

# Adapting the Eye

AN ARCHIVE OF THE BRITISH IN INDIA, 1770–1830

October 11–December 31, 2011

Yale Center for British Art





## INTRODUCTION


*Adapting the Eye: An Archive of the British in India* has been organized to complement *Johan Zoffany RA: Society Observed*, the major survey exhibition of the career of the polymath German-born artist Johan Zoffany, on view at the Center from October 27, 2011 to February 12, 2012. Zoffany spent six years in India between 1783 and 1789, mainly in Calcutta (present-day Kolkata) and Lucknow; the remarkable portraits, landscapes, and genre paintings he produced there depict a complex and vibrant network of relationships between Indian rulers, East India Company officials, entrepreneurs, artists, and servants. *Adapting the Eye* focuses on a contemporaneous network in western India, in the cities of Bombay and Poona (present-day Mumbai and Pune).

At the center of this exhibition is a remarkable and little-known archive in the Center's collection, comprising over a hundred works on paper and related manuscripts assembled by Sir Charles Warre Malet, the East India Company's Resident in Poona between 1785 and 1798, and the British artist James Wales. Malet's brief was to broker a treaty between the British and the Maratha ruler, the Peshwa, against Tipu Sultan, ruler of Mysore, a state in southern India. After the alliance was successfully concluded, Malet commissioned Wales to create a monumental,

nine-foot painting celebrating the treaty. Wales, in turn, hired assistants to make detailed preparatory studies for the picture, including the British Company soldier and draftsman Robert Mabon and the Indian painter and sculptor Gangaram Chintaman Tambat. Wales died in India in 1795, leaving the painting unfinished; however, after Malet's return to Britain three years later, he commissioned Thomas Daniell to complete it using the many studies made by Wales, Mabon, and Gangaram, which are preserved in the archive along with Wales's journals. This is the first occasion on which the painting, now in the collection of Tate, London, and an impression of the related print, now in the British Library, have been displayed alongside the preparatory drawings.

Malet, Wales, Mabon, and Gangaram were also deeply immersed in the project of collecting, categorizing, and publishing information about their locale, including the subjects of landscape, portraiture, flora and fauna, Indian manners and customs, costume, and, most notably, architecture, specifically the extraordinary rock-cut cave temples of Elephanta, Ellora, and Ekvera (present-day Karle). The exhibition is structured using the system of categorization adopted by Malet and his contemporaries.

Thomas Daniell, *Sir Charles Warre Malet, Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire* (no. 1, detail)



Research into the archive, with its water-colors, drawings, jotted notes, and journals, has revealed the fascinating story of a complex network of British and Indian patrons. The pivotal figure in this rich cultural interchange was Gangaram, whose distinctive works drew on both Indian and European artistic traditions, contradicting the conventional art-historical construct of the Indian “Company” artist as the passive instrument of the British colonizers. An extensive selection of drawings from the archive, complemented by other works from the Center’s collections, provides a unique window into western India at a critical historical moment and explores this new intercultural model of British artistic production in India.

Since the exhibition is historical in scope, place-names that were in use by the British in India in the eighteenth and nineteenth centuries are used throughout. The first time an historical place-name is used it will be accompanied by the present-day name in parentheses, e.g., Calcutta (Kolkata). Historical inscriptions on the works have been used as titles.

*The exhibition has been curated by Holly Shaffer, Graduate Research Assistant at the Center and PhD candidate in the History of Art at Yale University, under the guidance of Gillian Forrester, the Center’s Curator of Prints and Drawings. This guide has been authored by Holly Shaffer.*



# India in 1790

Present-day names in parentheses

- Nizam's territories
- Tipu Sultan's territories
- Maratha Confederacy
- Rajput territories
- Territories under British influence
- British territories

## WHO'S WHO IN THE ARCHIVE

*Sir Charles Warre Malet (1753–1815)*

The East India Company official Sir Charles Warre Malet served as Resident, first at Cambay from 1774 to 1785, and then at the Maratha court in Poona between 1785 and 1798. He returned to England in 1798 with James Wales's daughter Susanna, whom he married the following year. Malet brokered the 1790 treaty between the Maratha Peshwa and the British against Tipu Sultan, the ruler of Mysore. Malet invited James Wales to Poona, where the artist painted portraits of the Marathas at the Peshwa's request, and Malet commissioned him to paint a large-scale history painting commemorating the treaty. Though engaged with politics, Malet also had a keen interest in architecture. He hired the Indian artist and sculptor Gangaram Chintaman Tambat to draw the cave temples at Ekvera and Ellora, among other subjects. Malet illustrated his "Description of the Caves or Excavations, on the mountain, about a mile to the eastward of the town of Ellore" published in *Asiatick Researches* 6 (Calcutta, 1801), with engravings after Gangaram's watercolors.

*James Forbes (1749–1819)*

The East India Company official and naturalist James Forbes was a close friend of Charles Warre Malet, whom he probably met in Cambay in 1775, when he visited in his capacity as the secretary to Colonel Thomas Keating. Forbes dedicated his *Oriental Memoirs* (1813–15) to his "kind friend" Malet. During his nearly twenty-year residence in western India between 1765 and 1784, Forbes drew assiduously, collected works of art, and wrote frequent, detailed letters to his family in England. After his return to England, Forbes commissioned James Wales to adapt his drawings of the cave temples at Elephanta and a banyan tree into two oil paintings that were exhibited at the Royal Academy in 1785 and 1787 respectively, and engraved by James Phillips in 1790. This commission may have motivated Wales to travel to India and perhaps specifically to Bombay, with the objective of recording the region's cave temples; Forbes also may have introduced Wales to Malet.

*James Wales (1747–1795)*

The self-taught British artist James Wales arrived in Bombay in 1791, and immediately began to work on a series of “Picturesque Prospects” of the city, for which he hired Robert Mabon, an East India Company soldier and draftsman, as an assistant. He published this project in 1795 as *Views of the island of Bombay and its vicinity*. In June of 1792, Charles Warre Malet called Wales to Poona to paint portraits and history paintings, and Mabon accompanied him. Wales, like Forbes and Malet, had an interest in cave temples, and in his journal he describes a proposed publication called “Indian Antiquities,” which would “contain every excavated work worthy of attention on the West side of India.” He hired several assistants, both British and Indian, including Mabon and Gangaram Chintaman Tambat, for this project. Unfortunately Wales died from the “Putrid air” inhaled while sketching the cave temples of Salsette before he could finish “Indian Antiquities,” and Malet commissioned the artist Thomas Daniell to complete it for publication.

*Gangaram Chintaman Tambat (active 1790s)*

Charles Warre Malet employed the “very ingenious” painter and sculptor Gangaram Chintaman Tambat in the 1790s to draw the local life, architecture, and landscape of Poona and the surrounding region. Gangaram was probably trained in the local artistic tradition in Poona and received further instruction from Malet and Wales in the European techniques of linear perspective, the use of a camera obscura, and architectural draftsmanship. His most spectacular works include watercolors of the cave temples of Ekvera and Ellora. Gangaram also made technical drawings and small sculptures of animals, possibly those in the Maratha Peshwa’s menagerie, and a series of studies of athletes and ascetics. Though little is known of his life, Wales’s scant notes about Gangaram, together with his portrait and that of his guru in the archive, suggest that he had considerable intellectual curiosity and may also have belonged to an ascetic order.



Unknown artist,  
*A Fool Named Gungarum*  
(no. 106)

*Robert Mabon (active 1790s)*

The East India Company soldier and talented draftsman Robert Mabon began to work for James Wales in 1792 in Bombay and traveled with him to Poona as an assistant. Mabon prepared detailed sketches for Wales's three main projects: views of Bombay, portraits and history paintings of the Marathas, and the cave temples of western India. Wales must have valued Mabon as a draftsman, since he paid two hundred rupees to have another soldier replace Mabon in the army; however, we know little about his background. A single enigmatic

Thomas Daniell, *Sir Charles Warre Malet, Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire* (no. 1)



sentence in his spare journal in the archive is suggestive: “Awaked in the morning with a violent headach—felt uneasy and restless fearing that disagreeable circumstance which brought me to India.” After Wales's death, Mabon moved to Calcutta and published *Sketches Illustrative of Oriental Manners and Customs* (Calcutta, 1797).

*Thomas Daniell (1749–1840)*

The landscape painter and printmaker Thomas Daniell arrived in Calcutta in 1786, with his nephew and assistant, William Daniell (1769–1837). Utilizing a camera obscura and a copy of William Hodges's *Select Views in India* (1785–88), they traveled throughout India for nearly ten years, recording the landscape and architecture. In 1793 they met James Wales in Bombay, who introduced them to the temple sites of western India. On their return to Britain in 1794, they published their grand opus, a monumental series of engravings of India entitled *Oriental Scenery* (1795–1807). After Wales's death, his large-scale painting of the treaty was completed for Malet by Thomas Daniell, who also adapted Wales's architectural sketches (and, perhaps, those of Gangaram Chintaman Tambat) for his 1803 publication, *Antiquities of India* and for *Hindoo Excavations in the Mountain of Ellora near Aurangabad*, the sixth and final volume of *Oriental Scenery*.



