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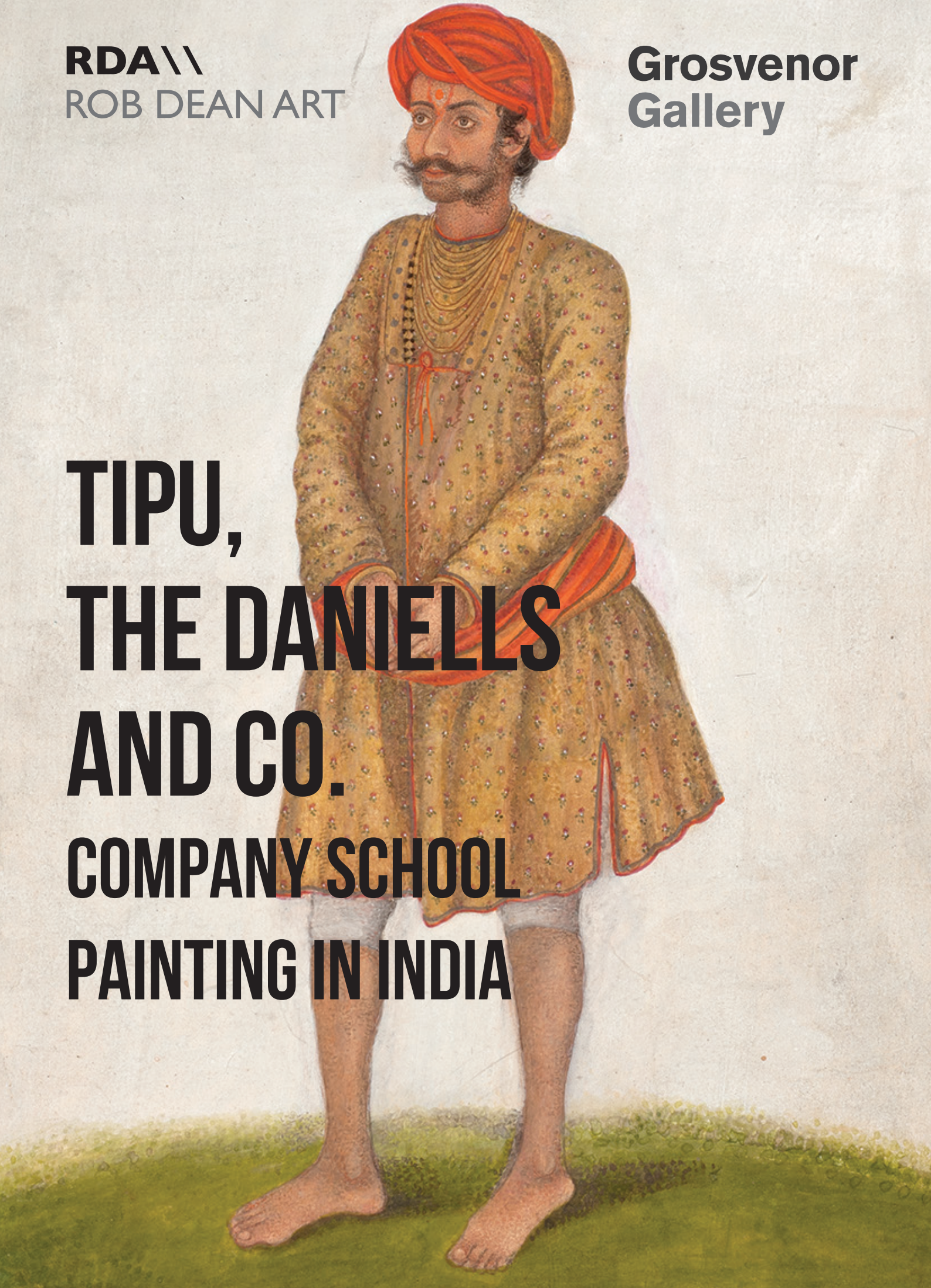

TIPU, THE DANIELLS AND CO.

COMPANY SCHOOL PAINTING IN INDIA

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COMPANY SCHOOL PAINTING IN INDIA

2 - 11 November 2017
Asian Art in London, 20th Anniversary

Cover: *Man in a Red Turban*

Inside covers: *A Royal Entourage Hunting Tiger*

"Calcutta," wrote Robert Clive, the man who conquered Bengal for the East India Company, "is one of the most wicked places in the Universe... Rapacious and Luxurious beyond conception.'[1]

In the late eighteenth century, the British bridgehead in Bengal may have been the City of Palaces, littered with magnificent Palladian mansions, and already the jewel among England's overseas trading stations, but few visitors were very taken by its English inhabitants. They had come East with just one idea: to amass a fortune in the quickest possible time, and most had little interest in either the mores of the country they were engaged in plundering, or indeed in the social niceties of that which they had left behind.

The East India Company, the world's first really global multinational, had grown over the course of little more than a century from an operation employing only 35 permanent staff, and headquartered in one small office in the city of London, into the most powerful and heavily militarised corporation in history: its private army by 1800 was twice the size of that of Britain itself.

