

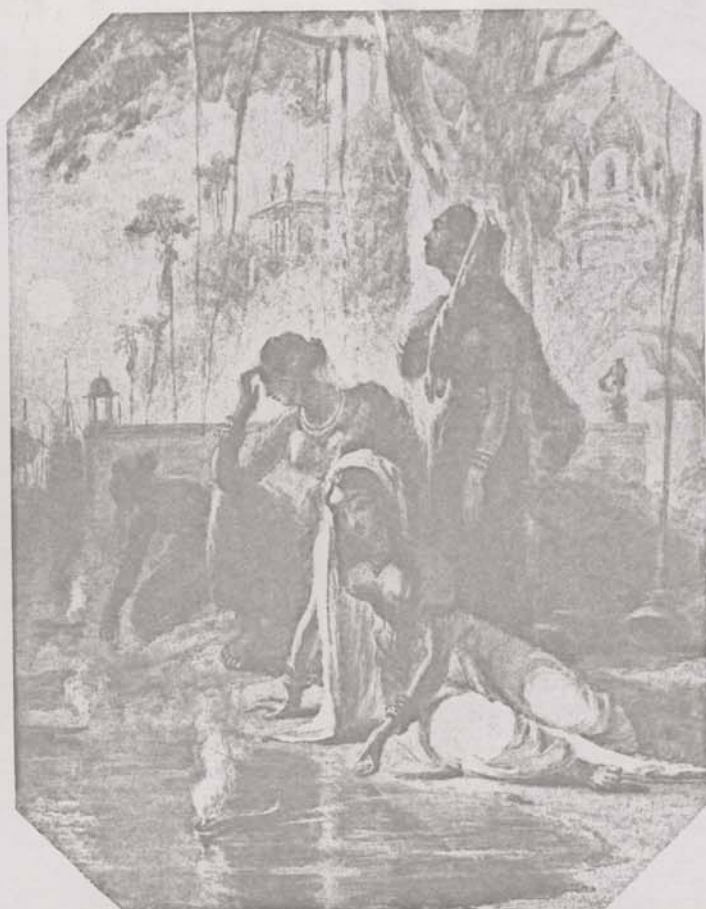
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vol 19.

A. IV. 1

CHRONOLOGICAL LIST OF THE ARTISTS
with the period of each one's residence in India

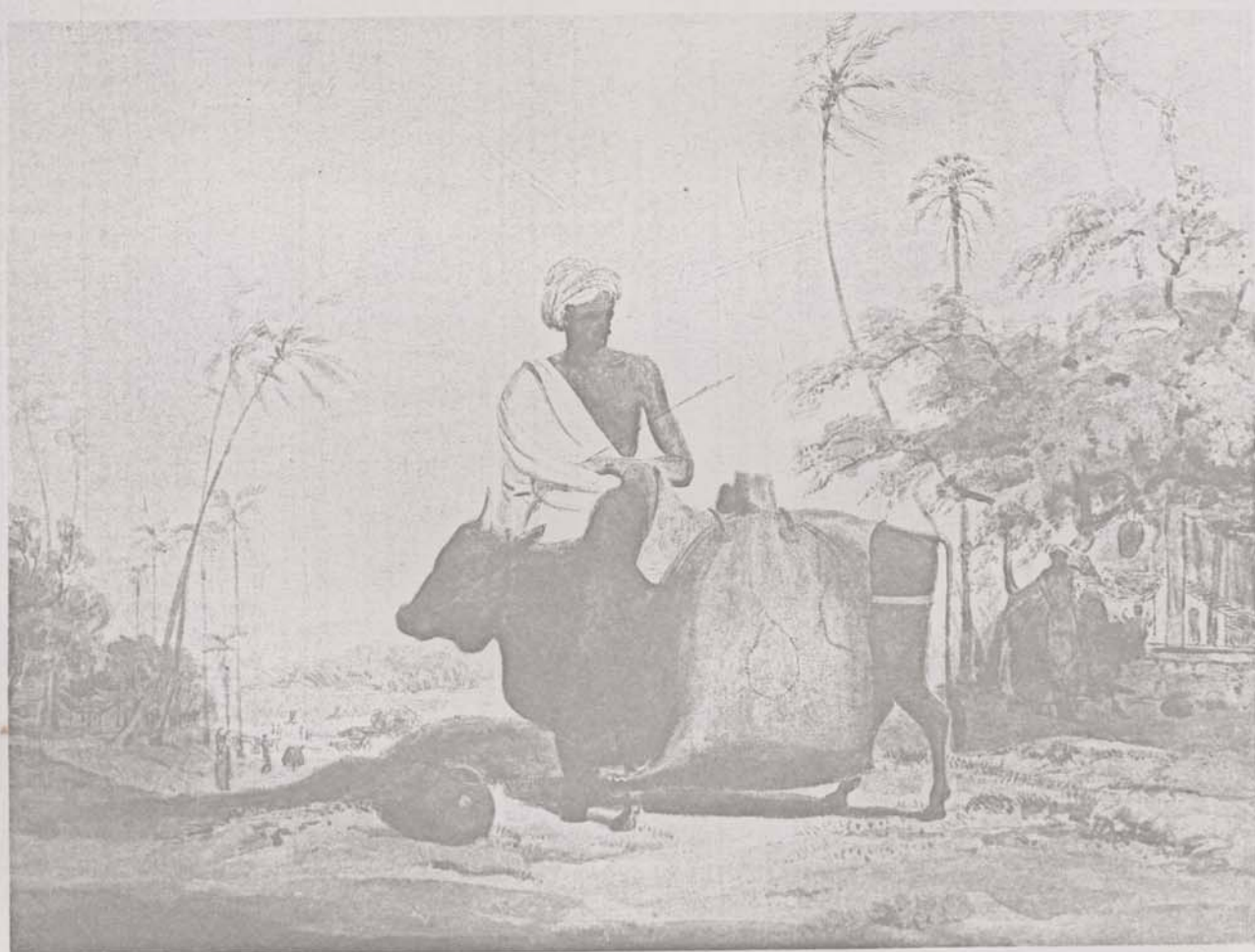
- Leake, Henry, c. 1766.
Kettle, Tilly, 1769-76.
Willison, George, 1774-80.
Paxton, John, 1776-80.
Seton, John Thomas, 1776-85.
Read, Miss Catherine, 1777-8.
Baillie, William, 1777-99.
Isaacs, Miss Martha, 1778-82(?).
Hodges, William, R.A., 1780-4.
Hone, John Camillus, 1780(?)-(?).
Garbrand, Caleb John, 1781(?)-94.
Farington, George, 1782(?)-8.
Smith, Charles, 1783-8(?).
Zoffany, John, R.A., 1783-9.
Brittidge, Richard, 1783-97(?).
Battle, Joseph, 1783-99.
Longcroft, Thomas, 1784-1811.
Hickey, Thomas, 1784-91, 1798-1824.
Humphry, Ozias, R.A., 1785-7.
Alefounder, John, 1785-94.
Devis, Arthur William, 1785-95.
Smart, John, 1785-95.
Briggs, —, c. 1785.
Carter, George, 1786-7(?).
Daniell, Thomas, R.A., 1786-94.
Daniell, William, R.A., 1786-94.
Renaldi, Francis, 1786-96.
Upjohn, Aaron, 1786-1800.
Hill, Mrs. Diana, 1786-1806.
Gold, Samuel, 1789(?)-94(?).
Moffat, James, 1789-1815.
Miller, Richard, (?)-1790.
Home, Robert, 1790(?)-1834.
Wales, James, 1791-5.
Mabon, Robert, 1791(?)-8.
Andrews, Samuel, 1791-1807.
Dean, J., c. 1791.
Baxter, Mrs., 1792(?)-(?).
Hudson, Henry, 1793-5.
Brown, John, 1793-1804(?).
Robertson, Walter, 1795-1801.
Taylor, Alexander, 1797-1804.
Shirreff, Charles, 1797-1809.
Place, George, 1798-1805.
Morris, Thomas, 1798-1820.
Watling, Thomas, 1801(?)-3(?).
Nash, Edward, 1801-10.
Chinnery, George, 1802-25.
Salt, Henry, 1803-6.
Westall, William, 1804.
Middleton, John, 1805-16(?).
Smart, John, Junior, 1808(?)-9.
Hudson, William J. L., 1808-34.
Mosely, Joshua R., 1812-23.
Lock, James, 1812-28.
Jukes, John, 1813-24.
Williams, John Godwin, 1813-14, 1828-37(?).
Melville, William, 1815(?).
Graham, Barron, 1817(?).
Havell, William, 1817-26.
Cormack, Neil, 1818(?).

