

When the news of Chinnery's death reached Calcutta, the *Friend of India* published (8 July 1852) an obituary notice, written probably by the editor, John Clark Marshman. It states that the artist died 'in painful destitution'; and adds that in Calcutta he had been making nearly 50,000 rupees a year, and might have earned much more 'if he could have brought himself to finish his pictures'. Once, however, he had completed the face, he would put off the drudgery of painting in the accessories, with the result that at the time of his departure he had on hand, from fifty to a hundred unfinished canvases. The article goes on to say that Chinnery himself considered that his most successful portraits of that period were those of Macnaghten, of Robert Cutlar Fergusson (Advocate-General at Calcutta), and of Dr. Joshua Marshman. Of these, the first has already been mentioned. The second seems to have disappeared, but an engraving from it by Charles Pote was published in 1825 (C.G.G., 1 Sept.). The third (which has been wrongly attributed to Zoffany) is now in the Serampur College.

NEIL CORMACK

On 29 April 1818 there was laid before the Court of Directors of the East India Company a petition from this individual, stating that he was the brother of the Rev. John Cormack, minister of Stow, N.B., author of an account of female infanticide in Gujarat and other works: that he had studied at the R.A.;¹ that he desired to go to Bombay to practise his profession as a miniature painter: and that the Earl of Fife and Mr. Charles Forbes, M.P., were willing to be his securities. His application was granted a week later; and Cormack sailed from Liverpool in the *Hannah* on 27 June 1818, and reached Bombay on 30 Oct. (Bo.C., 31 Oct.).

He appears to have remained at Bombay until some time in 1823, when he proceeded to Madras. On 10 July in that year he advertised in the M.G.G. that he would continue his stay for a short time to paint miniatures, orders for which he solicited. Presumably this was a flying visit, for his name occurs regularly in the E.I.R. from 1819 to 1827 as an inhabitant of Bombay. We then for a time lose sight of him. Early in 1831 he announced in the M.G.G. (27 Jan.) that he had returned to Madras and would paint miniatures as before; also that drawing materials might be purchased from him at his apartments at No. 10, Stringer St. On the following 31 March he advertised in the same journal that he had removed to a garden formerly belonging to Dr. Filson and opposite the Pantheon, and that he had reduced his charges to thirty pagodas and upwards, 'according to the style; early application was requested, 'as his stay in Madras is uncertain'. He seems, however, to have remained, for his name appears regularly in the lists of Madras inhabitants given in the E.I.R. from 1832 to 1837 (the last issue which includes such a list). Nothing further has come to light concerning him; but since his name is not found in the Madras burial returns, it may be conjectured that he returned to England.

THOMAS DANIELL, R.A., AND WILLIAM DANIELL, R.A.

The association of these two artists was so complete, especially as regards their connexion with India, that we may well deal with them together; and we may do so the more briefly because a volume on the subject is now being prepared by Sir Evan Cotton, C.I.E., and Major T. Sutton, which will give full details.

¹ He exhibited there five portraits in 1814-16, giving addresses in Cockspur Street and New Bond Street (Graves).

W. Foster, 1931. British Artists in India, 1760-1820.
The Walpole Society, XIX, 1931, pp. 1-20.

It was on 1 Dec. 1784 that Thomas Daniell obtained permission from the Company to go to India as an engraver; while nine days later he was granted leave to take with him his nephew William, then a boy of about fourteen. For some reason as yet unexplained the pair did not go direct to Calcutta, but sailed (in the *Atlas*) to Canton in the first instance. To this choice of route were doubtless due the sketches afterwards utilized in *A Picturesque Voyage to India by the way of China* (published 1810) and in William Daniell's R.A. pictures of the European factories at Canton (1806 and 1808) and of the manufacture of tea (1810).

The *Atlas* left the Downs on 7 April 1785, and arrived at Whampoa on 23 Aug. Though the intermediate link is missing, we may take it that the two Daniells reached Calcutta during the first half of 1786. Thomas lost no time in setting to work. On 17 July he gave notice that he proposed to publish a set of twelve views of Calcutta at the price of twelve gold mohurs to subscribers (C.C., 4 Jan. 1787). William Hickey, who much admired Daniell's work, bestirred himself to help him, not only subscribing himself but also inducing many of his friends to set down their names (*Memoirs*, vol. iii, p. 328). Half the number of plates were ready by the following May, when the price to non-subscribers was fixed at eighteen mohurs (C.C., 10 May 1787); the rest were completed by 1788. These aquatints (hand-coloured) are well known, and sets now fetch a high price.

Another piece of work undertaken at this time by Thomas consisted in 'cleaning, repairing, and hanging up in the Council Room the paintings which were removed from the Old Court House by the direction of Mr. Macpherson previous to Lord Cornwallis's arrival'; and for this he was paid 1500 sicca rupees (Bengal Public Consultations, 14 Sept. 1787).