Calcutta, the Company's Indian headquarters, was a city where great wealth could be accumulated in a matter of months, then lost in minutes in a wager or at the whist table. Death, from disease or excess, was a commonplace, and the constant presence of mortality made men callous: they would mourn briefly for some perished friend, then bid drunkenly for his effects- his horses and buggies, his inlaid Vizagapatam furniture, even his Indian *bibis.*[2] Alexander Fraser, fresh from Inverness, and itching to join his brother William in Delhi, was unimpressed: "The amusements of Calcutta appear very insipid," he wrote to his father in 1808. "Perhaps I am rather an unfair judge since I never much relished public balls in Europe, but here I think they are quite superlatively stupid. There is generally a vast crowd, and little dancing. I feel no enjoyment at all unless I have some regard for the girl I dance with, which I think will never be the case here, at least while the memory of the Scotch lasses continues fresh in my mind..."[3]

The boisterous young attorney William Hickey, who had arrived in 1777, was equally unimpressed. Although himself no puritan- "I drank daily superabundant potations of champagne and claret," he remarks in his memoirs, "the serious effects of which I began to experience by severe headaches"- he was unconvinced by much of what he saw of British society in the East India Company's largest trading post.

The table manners of Calcutta's English inhabitants were particularly unappealing, and he complains of "the barbarous [Calcutta] custom of pelleting [one's dining companions] with little balls of bread, made like pills, across the table, which was even practised by the fair sex. Some people could discharge them with such force as to cause considerable pain when struck in the face. Mr. Daniel Barwell was such a proficient that he could, at a distance of three or four yards, snuff a candle and that several times successively. This strange trick, was fitter for savages than polished society, produced many quarrels... [and at least one duel when] the unfortunate pelleter was shot through the body."[4]

Rising with Olympian detachment above such tavern bawdiness, was the rotund figure of William Hickey's boss, the Chief Justice of the new Supreme Court at Calcutta, Sir Elijah Impey. Impey had been sent out to Bengal as a result of the Regulating Act of 1773, which for the first time brought the East India Company under the control of the Crown, and Impey took both his mission and his own person with the utmost seriousness. A portrait of him by Zoffany still hangs, a little lopsidedly, in the Calcutta High Court.[5] It shows him pale and plump, ermine gowned and dustily bewigged, hand raised portentously like some Hanoverian reincarnation of an Old Testament prophet. It does nothing to undermine Hickey's depiction of him as a rather vain, petulant and self-regarding figure.

Nevertheless there was clearly another gentler, less irascible side to Sir Elijah. For unlike Hickey and his bawdy, heavy drinking, time-serving friends, Impey was unusual in taking a serious interest in the subcontinent to which he had been posted, and he grew greatly to respect both its inhabitants and their culture. On the journey out to India, a *munshi* had accompanied him to teach him Bengali, and on arrival the new Chief Justice began to learn Persian and collect Oriental Manuscripts, begging his brother in one letter to send him out a new Persian dictionary from London. His house became a meeting place for the more cultured elements of Calcutta society, where law, history, Sanskrit and Persian literature, and Indian painting were all animatedly and enthusiastically discussed. He and his wife even began to collect a menagerie of rare Indian animals, and at some stage in the late 1770's, the Impeys decided to take the unprecedented step of getting a group of Indian artists to paint their private zoo. It was the first recorded commission of Indian artists by British patrons, and remains one of the most successful.

The three artists who Impey summoned to his fine classical house in Middleton Street were all from Patna, two hundred miles up the Ganges. The most prolific was a Muslim, Shaykh Zayn-al-Din, while his two colleagues, Bhawani Das and Ram Das, were both Hindus. All three artists had clearly been trained in the old Mughal techniques of miniature painting, but working for the Impeys, using English watercolours on English paper, and taking English botanical still lives as their models, an extraordinary fusion of English and Indian artistic impulses took place, a fusion that resulted in an entirely new type of painting, known today as the Company School.

At first glance, the pictures could pass for a remarkably skilful English natural history painting. Only gradually does its hybrid origins become manifest. The brilliance and simplicity of the colours, the meticulous attention to detail, the gem-like highlights, the way the picture seems to *glow,* all these point unmistakably towards the artists' Mughal training. An idiosyncratic approach to perspective also hints at this background.

Yet no artist working in a normal Mughal atelier would have placed his subjects detached from a landscape against a white background, arranged like a perfect, scientific specimen rather than a living part of the landscape. Equally no English artist would have thought of painting the intense colours; the tentative washes of a memsahib's watercolour are a world away. The two traditions have met head on, and from that blinding impact an inspirational new fusion has taken place.

As you look at the extraordinary work Zayn-al-Din painted for the Impeys, there is a thrilling feeling of being present at the birth of Company Painting; indeed you can almost hear the soft ripping of gossamer as a new way of depicting the world emerges fully-formed from this inspirational Calcutta chrysalis.

Although the Impeys were probably the first English patrons of Indian artists, they were not the only ones. In the years that followed, under the influence of Impey's successor as Chief Justice, Sir William Jones, there was a sudden explosion of interest what Jones called 'this wonderful country.[6]

By 1784, Jones had founded an Asiatik Society 'for inquiring into the History, Civil and Natural, the Antiquities, Arts, Sciences and Literature of Asia'. Twenty years later, with the encouragement of the-then Governor General, the Marquis of Wellesley, an Institute for Promoting the Natural History of India was established outside Calcutta at Barrackpore, with a menagerie and an aviary. Suddenly everyone was commissioning Indian artists to paint the curiosities, architecture, castes and natural history of India, and with the sudden boom in patronage came an influx of out-of-work Indian painters seeking commissions

Drawn by such patronage, several Indian painters seem to have set up business as jobbing freelances, producing Calcutta scenes and characters, house and animal portraits to order, as demand dictated. Foremost among these was a remarkable artist named Shaykh Muhammad Amir of Karraya. The Shaykh could do anything: he was equally at home painting a palladian house or thoroughbred horse, a group of dhobis or a pair of dogs. His single figures are sometimes shown in the Mughal tradition, in profile- as is the case with the earliest picture in this show- *A Racehorse with its Owner* -but when he wished to the Shaykh could paint in a more European style than any of his rivals. He had completely mastered perspective, foreshortening and shading, giving his work a realism and naturalism unique among Indian artists of his generation. Yet while in anatomical accuracy his horse portraits can stand comparison even with Stubbs, there is still an indefinable Indian warmth about his work, a Mughal application of the heart as well as the head, and in his finest work, such as the wonderful *Two Dogs in a Meadow Landscape* (now in the V&A) Amir shows that, like Mansur, he has the ability to convey an animal's character and mood with uncanny immediacy.