Description of 26 pictures —
on Agni, Enkling, Manufactory



(a) WILLIAM DANIELL: MOONLIGHT SCENE.

British Museum.



(b) WILLIAM DANIELL: MAN WITH A BULLOCK.

British Museum.

- 154
Cestm
78714625
A.D. 27
1. Distant View of Trincomale, March 1, 1807.
 2. The Spotted Antelope, March 1, 1807.
 3. A Maha Modlier/Toddy Gatherer, March 1, 1807.
 4. View Between Galle & Mattura, June 1, 1807.
 5. Wild Boar, June 1, 1807.
 6. Water Carrier, June 1, 1807.
 7. The Ferry at Caltura, Sept. 1, 1807.

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

DANIELL, SAMUEL and WILLIAM

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

Oblong folio, boards (uncut copy $10\frac{1}{2} \times 14\frac{3}{4}$ ins.) With 48 soft-ground etchings, engraved surface $8\frac{3}{4} \times 10\frac{3}{4}$ ins., each inscribed 'Saml. Daniell del. . . William Daniell sculpt. Published by William Daniell, London, July 15, 1820.'

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

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

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

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

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

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

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

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

Koodoo.	Harte-Beeste.	Sasayby.
Gems-Bok.	Kokoon.	

The only copies we have been able to trace are:

- (i) British Museum (5 plates only).
- (ii) Central African Archives, Salisbury, S. Rhodesia. 5 plates and 5 pp. text (no title-page).
- (iii) Copy of text only in Author's possession, having been presented to him by Mr. A. Gordon-Browne, who had previously disposed of the plates, which were the same as listed above.

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

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

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

DANIELL, THOMAS

5. The Hot Wells, Bristol.

Sepia aquatint, uncoloured, $5\frac{1}{2} \times 9\frac{1}{4}$ ins. No date [before 1784].

6. **Riverside Scene with Two Figures approaching Hut on Top of Bank.** Etching and aquatint, uncoloured, $5\frac{1}{4} \times 7\frac{1}{4}$ ins. No date [but dated 1784 in pencil].

7. **Riverside Scene with Three Tents in Background.** Etching in sepia, uncoloured, $5\frac{1}{4} \times 7\frac{1}{4}$ ins. Signed T. Daniell, no date [1784].

8. Views of Calcutta. 1786-88.

12 coloured aquatints, engraved surface $15\frac{3}{4} \times 20\frac{1}{4}$ ins. Issued without margins or titles. At the lower corner of each plate the inscription: 'T. Daniell, fecit, Calcutta,' with serial number and date.

- | | |
|---|--|
| 1. The Old Fort, the Playhouse, Holwell's Monument, 1786. | 6. The Old Fort Ghaut, 1787. |
| 2. The Old Court House and Writer's Buildings, 1786. | 7. The New Buildings at Chouringhee, 1787. |
| 3. Part of the Old Tank, 1786. | 8. Calcutta from the River Hoogly: Gentoo Buildings, 1788. |
| 4. Gentoo Pagoda and House, 1787. | 9. Old Court House and Street looking South, 1788. |
| 5. The New Court House and Chandpam Ghaut, 1787. | 10. Esplanade Row and the Council House, 1788. |
| | 11. Old Government House, 1788. |
| | 12. St. John's Church, 1788. |

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

9. Designs of Columns and Ornaments.

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

10. View in the Tinneville District East India.

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

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

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

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

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

DANIELL, THOMAS and WILLIAM

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

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

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

SERIES ONE

Tab 599a

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 Musjed, at Delhi, March, 1795. ✓ *lots of people, elephants, camels, horses.*
2. Hindoo Temples at Bindrabund on the River Jumna, March, 1795. ✓ *3 men*
3. The Cotsea Bhaug, on the River Jumna, at Delhi, May, 1795. ✓ *boat, cattle, people, river, house.*
4. Ruins of the Ancient City of Gour, May, 1795. ✓
5. Raje Gaut, the Principal Road up to Rotas Ghur, Bahar, July, 1795.
6. The Chalees Satoon, on the Jumna side of the Fort of Allahabad, July, 1795. ✓ *some people, river*
7. Remains of an Ancient Building, near Firoz Shah's Cotillah, at Delhi, Septr., 1795. ✓ *hills, man, women*
8. Part of the Palace, in the Fort of Allahabad, Septr., 1795. ✓
9. The Gate leading to the Mausoleum of the Emperor Akbar at Secundra, near Agra, Novr., 1795. ✓ *lots of people*
10. Part of the City of Patna, on the River Ganges, Novr., 1795. ✓ *boats, people*
11. An Ancient Hindoo Temple in the Fort of Rotas, Jany., 1796. ✓ *man, women*
12. The Mausoleum of Muddoom Shah Dowlut, at Moneah, on the River Soane, Jany., 1796. ✓ *people*
13. Part of the Fort built by the Emperor Shere Shah, at Delhi, March, 1796. ✓ *man on a camel*
14. Ramnagur, nearly opposite Bernares, on the River Ganges, March, 1796. ✓ *boats, some houses*
15. The Sacred Tree at Gyar, in the Province of Bahar, May, 1796. ✓ *some men, sculpture on platform*
16. Dusasumade Gaut, at Bernares, on the River Ganges, May, 1796. ✓ *people bathing, boat.*
17. Mausoleum of Sultan Chusero, near Allahabad, July, 1796. ✓ *some men.*