In the autumn of 1788 uncle and nephew commenced an extensive tour in Upper India, particulars of which were given by Sir Evan Cotton in *B.P.P.*, vol. xxv, p. 13. At Muttra the artists and their companions had an interview with Mahdaji Sindia, and 'Mr. Daniell, from recollection only, made a portrait of him,¹ and which was thought like'. The party next went on to Delhi, where the artists made numerous sketches. On the return journey the two Daniells appear to have quitted their companions at Anupshahr and set off on an expedition of their own into what is now British Garhwal, where they got as far as the chief town, Srinagar; after which they made their way back to Lucknow. During their stay in that city Thomas made several views of it for the Nawab, who, as usual, failed to pay for them. He also collaborated with Zoffany in at least one composition—a picture of Claud Martin's house, which was afterwards included in the sale of Martin's effects. On leaving Lucknow the Daniells appear to have visited Faizabad and the ruins of Ajodhya, and then to have journeyed via Jaunpur to Benares. Next, according to the *Oriental Annual* for 1835, they went to several places in Bihar. After a year's stay with Samuel Davis at Bhagalpur, the pair returned to Calcutta by way of Gaur. A portfolio containing nearly a hundred sketches, made during this tour and the others that followed, is now in the Victoria Memorial Hall at Calcutta (*B.P.P.*, vol. xxx, p. 222).

Apparently the insatiate travellers next made a short trip southwards from Calcutta into the Sundarbans. Thomas then set to work to transform his sketches into oil paintings, of which he finished 150 and placed them on view at the Old Harmonic Tavern. In the C.G. of 5 Jan. 1792 he published proposals for disposing of these by a lottery; and the drawing took place on 1 March (C.G., 8 March 1792). As a result Daniell netted a consider-

¹ Presumably the source of the engraving given in the *Oriental Annual* for 1834, from a drawing made for the purpose by William Daniell. The Dowager Lady Minto possesses a small portrait in oils of Sindia, strongly resembling the engraving, and this may be Thomas Daniell's original picture. Sir Evan Cotton has Thomas's original sketch.

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able sum; and the money must have been very welcome, for, as William told his mother, people were more ready to admire his uncle's pictures than to buy them.

The pair now set off on a tour in Southern India. They reached Madras in the *Dutton* on 27 March 1792 (M.C., 28 March) and spent six months in an extensive round, returning to Madras in Nov. (*ibid.*, 15 Nov.). As before, Thomas worked up the sketches into oil paintings and then announced another lottery (*ibid.*, 20 and 27 Dec.). The drawing was finally fixed for 18 Feb. 1793 (*ibid.*, 14 Feb.) and presumably it was carried out, though no record of it has been found.

It was evidently the purpose of the two artists to cover as much ground in India as possible, and therefore to include the Western Presidency in their itinerary. Their original intention, according to Baillie (*Humphry MSS.*, vol. iv, No. 88) was 'to cross over [from Madras] to the Malabar Coast, on to Bombay, and from that home by the way of Egypt or Bussora'. It is unlikely, however, that, in the then disturbed state of the intervening country, they carried out the plan of journeying overland to Bombay, and in all probability they adopted the easier course of going by sea. Then, it would seem, they decided to return to England by way of Basra and Aleppo, and for that purpose sailed to Muskat, where we find them in June 1793. There they doubtless heard that war had broken out between England and France, and changed their plans accordingly, since it would have been dangerous in the circumstances to try the Mediterranean route. At this juncture a letter arrived from the Company's Resident at Basra, forwarding an important packet received overland from London, and offering a reward of 10,000 rupees to any one who would carry it promptly to Bombay. Major Forbes Ross Macdonald, who happened to be at Muskat, undertook the task; and the Daniells embarked with him in the *Cornwall* ketch, which reached Bombay on 7 July. The packet proved to contain the first official intelligence of the outbreak of war, and Macdonald was duly paid the promised reward. It would seem that Thomas Daniell thought that part of the money should have come to him; for in Jan. 1799 he applied to the Court of Directors for a copy of the resolution of the Government of Bombay authorizing the payment. This was supplied, but we hear nothing further of the claim.

The two Daniells returned from Bombay to London some time in 1794; but all that we know of the voyage is that they had arrived by Oct. (B.P.P., vol. xxxv, p. 108). They settled together at No. 37, Howland St., Fitzroy Square; and both uncle and nephew sent pictures to the R.A. exhibition of 1795. Their chief occupation was, however, the preparation of the first instalment of the well-known *Oriental Scenery*, a series of coloured engravings from the sketches made by Thomas in India. On 28 May 1795 the Court of Directors accepted the dedication, and gave Thomas an order for thirty sets. The volume was issued in June, 1795, and contained twenty-four views. The M.C. of 3 Oct. 1798, in announcing that specimens of the first series had been received and that proposals had been published for a second, stated that the price of each was 24 guineas in England and 60 pagodas in India.