## “THE GREAT TREATY DURBAR GROUP”

Charles Warre Malet invited the “Painter” James Wales “from Bbay [Bombay] by desire of the [Maratha] Court,” and by July 1792, Wales had arrived at Poona with his assistant Robert Mabon to paint portraits of the Marathas. By October 1792, Wales had embarked on a large-scale painting for Charles Warre Malet that he called the “Great Treaty Durbar Group.” It represents the treaty brokered by Malet “between the honorable East India Company and the court of Poona” against the threat of Tipu Sultan, the ruler of Mysore. In the painting of the court, or *darbar*, set in the grand Ganapati Hall of the Peshwa’s palace, Malet offers the treaty to the youthful Maratha Peshwa, Madhu Rao Narayan (1774–1795), who sits on the low throne next to his adviser, Nana Fadnavis, the power behind the Peshwa’s rule. Robert Mabon’s detailed sketches (nos. 5–20) for this and Wales’s other Maratha portraits are also included in the exhibition.

Wales died in 1795, leaving the painting unfinished, and Thomas Daniell completed it at Malet’s request. It was exhibited at the Royal Academy of Arts in 1805, with the title, *Sir Charles Warre Malet, Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire*, and an engraving (no. 3) accompanied by a pamphlet (no. 4) was published in 1807. By then, however, the treaty of 1790 would have

seemed a remote historical event; it had been eclipsed by the landmark British victory in Mysore at the Battle of Seringapatam in 1799, during which Tipu Sultan was killed.

The anonymous pamphlet accompanying the engraving claims that the image is a “faithful representation of an important political event in the annals of the British Empire in the East” that “derives interest from the accurate delineation of costume;” it also pays close attention to architecture and design. The picture is indeed crowded with interest: groups of British and Indian nobles, high-ranking officers and servants, fantastic costumes, and gifted objects are crammed into the hall. The Company official and collector Edward Moor in *The Hindu Pantheon* (1810), lauds Daniell’s “fine picture of the Poona Durbar, unrivalled perhaps in oriental grouping, character, and costume” but notes that Daniell was not strictly faithful in his representation, adding more “mythological ornaments than are actually in the room.” Since Daniell was working from Wales’s unfinished painting and Mabon’s sketches of an event that occurred fifteen years previously, he seems to have constructed an image that would appeal to a metropolitan taste for the exotic, satisfy curiosity about Indian religion and culture, and underscore the importance of the power relations of this historical event.



Robert Mabon, *Rosewater Holder* (no. 8)

## THE EAST INDIA COMPANY IN THE EIGHTEENTH CENTURY

The English presence in India began with Queen Elizabeth I granting a charter to establish the East India Company in 1600. By 1608, the Company had opened its first factory, or trading post, in Surat, on the northwestern coast of India. By the late seventeenth century, it had established more permanent settlements, or Presidencies, in Madras (present-day Chennai), on the southeastern coast; in Calcutta (Kolkata), on the northeastern coast of Bengal; and in Bombay (Mumbai), on the southwestern or Malabar coast.

Britain had more expansive commercial and political ambitions, however, and by the late eighteenth century the Company sought to strengthen its hold on the regions surrounding the Presidencies of Calcutta, Madras, and Bombay, particularly those that would help to consolidate Britain's broader imperial interests.

Eighteenth-century India was not governed by a single unifying power. The Mughal Empire was declining; regional rulers, such as the Nawabs of Awadh, asserted their independence; and new, powerful confederations of landholding families emerged, notably the Marathas.

The East India Company joined the ranks of these regional rulers as the governors of Bengal after the English victory over the

Nawabs of Bengal at the Battle of Plassey in 1757. Through alliances with Indian rulers the Company sought increased power in Awadh, which bordered Bengal, and in Mysore, which bordered Madras. Mysore, in particular, became a focused target, and the British allied with the Marathas to pursue it. Ruled first by Haidar Ali (d.1782) and then by his son, Tipu Sultan (d.1799), known as the Tiger of Mysore, the state had allied with the French, thus posing a local and global threat to the British.

The creation of Charles Warre Malet's archive relates to the Company's strategic interest in Mysore and relations with the Marathas. Though British power depended on the military, ambassadors known as Residents, such as Malet, and artists, such as James Wales, played crucial diplomatic roles at regional Indian courts. The works in the archive highlight the importance of diplomacy in brokering power. The artist Johan Zoffany, like Wales, was instrumental in the complex diplomatic negotiations conducted between Warren Hastings, the Governor-General of Bengal, and the Nawab of Awadh, Asaf-ud-Daulah, in the 1780s.

## NETWORKING: ANTIQUARIANS, ARTISTS, AND THE “ACCUMULATION OF KNOWLEDGE”

Networks of Company officials and artists, both informal and formal, were vital to the progress of scholarly research in India. In 1784 Sir William Jones, a British lawyer and Orientalist, founded the Asiatic Society of Bengal in Calcutta, and similar institutions were established throughout India. The Society’s journal *Asiatick Researches* was a critical conduit for disseminating knowledge about India. Company officials, such as Charles Warre Malet, corresponded with other members of societies and commissioned artists to assist in their research, while also supporting artists’ projects. James Wales recorded that he “proposed to dedicate the whole work [“Indian Antiquities”] to Sir Charles” who “proffer’d giving every assistance in his power” to the project.

One of the key areas of interest represented in the archive is Indian architecture, specifically the rock-cut cave temples of western India excavated in the first century at Ekvera, and at Elephanta and Ellora between the sixth and ninth centuries. Knowledge shared within their network, both intellectual and practical, allowed James Forbes, Wales, Malet, and Thomas Daniell to locate, access, and document these cave temples. However,

a confluence of external factors probably stimulated their interest in architecture. After the Portuguese occupation of Bombay and Goa in the sixteenth century, European travelers visited and wrote about nearby cave temples, providing a literary tradition for nascent travelers. Antiquarianism was also a popular preoccupation in the eighteenth century, a period that witnessed the growth of writing on architecture and visual documentation by amateur and professional scholars and artists, who were particularly concerned

James Wales, *A View of the Island of Elephanta* (no. 28)



Gangaram Chintaman  
Tambat, *View of Parbati,*  
*the Hill near Poona*  
*occupied by the Temples*  
*at which the Peshwa*  
*frequently Worships*  
(no. 61)



with comparing architecture from different historical periods and locales. The growth of interest in the aesthetic of the picturesque also offered travelers and artists a new mode of depicting the world as if it “resembled a picture.”

In colonial India the scholarly and artistic endeavors of Company officials and artists were closely interwoven with political, economic, and military pursuits, and antiquarianism and the aesthetic of the picturesque were placed in the service of the imperial project.

In a letter written in 1784 discussing Charles Wilkins’s translation of the Sanskrit text the *Bhagavad Gita*, the Governor-General of Bengal, Warren Hastings, explicitly linked the acquisition of knowledge to political control, rendering scholarly research on India a colonial project: “Every accumulation of knowledge, and especially such as is obtained by social communication with people over whom we exercise a dominion founded on the right of conquest, is useful to the state.”

## “A CURIOUS PICTURE WAS FOUND”: COLLECTING AND COLLECTIONS

An archive by its nature is a collection. The archive that is at the heart of this exhibition is a collection of journals, drawings, and watercolors by James Wales, Robert Mabon, and Gangaram Chintaman Tambat, accompanied by a host of art objects that were either given to or collected by Charles Warre Malet or Wales, or were produced for them by artists who are yet to be identified.

By the late eighteenth century, Company officials were avid collectors and patrons of Indian art, who sought to organize their collections through various means, such as classifying objects by dynasty or subject matter, or by producing albums. Though albums could be organized in diverse ways, they were often biographical and juxtaposed works of art with text. James Forbes, for instance, structured his red, leather-bound albums by the letters he wrote to his family, interspersed with his delineations of flora and fauna and paintings that he collected in India. In Lucknow, where the artist Johan Zoffany worked at intervals, his friend Colonel Antoine Polier collected by dynasty, amassing a superlative collection of Mughal paintings and manuscripts. He also hired Indian artists such as Mihr Chand to produce new work, often related to specific subjects.

Malet and Wales seem to have been col-



Unknown artist, *Vishnu riding a Palanquin* (no. 26)

lectors of a lesser stature, purchasing Indian paintings sold on the open market or having their artists copy paintings in other collections. Other works in the archive may have been gifts or purchased as mementos. The unsigned and unattributed drawings in the archive, however, raise compelling questions. It is unclear whether they were collected or commissioned. Some can be attributed to Gangaram or Mabon on the basis of signatures, but others are probably by assistants that Wales mentions in his journal, such as Jose, “a young Goa painter,” who did not sign their works. These intriguing drawings suggest the existence of a far more complex network of local artists than has been hitherto supposed.

## “PICTURESQUE PROSPECTS”: SELECTING VIEWS OF INDIA

Topographical prints in the late eighteenth and early nineteenth centuries were customarily published in series, either tracing an itinerary or route, or focusing on a specific landscape or city. The British artists who traveled to India during the period produced series of prints that mapped the new terrain for a British population in India as well as a market in Britain, starting with William Hodges’s groundbreaking *Select Views in India* (1785–88).

In James Wales’s proposal for *Views of the island of Bombay and its vicinity*, which he provisionally entitled, “Picturesque Prospects

upon the Islands of Bombay, Salsette and Elephanta,” the artist described the various views of the city he planned to publish and then continued:

Groups of Human figures &c. will be introduced, illustrative of the manners and customs of the inhabitants, and the trees, plants, shrubs, &c. in the fore ground of these Pictures will be characterized, so as to please the eye of the botanist.