A LIST OF THE PRINTED AND ENGRAVED WORKS OF THE DANIELLS 157

18. The principal Gate leading to the Taje Mah'l, at Agra, July, 1796.
19. Hindoo Temples at Agource, on the River Soane, Bahar, Septr., 1796. ✓ *photo of Banyan tree, some men, women*
20. View of Part of Rotas Ghur, in Bahar, Septr., 1796.
21. Hindoo Temple near Currah, on the Eastern Bank of the River Ganges, Novr., 1796.
22. Mausoleum of Soltan Purvez, near Allahabad, Novr., 1796. ✓ *some men, doli?*
23. The Jumma Musjed, at Delhi, Jany., 1797. ✓ *interior view.*
24. Gate leading to a Musjed, at Chunar Gur, Jany., 1797. ✓ *some men.*

SERIES TWO (15)

Tab 599a

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

25. Kubur burr of great Banyan tree (black & white) (of gentleman & ladies)

SERIES THREE

26. Temple of E. Ishwara (black & white)

Tab 599b

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, Augt. 1, 1801. ✓ *(people, water, boats)*
2. Ruins in Rotas Gur, in Bahar, Augt. 1, 1801. ✓ *people*
3. Gate of the Loll Bhaug, at Fyzabad, Oct. 1, 1801. ✓ *people*
4. Mausoleum of the Rance, Wife of the Emperor Jehangir, near Allahabad, Oct. 1, 1801. ✓ *people*
5. The Punj Mahalla Gate, Lucnow, Decr. 1, 1801. ✓ *elephant, people*
6. The Mausoleum of Amir Khusero, at the Ancient City of Delhi, Decr. 1, 1801. ✓ *people*
7. Ruins at Cannouge, Febr. 1, 1802. ✓ *(2 persons)*
8. The Entrance to the Mausoleums in Sultaun Khusero's Garden, near Allahabad, Febr. 1, 1802. ✓ *canal, people*
9. A Mosque at Juanpore, April 1, 1802. ✓ *people*
10. Gate of a Mosque, built by Hafez Ramut, at Pillibeat, April 1, 1802. ✓ *chariot, people*
11. Jag Deo, and Warrangur, Hill Forts in the Barramah'l, June 1, 1802. ✓ *(More hills, not miniature)*
12. Ryacotta, in the Barramah'l, June 1, 1802. ✓ *fine hills, people in miniature, hills*
13. Verapadroog, in the Barramah'l, Augt. 1, 1802. ✓ *man with mullah, hills*
14. Ousoor, in the Mysore, Augt. 1, 1802. ✓ *good view of city, people, people*
15. View of Gyah, an Hindoo Town in Bahar, Oct. 1, 1802.
16. Palace of Nawaub Sujah Dowla, at Lucnow, Oct. 1, 1802. ✓ *good picture of building*
17. Lucnow, taken from the opposite bank of the River Goomty, Decr. 1, 1802. ✓ *elephant, boats*
18. A Baolee, near the Old City of Delhi, Decr. 1, 1802. ✓ *people, building*
19. View at Delhi, near the Mausoleum of the Emperor Humaioon, Febr. 1, 1803. ✓ *canal, some people*
20. The Baolee, at Ramnagar, Febr. 1, 1803. ✓ *lots of people*
21. View from the Ruins of the Fort of Currah, on the River Ganges, April 1, 1803. ✓ *people, boats*
22. View of Mutura, on the River Jumna, April 1, 1803. ✓ *people, mosque, river, boats*
23. Mausoleum of Kausim Solemanee, at Chunar Gur, June 1, 1803. ✓ *some people*
24. Mausoleum of Nawaub Asoph Khan, at Raje Mahel, June 1, 1803. ✓ *some people*

SERIES FOUR *Tab 599b*

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, near Calcad, Jany. 1, 1804. ✓ *women, people, hill above*
2. Waterfall at Puppenassum, in the Tinnevely District, Jany. 1, 1804. ✓ *men praying to sculptured figure*
3. Waterfall at Courtallum, in the Tinnevely District, Jany. 1, 1804. ✓ *men, women (miniature)*
4. Shevagur, Jany. 1, 1804. ✓ *some men, buildings, hills*
5. Cheval pettoore, Jany. 1, 1804. ✓ *men, cattle, sculptured hillside broken down*
6. Near Attoor, in the Dindigul District, Jany. 1, 1804. ✓ *2 men, view of hills etc*
7. Sankry Droog, Jany. 1, 1804. ✓
8. Near Bandell, on the River Hoogley, Jany. 1, 1804. ✓ *hillside of people, hut, trees etc*
9. Sicra Gulley, on the Ganges, Jany. 1, 1804. ✓ *many boats, buildings, trees, boats, water*
10. Ramgur, or Rampoor, in the Bernares District, Jany. 1, 1804.
11. Dhuah Koonde, in the Bernares District, Jany. 1, 1804.
12. Cannoge, on the River Ganges, Jany. 1, 1804.
13. View at Nigeibabad, near the Coaduwar Gaut, March 1, 1804. ✓ *elephant, house, mosque, hill, boat*
14. Coaduwar Gaut, March 1, 1804. ✓ *men, tent, trees, hills*
15. View in the Koah Nulla, May 1, 1804. ✓ *hills, water, trees, people?*
16. Jugcanor, in the Mountains of Sirinagur, May 1, 1804. ✓ *view of mountains, hills*
17. View near Duramundi, in the Mountains of Sirinagur, July 1, 1804. ✓ *view*
18. Near Dusa, in the Mountains of Sirinagur, July 1, 1804. ✓ *view*
19. Buddell, opposite Bilcate, in the Mountains of Sirinagur, Sept. 1, 1804. ✓ *people, some hills, cattle*

SERIES FIVE *Table 599b*

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

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

Issued in two parts, 1799-1808.

Plates inscribed as in Series Three.

