A Soldier of Tippoo's, T. Daniell, pinxt.

Twenty-Four Views in Hindostan Drawn by William Orme from the Original Pictures Painted by Mr. [Thomas] Daniell and Colonel [Francis Swain] Ward. Folio, London, Edward Orme, 1805. Sometimes bound with F. W. Blagdon, *A brief history of ancient and modern India*.

Coloured aquatints, engraved surface as below.

The following after Thomas Daniell:

Distant View of Mootee Thurna, engraved by—Fellows *Jan.* 1802 $11\frac{7}{8} \times 16\frac{7}{8}$ in. (30.2×42.8 cm)

West Gate of Firoz Shah's Cotilla, Delhi, engraved by—Fellows *Jan.* 1802 $12 \times 16\frac{3}{4}$ in. (30.5×42.5 cm)

The Tomb of a Moorish Lady, Bengal, engraved by J. C. Stadler *1 Jan.* 1803 $11\frac{3}{4} \times 16\frac{1}{8}$ in. (29.8×41 cm)

Thebet Mountains, engraved by H. Merke *1 Jan.* 1804 $11\frac{5}{8} \times 16\frac{1}{2}$ in. (29.5×41.9 cm)

The Bridge at Juonpore, Bengal, engraved by H. Merke *21 July* 1804 $11\frac{3}{4} \times 16\frac{1}{8}$ in. (29.8×41 cm)

A Pagoda, engraved by J. C. Stadler *30 July* 1804 $12 \times 16\frac{7}{8}$ in. (30.5×42.8 cm)

A Hindoo Place of Worship, engraved by J. C. Stadler *30 July* 1804 $12 \times 16\frac{3}{4}$ in. (30.5×42.5 cm)

Dalmow on the Ganges, engraved by J. C. Stadler *30 July* 1804 $11\frac{7}{8} \times 17\frac{3}{8}$ in. (30.2×44 cm)

A View of Ossoore, engraved by J. C. Stadler *30 July* 1804 $11\frac{3}{4} \times 16\frac{5}{8}$ in. (29.8×42.2 cm)

Felicity Hall, near Moorshedabad, Bengal, engraved by—Harraden *March* 1804 $11\frac{3}{8} \times 16\frac{3}{8}$ (29.5×41.7 cm)

The paintings were in the possession of Richard Chase, Mayor of Madras, to whom the work is dedicated.

Sir C. W. Malet, Bart, the British Resident at the Court of Poonah in the Year 1790, concluding at Treaty in the Durbar with Souac Madarow, the Peshwa or Prince of the Mahratta Empire.

Mezzotint (uncoloured), $23\frac{3}{4} \times 35$ in. (60.3×88.9 cm).

Painted by T. Daniell, R.A., Engraved by Charles Turner, London, Published by R. Cribb, 14 March 1807.

LANGLES, L. **Monuments Anciens et Modernes de l'Hindoustan**, 4to., Paris, 1821.

Volume II contains 24 engravings, varying from $6\frac{1}{8}$ and $6\frac{1}{2} \times 8\frac{3}{4}$ in. and $8\frac{7}{8}$ in. ($15.5/16.5 \times 22.2/22.5$ cm), each plate bearing name of etcher and engraver and 'Daniell delineavit'.

Forget Me Not, 1829.

Plate at p. 127. India, View of Ganges, engraved on steel by E. Finden after Wm. Daniell, $2\frac{3}{8} \times 4$ in. (6.7×10.2 cm).

Forget Me Not, 1830.

Plate at p. 381. The Ghaut, engraved on steel, by E. Finden after Wm. Daniell, $2\frac{3}{4} \times 4$ in. (7×10.2 cm).

The Oriental Annual; or Scenes in India. 7 vols., 8vo, 1834-40. Containing 132 engravings on steel, after Original Drawings by William Daniell, R.A., and a Descriptive Account by the Rev. Hobart Caunter, B.D., [who is ghosting for William Daniell and adding from his own experiences].

Published at £1 1s. per volume, Large Paper Copies £2 12s. 6d. per volume.

These small plates (the engraved surface is $5\frac{1}{4} \times 3\frac{1}{4}$ in. (14.6 × 9.5 cm)) were made by various craftsmen, the chief of whom were Cochrane, Brandard, Reddaway, Stephenson, Cousen, Cooke, Garner, Armytage, Bourne, Allen, and Higham.

Volume I Published by Edward Bull, 1834. 22 engravings.

A Hindoo Female [<i>frontispiece</i>]	Mausoleum at Raje Mah'l
The Cuttub Minar [<i>vignette title</i>]	Banks of the Ganges
Setting in of the Monsoon at Madras	Mausoleum of the Emperor Shere Shah
Temple at Mahabalipoor	Mosque at Benares
Raje Gur, Gingee	Shuwallah Gaut at Benares
Hindoo Temples at Trichencore	Hill Fort at Bidzee Gur
Choultry at Ramiseram	The Banyan Tree
Cape Comorin	The Taje Mah'l at Agra
Cataract at Puppenassum	The Caparisoned Elephant
Wild Elephants	The Hirkarrah Camel
Talipat Tree	Mahadagee Scindia
Alligator and Dead Elephant	The Principal Gaut at Hurdwar
Queen of Candy	

Volume II Published by Bull and Churton, 1835. 22 engravings.