For Wales and other British artists working in India, as for their counterparts in Britain, a “view” was a highly constructed image rather




than an exact replication of a site. It purposely incorporated details (and omitted others) to make the image appeal to a wide audience. Published by subscription, these images attempted to offer something for all tastes: beautiful vistas; “trees, plants, shrubs”; new forms of architecture; “manners and customs of the inhabitants”; personal anecdotes; allusions to military, political, and local history; and classificatory detail.

As Wales signals in his provisional title, topographical prints balanced the romantic aesthetic of the picturesque and the imperial one of the prospect, adapting Indian landscapes and cities to the “view.” The eighteenth-century

picturesque convention, literally, “to resemble a picture,” organized landscapes in a fore-, middle, and background, with framing trees and a roughness to the scene. A convenient, if hackneyed, rubric for professional and amateur artists touring anywhere in the world, the picturesque also rendered unfamiliar landscapes accessible to armchair tourists viewing at home. The prospect, on the other hand, implied surveillance, and acknowledged the Company’s underlying economic and political purposes in producing these images.

Thomas Daniell, *The Mountain of Ellora* (no. 21)





Gangaram Chintaman  
Tambat, *The Temple at  
Ekvera* (no. 68)

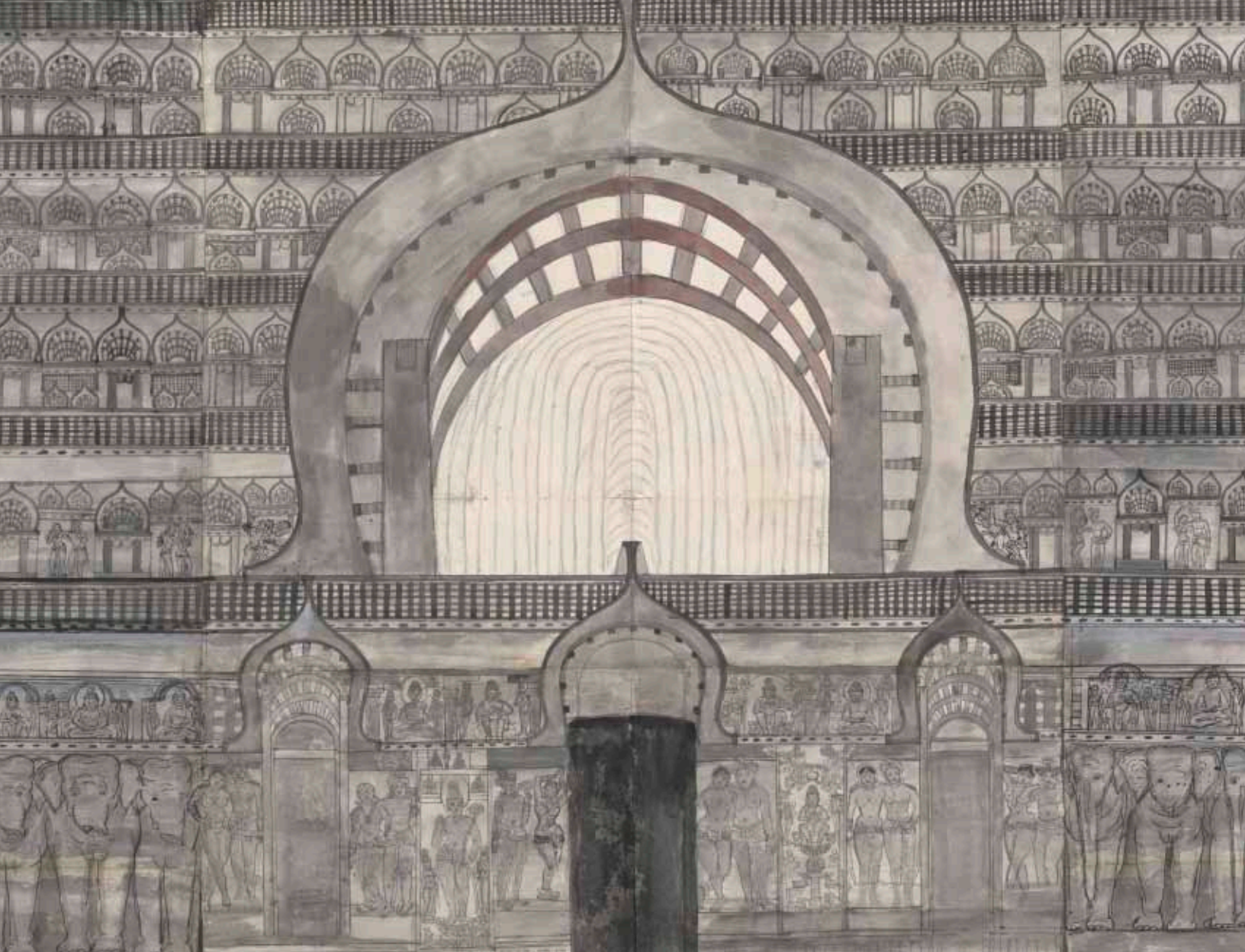
## GANGARAM CHINTAMAN TAMBAT'S "INDIAN ANTIQUITIES"

Artist assistants were critical to the success of the research that Charles Warre Malet, James Wales, and their contemporaries were undertaking in India. Their agency has often been unrecognized or underestimated. The watercolors by Robert Mabon and Gangaram Chintaman Tambat in the archive attest to the important roles both artists played in documentation and representation. The works by Gangaram, in particular, highlight how Indian assistants brought a different set of skills and knowledge to their productions, ultimately altering how their British patrons and the wider public viewed India.

Although Gangaram's work for Charles Warre Malet was varied, drawing on subjects as diverse as a rhinoceros and wrestlers, most of his drawings that have survived in the archive are related to Malet's and Wales's research on cave temples. Between 1793 and 1795, Gangaram made two trips to Ellora, first for Malet to make drawings that were engraved for his article for *Asiatick Researches* (1801), and later, with Wales, to help document the cave temples for his proposed publication, "Indian Antiquities." Wales also brought Robert Mabon and other Indian draftsmen with him as assistants.

The works in the archive offer a rare opportunity to see how Indian artists utilized and adapted British artistic techniques, and how British artists equally adapted Indian methods. Both produced startlingly new ways of depiction. Wales and Malet trained Gangaram, for instance, in the techniques of perspective and shading, and the use of a camera obscura; his results, however, appear strikingly different from their own. Though Gangaram incorporated aspects of the picturesque and Western perspective into his drawings, he maintained key features of his regional training and his own artistic style, such as the rhythmic use of outlines, broad washes of color, a symmetrical frontal approach to his subject, and a predilection for close views. Conversely, the engravings published by Thomas Daniell based on Wales's drawings suggest that Wales seems to have adopted Gangaram's representational techniques as well, by depicting temple architecture from unfamiliar angles and departing from picturesque conventions, a remarkable example of intercultural exchange.





## “MANNERS AND CUSTOMS”



Tilly Kettle, *Dancing Girl*  
(no. 78)

While traveling in India, James Wales made jottings in a stream-of-consciousness flow; one such memorandum records:

Suttees...musical instruments, music, poetry, painting...notches—dancing women. Visiting, presents, exercises... Different carts, people known by their dresses, their customs.

This list highlights the practice of thinking in categories, or taxonomies, that British artists, in common with other European visitors in India, typically adopted in order to organize their experience of what often seemed a bewildering array of cultural practices. His observations are at once local, describing subjects, animals, and people, and also undoubtedly stereotypical and reductive, characteristic of the British preoccupation with subjects that were exotic in flavor or had political significance. This room highlights three practices that were of particular fascination to the British: the gifting of portraits, the *nautch* or dance, and *sati*, or widow burning.

The exchange of portraits between rulers for purposes of diplomacy was common practice in both Indian and British culture. The British, however, explicitly incorporated portraits into their ritual gift exchanges in order to eschew the Mughal practice of presenting valuable

jewels, thus avoiding excessive expense and the stigma of corruption at home. Indian courts, including that of the Maratha Peshwa and the Nawabs of Awadh, responded in turn by hiring British artists, such as James Wales and Johan Zoffany, to paint their portraits in order that they, too, might participate in this new form of diplomacy.

The Peshwa, as did other Indian rulers, regularly held *nautch* dances in his court as a form of diplomacy, entertainment, and hospitality. He invited Charles Warre Malet, James Wales, and Robert Mabon to attend at least once. Although the dancing girls were celebrated for their skill and elegance, the *nautch* was to acquire negative and salacious connotations in some European circles and became a stereotypical symbol for the exoticism, luxury, and depravity of Indian courts.

*Sati*, the ritual of a Hindu widow burning herself on her recently deceased husband's funeral pyre, had been the object of fascinated horror for Europeans since the practice was first described in early sixteenth-century travelogues. Charles Warre Malet had personal experience of the practice; in Poona, he resided at the junction of two rivers, where *sati* was regularly performed.