The fashion to commission Indian artists to record Indian scenes and Indian castes soon spread upriver to Patna, Lucknow and Agra. In each town the local atelier arrived at some new version of the Company style. Many of the images commissioned at this time are anonymous, but the astonishingly high standard of work produced can be seen from the work coming out of Agra by the Company school artists based there, who produced work of the highest quality such as the *View of the Taj Mahal from the Yamuna River* exhibited here.

As with the Impeys and their menagerie, artists trained in the Mughal tradition were applying their skills to a very different European art form, that of the objective architectural elevation, and the result miraculously combines many of the best qualities of both traditions: the Mughal attention to fine detail is fused with a scientific European rationalism to produce an architectural painting that both *observes* and *feels* the qualities of a building. Thus while the picture of the bath house minutely reproduces the proportions and detail of the Mughal tomb, the artist has also understood the ideal of lightness and delicacy which the architect was aiming at, and produced an image of the building as fine and as fragile as a lace ruff: the tomb, you feel, is so delicate and ethereal it could almost be blown away with a breath.

Such was the money available in 18th century India, particularly compared with the stuttering British economy at home, that by the 1780's several out-of-work British and European artists also started making their way to India, seeking work both from the British and their allies.

The first out was probably Tilly Kettle, who used his connections with the Company director Laurence Sullivan and the circle of Warren Hastings to get permission to take a passage out to India in 1768, three years after Clive had taken complete charge of the revenues of Bengal from the defeated Mughal Emperor, Shah Alam. He stayed for seven years, and returned a rich man.

Among the painters who followed were Robert Home, Johann Zoffany, William Arthur Devis, George Chinnery, and most successful of all, the uncle and nephew duo, Thomas Daniell (1749-1840) and his nephew William (1769-1837). In all around thirty professional portrait and landscape painters and some twenty miniaturists came out to India between 1770 and 1825.

Most painted British public figures, newly rich East India Company 'Nabobs', their dancing girls and Bibis, their households of servants and their grand Palladian houses and grounds. A few made portraits of Indian rulers or 'history' pictures of British campaigns, notably those against Tipu Sultan. A few produced 'conversation pieces' such as rather histrionic renderings of sati scenes. The more daring travelled up country to paint the landscape and the ruins of the Indian past that were then just beginning to be studied by Sir William Jones and his circle.

The first professional landscape painter to visit India was William Hodges, who had earlier accompanied Captain Cook on his second voyage to the South Seas between 1772-5. He arrived at Madras in February 1780 and although the war with Haidar Ali and Tipu prevented him travelling much in the south, he soon moved to Calcutta and later accompanied Warren Hastings on his disastrous attempt to strong-arm the Maharaja of Benares, and lost several canvasses in the local uprising which followed. Hodges, thought it 'a matter of surprise that a country so closely allied to us should be so little known;'[7] but as John Keay memorably pointed out, Hodges revelations made little impression on the socialities of Calcutta: "the price of indigo, Miss Wrangham's engagement, and the shocking case of William Hunter and the three mutilated maidens were more to their taste."[8]

It was Hodges' journey with his canvasses up the Ganges which provided the inspiration for a little known artist of humble origins named Thomas Daniells to visit India along with his young nephew William, in 1784. Their success in turn inspired Robert Home (1752-1834) who went to India in early middle age and liked the country so much he stayed for the rest of his life, dying there in 1834 at the age of 82.

Home arrived in Madras in 1791 just after as Lord Cornwallis had left to try and defeat Tipu Sultan at the climax of the Third Mysore war, and hurrying after the army arrived in time to become the war artist for the campaign. His notebooks from the campaign seem to have inspired the gorgeous sketches of Tipu's troops made by the Daniells probably in 1792 when they visited Hodges studio on their arrival in Madras, and which are among the highlights of this show.

In the early nineteenth century, about the time that Shaykh Muhammad Amir was first touring the Calcutta suburbs in search of patronage, Alexander Fraser's elder brother William was heading up country. His destination was the Mughal capital of Shahjahanabad, or as it was known by its inhabitants, Dehli.