1. Sculptured Rocks at Mauveleporam, on the Coast of Coromandel, Oct. 15, 1799. ✓ *lion, elephant, building*
2. The Entrance of an Excavated Hindoo Temple, at Mauveleporam, Oct. 15, 1799. ✓ *large scene*
3. An Excavated Temple on the Island of Salsette, Decr. 1, 1799. ✓ *hillside*
4. The Portico of an Excavated Temple on the Island of Salsette, Decr. 1, 1799.
5. An Hindoo Temple at Deo, in Bahar, Jany. 15, 1800. ✓ *man*
6. An Inside View of the Preceding Temple [No. 5], Jany. 15, 1800. ✓
7. The Entrance to the Elephanta Cave, March 1, 1800.
8. Part of the Interior of the Elephanta, March 1, 1800. ✓ *cattle, man (detached)*
9. S.W. View of the Fakere's Rock in the River Ganges, near Sultaungunge, April 15, 1800. ✓
10. S.E. View of the Fakere's Rock in the River Ganges, near Sultaungunge, April 15, 1800. ✓ *sculpture*
11. Part of the Kanaree Caves, Salsette, June 1, 1800. ✓
12. The Interior of an Excavated Hindoo Temple, on the Island of Salsette, June 1, 1800. ✓
13. The Temple at Mandeswara, near Chaynpore, Bahar, Decr. 1, 1808. ✓ *(Ruins) sign about pillars etc*
14. An Antique Reservoir near Colar in the Mysore, Decr. 1, 1808. ✓
15. Exterior of an Eed-gar near Chaynpore, Bahar, Decr. 1, 1808.
16. Interior of a Temple near Muddunpore, Decr. 1, 1808. ✓
17. View near Bangalore, Decr. 1, 1808. ✓
18. Entrance to an Hindoo Temple near Bangalore, Decr. 1, 1808. ✓ *man, hillside*
19. The Observatory at Delhi, Decr. 1, 1808. ✓
20. The Observatory at Delhi, Decr. 1, 1808. ✓
21. A Pavilion belonging to an Hindoo Temple [Upright], Decr. 1, 1808. ✓ *man, cattle, bit of hill (2 statue)*
22. Interior of the Temple at Mandeswara, near Chaynpore, Bahar [Upright], Decr. 1, 1808.
23. A Minar at Gour [Upright], Decr. 1, 1808. ✓
24. The Cuttub Minar [Upright], Decr. 1, 1808. ✓ *man, panel*

SERIES SIX

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

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

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

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

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

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

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

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

ANOTHER EDITION

13. Oriental Scenery. One Hundred and Fifty Views of the Architecture, Antiquities and Landscape Scenery of 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 plates, engraved surface $6\frac{1}{2} \times 9$ ins., inscribed: Published by Thos. & Willm. Daniell, No. 9 Cleveland Street, Fitzroy Square, London, and dated from 1812 to 1816.

6 engraved titles dated as follows:

- | | |
|----------------------------|---|
| Series One. Jany. 1, 1812. | Series Five. June 1, 1815. |
| Series Two. July 1, 1812. | Hindoo Excavations. No date (plates dated Feby. 1, 1816). |
| Series Three. May 1, 1814. | |
| Series Four. May 1, 1814. | |

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

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

ANOTHER ISSUE

13(A). Oriental Scenery. One Hundred and Fifty Views of the Architecture, Antiquities and Landscape Scenery of 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.

Text collates as follows:

- | | |
|--------------------------|------------------------------------|
| Series One, pp. 1-6. | Series Four, pp. 19-26. |
| Series Two, pp. 7-12. | Series Five, pp. 27-31 (v. blank). |
| Series Three, pp. 13-18. | Series Six, pp. 33-40. |

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

A LIST OF THE PRINTED AND ENGRAVED WORKS OF THE DANIELLS 161

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

14. The Taje Mahal at Agra. 1801.

1. The Taje Mahal at Agra.

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

Published with a descriptive booklet.

Views of the Taje Mahal at the City of Agra, in 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.

15. Quarterdeck of an Indiaman.

Coloured aquatint, $4\frac{1}{8} \times 7\frac{1}{4}$ ins.

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

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

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

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

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

- | | |
|---|---|
| 1. Gravesend, Jany. 1, 1810. | 23. Hotun, on the Canton River, June 1, 1810. |
| 2. Passing Beechy-Head, Jany. 1, 1810. | 24. Chinese Vessels, June 1, 1810. |
| 3. Madeira, Jany. 1, 1810. | 25. Near Whampoa, China, June 1, 1810. |
| 4. Off Madeira, Jany. 1, 1810. | 26. Chinese Tomb, July 1, 1810. |
| 5. Crossing the Line, Jany. 1, 1810. | 27. Whampoa Pagoda, July 1, 1810. |
| 6. Gale off the Cape of Good Hope, Feby. 1, 1810. | 28. A Chinese Gentleman, July 1, 1810. |
| 7. A Man overboard, Jany. 1, 1809. | 29. A Chinese Lady, July 1, 1810. |
| 8. Cape of Good Hope, Feby. 1, 1809. | 30. A Scene on the Canton River, July 1, 1810. |
| 9. Albatross, Feby. 1, 1810. | 31. Hoe Chu Fou Toe, a Chinese Fort near Canton, Augt. 1, 1810. |
| 10. Java Head, Feby. 1, 1810. | 32. South West View of Canton, Augt. 1, 1810. |
| 11. Malaye Proas & Canoes, Feby. 1, 1810. | 33. Chinese Barber, Augt. 1, 1810. |
| 12. Anjere-Point Straits of Sunda, March 1, 1810. | 34. Chinese Lady, Augt. 1, 1810. |
| 13. Dutch Residence at Anjere-Point, March 1, 1810. | 35. Chinese of Rank, Augt. 1, 1810. |
| 14. Watering Place at Anjere Point, April 1, 1810. | 36. Chinese Junks, Septr. 1, 1810. |
| 15. Malays of Java, March 1, 1810. | 37. Chinese Pavillion, Septr. 1, 1810. |
| 16. A Malaye Village, March 1, 1810. | 38. An Offering to the God of Fire, Septr. 1, 1810. |
| 17. Malaye Proas, March 1, 1810. | 39. View in a Chinese Garden, Septr. 1, 1810. |
| 18. Malays of Java, April 1, 1810. | 40. A Chinese Military Officer, Septr. 1, 1810. |
| 19. Cocoa Nut & Betel Trees, April 2, 1810. | 41. Chinese Duck Boat, Octr. 1, 1810. |
| 20. Chinese Trading & Fishing Vessels, May 1, 1810. | 42. Camoens Cave, Macao, Octr. 1, 1810. |
| 21. Macao, China, June 1, 1810. | 43. Coast of Cochin China, Octr. 1, 1810. |
| 22. Chinese Husbandman, June 1, 1810. | 44. Pedro Branco, Straits of Malacca, Octr. 1, 1810. |

68. Visit of the Prince Regent to the Corporation of London.

An Account of the Visit of His Royal Highness the Prince Regent, with Their Imperial and Royal Majesties, the Emperor of all the Russias and the King of Prussia, to the Corporation of London, in June, 1814. Folio. 1814.

Plate 1. View of the Interior of Guildhall. A sketch of the decorations of Guildhall at the royal entertainment given by the Corporation of the City of London on Saturday the 18th day of June, 1814, to His Royal Highness the Prince Regent, the Emperor of all the Russias and the King of Prussia. (Coloured aquatint, engraved surface $14\frac{3}{4} \times 10\frac{1}{4}$ ins.) From the Original Picture painted by Wm. Daniell by order & for the Corporation of London. *Unsigned*.