Interior of a Mosque, Juanpore [<i>frontispiece</i>]	Mausoleum at Lucnow
Indian Fruit-seller [<i>vignette title</i>]	The Rajpootni Bride
Rhinoceros	Garden of the Palace, Lucnow
Yak of Tibet	The Bernar Pagoda, Benares
The Salaam	The Kutwhuttea Gate, Rotas Gur
At Nujibabad, Rohilcund	Temple at Muddunpore, Bahar
Favourite of the Harem	Great Temple at Bode Gyah
Mausoleum of Sufter Jung	Mosque in the Coimbatore
The Agra Gate, Chauter Serai	Kutwallee Gate, Gour
Mosque at Muttra	Calcutta, from Garden-House Reach
The Moah-Punkce at Lucnow	Boa Constrictor and Boar's Crew

Reprinted by Bohn in 1846 in similar binding, but bearing the title *Daniell's Scenes in India*.

Volume III Published by Edward Churton, 1836. 22 engravings.

In the Harbour of Mascat [<i>frontispiece</i>]	Lion and Buffaloe
The Adjutant [<i>vignette title</i>]	The Monkey and Crows
A Rich Mahomedan	Near Mascat
The Tiger Hunt	The Forts of Jellali and Merani,
The Choultry of Tremal Naig at Madura	Mascat
Hindoo Temple at Trichengur	Bombay
The Bramince Bull	Tomb of a Patan Chief, Old Delhi
A Hindoo Woman	Tombs of Patan Chiefs, Old Delhi
On the Baliapatam River	On the island of Elephanta
Scene near the Coast of Malabar	Entrance to the Large Cave, Salsette
The Small Deer of Ceylon	The Upper Caves, Salsette

Volume IV Published by Charles Tilt, 1837. 22 engravings.

The general descriptive notes are abandoned in this volume which is sub-titled 'Lives of the Moghul Emperors. By the Rev. Hobart Caunter, B.D.'

Sultan Baber [<i>frontispiece</i>]	The Alligator and Ox
The Fan-Leaf Palm [<i>vignette title</i>]	A Mogul Trooper
Crossing a Torrent in Bootan	The Hunting Cheetah

Capta Castle, Bootan	A Mohammedan at Prayers
A Mahommedan Fakeer	Patan Tomb at Toghluabad, Old Delhi
View near Wandepore	Bridge at Old Delhi
Mausoleum of Toghlu Shah	Boats on the Ganges
Palace at Tassisudon, Bootan	Shahjehanabad
The Palace at Wandechy, Bootan	The North Gate, Old Delhi
The Fire-Pheasant of Java	The Bore Rushing up the Hoogley
State Prison at Delhi	

'The views in Boutan . . . were made from sketches by the late Samuel Davis, Esq. . . an accomplished draughtsman, with whom Mr. Daniell was personally acquainted.' — *Preface*.

Volume V Published by Charles Tilt, 1838. 22 engravings. (Title as Volumes I-III.)

Futtepore Sicri [<i>frontispiece</i>]	Boulee at Allahabad
Hindoo Female at the Tomb of Her Child [<i>vignette title</i>]	Part of Oude
Tomb of Baber	Elephant Fighting
Houses of Patan Chiefs at Old Delhi	A Malabar Hindoo
Deserted Mansions at Old Delhi	The Fort at Juanpore
The Porcupine	Peasant of Ceylon
A Mohammedan Lady presenting her Lord with a Rose	Chunar Ghur
The Emperor Humayoon	Mausoleum of Nizam-ud-Deen Oulea
Mausoleum of Humayoon	Rope-Bridge at Serinagur
Akbar	Guard-House at Tassisudon [<i>after S. Davis</i>]
Minar at Futtepore Sicri	Castle of Ponaka [<i>after S. Davis</i>]

Volume VI Caunter's and Daniell's Oriental Annual, 1839

Eastern Legends by the Rev. Hobart Caunter, B.D., with Twenty-two Engravings from Drawings by the Late William Daniell, R.A.

Cr. 8vo.

Published by Whittaker & Co., 1838.

Hindoo Maidens' Floating Lamps [<i>frontispiece</i>]	Ruins at Old Delhi
Brahminee Girls at a Ghaut [<i>vignette title</i>]	A Celebrated Well at Lucnow
Entrance to the Largest Cave of Kenaree, Salsettee	Stags Fighting
Boa Constrictor seizing a Government Messenger	Entrance to Abdallah Mirza's Country House
Boats off the Malabar Coast	Women at the Well
A Mountain Village	Leopard and Bear
The Mountain Pass	Grand Entrance to a Serai
Mountain Scene in the North of India	Scene in the Garden of Abdallah Mirza's Palace
Bridge Over a Gully	Patan Buildings on the Plains of Delhi
Hindoo Temple at Gyah, Bahar	The Aubdaur, or Water-Cooler
Loomno, looking towards Tassisudon [<i>after S. Davis</i>]	Entrance to Abdallah Mirza's Palace at Chandahar [<i>after S. Davis</i>]

GILBERT, LINNEY. **India Illustrated**; an Historical and Descriptive Account of that Important and Interesting Country. With Numerous Splendid Steel Engravings. After Drawings by William Daniell, Esq., R.A. London: Published for the Proprietor, and Sold by the Booksellers of Calcutta, Madras, Bombay, etc., etc. No date (c. 1838).

BAXTER, GEORGE. Colour Prints by George Baxter after William Daniell:

Chalees Satoon (the 'Small') $3\frac{5}{8} \times 2\frac{1}{4}$ in. (9.2 × 5.7 cm). 1848

Chalees Satoon (the 'Large') $4\frac{5}{8} \times 3\frac{1}{8}$ in. (11.7 × 7.9 cm). 1850