As late as the end of the eighteenth century, only a handful of Europeans had ever seen this legendary metropolis, which, within living memory, had been the most spectacularly beautiful city on earth. But after a century of decline and anarchy, Delhi was not what it once was. It lay half-ruined and sparsely populated, ruled by a blind Emperor from a crumbling palace. When William finally arrived, "six months and a day after leaving Calcutta", he was astounded by what he saw: the groaning ruins of dynasty after dynasty lay scattered for thirty miles across the plain. Magnificent buildings- tombs, towers, mosques and palaces- were collapsing, untended, on every side:

"The immense extent of ruins which appear all around offer a melancholy picture of the former opulence and population of the city," he wrote. "Archways, porticoes and gateways are all reduced to a heap of desolation... I wish to ascertain historically the account of every remarkable place or monument of antiquity, or building erected in commemoration of singular acts of whatever nature. The traditional accounts I receive from natives are generally absurd or contradictory. I must first know how they obtained credence, and then search for the origins of the story."[9]

A few years later in 1815, William was joined by another of his brothers, the artist James Baillie Fraser. James found to his surprise that since arriving in Delhi, William had 'gone native' with a vengeance and become himself something of a White Mughal. He had pruned his moustaches in the Delhi manner and fathered 'as many children as the King of Persia'[10] from his harem of Indian wives. He loved to discuss ancient Sanskrit texts and composed Persian couplets as a form of relaxation.

Delhi soon worked its spell on James too. James was already producing sketches which he planned to work up and publish, a project which was eventually to come to fruition in two successful series of aquetints, one on Calcutta, the other of the Himalayas. What he saw in Delhi may have inspired him to dream of producing a third volume, this time of views of the old Mughal capital. Certainly his letters home echoed his brother's awe of the crumbling monuments which littered the Delhi plains: "I have been of late literally stunned by views of mosques and tombs and ruins, wrecks of Delhi's former greatness," he wrote to his father. "All the country is covered with tombs of all descriptions, some of great beauty... Years would be required to survey all that is worthy of attention. In comparison all our Gothic castles and Roman fortifications sink into nothing..."[11]

James had been in Calcutta and had come across the custom, initiated by the Impeys and by 1815 well established, of commissioning Indian artists to paint detailed records for their European patrons. During his stay in Delhi James commissioned a number of Delhi artists to paint Delhi figures and monuments, probably as aide memoirs for his projected aquetint series. The figure paintings have survived, and now form the Fraser Album, generally recognised as the most remarkable series of Company School pictures in existence.[12] On display here is an image derived from one of those Fraser pictures: *Man in a Red Turban* and painted by the circle of the talented Delhi artist, Ghulam Ali Khan.

The architectural studies commissioned by the Frasers from Ghulam Ali Khan have sadly been lost, but we can however get a very good idea of what they might have looked like from surviving architectural paintings produced in Delhi at this period by Ghulam Ali Khan's nephew, Mazhar Ali Khan. Intriguingly, several of Mazhar Ali Khan's studies show the influence of the Daniells' landscape and architectural work and several of his elevations are taken from the exactly same place as those produced by the Daniells.

The work commissiond from Mughal painters by British patrons is usually classified as Company Painting, but in the Mughal capital of Delhi it is impossible to make any meaningful distinction between 'Company' and 'Mughal' work as the same family of artists-notably that of Ghulam and Mazar Ali Khan-- were working in very similar styles for Indian, English and mixed-race Anglo-Indian patrons. As is demonstrated by the superb image of *The Mughal prince Mirza Nili Sahib Bahadur seated with his sons Mirza Kamran Bahadur and Mirza Humayun Bahadur in a palace chamber,* the same family of artists could alter their style to suit whatever patron they happened to be painting for.

This late Mughal renaissance was destroyed forever in the bloodletting of the Great Uprising of 1857-- the largest anti-colonial revolt against any European empire anywhere in the world in the entire course of the 19th century. Its bloody and violent suppression by the East India Company was a pivotal moment in the history of British imperialism in India. It marked the end both of the Company and the Mughal dynasty, the two principle forces that shaped Indian history over the previous three hundred years, and replaced both with undisguised imperial rule by the British Government. But miniature painting outlived for a while the destruction of the Mughal court, to die a slow and lingering death at the hands, not of sepoys or vengeful grenadiers, but of photographers.

A last, wonderful example of 'Company school' work in the Punjab, *Washing Kashmir Shawls,* exhibited here, dates from after the Company itself had been nationalized after the Great Uprising of 1857. Probably the work of Bishan Singh (1836–c 1900), it was probably painted in Amritsar, around 1866 and shows a family of shawl weavers, at work dying their textiles by the banks of some Punjabi river. It represents the final moments of the tradition begun when the Impeys called Shaykh Zayn-al-Din and his two colleagues from Patna more than a century earlier.

The artist Val Prinsep arrived in Delhi in 1877, around the same time as Bishan Singh was at work, to collect material for a picture the Government of India wished to present to Queen Victoria as the subcontinent's new Empress. Soon after his arrival Prinsep received a visit from the artists of Delhi, who he discovered now worked entirely "from photographs, and never by any chance from nature." The same marvellous attention to detail is still on show-"their manual dexterity is most suprising"-- as is the old fondness for bright, even lurid colours. But this was a last stand.

By end of the century many had given up and either become photographers themselves, or else retreated into producing crude reproductions of earlier Mughal work for the tourist trade. Miniature painting as a tradition was now dying, and this was something Prinsep was one of the first to realise. "It is a pity, "he wrote, "that such wonderful dexterity should be thrown away." Luckily, many masterpieces of Company School art survive, and perhaps for the first time they are now beginning to get the attention they deserve.

William Dalrymple, October 2017

1. Quoted in John Keay, *India Discovered*, London, Wm Collins, 1981. Page 21.

2. See Andrew Ward, *Our Bones are Scattered.* John Murray, London 1996. Page 8.

3. Letter of 18th December 1808. Fraser papers, vol. 33 (as listed by the National Register of Archives, Scotland).

4. *The Prodigal Rake: Memoirs of William Hickey*, edited by Peter Quennell. E.P Dutton and Co. New York 1962. p 239.