69. Defeat of Adm. Linois by Commodore Dance, Feby. 15, 1804.

Coloured aquatint, $5\frac{1}{2} \times 8\frac{3}{8}$ ins.

Engraved by T. Sutherland after a drawing by Mr. W. Daniell under the direction of Sir N. Dance. 1820.

(Published in Ralph's *Naval Chronology*, Volume I, Plate 5.)

70. CALDCLEUGH, ALEXANDER. Travels in South America, during the Years 1819-20-21; containing an Account of the Present State of Brazil, Buenos Ayres, and Chile, 2 vols., 8vo, John Murray, 1825.

2 maps and 9 uncoloured aquatints (except Frontispiece to Volume I) engraved surface $6\frac{1}{2} \times 4\frac{1}{4}$ ins., no inscription on the Plates except for the publisher's name and date, February 1, 1825.

VOLUME I

Frontis: The Usual Walking Costume of Lima.

View of Botafogo Bay, Rio de Janeiro.

Lagoa, Rio de Janeiro, Pao de Asucar in the Distance.

View of the Great Chain of the Andes.

Quillota, Chile.

VOLUME II

Crossing the Cordillera on the 1st June.

View of Valparaiso Bay.

View of Lima from the Sea.

View of Lima with the Bridge over the Rimac.

Preface: 'The Engravings are executed by Finden, from drawings made by Mr. W. Daniell, a gentleman well known to all lovers of the fine arts . . . Many of the sketches were executed by Captain the Hon. William Waldegrave.'

71. GRINDLAY, CAPTAIN R. Scenery, Costumes and Architecture on the Western Side of India. Folio, 1826-30.

Coloured aquatint, engraved surface $8\frac{1}{2} \times 11\frac{1}{2}$ ins.

Morning View from Calliann near Bombay, Painted by Wm. Daniell, R.A., from a Drawing by Captain Grindlay. Engraved by R. G. Reeves.

72. Forget Me Not, 1829.

Plate at p. 127, India, View of Ganges, engraved on steel by E. Finden after Wm. Daniell, $2\frac{5}{8} \times 4$ ins.

73. Forget Me Not, 1830.

Plate at p. 381, The Ghaut, engraved on steel, by E. Finden after Wm. Daniell, $2\frac{3}{4} \times 4$ ins.

74. Landscape illustrations of the Novels of the Author of Waverley, 3 vols., 8vo, 1830-33. 4 engravings on steel by E. Finden after Wm. Daniell, $3\frac{1}{4} \times 4\frac{1}{2}$ ins.:

A LIST OF THE PRINTED AND ENGRAVED WORKS OF THE DANIELLS 185**VOLUME I**

Dunnottar Castle, Arran.

75. The English Annual, sm. 8vo, 1834-38. With engravings on steel after the drawings by William Daniell, R.A.

Engraved surface: $4 \times 6\frac{1}{2}$ ins.

1834. Windsor Castle.

Chatsworth.

Eaton Hall.

Arundel Castle.

Eridge Castle.

Blenheim.

Dunrobin Castle.

1835. Beaumont.

Powis Castle.

Alnwick Castle.

Bishop Auckland Palace.

1836. Longships Lighthouse.

Penshurst Place.

Eastnor Castle.

Althorp.

VOLUME II

Pier at Inverary, Kirkwall.

Lowther Castle.

Goodwood.

Belvoir Castle.

1837. Tregothnan Castle.

Culzean Castle.

The Life Boat.

Old Palace, Kew.

Rose Hill, Falmouth.

Castle Howard.

Mereworth Castle.

1838. Mistley Hall.

Westport.

Steeplehill, Ventnor.

Mableton.

The engravings are by Cochrane, Armytage Redaway, Woolnooth, Kernot, Appleton and Wallis.

76. The Oriental Annual: or Scenes in India. 7 vols., 8vo., uniform emblematically gilt stamped olive morocco, 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.

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

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

VOLUME I

Published by Edward Bull. 1834. Twenty-two engravings.

A Hindoo Female (Frontispiece).

The Cuttub Minar (Vignette title).

Setting in of the Monsoon at Madras.

Temple at Mahabalipoor.

Raje Gur, Gingee.

Hindoo Temples at Tritchencore.

Choultry at Ramiseram.

Cape Comorin.

Cataract at Puppenassum.

Wild Elephants.

Talipat Tree.

Alligator and Dead Elephant.

Queen of Candy.

Mausoleum at Raje Mah'l.

Banks of the Ganges.

Mausoleum of the Emperor Shere Shah.

Mosque at Benares.

Shuwallah Gaut at Benares.

Hill Fort at Bidzee Gur.

The Banyan Tree.

The Taje Mah'l at Agra.

The Caparisoned Elephant.

The Hirkarra Camel.

Mahadagee Scindia.

The Principal Gaut at Hurdwar.

VOLUME II

Published by Bull and Churton, 1835. Twenty-two engravings.

Interior of a Mosque, Juanpore (Frontispiece).	Mausoleum at Lucnow.
Indian Fruit-seller (Vignette title).	The Raj-pootni 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 Aga Gate, Chauter Serai.	Kutwallee Gate, Gour.
Mosque at Muttra.	Calcutta from the Garden Reach.
The Moah-Punkee at Lucnow.	Boa Constrictor and Boat'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. Twenty-two engravings.

In the Harbour of Mascat (Frontispiece).	Lion and Buffaloe.
The Adjutant (Vignette title).	The Monkey and the Crows.
A Rich Mahomedan.	Near Mascat.
The Tiger Hunt.	The Ports of Jellali and Merani, Mascat.
The Choultry of Tremal Naig at Madura.	Bombay.
Hindoo Temple at Trichengur.	Tomb of a Patan Chief, Old Delhi.
The Brahmince Bull.	Tombs of Patan Chiefs, Old Delhi.
A Hindoo Woman.	On the Island of Elephanta.
On the Baliapatam River.	Entrance to the Large Cave, Balsette.
Scene near the Coast of Malabar.	The Upper Caves, Salsette.
The Small Deer of Ceylon.	

VOLUME IV

Published by Charles Tilt, 1837.

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.'

Twenty-two engravings.

Sultan Baber (Frontispiece).	The Palace at Wandechy, Bootan.
The Fan-Leaf Palm (Vignette title).	The Fire-Pheasant of Java.
Crossing a Torrent in Bootan.	State Prison at Delhi.
The Alligator and the Ox.	A Mohammedan at Prayers.
A Mogul Trooper.	Patan Tomb at Toghluhabad, Old Delhi.
The Hunting Cheetah.	Bridge at Old Delhi.
Capta Castle, Bootan.	Boats on the Ganges.
A Mahomedan Fakeir.	Shahjehanabad.
View near Wandepore.	The North Gate, Old Delhi.
Mausoleum of Toghluks Shah.	The Bore Rushing up the Hoogley.
Palace at Tacissudon, Bootan.	