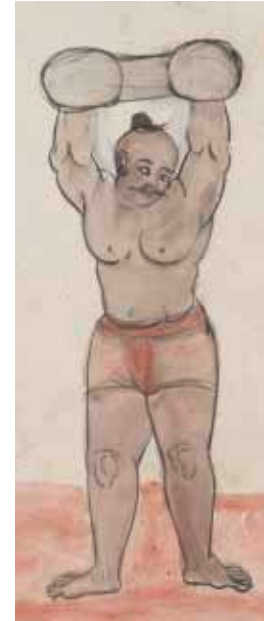
## TYPES: SOLDIERS, ASCETICS, AND SERVANTS

In late-eighteenth-century India, Europeans sought to classify Indians into types by ethnicity and profession, defined often as “caste.” This anthropological impulse had its origins in illustrated treatises on India that were produced from the sixteenth century onward, as well as in European publications on costume, folklore, and occupational types. Indian and European artists also produced images of Indians by type to cater to the burgeoning tourist market. James Forbes amassed an extensive group of such images, including those of ascetics, and his practice of preserving them in albums was commonplace among European collectors. In the nineteenth century, the classification of Indian people by caste, race, and occupation became more systematic; less a manifestation of intellectual curiosity, it was increasingly used by the British as a method of imperial control.

This section of the exhibition features a number of drawings from the archive that were clearly motivated by the impulse to record and categorize knowledge about India. Many of the works correspond to established categories, such as “manners and customs” (both of Company soldiers and Indian people), ascetics, laborers, and servants. However, other works in the archive, though in series, seem to

push against a stereotypical designation. For instance, Gangaram Chintaman Tambat’s series of ascetics (nos. 107–110), rather than portraying generic types, seems to depict specific individuals if not men in Gangaram’s own ascetic group.

Illustrated publications speaking to the interest in classification and intended for consumers both in India and Britain proliferated during the period, though their specific purposes seem varied and often elusive. Some functioned as handbooks for new British arrivals in India, elucidating the complex hierarchies of servants employed in their households, while others were mild satires on expatriate life. Still others anticipated the more systematic and derogatory classification of the nineteenth century, such as the Calcutta-based Belgian artist Balthazar Solvyns’s monumental series of etchings, *Descriptive of the Manners, Customs and Dresses of the Hindoos* (no. 125), which was published in twelve parts. The “Hindoo casts, with their respective professions,” were followed by servants, costumes, means of transportation, modes of smoking, ascetics, musical instruments, and festivals.



Gangaram Chintaman Tambat, *Three Jeyties Exercising* (no. 105, detail)

## “FROM THE IMPERIAL ELEPHANT TO THE SMALLEST INSECT”: ART AND NATURE IN INDIA

Gangaram Chintaman  
Tambat, *A Rhinoceros in  
the Peshwa's Menagerie at  
Poona, Nov. 1790* (no. 141)

Company officials and professional artists played an important role in the gathering and dissemination of knowledge about the natural world in eighteenth- and nineteenth-century India, an activity central to Britain's larger imperial project. The discovery and definition of plants and animals contributed to the Company's economic mission of exploiting lucrative raw materials while also furthering scientific research and providing leisure activities. The neatly organized fields in James Wales's *View of Belmont* (no. 138), for example, suggest the potential for economic investment in the palm tree that was also depicted in William Daniell's *Interesting Selections from Animated Nature* (no. 150).

Moreover, knowledge of the Indian landscape was critical to territorial expansion. The role of professional draftsmen such as Gangaram Chintaman Tambat and Robert Mabon was significant, since sketching was a quick and economical method of recording primary material accurately, and drawings were used routinely as models for engravings, which were published to disseminate new information. Many men and women who traveled to India had received some training in draftsmanship, and amateurs, particularly those in the military,

played an important role in the documentation of natural history. Brightly plumed birds, for example are paired with lush fruits and allusive poems in James Forbes's albums (nos. 146–147), tangling the love of nature with gentility and the economy.

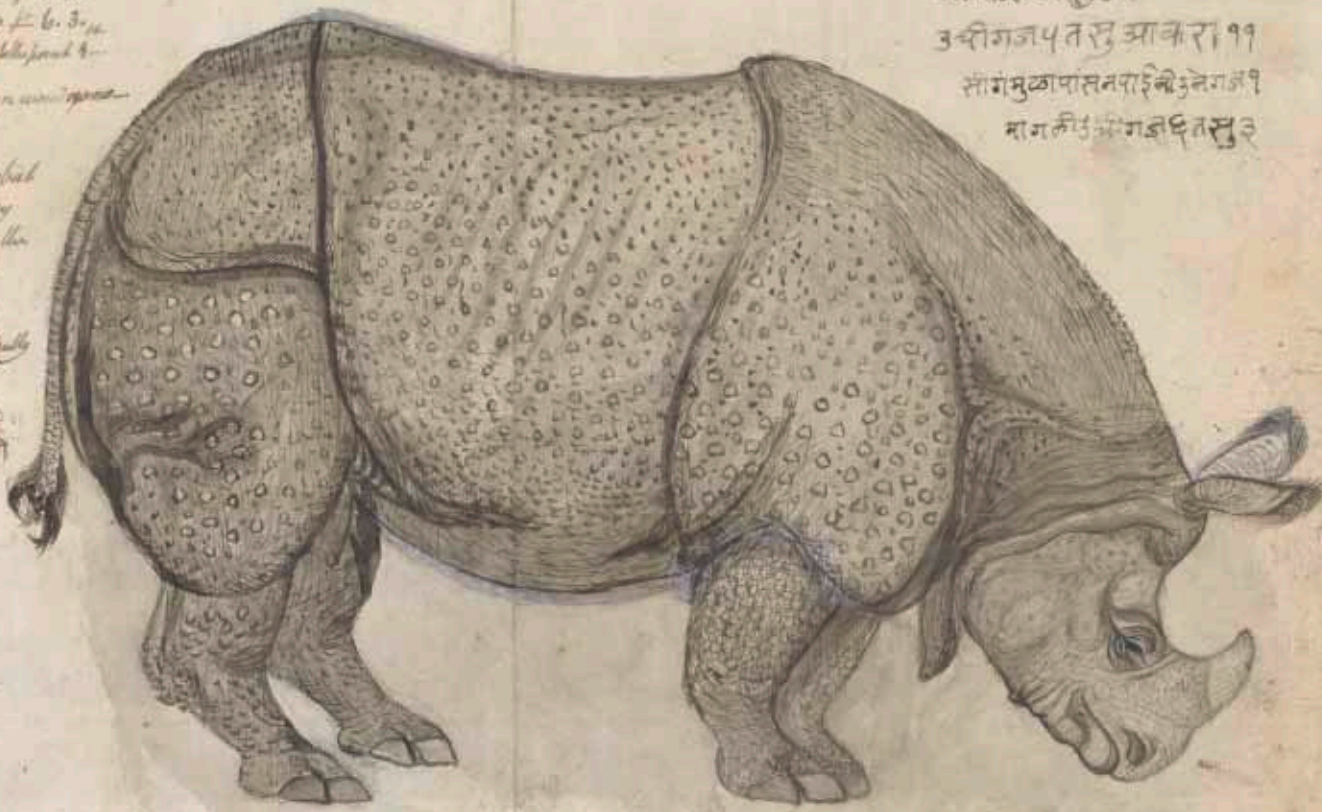
Charles Warre Malet's archive contains a number of studies of birds and animals by Wales, Mabon, and Gangaram, drawn from varied sources, such as creatures slain during the hunts, which were popular with Indians and British alike; living specimens from the Peshwa's menagerie; or relevant Indian works of art. Indeed, the printed and hand-colored images reproduced in most of the British publications included in this exhibition were collaborative efforts of British and Indian artists and assistants, providing a new intercultural model of British artistic production in India.

This Drawing & Wax Figure of Rhinoceros taken in Madagascarcia taken from the Life of Pallas in November 1790  
 by Benjamin Chindaman Tomb of the Rhinoceros was killed the about 25 years of the following dimensions 17  
 From the Outside of the Tail to the inner of the mouth 28 1/2  
 From the last Mangle to the tip of the Horn 23 1/2  
 From the front foot to the hind foot height 15 1/2  
 From the head foot to the tip of the Horn 16 3/4  
 From the Root of the Horn to the inner of the mouth 4

It was said by the Indians that the Horn was 100  
 Years 23 Feb 1790 C 1790

The Animal is Retromingent but  
 the Horns are situated by  
 the front feet as is proved as well  
 by the Drawing as the  
 animal skin is also provided  
 The color of the Animal is essentially  
 brown in the Wax Figure

सर्वेनामनाद्यारेनामसुतके  
 मंगाराम-मीनामन मुकाममुणे



लाव ८ गज तसु ७॥  
 कल्या पासनपुढा होरापरी  
 येतांगज २ तसु ३॥  
 उचीगज ५ तसु आकरा ११  
 सांगमुखापासनपाईनेउनेगज १  
 नागकीडिंगज ६ तसु ३