5. It hangs in Court Number 1, in the Chief Justice's room of the Appeal Court.

6. Quoted in John Keay (op. cit) page 29.

7. William Hodges, *Travels in India 1780, 1781, 1782 and 1783.* London, J. Edwards, 1793.

8. John Keay, op. cit. p22.

9. Fraser papers (op. cit.) Vol. 29. Letter from William Fraser to his father, March 20 1806.

10. Victor Jacquemont, *Letters From India (1829-32).* 2 vols. trans Catherine Phillips. London, Macmillan, 1936.

11. Fraser papers (op. cit.), B3. James Baillie Fraser to his father, October 3rd 1815.

12. The pictures were rediscovered by James' descendant Malcolm Fraser and auctioned at Sotheby's in London and New York in July and December 1980. The pictures from the Fraser Album have been published with a superb text by Mildred Archer and Toby Falk as *India Revealed: The Art and Adventures of James and William Fraser 1801-35,* Cassell, London 1989. See also chapter 5 of the author's City of Djinns: A Year in Delhi, HarperCollins 1993.

1.
A collection of ten watercolours depicting figures from the Indian army, circa 1793
Attributed to Thomas (1749-1840) and William Daniell (1769-1837)
Pencil and watercolour on paper, bearing J. Whatman watermark, each titled upper centre
39.8 x 26 cm (min), 40.2 x 26.6 cm (max)

Provenance:
From the collection of the military historian William Young Carman, FSA, FRHS (1909-2003)
Thence by descent

Tippoo's Bodyguard (Figure leaning on matchlock)
A preparatory study for this work with colour indications is housed in the British Library: ref. IOL. P&D WD 1601, and is fully attributed to Thomas and William Daniell (pictured below)
This figure appears to the right of the composition in Robert Home's painting *The Reception of the Mysorean Hostage Princes by Marquis Cornwallis, 1793-94.* A figure holding a standard as in *Tippoo's Rocket of the Body Guard* is depicted directly behind this figure, and a version of *Belonging to Tippoo Soldier* can be seen to the left of the central scene. See image below.

Tippoo's Rocket [?] of the Body Guard
Published: Carman, W.Y., *The Storming of Bangalore and the Death of Colonel Moorhouse,* The Connoisseur, November 1971, p. 164, listed as by William Daniell
Exhibited: *The Tiger and the Thistle: Tipu Sultan and the Scots in India, c. 1760-1800,* National Gallery of Scotland, Edinburgh, 29 July - 3 October 1999. Catalogue number 5.
A preparatory study for this work with colour indications is housed in the British Library: ref. IOL. P&D WD 1600, and is fully attributed to Thomas and William Daniell (pictured below)

Soldier of Tippoo (Seated figure/Maratha)
The original work by Robert Home is housed in the V & A Museum (V&A, P&D:E.1385-1943). A study of this figure was published in; Archer, Mildred, *India Revealed: Sketches by the Daniells,* Apollo Magazine, November 1962

Belonging to Tippoo/ Soldier (Standing figure with lance)
Published: Carman, W.Y., *The Storming of Bangalore and the Death of Colonel Moorhouse,* The Connoisseur, November 1971, p. 165 (attributed to William Daniell)
Exhibited: *The Tiger and the Thistle: Tipu Sultan and the Scots in India, c.1760 -1800,* National Gallery of Scotland, Edinburgh, 29 July - 3 October 1999. cat. no. 36.

Bengal Sepoy
Exhibited: *The Tiger and the Thistle: Tipu Sultan and the Scots in India, c.1760-1800,* National Gallery of Scotland, Edinburgh, 29 July - 3 October 1999, cat. no. 33.

Free Booter or Common Booter (Standing figure with horizontal lance)

Soldier (Standing figure with sword)

An Hindoostanee Sepoy or Matchlock Pion

One of Tippoo's Soldiers

An Attendant of the Rajah of Tanjore

William Young Carman nurtured a keen interest in military history from the 1930's and, after service with The Essex Yeomanry during the Second World War, he joined the staff of the Imperial War Museum in 1950, subsequently becoming Deputy Director of the National Army Museum at The Royal Military Academy, Sandhurst (later at Chelsea) until he retired.

Robert Home and the Daniells:
Robert Home (1752-1834) was in India from 1791 and made a successful living painting first historic scenes and then portraits in Madras and Calcutta. In 1814 he was appointed court artist to Ghazi al-Din Haidar, Nawab and from 1819 King of Avadh, and remained in his service until the Nawab's death in 1827, when he retired to Kanpur. Home had accompanied Lord Cornwallis's army during the Third Mysore War of 1790 to 1792 and had made first hand sketches and studies of the soldiers of Tipu Sultan, and the Maratha allies of the British during the campaign. By April 1792 Home had settled in Fort St George and established a studio.

Thomas and William Daniell arrived in Madras in the second week of November 1792 and sought out Home as a matter of priority. Home showed the Daniells his sketches and allowed them to copy some of his drawings of figures. Copies by the Daniells in both pencil and watercolour exist bearing careful notes concerning weapon measurements and the colour of clothing. It is also probable that the Daniells encouraged Home, as the only professional artist present during the Mysore war, to prepare his drawings for engraving and publication. While in Madras, the Daniells made drawings of Fort St George, St Thomas' Mount and the Armenian Bridge, which they included in Oriental Scenery. (Taken from Archer, Mildred, *India and British Portraiture, 1770-1825,London, 1979)*

It is possible that these works were copied from the sketch books of Robert Home in Madras in November 1792. They all bear J. Whatman watermarks dating the paper to the late 18th century. Three of the works were loaned to the 1999 exhibition 'The Tiger and the Thistle, Tipu Sultan and the Scots in India 1760-1800, held at the National Gallery of Scotland and curated by Anne Buddle.