'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

(Title as Volumes I-III.)

Twenty-two engravings.

Published by Charles Tilt, 1838.

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

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., emblematically gilt stamped green imitation leather, lettered on spine as title.

Published by Whittaker & Co., 1838.

Hindoo Maidens' Floating Lamps (Frontispiece).	Ruins at Old Delhi.
Brahmince Girls at a Ghaut (Vignette title).	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-Coller.
Loomno, looking towards Tassisudon [after S. Davis].	Entrance to Abdallah Mirza's Palace at Chandahar [after S. Davis].

Another version of the *Oriental Album* for 1839, uniform in every particular with the preceding volumes, was published by Charles Tilt, with text by Thomas Bacon, F.S.A. It contains 18 steel- engravings from drawings by Clarkson Stanfield, David Roberts, T. C. Dibdin, H. Warren and T. Crewsick, after sketches by Bacon. It was followed by a further volume in 1840, in the same style, and the two volumes are usually added to those of Caunter and Daniell.

77. 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).

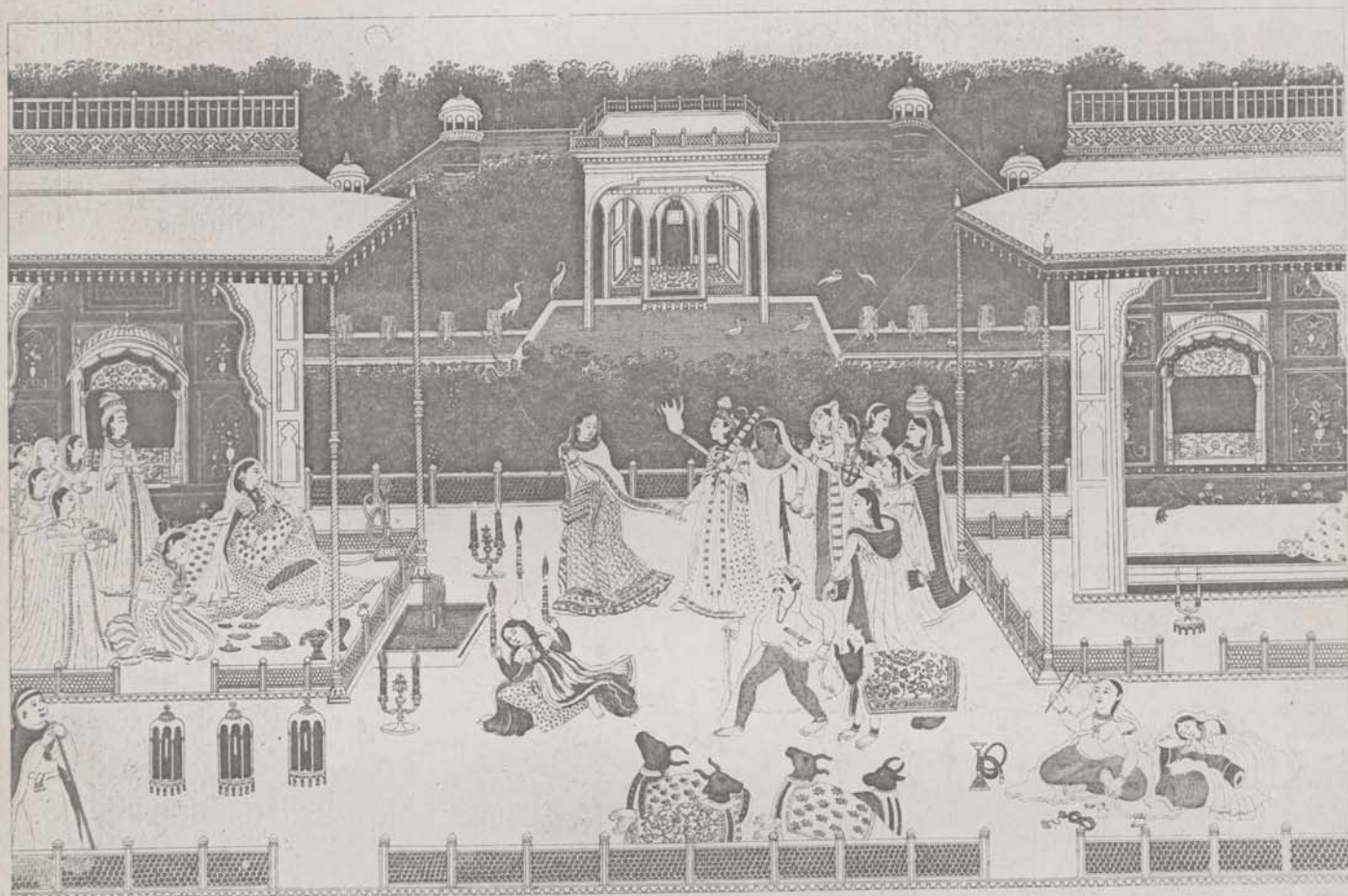
8vo, wine-red blind and gilt stamped cloth, spine lettered 'India &c.'