The second series of *Oriental Scenery*, from drawings made by Thomas, in the engraving of which William was acknowledged to have had a share, appeared in 1797. Twenty-four more sketches by the former, engraved by the pair, were issued in two sections in 1799 and 1804, under the title of *Antiquities of India*. In 1801 a third series of *Oriental Scenery* was published, and in 1807 a fourth; in both cases the plates were described as 'drawn and engraved by Thomas and William Daniell'. Meanwhile, in 1803-04 was brought out in similar style *Hindoo Excavations in the Mountains of Ellora*, from drawings by James Wales (q.v.), engraved by and under the direction of Thomas Daniell. Thus in all six volumes had been produced, in uniform style. With each was issued an octavo pamphlet, containing brief descriptions of the plates.

The success of these large and expensive folios was so great that some years later the

Daniells determined to reproduce them (uncoloured) on a smaller scale (oblong quarto), with the letterpress interspersed among the plates. Six parts were accordingly issued between 1812 and 1816, repeating the whole series. Apparently neither the uncle nor the nephew took part in the actual engraving, for all that is stated is that the work was done under their supervision.

The industry of Thomas was remarkable. In addition to his labours on the *Oriental Scenery* his brush seems to have been continually busy in oils or watercolours. His recorded contributions to the exhibitions of the R.A. number 125, besides ten shown at the gallery of the British Institution. The specimens that survive are so numerous as to render it impossible to attempt here an adequate list. The Victoria Memorial Hall at Calcutta has a good selection, which will be increased at some future date by the addition of the large collection made by the late Mr. George Lyell (B.P.P., vol. xxiv, p. 65, and vol. xxxv, p. 182). Others will be found at the India Office, the Royal Geographical Society, the R.A. Diploma Gallery, &c.; while the British Museum possesses several of his sketches (see Plate IV). There are also many of his pictures in private hands, the Maharajadhiraj of Burdwan having a fine collection (B.P.P., vol. xxxv, p. 181).

Of William Daniell's productions the Victoria Memorial Hall has a watercolour drawing of an Indian landscape and a painting in oils of the Imambara at Lucknow, besides a portrait of Benjamin Roebuck (probably painted at Madras in 1792 or 1793) and another of an officer going shooting. In the India Office will be found an oil painting of the mosque at Fatehpur Sikri; also one of the Baijnath temples, conjecturally assigned to him. The Soane Museum possesses two small paintings of a camel and an elephant respectively, with figures; while the V. and A. Museum has fifteen sketches (mostly in sepia) and the British Museum has some more (Indian ink or watercolour). In 1828 William showed at the R.A. a view near Najibabad (afterwards engraved for the *Oriental Annual* of 1835), doubtless based upon a sketch made in 1789. The Lyell collection includes this painting, beside one of the Jama Masjid at Delhi, a view of the European factories at Canton (exhibited at the R.A. in 1806), 'Hindoo Females on the Banks of the Ganges' (ditto, 1827), a view of the Taj Mahal (ditto, 1829), and 'The Banyan Tree' (ditto, 1833).

During the years that followed his return William Daniell found full occupation for his energies, particularly in engraving plates for works too numerous to be mentioned here. It may, however, be recorded that in 1821 he and his friend E. T. Parris painted together a panorama of Madras, and subsequently he produced by himself two others, one of the city of Lucknow, the other showing the mode of hunting with elephants. From 1834 he collaborated with the Rev. Hobart Caunter in a series of *Oriental Annuals*, for which Daniell's drawings provided the illustrations.

William died on 16 Aug. 1837; and his uncle (who never married) followed him on 19 March 1840, at the great age of ninety-one. Both had been elected members of the R.A., the latter in 1799 and the former in 1822.

As mentioned later (p. 46), the Asiatic Society of Bengal possesses a painting by Home depicting both the Daniells; this has been reproduced in B.P.P., vol. xxv, p. 2. There is also at Calcutta, in the Victoria Memorial Hall, a portrait in oils of Thomas, painted by William (reproduced in the same volume). The R.A. has a miniature by Sir William Newton; while in the Tate Gallery may be seen a portrait by Sir David Wilkie. As regards likenesses of William Daniell, the R.A. possesses a miniature by Sir William Newton, and also a representation of him and his wife by the latter's brother, Richard Westall, R.A. Both uncle and nephew are included in George Dance's profile portraits, the one of Thomas being in the Diploma Gallery of the R.A., and that of William in the Print Department of the British Museum.