## BIBLIOGRAPHY

- Archer, Mildred. *India and British Portraiture, 1770–1825*. London, New York, Karachi, and Delhi: Sotheby Parke Bernet and Oxford University Press, 1979.
- Archer, Mildred. *Company Paintings: Indian Paintings of the British Period*. London: Victoria and Albert Museum in association with Mapin Publishing, 1992.
- Barringer, Tim, Geoff Quilley, and Douglas Fordham, eds. *Art and the British Empire*. Manchester: Manchester University Press, 2007.
- Bayly, C. A. *The Raj: India and the British, 1600–1947*. London: National Portrait Gallery, 1990.
- Eaton, Natasha. “The Art of Colonial Despotism: Portraits, Politics and Empire in South India, 1750–1795,” *Cultural Critique*, 70 (Fall 2008).
- Fordham, Douglas. “Costume Dramas: British Art at the Court of the Marathas,” *Representations 101* (Winter 2008): 57–85.
- Foster, Sir William, C.I.E. “British Artists in India 1760–1820,” *Walpole Society*, vol. 19 (1930–31): 1–88.
- Guha-Thakurta, Tapati. *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. New York: Columbia University Press, 2004.
- Howes, Jennifer. *Illustrating India: The Early Colonial Investigations of Colin Mackenzie (1784–1821)*. New Delhi: Oxford University Press, 2010.
- Huntington, Susan L. *The Art of Ancient India: Buddhist, Hindu, Jain*. New York: Weather Hill, 1985.
- Jasanoff, Maya. *Edge of Empire: Lives, Culture, and Conquest in the East, 1750–1850*. New York: Knopf, 2005.
- Markel, Stephen with Tushara Bindu Gude, *India’s Fabled City: The Art of Courtly Lucknow*. Los Angeles County Museum of Art, 2010.
- Mitter, Partha. *Much Maligned Monsters*. Oxford: Clarendon Press, 1977.
- Noltie, Henry. *Botanical Drawings by Rungiah and Govindoo: The Wight Collection, Volume 2*. Edinburgh: Royal Botanic Garden, 2007.
- Postle, Martin, ed. *Johan Zoffany RA: Society Observed*. New Haven and London: Yale University Press, 2011.
- Raj, Kapil. *Relocating Modern Science: Circulation and the Construction of Knowledge in South Asia and Europe, 1650–1900*. New York: Palgrave Macmillan, 2007.

## OBJECT LIST

All works in the exhibition are in the Center's permanent collection and were the gift of Paul Mellon unless otherwise stated. Entries for illustrated works are highlighted in orange.

1. Thomas Daniell, 1749–1840  
*Sir Charles Warre Malet, Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire*, 1805  
Oil on canvas  
Tate: Accepted by HM Government in lieu of inheritance tax and allocated to Tate 2007, T12511
2. Aaron Arrowsmith, 1750–1823  
*Map of India*, 1804  
Line engraving with watercolor  
Paul Mellon Bequest, Maps and Atlases, Cumberland, Arrowsmith, India, 1804
3. Charles Turner, 1773–1857, after Thomas Daniell, 1749–1840  
*A Representation of the Delivery of the Ratified Treaty of 1790 by Sir Charles Warre Malet to His Highness Souae Madarow Narrain Peshwa in Full Durbar or Court as Held upon that Occasion at Poonah in the East Indies on the 6th Aug 1790*, 1807  
Mezzotint  
The British Library, P837
4. Thomas Daniell, 1749–1840, and Charles Turner, 1774–1857  
*An Account of the print representing the delivery of the ratified treaty of 1790 by Sir Charles Ware Malet, Bart: to His Highness Souae Madarow Narrain Peshwa, at Poonah, the capital of the Mahratta states, in the East-Indies*.  
London: R. Cribb, 1807  
Yale Center for British Art, Paul Mellon Fund, DS463 +A33 1807
5. Robert Mabon, active 1791–1798  
*Earrings and Breast Jewel Belonging to the Peshwa*, ca. 1792  
Pen and black and brown ink with watercolor over graphite on paper  
B1977.14.22317
6. Robert Mabon, active 1791–1798  
*Diamond Feather Worn by the Peshwa in His Turban*, ca. 1792  
Pen and black and brown ink with watercolor on paper  
B1977.14.22318
7. Robert Mabon, active 1791–1798  
*Jeweled Box for Betel Nut*, ca. 1792  
Watercolor with pen and black and brown ink over graphite on paper  
B1977.14.22319
8. Robert Mabon, active 1791–1798  
*Rosewater Holder*, 1792  
Watercolor with pen and black and brown ink on paper  
B1977.14.22316
9. Robert Mabon, active 1791–1798  
*Persian Sword Hilt Set with Diamonds*, 1792  
Pen and black ink with watercolor over graphite on paper  
B1977.14.22270
10. Robert Mabon, active 1791–1798  
*Top of Sword Sheath*, ca. 1792  
Pen and black ink with watercolor over graphite on paper  
B1977.14.22250
11. Robert Mabon, active 1791–1798  
*Bottom of Sword Sheath*, ca. 1792  
Pen and black ink and wash on paper  
B1977.14.22268



12. Robert Mabon, active 1791–1798  
*Color and Breadth of a Border*,  
ca. 1792  
Pen and black ink and watercolor  
over graphite on paper  
B1977.14.22264
13. Robert Mabon, active 1791–1798  
*Sketch of Mhadjee Scindea at  
Durbar*, ca. 1792  
Watercolor and pen and black  
ink over graphite on paper  
B1977.14.22385
14. Robert Mabon, active 1791–1798  
*Necklaces*, ca. 1792  
Pen and black ink over graphite  
on paper  
B1977.14.22315
15. Robert Mabon, active 1791–1798  
*Sketch of an Elaborately Saddled  
Horse*, ca. 1792 (detail shown)  
Watercolor, pen and black ink,  
and graphite on paper  
B1977.14.22382
16. Robert Mabon, active 1791–1798  
*Ornament for a Horse's Forelock*,  
1793  
Pen and ink, watercolor, and  
graphite on paper  
B1977.14.22420
17. Robert Mabon, active 1791–1798  
*Nanna Furnaveese*, ca. 1792  
Watercolor with pen and black  
and brown ink over graphite on  
paper  
B1977.14.22273
18. Robert Mabon, active 1791–1798  
*A Durbar Scene, Poona, October  
3, 1792, 1792*  
Watercolor with pen and black  
and brown ink over graphite on  
paper  
B1977.14.22281
19. Robert Mabon, active 1791–1798  
*Peshwa's Servant*, ca. 1792  
Watercolor with pen and black  
and brown ink on paper  
B1977.14.22286
20. Robert Mabon, active 1791–1798  
*Standing Dignitary*, ca. 1792  
Watercolor, pen and black ink  
and graphite on paper  
B1977.14.22395
21. Thomas Daniell, 1749–1840  
*The Mountain of Ellora*, from  
*Oriental Scenery* (1795–1807),  
vol. 6, London, 1803  
Etching and aquatint with  
watercolor  
T420 (Folio C)
22. Gangaram Chintaman Tambat,  
active 1790s  
*The Waterfall of Doomarlena,  
Dry Except in Rains*, between  
1793 and 1795  
Watercolor and gouache on two  
joined sheets of paper  
B1977.14.22363
23. Gangaram Chintaman Tambat,  
active 1790s  
*The Waterfall of Doomarlena,  
Dry Except in Rains*, between  
1793 and 1795  
Watercolor on two joined sheets  
of paper  
B1977.14.22362
24. Unknown artist  
*The Taj Mahal from the River*,  
1818  
Watercolor, pen and black and  
gray ink, and gouache over  
graphite on paper  
B1977.14.22433
25. Unknown artist  
*Vishnu Riding a Horse Composed  
of Female Attendants*, late  
eighteenth century  
Watercolor over graphite on  
paper  
B1977.14.22304