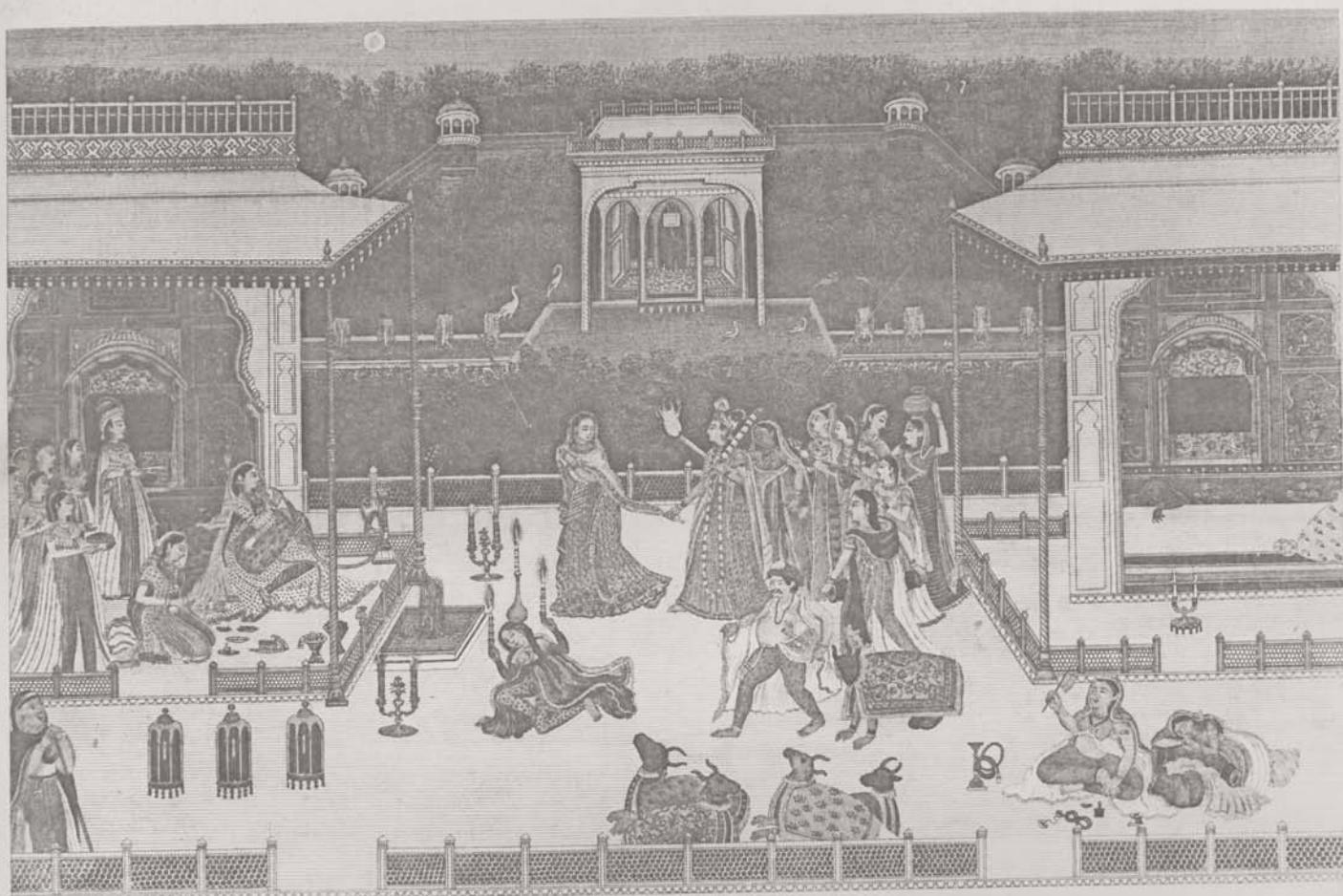
21 steel engravings and vignette title after William Daniell, engraved surface $5\frac{3}{4} \times 3\frac{3}{4}$ ins.

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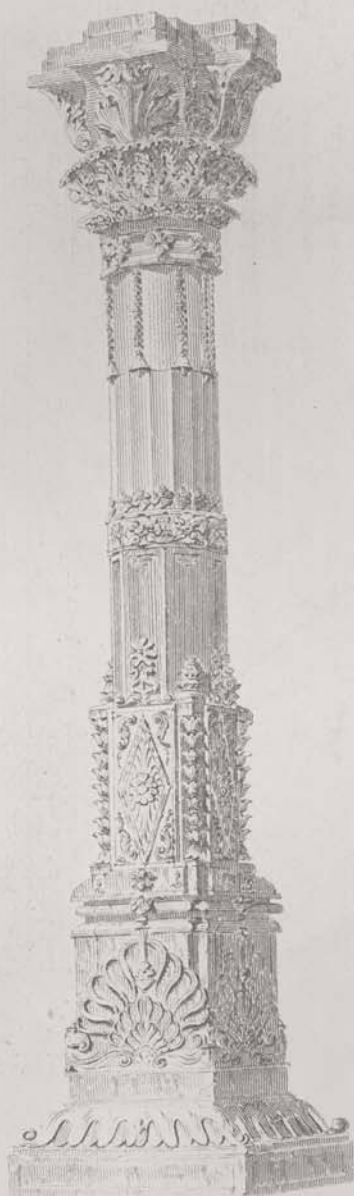


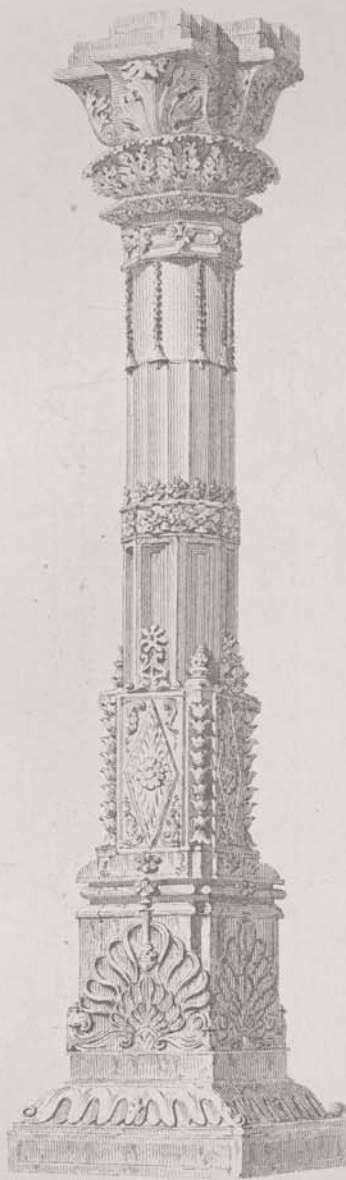


A VIEW of the INSIDE of A ZANANAH.
*Engraved by W. Skelton from an Indian Painting
 in the possession of William Hodges R.A.*

London, Published by J.E. Edwards, Pall Mall, Jan^y 1793.

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A COLUMN taken from the TEMPLE of VIS VISHNU at BENARES.

*Engraved by T. Mallard, from a Drawing
made on the Spot by M. Hodge R.A.*

London, Published by J. Edwards, Pall Mall, Jan^r 1793.

ALLOWING what must be allowed, that the Greek columns, as they are drawn and applied by genius, are the most beautiful stone representations of the wooden props or supports of their original hut, and that in their general forms, and each subordinate part, they are the *ne plus ultra* of simplicity, strength, and elegance, shall we precipitately determine, that the whole excellence of architecture depends on the column alone, or forget that its great effect depends rather upon the great masses and forms, and upon the symmetry, strength, and conveniency?

HOWEVER partial I must feel, from habit and education, to the Greeks, whose free and unfettered genius, in a long series of ages, improved the original hut of a woody country into the incomparable beauties of a marble temple or palace; yet I freely avow that this by no means prevents my entertaining a similar partiality for countries, where different models have been brought to an equal perfection. The forms of the first habitations have differed, as the respective countries, climates, and manners of the builders, and as the nature, abundance, or scantiness of materials have directed.

CAVERNS, deep vallies, shaggy over-hanging rocks, hollow trees, and the thick impenetrable foliage of the forest, have been equally the natural retreat and occasional habitation of the wild beasts, and of men whom different accidents have left unacquainted with the comforts of society, exposed to the

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(63) -- As I am neither sufficiently qualified, nor willing to do myself in the unparliamentary, and perhaps impenetrable darkness of Eastern antiquity, I shall not for the present, say anything on the characteristic difference of the original Hindus, and the more modern style of Moorish architecture, in which

64

TRAVELS IN

all the great monuments are constructed; but I shall confine myself to a few loose remarks on the prototypes, or first models of architecture, as far as it is an art both of taste and convenience.