Robert Home, *The Reception of the Mysorean Hostage Princes by Marquis Cornwallis, c.1793*


Soldier of Tippoo


Soldier.

Comparable images of studies for military figures by the Daniells (L-R).
A Sipauhee of Tippoo's, British Library: ref. IOL. P&D WD 1601
Rocket Bearer, British Library: ref. IOL. P&D WD 1600
Tippoo's Lance, Private UK collection
A Nair, Bonhams, Islamic and Indian Art, London, 9 June 2014

2.
Arthur William Devis (1762-1822)
Portrait of Sir John Shore Bt. 1st Lord Teignmouth, circa 1798
Oil on canvas
Standing three quarter length in an interior before a red swag wearing a dark coat and buff breeches standing by a table with Address of the British Inhabitants of Calcutta upon it. Shore's right hand rests on a copy of the Life of Sir William Jones (1746-1794), esteemed Orientalist, Judge of the Supreme Court of Judicature at Fort William in Bengal, President of the Asiatic Society and a close friend of Shore
125.5 x 98.5 cm

Provenance:
The sitter (1st Lord Teignmouth), Ex Govenor General of India (1793-1797)
Thence by descent; passing from the 1st Lord directly to his son the 2nd Lord in Yorkshire it was inherited by the 3rd Lord Teignmouth who lived at Crossways in Oxford. After the death of the 3rd Lord the portrait was transferred to the home of his brother the 4th Lord at Ballyduff, Thomastown, Co. Kilkenny. Upon his death in 1921 it was removed to the home of another brother the 5th Lord at Mount Elton, Clevedon. The 5th Lord died in 1926 when it passed to the 6th Lord (d.1964) and 7th Lord (d.1981) then took ownership and the portrait has been in their possession since 1981 when the title had become extinct.

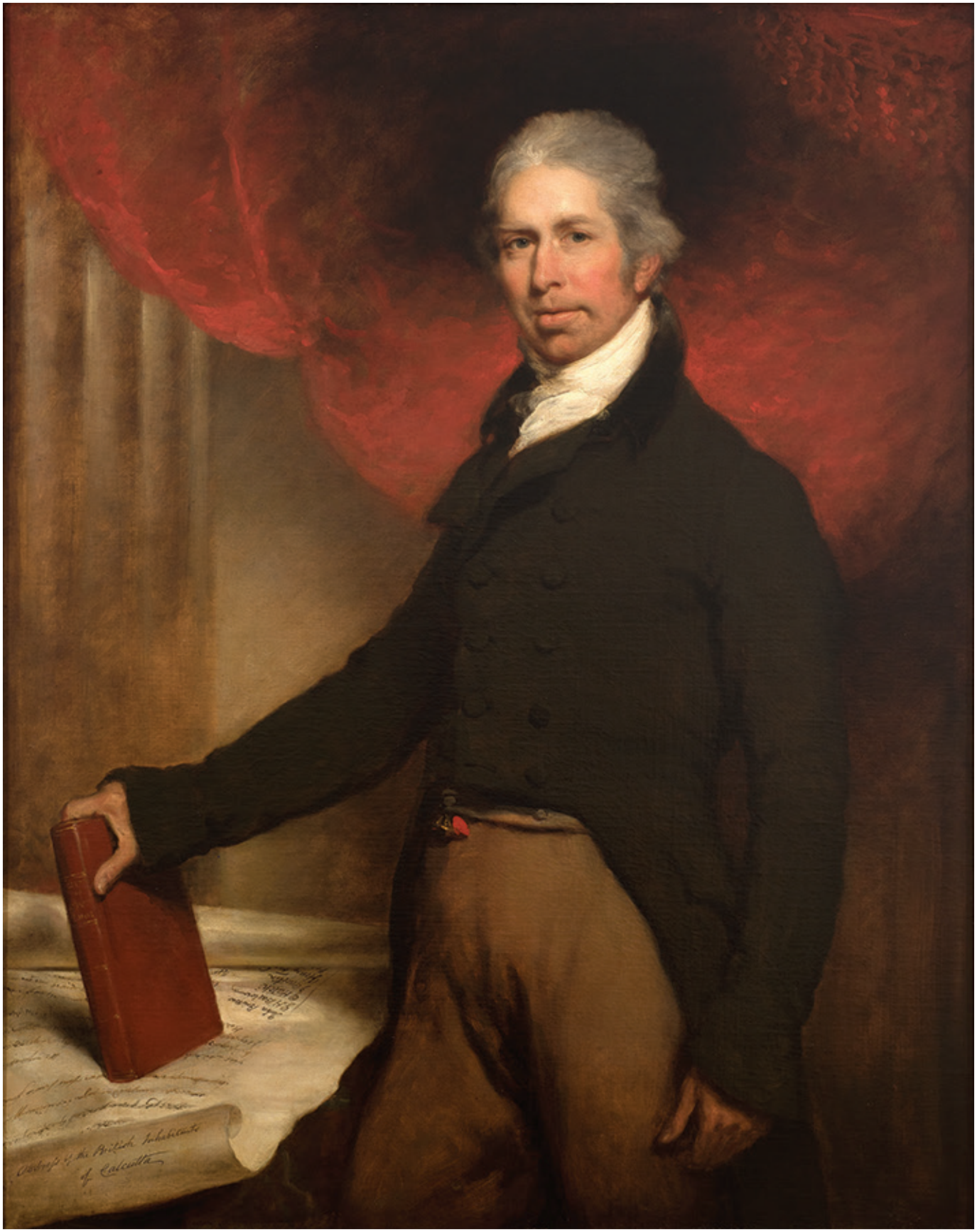
Exhibited:
National Portrait Exhibition (part 3, Reign of George III), The South Kensington Museum, London, 1868, listed in the printed catalogue number 64, (lent by the 2nd Lord Teignmouth then living at Langton Hall Northallerton North Yorkshire) label on stretcher
Arthur William Devis, Preston Harris Museum and Art Gallery, Preston, 2000, published in the exhibition catalogue, p.18 and p.43 (fig.20)