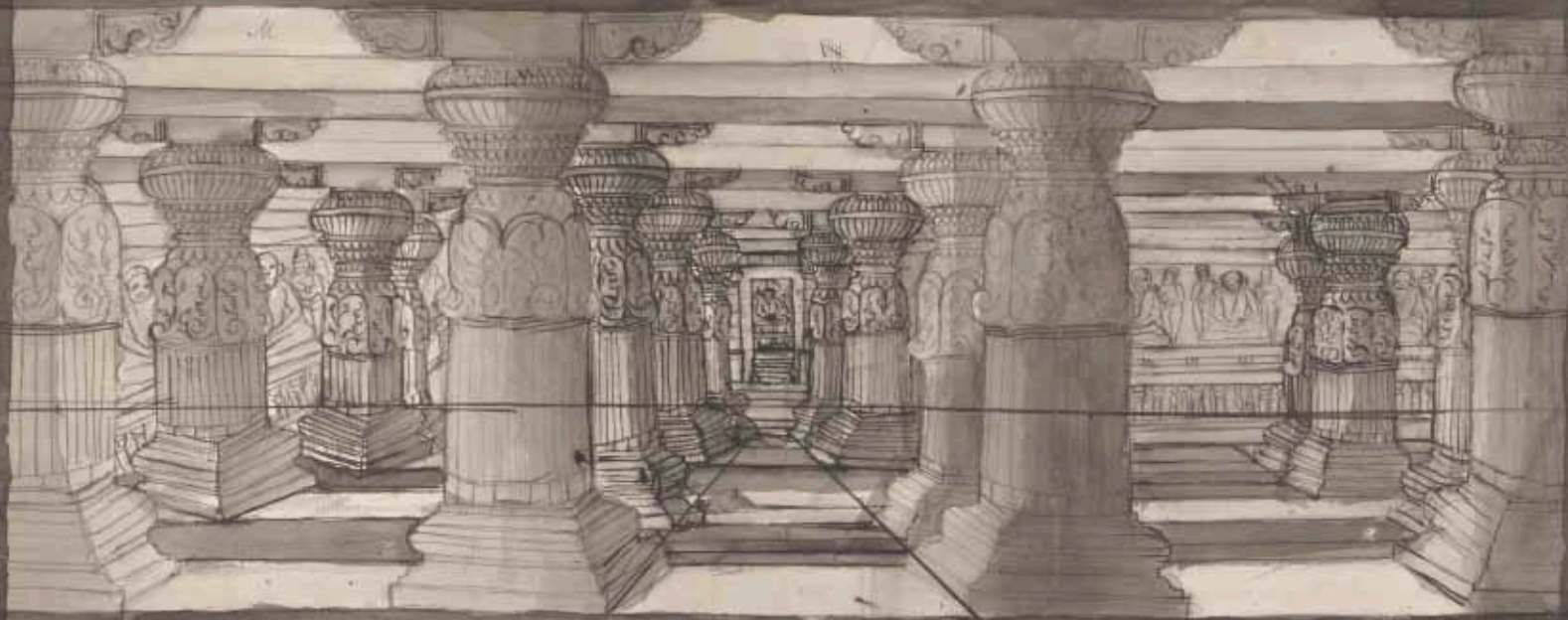
26. Unknown artist  
*Vishnu Riding a Palanquin  
Composed of Female Attendants*,  
late eighteenth century  
Watercolor over graphite on  
paper  
B1977.14.22305
27. Unknown artist  
*Indian Woman in Red and Gold  
Dress, eighteenth century*  
Gouache and gilt on paper  
flecked with gold, and pen and  
ink  
B1977.14.22432
28. James Wales, ca. 1747–1795  
*View from Bombay of Elephanta*,  
from *Views of the island of  
Bombay and its vicinity*, ca. 1795  
Etching and aquatint with  
watercolor  
T419.5 (Folio C)
29. Charles Warre Malet, 1753–1815  
“Description of the Caves or  
Excavations, on the mountain,  
about a mile to the eastward of  
the town of Ellore ...” from  
*Asiatick Researches*, vol. 6  
(Calcutta, 1801), 382–423.  
Shown: *View of the Cave of  
Jugnath Subba near Ellora*,  
p. 388, line engraving  
Yale University, Sterling Library,  
Fd12 R81k v.6
30. James Wales, ca. 1747–1795  
Proposal for *Oriental Antiquities*,  
ca. 1795  
Black ink on paper  
Paul Mellon Collection, James  
Wales Collection, 1786–1797
31. James Forbes, 1749–1819  
*A Voyage from England to  
Bombay with descriptions in Asia,  
Africa, and South America*, 13  
vols., 1765–1800  
Bound book with mixed  
materials  
Shown: *A View of the Grand  
Cave, or Principal Temple, at the  
Island of Elephanta; Taken from  
the Entrance, 1774*, vol. 6, p. 257,  
watercolor with pen and ink  
Save 2511
32. James Forbes, 1749–1819  
*Oriental Memoirs*, 4 vols.  
London, 1813  
Shown: *The Mahratta Peshwa  
and His Ministers at Poonah*.  
*Drawn from an Original Sketch  
Belonging to Sir Charles Malet,  
Bart*, vol. 2, plate 31, etching and  
stipple engraving  
T436 (4to)
33. Robert Mabon, active 1791–1798  
*The Maratha Peshwa and His  
Ministers*, ca. 1792  
Watercolor with pen and black  
ink on paper  
B1977.14.22440



34. William Hodges, 1744–1797  
*The Fort of Bidjegur*, ca. 1784  
Oil on canvas  
B1976.7.42
35. Samuel Davis, 1757–1819  
*Bidzee Ghur, Taken near the Village Mow*, late eighteenth century  
Watercolor and graphite on heavy laid paper  
B1977.14.269
36. Thomas Daniell, 1749–1840  
*Bijaigarh (Bidze Gur)*, 1788  
Graphite on paper  
Yale Center for British Art, Gift of Paul F. Walter, B2000.6.29
37. Thomas Daniell, 1749–1840  
*Old Court House and Writers Building*, 1786, from *Views in Calcutta*, Calcutta, 1786–1788  
Etching and aquatint with watercolor  
T 492 (Folio B)
38. Thomas Daniell, 1749–1840  
*Gentoo Pagoda and House*, 1787, from *Views in Calcutta*, Calcutta, 1786–1788  
Etching and aquatint with watercolor  
T 492 (Folio B)
39. James Wales, ca. 1747–1795  
*View from Sion Fort*, from *Views of the island of Bombay and its vicinity*, ca.1795  
Aquatint with watercolor  
T419.5 (Folio C)
40. James Wales, ca. 1747–1795  
*View from Sion Fort*, from *Views of the island of Bombay and its vicinity*, ca.1795  
Aquatint with watercolor  
T419.5 (Folio C)
41. James Wales, ca. 1747–1795  
*View of Bombay Harbour*, from *Views of the island of Bombay and its vicinity*, ca.1795  
Aquatint with watercolor  
T419.5 (Folio C)
42. James Wales, ca. 1747–1795  
*View of Bombay Harbour*, from *Views of the island of Bombay and its vicinity*, ca.1795  
Aquatint with watercolor  
T419.5 (Folio C)
43. Robert Mabon, active 1791–1798  
*Landscape with Rocks*, ca. 1792  
Graphite on paper  
B1977.14.22358
44. Robert Mabon, active 1791–1798  
*Englishmen Promenading*, ca. 1792  
Watercolor and graphite on paper  
B1977.14.22343
45. Robert Mabon, active 1791–1798  
*Buildings by a River*, ca. 1792  
Watercolor, pen and black ink, and graphite on folded paper  
B1977.14.22359
46. Attributed to Gangaram Chintaman Tambat, active 1790s  
*View on the River Bhimara (?) at Dewal Gaun (?)*, ca. 1790  
Watercolor, graphite, and pen and brown ink on paper  
B1977.14.22361
47. Robert Mabon, active 1791–1798  
*The Tank*, ca. 1790  
Graphite, pen and ink, watercolor, and wash on two joined sheets of paper  
B1977.14.22426
48. Robert Home, 1752–1834  
*Select views in Mysore, the country of Tippoo Sultan*  
London: Bowyer, 1794  
Shown: *Southwest View of Ootradroog*, etching and line engraving  
DS485 M85 H7+
49. Robert Burford, 1791–1861, and Captain Robert Smith, 1792–1882  
*Description of a view of the city of Calcutta; now exhibiting at the Panorama, Leicester square*.  
London: Printed by J. and C. Adlard, 1830  
Etching and engraving  
DS486 C2 B7

50. William Francklin, 1763–1839  
*The history of the reign of Shah Aulum; the present emperor of Hindostaun.*  
London: Printed for the author, by Cooper and Graham, and sold by R. Faulder [and others], 1798  
Shown: *Madhajee Sindiah. From an Original in the Possession of The Daniell Esq.*, p. 119, line engraving  
Yale Center for British Art, Paul Mellon Fund, DS468 F83
51. William Hodges, 1744–1797  
*A View of the Fort of Bidjegur*, ca. 1781  
Gray wash and graphite on laid paper, laid down on nineteenth-century wash mount  
B1978.43.1749
52. Gangaram Chintaman Tambat, active 1790s  
*Detail of a Column at Ekvera*, ca. 1793  
Pen and black ink and wash on paper  
B1977.14.22321
53. Gangaram Chintaman Tambat, active 1790s  
*Figure from Indur Subba*, between 1793 and 1795  
Pen and black ink and gray wash over graphite on paper  
B1977.14.22340
54. Robert Mabon, active 1791–1798  
*Figure from Elephanta*, between 1792 and 1795  
Pen and ink, gray wash, and graphite on paper  
B1977.14.22437
55. Robert Mabon, active 1791–1798  
*Parishnant*, between 1792 and 1795  
Pen and ink, gray wash, and graphite on paper  
B1977.14.22438
56. Thomas Daniell, 1749–1840  
*An Excavated Temple on the Island of Salsette: The Great Chaitya Temple, Kanheri*, 1793  
Graphite on paper  
Yale Center for British Art, Gift of Paul F. Walter, B2000.6.10
57. Thomas Daniell, 1749–1840  
*Dewan Awm*, late eighteenth century  
Graphite on paper  
Yale Center for British Art, Gift of Paul F. Walter, B2000.6.114
58. Samuel Davis, 1757–1819  
*Sculpture Depicting Three Heads*, late eighteenth century  
Ink and gray/brown wash over graphite on laid paper  
B1977.14.214
59. Gangaram Chintaman Tambat, active 1790s  
*Front View of Bullishwur*, ca. 1795  
Watercolor and graphite with pen and black ink on paper  
B1977.14.22354
60. Gangaram Chintaman Tambat, active 1790s  
*View of Parbati, a Hill near Poona Occupied by Temples Frequented by the Peshwa*, ca. 1795  
Watercolor and graphite, with pen and brown ink on paper  
B1977.14.22368
61. Gangaram Chintaman Tambat, active 1790s  
*View of Parbati, the Hill near Poona Occupied by the Temples at Which the Peshwa Frequently Worships*, 1795  
Watercolor and graphite with pen and brown ink on paper  
B1977.14.22364
62. Gangaram Chintaman Tambat, active 1790s  
*Outside View of Indur Subba*, between 1793 and 1795  
Pen and black ink, gray washes, and watercolor on paper  
B1977.14.22334
63. Gangaram Chintaman Tambat, active 1790s  
*Exterior View of Keylas*, between 1793 and 1795  
Pen and black ink, gray washes, and watercolor on two joined sheets of paper  
B1977.14.22329