THAT the Grecian Architecture comprizes all that is excellent in the art, I cannot help considering as a doctrine, which is in itself as erroneous and servile, as in its consequences it is destructive of every hope of improvement. Architecture undoubtedly should, and must be adapted, to all the climates and countries which mankind inhabit, and is variously, more than any other art, influenced and modified by the nature of the climate and materials, as well as by the habits and pursuits of the inhabitants.

I HAVE not read Father Ladola's famous dissertation on the absurdity of the misplaced and unprincipled imitation of Greek architecture; nor am I in the least prejudiced against its very eminent beauties and perfections: but why should we admire it in an exclusive manner; or, blind to the majesty, boldness, and magnificence of the Egyptian, Hindoo, Moorish, and Gothic, as admirable wonders of architecture, unmercifully blame and despise them, because they are more various in their forms, and not reducible to the precise rules of the Greek hut, prototype, and column? or because in smaller parts, perhaps accidentally similar, their proportions are different from those to which we are become familiar by habit.

(63) It is certainly curious to observe most of the ornamental parts of Grecian architecture appearing in a building erected on the plan of Hindostan (column temple of Vis Vishu)

Mr 75 One natural inference many and artists have drawn from observation here said, that the several species of stone buildings, which have been brought over to this part of the world, (I mean the Egyptian, Arabian, Persian, and Chinese architecture) instead of being open to each other, are actually and essentially the same; the difference in form of genius in different countries; the increasing effects of climate in variously (176) and materials; other and various nations and nations; the same family received, brought up, and bred to war or long peace, elegance and propriety, in the Egyptian, Hindoo, and Chinese architecture and common - (see p. 177)

Ms 151 I cannot look back at the various scenes through which I passed in their execution, without almost involuntarily indulging a train of reflection relative to the state of the arts, (152).

under this, as well as under the Hindoo government. The amazing monuments which are still to be found in India, prove the Mussulman conquerors, to have been well acquainted with the principles of architecture, and at least to have had a taste for grand composition; in painting, on the contrary, they have only exercised themselves in miniature, many of which are highly beautiful in composition and in delicacy of colour; their attempts in this art have also been confined to water-colours; and they have laboured under a further disadvantage, the religion of Mahommed prohibiting all resemblances of animated nature. Whether the Arabs have ever transgressed the law in this point, I know not; but probably, on account of the remoteness of India from the original seat of the religion of Mahomed, it may have lost much of its rigour, and may, therefore, have left the princes of India at more liberty to indulge themselves in this elegant art.

In sculpture there are no instances of excellence among the Moors, except in the Taje Mahael at Agra, upon which there are flowers carved with considerable ability.

THE Hindoos appear to me to rise superior to the Mahomedans in the ornamental parts of architecture. Some of the sculptures in their buildings are very highly to be commended for the beauty of the execution; they may, indeed, be said to be very finely drawn, and cut with a peculiar sharpness. The instance which is produced in this work of a column from the

temple of Vis Visha, at Benares, will prove it although cut in free-stone. A similar instance cut in black basalt, in the collection of Charles Townley, Esq. (on which are ornaments similar to those which is referred to above) is a striking proof of their power in this art. This column was brought from Gour, an ancient city, (now totally demolished) situated on the eastern shore of the Ganges, nearly opposite to Rajemahel. I have seen many instances of cast metal statues, relative to Hindoo mythology, that prove their perfect knowledge in the art of casting. These works, as they apply to the religion of Bramah, are both curious and valuable; but, as they are purely mythological, the artists have only considered the symbolical character; without the proper attention, and, perhaps, without a power of giving a perfect beautiful form, such as we see in the Grecian statues.

THE paintings of the Hindoos, as they are, like their sculpture, chiefly applied to represent the objects of their religious worship, are certainly not so perfect as the Moorish pictures, which are all portraits. A constant study of simple nature, it is well known, will produce a resemblance which is sometimes astonishing, and which the painter of ideal objects never can arrive at.

I CANNOT close these pages without mentioning an intention which I entertained, after my last journey, of undertaking another from the Ganges, through the Deccan, to

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the western coast of India; and which I should recommend to the attention of any artist who may be induced to visit India, in future, with intentions similar to those which drew me from my native country. I meant to have commenced my journey at Benares, and finished at Surat. As this is a part of India untrodden by an artist, much matter might be collected relative to the state of ancient India, as many of the Rajahs in that part of the country possess lands handed down from the earliest period of the Hindoo records. I must think, from what I have seen of the Hindoo character, that such a journey might be carried into execution with perfect safety, and would add greatly to our stock of knowledge relative to the Eastern continent.

It is but too true that the expences would be considerable, from the necessity of being attended by a great number of servants; for, as is justly observed by Mr. Orme, in his second volume, "The different casts of the Indian religion being appropriated to specific and hereditary vocations, many of them are entirely prohibited from servile offices and hard labour; and of those allotted to such occupations, each must abide by that alone to which he was born: the husbandman would be dishonoured by employing his mattock, excepting in the field he is to sow; and even lower races have their distinctions, insomuch, that the cooly, who carries a burden on his head, will not carry it on his shoulder." The reputation, however, that would necessarily at-

tend the completion of such an undertaking, would be more gratifying than whatever wealth might be accumulated in the common track of professional pursuits.

A PAINTER for such pursuits ought necessarily to be endowed with three great qualities; a perfect knowledge of his art, and with powers to execute readily and correctly; judgment to chuse his subjects; and fancy to combine and dispose them to advantage. The first I must suppose him possessed of; in the second is included the choice of subject, with the knowledge of all the parts necessary for such a subject; and in the third is included the combination of all the different parts, so as to produce a general effect: but the imagination must be under the strict guidance of cool judgment, or we shall have fanciful representations instead of the truth, which, above all, must be the object of such researches. Every thing has a particular character, and certainly it is the finding out the real and natural character which is required; for should a painter be possessed of the talents of a Raphael, and were he to represent a Chinese with the beauty of a Grecian character and form, however excellent his work might be, it would still have no pretensions to reputation as characteristical of that nation.

MANY other tours in that interesting country might be undertaken by the enterprizing artist. We know that the whole coast of Malabar possesses picturesque beauty equal to

(156) any country on earth; and how valuable would be the representation of that scenery, whether as a natural object, or as connected with the history of the country, and the manners of the people? Pictures are collected from their value as specimens of human excellence and genius exercised in a fine art; and surely are they no: but I cannot help thinking, that they would rise still higher in estimation were they connected with the history of the various countries and did they faithfully represent the manners of mankind.

FINIS