Upon his arrival in India in November 1784, Devis faced stiff competition from established artists such as Johann Zoffany, who was already attracting commissions from wealthy Europeans and Indian dignitaries. Initially however Devis found his services in great demand. One of his earliest portraits was of Lady Chambers, the wife of High Court Judge Sir Robert Chambers. Of this portrait a Mrs Denkelman wrote to a friend in December 1784; *"... I am wretched at not being rich enough to have a copy of it done for me, as although the painters taste is ravishing, his price is extravagantly high. It is a Mr. Devis who is doing it and the likeness is perfect."*

Part of Devis's early success was based on his ability to convey a sense of romanticism in his scenes, that was generally missing from those of his contemporaries. He assimilated the greater naturalism and rococo elegance of Zoffany's paintings, crucially adding a flattering sense of the sitter's social worth to his portraits.

Sir John Shore succeeded Cornwallis as Governor General of India on 28th October 1793. The period of his rule was relatively uneventful, with his policy considered timid and temporising. He implicitly obeyed the injunctions of parliament and the East India Company, and pursued unambitious policy, more concerned with extending trade than territories of the company.

This painting was commissioned in 1797 by the residents of Calcutta to commemorate Shore's term as Governor Genral. Devis would then go on to paint a futher five portraits of the Shore family over the next 20 years.



3.
The Duke of Wellington on horseback
Indian School, early 19th century
Ivory
77 x 73 x 33 cm.

This ivory statue, depicting Arthur Wellesley, 1st Duke of Wellington (1769-1852), is highly unusual in its ambition, with very few works in this media able to equal its scale. The statue most likely originates from the Indian Subcontinent, an area steeped in a rich tradition of ivory carving, and which was inextricably linked to the Duke and his family. Wellington himself spent seven years in India, arriving in Calcutta in February 1797, with his two most prominent moments being the defeat of Tipu Sultan of Mysore at the Siege of Seringpatam in 1799 and the celebrated Battle of Assaye in 1803 against the Maratha Empire, which Wellington later believed to be his greatest victory. The Duke's eldest brother, Richard Wellesley, 1st Marquess Wellesley and Lord Mornington (1760-1842), served as Governor-General of India between 1798 and 1805, where he was aided by the youngest brother, Henry Wellesley, 1st Baron Cowley (1773-1847) between 1798 and 1799, and again between 1801 and 1802, whilst serving as his private secretary.

The Duke, every inch the military man with his rigidly straight back, sits astride his mount, quite possibly his war horse Copenhagen, sent to Spain in 1813 with Sir Charles Vane and subsequently sold to Wellington. He was famously rode by the Duke for seventeen hours consecutively during the Battle of Waterloo. The Duke wears the uniform of a General Officer. In his right hand Wellington holds a Field Marshal's baton, though which it is impossible to determine, as, in all, he was awarded the rank of field marshal or equivalent in the armies of eight nations, including Spain, Russia and, of course, England. The English baton was presented to the Duke in 1813 following his celebrated victory at Vittoria, after he had bestowed upon the Prince Regent the captured Marshal's baton of Jean-Baptiste Jourdan. The Prince Regent wrote to Wellington stating 'you have sent me among your trophies of unrivalled fame the staff of a French marshal, and I send you in return that of England'. On his breast he wears the star of the Order of the Garter, regarded as the most prestigious British order of chivalry, which Wellington joined on 4th March 1813. Given the above dates, the statue must have been made in 1813 or after, most likely in the years following 1815, when the Duke was at the height of his fame, with the source perhaps being a popular print. As for a commission, we can only speculate, thought this would most likely be an Anglo-Indian family of means or, possibly, even an India prince, ruler or diplomat who wanted to show support for the East India Company and the British in general.

4.
The Mughal prince Mirza Nili Sahib Bahadur seated with his sons Mirza Kamran Bahadur and Mirza Humayun Bahadur in a palace chamber
Nasta'liq inscriptions of identification on painted surface, circa 1800
Gouache and gold leaf on paper
27 x 18.5 cm

Provenance:
Henry Graves and Co. Ltd, 6 Pall Mall, London
Private collection, North Dorset

Mirza Nili Sahib Bahadur (1762-1825) was a son of the Mughal Emperor Shah Alam II (1728-1806) and produced six sons and three daughters. Two of his sons are depicted, along with their father in a place interior which is decorated with mirrors, pietra dura work and sumptuous carpets, upon which sit charming toys; a figure of a dancing girl, with a horse and parakeet.

Henry Graves and Co. were dealers, publishers and framers, based at 6 Pall Mall from 1844-1919. The label on the backboard bears an inscribed '5', suggesting possible exhibition at the gallery at some stage.