64. Gangaram Chintaman Tambat, active 1790s  
*Inside View of Doomarlena, between 1793 and 1795*  
Pen and black ink and gray washes over graphite on paper  
B1977.14.22328
65. Gangaram Chintaman Tambat, active 1790s  
*Inside View of Indur Subba, between 1793 and 1795*  
Pen and black ink, gray washes, and watercolor on paper  
B1977.14.22335
66. Gangaram Chintaman Tambat, active 1790s  
*Interior of the Temple at Ekvera, ca. 1793*  
Pen and black ink and gray wash over graphite on paper  
B1977.14.22320
67. Gangaram Chintaman Tambat, active 1790s  
*Sketch of the Temple at Ekvera, ca. 1793*  
Black ink and gray wash on a folded sheet of paper  
B1977.14.22422
68. Gangaram Chintaman Tambat, active 1790s  
*The Temple at Ekvera, ca. 1793*  
Gray washes, watercolor, and chalk on six joined sheets of paper  
B1977.14.22324
69. Gangaram Chintaman Tambat, active 1790s  
*Sketch of the Temple at Ekvera, ca. 1793*  
Pen and black ink, black chalk, and gray washes over graphite on folded paper  
B1977.14.22341
70. Henry Salt, 1780–1827  
*Twenty-Four Views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt*  
London: 1809  
Shown: *Ancient Excavations at Carli*, plate 14, aquatint with watercolor  
T515 (folio volume) and T515A
71. John Ruskin, 1819–1900  
*Salsette and Elephanta: a prize poem, recited in the theatre, Oxford, June 12, 1839.*  
Oxford: Printed and published by J. Vincent, 1839  
PR5261 S3 1839
72. Richard Gough, 1735–1809, and Thomas Cook, ca. 1744–1818, engraver  
*A comparative view of the antient monuments of India: particularly those in the island of Salset near Bombay.*  
London: Printed by John Nichols [1785]  
Shown: *Excavations at Keneri*, plate 1, line engraving  
Yale Center for British Art, Paul Mellon Fund, DS418 G68 1785+
73. Bernard Picart, 1673–1733  
*Ceremonies et coutumes religieuses de tous les peuples du monde. (Ceremonies and Religious Customs of the various nations of the known world)*, 11 vols.  
Amsterdam: chez J. F. Bernard, 1723  
Shown: *Diverses Pagodes et Penitences des Faquirs*, vol. 4, line engraving  
T.5 (Folio A)
74. William Campbell, 1799–1878, and George Baxter, 1804–1867, engraver  
*British India in its relation to the decline of Hindooism, and the progress of Christianity*  
London: J. Snow, 1839  
Shown: *The Hindoo Triad*, p. 48, line engraving  
DS412C19
75. Bhojraj  
*Mahduraao Ballaju Rao Peshwa*, late eighteenth century  
Gouache and gilt  
B1977.14.22245
76. William Birch, 1755–1834  
*Nabob of Surat as Painted in 1778*  
Aquatint engraving  
B1977.14.22244



77. Unknown artist  
*Portrait of Aazim Alomra (?)*,  
eighteenth century  
Pen and gray ink over graphite  
touched with watercolor, and  
black ink on paper  
B1977.14.22247
78. Tilly Kettle, 1735–1786  
*Dancing Girl*, 1772  
Oil on canvas  
B1981.25.385
79. Thomas Hickey, 1741–1824  
*Purniya, Chief Minister of  
Mysore*, ca. 1801  
Oil on canvas  
B1973.1.22
80. Gangaram Chintaman Tambat,  
active 1790s  
*Musician Playing a Sarangi*, ca.  
1790  
Watercolor, gouache, and pen  
and ink over graphite on paper  
B1977.14.22400
81. Robert Mabon, active 1791–1798  
*Musicians*, ca. 1795  
Watercolor with pen and black  
and brown ink on paper  
B1977.14.22274
82. Gangaram Chintaman Tambat,  
active 1790s  
*Musical Instruments*, ca. 1790  
Brown and black ink and wash  
on paper  
B1977.14.22312
83. Attributed to Gangaram  
Chintaman Tambat, active 1790s  
*Indian Woman*, ca. 1790  
Pen and ink and wash over  
graphite on paper  
B1977.14.22419
84. Unknown artist  
*A Notch, or Dance of Dommies  
before a Moghul Gentleman*,  
eighteenth century  
Watercolor, pen and ink, and  
graphite on paper  
B1977.14.22430
85. Charles James, d. 1821  
*Military Costume of India: in an  
exemplification of the manual and  
platoon exercises for the use of the  
native troops and the British army  
in general*  
London: Printed and published  
by T. Goddard, Military Library,  
1814, line engraving with  
watercolor  
UC485.I4 J36 1814+ p22
86. John Smart, 1741–1811  
*Major General Sir Barry Close*,  
1794  
Gouache and watercolor  
B1974.2.96
87. John Smart, 1741–1811  
*Portrait of a Young Lady*, 1788  
Gouache and watercolor  
B1974.2.93
88. D'Oyly, Charles, 1781–1845  
*Tom Raw: The Griffin: a burlesque  
poem, in twelve cantos: illustrated  
by twenty-five engravings,  
descriptive of the adventures of a  
cadet in the East India Company's  
service, from the period of his  
quitting England to his obtaining  
a staff situation in India.*  
London: Printed for R.  
Ackermann, 1828  
Shown: *Tom Raw Sits for His  
Portrait*, plate 8, etching and  
aquatint with watercolor  
PR4626.D6 T66 1828+
89. Balthazar Solvyns, 1760–1824  
*Costume of Hindostan*  
London, 1807  
Shown: *A Ramganny, or Dancing  
Girl*, June 4th, 1804, plate 40,  
etching and stipple engraving  
with watercolor  
T429 (Folio A)
90. Robert Smith, 1792–1882  
*Asiatic Costumes*  
London: R. Ackermann,  
Repository of Arts, Strand, 1828  
Shown: *Musician Playing on the  
Saringee*, p. 17, stipple engraving  
GT1460.A75 1828 copy 1



91. Edited by Frederic Shoberl, 1775–1853  
*Hindoostan: containing a description of the religion, manners, customs, trades, arts, sciences, literature, diversions, &c. of the Hindoos*, 6 vols. London: Printed for R. Ackermann, 1822  
Shown: *Devedassis or Bayaderes*, vol. 3, p. 50, stipple engraving with watercolor  
DS421 H45 1822
92. Miss Julia Corner, 1798–1875  
*The History of India*  
London: Published by Henry Washbourne, 1846  
Shown: *Ceremony of Burning a Hindu Widow with the Body of her Late Husband*, p. 252–53, lithograph  
DS475 C67 1846
93. Quiz (pseudo.)  
*The grand master; or, Adventures of Qui Hi? in Hindostan*. London: Printed by T. Tegg, 1816  
Lithograph  
Shown: *The Burning System Illustrated*, p. 54–55, engraving, etching and aquatint with watercolor  
PR3991 Q5 G7
94. Gangaram Chintaman Tambat, active 1790s  
*A Sutte Monument*, ca. 1790  
Pen and ink wash on paper  
B1977.14.22423
95. Sir Charles D'Oyly, 1781–1845  
*The Summer Room in the Artist's House at Patna, 1824* (detail shown)  
Watercolor over graphite on wove paper  
B1986.29.378
96. Sir Charles D'Oyly, 1781–1845  
*The Winter Room in the Artist's House at Patna, 1824*  
Watercolor over graphite on wove paper  
B1986.29.379



97. Robert Mabon, active 1791–1798  
*Retreat Beating at Poona*, ca. 1792  
Watercolor, pen and black ink over graphite on paper  
B1977.14.22384
98. Robert Mabon, active 1791–1798  
*Moote Ram the Dwarf Dancing before Sepoys*, ca. 1792  
Pen and black ink and watercolor over graphite on paper  
B1977.14.22260
99. Robert Mabon, active 1791–1798  
*A Sepoy Punishment*, ca. 1792  
Watercolor over graphite on paper  
B1977.14.22284



100. Robert Mabon, active 1791–1798  
*Indian Guard Room*, ca. 1792  
Watercolor with pen and black and brown ink over graphite on paper  
B1977.14.22280
101. Unknown artist  
*Ragini Desakh*, eighteenth century  
Gouache on paper  
Yale University Art Gallery, Gift of Lauder Greenway, Yale University BA 1925, PhD 1930, 1940.24
102. Gangaram Chintaman Tambat, active 1790s  
*Jeytie Lifting Weights*, 1792  
Watercolor touched with white gouache over graphite with pen and black ink on paper  
B1977.14.22295
103. Gangaram Chintaman Tambat, active 1790s  
*Two Jeyties Fighting*, 1792  
Watercolor over graphite on paper  
B1977.14.22294
104. Gangaram Chintaman Tambat, active 1790s  
*Two Jeyties*, 1792  
Watercolor over graphite on paper  
B1977.14.22293
105. Gangaram Chintaman Tambat, active 1790s  
*Three Jeyties Exercising*, 1792  
Watercolor and black ink on paper  
B1977.14.22297
106. Unknown artist  
*A Fool Named Gungaram*, ca. 1790  
Pen and black ink and watercolor over graphite on paper  
B1977.14.22249
107. Gangaram Chintaman Tambat, active 1790s  
*Bickshoo Moonee*, ca. 1790  
Pen and black ink and watercolor over graphite on paper  
B1977.14.22248
108. Gangaram Chintaman Tambat, active 1790s  
*Ascetic with a Yellow Cloth*, ca. 1790  
Watercolor, gouache, and pen and ink over graphite on paper  
B1977.14.22417
109. Gangaram Chintaman Tambat, active 1790s  
*Ascetic with a Blue Cloth*, ca. 1790  
Watercolor with pen and ink over graphite on paper  
B1977.14.22402
110. Gangaram Chintaman Tambat, active 1790s  
*Ascetic in a Green Turban*, ca. 1790  
Pen and black ink and watercolor over graphite on paper  
B1977.14.22394
111. Robert Mabon, active 1791–1798  
*A Hindoo Austere*, ca. 1792  
Watercolor with pen and black ink over graphite on paper  
B1977.14.22283
112. Robert Mabon, active 1791–1798  
*A Hindoo Devotee*, ca. 1792  
Watercolor with pen and black and brown ink on paper  
B1977.14.22282
113. Robert Mabon, active 1791–1798  
*Mahometan Devotee*, ca. 1792  
Watercolor with pen and black ink over graphite on paper  
B1977.14.22272
114. Arthur William Devis, 1762–1822  
*Portrait of a Gentleman, Possibly William Hickey, and an Indian Servant*, ca. 1785  
Oil on canvas  
B1981.25.333
115. Arthur William Devis, 1762–1822  
*Grinding Corn*, ca. 1792–1795  
Oil on canvas  
B1981.25.747

116. Arthur William Devis, 1762–1822  
*Indian Potter*, late eighteenth century  
Pen and black ink and gray wash on paper  
B1975.4.1140
117. Robert Mabon, active 1791–1798  
*A Waterman or A Beesty*, ca. 1795  
Watercolor with pen and black ink over graphite on paper  
B1977.14.22278
118. Attributed to Gangaram Chintaman Tambat, active 1790s  
*A Woman Bending over a Basket*, ca. 1790  
Watercolor, pen and ink, and wash on paper  
B1977.14.22404
119. Gangaram Chintaman Tambat, active 1790s  
*Utensils*, ca. 1790  
Pen and brown and black ink with wash over graphite on paper  
B1977.14.22311
120. James Forbes, 1749–1819  
*A Voyage from England to Bombay with descriptions in Asia, Africa, and South America*, 1765–1800, 13 vols.  
Bound book with mixed materials  
Shown: *A Jogee and Senassee; Two Casts of Religious Hindoo Beggars, at Cambay, 1781*, vol. 12, p. 61, watercolor with pen and ink  
Save 2511
121. Unknown artist  
*Kun Futta or Ear Bor'd Joguee*, late eighteenth century  
Watercolor with pen and black and brown ink over graphite on paper  
B1977.14.22254
122. Unknown artist  
*A Sewra or Juttee—a Kind of Hindoo Monk*, late eighteenth century  
Pen and black and brown ink with watercolor over graphite on paper  
B1977.14.22398
123. Unknown artist  
*A Gosaing—a Tribe of Hindoo Religious Beggars*, late eighteenth century  
Watercolor with pen and ink over graphite on paper  
B1977.14.22399
124. Thomas Duer Broughton, 1778–1835  
*Letters written in a Mahratta camp during the year 1809: descriptive of the character, domestic habits, and religious ceremonies, of the Mahrattas: with ten coloured engravings, from drawings by a native artist*  
London: Printed for John Murray, 50 Albemarle Street, 1813  
Shown: *An Ukhara, with a View of the British Resident's Camp*, p. 218–19, etching and aquatint with watercolor  
DS432.M2 B76 1813+
125. Balthazar Solvyns, 1760–1824  
*Collection of two hundred and fifty coloured etchings: Descriptive of the Manners, Customs and Dresses of the Hindoos*.  
Calcutta: [Mirror Press], 1799  
Shown: *An Ooddoobahoo*, Section 7th, no. 10, etching with watercolor  
T 421 (Folio B)
126. After Charles D'Oyly, 1781–1845  
*Ordbhawn or Hindo Fakeer*, ca. 1830  
Lithograph  
B1977.14.1254
127. Robert Smith, 1792–1882  
*Asiatic Costumes drawn by Captn. R. Smith 44th. Regt*, 1826  
Bound book with mixed materials  
Shown: *Dhobee*, watercolor and pen and black ink  
Yale Center for British Art, Paul Mellon Fund, GT1460.A75 1828 copy 2
128. Unknown artist  
*Indian Trades and Occupations*, nineteenth century  
Plaster, linen, and wood  
Yale Center for British Art, Paul Mellon Fund, B2009.25
129. Auguste Borget, 1809–1877  
*Moonlit Scene of Indian Figures and Elephants among Banyan Trees*, ca. 1787  
Oil on Indian hardwood panel  
B2001.2.250



130. E. Webb after William Daniell, 1769–1837  
*Royal Asiatic Society Letterhead*, 1832  
Steel engraving  
B1977.14.22439
131. Thomas Daniell, 1749–1840  
*Two Studies of an Indian Elephant's Head*, ca. 1840  
Gray wash over graphite  
B2006.14.17
132. Robert Mabon, active 1791–1798  
*A Species of Wild Duck*, ca. 1795  
Pen and black and brown ink with wash on paper  
1977.14.22307
133. Robert Mabon, active 1791–1798  
*Flamingo*, ca. 1795  
Pen and black ink and watercolor on paper  
1977.14.22308
134. Gangaram Chintaman Tambat, active 1790s  
*Ostrich*, ca. 1790  
Watercolor, gouache, and pen and gray ink on paper  
B1977.14.22310
135. Attributed to Robert Mabon, active 1791–1798  
*Bustard*, ca. 1790  
Watercolor and graphite on paper  
B1977.14.22309
136. Samuel Howitt, 1756–1822  
*The Tiger at Bay: Illustration for Captain Thomas Williamson's "Oriental Field Sports"*, 1807  
Watercolor  
B2006.14.26
137. Samuel Howitt, 1756–1822  
*A Tiger Resting: Frontispiece for "Oriental Field Sports"*, 1805  
Watercolor  
B2006.14.27
138. James Wales, ca. 1747–1795  
*View of Belmont from Views of the island of Bombay and its vicinity*, ca. 1795  
Aquatint with watercolor  
T419.5 (Folio C)
139. Samuel Davis, 1757–1819  
*The Mangosteen Fruit, Malacca*, 1793  
Watercolor and graphite on laid paper  
B1977.14.211
140. Thomas Daniell, 1749–1840  
*The Indian Rhinoceros*, ca. 1790 (detail shown, previous page)  
Oil on canvas  
B2006.14.3
141. Gangaram Chintaman Tambat, active 1790s  
*A Rhinoceros in the Peshwa's Menagerie at Poona*, 1790  
Watercolor and gouache  
B2006.14.33
142. Gangaram Chintaman Tambat, active 1790s  
*A Waterbuffalo*, ca. 1790  
Gray wash, watercolor, and gouache over graphite on paper  
B1977.14.22377
143. Gangaram Chintaman Tambat, active 1790s  
*A Waterbuffalo*, ca. 1790  
Pen and black ink, watercolor, and gouache on paper  
B1977.14.22371
144. Gangaram Chintaman Tambat, active 1790s  
*Elephant*, ca. 1790  
Pen and black ink, gray wash, and watercolor over graphite on paper  
B1977.14.22375
145. Gangaram Chintaman Tambat, active 1790s  
*Mother Camel and Her Calf*, ca. 1790  
Watercolor with pen and black ink on paper  
B1977.14.22373



146. James Forbes, 1749–1819  
*A Voyage from England to Bombay with descriptions in Asia, Africa, and South America*, 1765–1800, 13 vols.  
Bound book with mixed materials  
Shown: *A Loorie, of the Natural Size—with the Salvia-Sclarea, or Malabar Mint; an Aromatic Plant, the Loorie Is Remarkably Fond of*, 1772, vol. 5, p. 173, watercolor with pen and ink  
Save 2511

147. James Forbes, 1749–1819  
*A Voyage from England to Bombay with descriptions in Asia, Africa, and South America*, 1765–1800, 13 vols.  
Bound book with mixed materials  
(detail shown, previous page)  
Shown: *The Sultana or Hoopoo, at Bombay, on a Sprig of the Citron Tree*, 1769, vol. 2, p. 203, watercolor with pen and ink  
Save 2511

148. James Forbes, 1749–1819  
*Oriental Memoirs*, 4 vols.  
London, 1813  
Shown: *The Conclusion of a Cheeta Hunt at Cambay from an Original Drawing by Lady Malet*, vol. 1, plate 21, line engraving  
T 436 (4to)



149. Robert Mabon, active 1791–1798  
*A Cheetah Killing an Antelope*, ca. 1795  
Watercolor with pen and black and brown ink on paper  
B1977.14.22372

150. William Daniell, 1769–1837  
*Interesting Selections from Animated Nature*.  
London, [1809?]  
Shown: *Cocoa-Nut Tree*, etching and aquatint  
L 483.3 (Folio A)

Above: Unknown artist, *Indian Trades and Occupations* (no. 128)

Front cover: Gangaram Chintaman Tambat, *View of Parbati, the Hill near Poona occupied by the Temples at which the Peshwa frequently Worships* (no. 61, detail)

Inside front cover: Thomas Daniell, *Sir Charles Warre Malet, Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire* (no. 1, detail)

Inside back cover: Unknown artist, *The Taj Mahal from the River* (no. 24)

Back: Unknown artist, *Vishnu Riding a Horse Composed of Female Attendants* (no. 25)