بسبب حضرت صاحبقرانی امیرزا محمد یزدجرد بهادر عرف میرزا نیلی صاحب بهادر
مرزا کامران بهادر
مرزا همایون بهادر

5.
Thomas Daniell RA (1749-1840)
Lolldong, India
Watercolour on paper,
23 x 37 cm

Provenance:
14th April 1994, Sotheby's London,
The Collection of the late
Cornish Torbock

6.
William Daniell RA (1769-1837)
A Ruined Temple
Pencil, brown ink and wash on paper
14 x 22.5 cm

Provenance:
Hartnoll and Eyre

7.
William Daniell RA (1769-1837)
Agoursee, Bihar
Pen and wash on paper
10 x 17 cm

Provenance:
14th April 1994, Sotheby's London,
The Collection of the late
Cornish Torbock

8.
William Daniell RA (1769-1837)
An Indian River Scene
Pencil and wash on paper
19 x 25 cm

Provenance:
14th April 1994, Sotheby's London,
The Collection of the late
Cornish Torbock

9.
George Chinnery (1774-1852)
Untitled
Pencil on paper, inscribed in the artist's shorthand upper right
13 x 8.7 cm

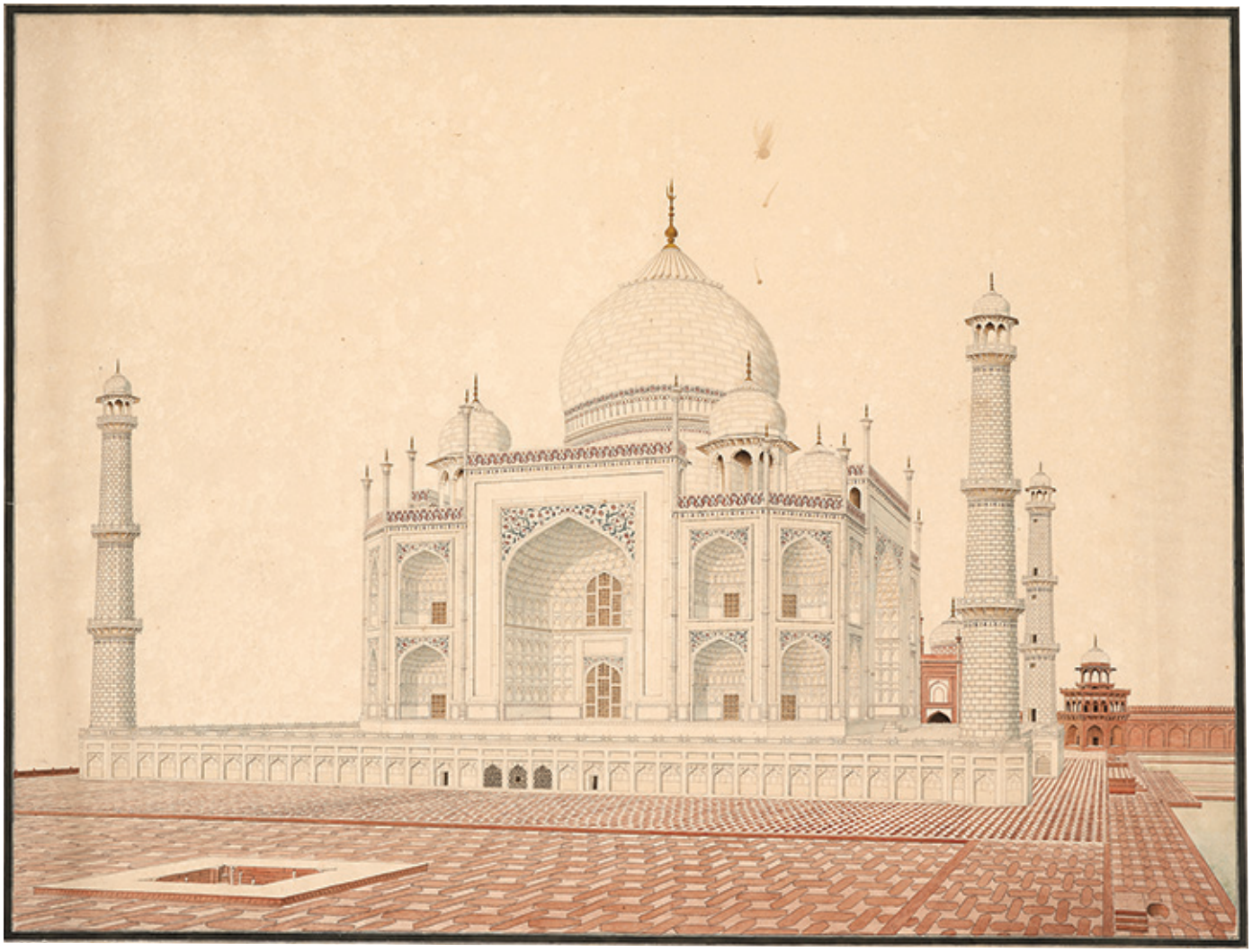
10.
George Chinnery (1774 -1852)
A River Scene
Pencil on paper, iscribed in the artist's shorthand upper right
11 x 19 cm

11.
View of the Taj Mahal from the South-West
By an Agra Artist, circa 1805
Watercolour on wove paper within black painted frames Watermark 'J. Whatman' dated 1801
64 x 84 cm

Provenance:
The Edmonstone Family Collection, Dunreath Castle, Scotland

The view is taken from the south-west corner of the terrace on which the Taj Mahal stands, looking across the front of the mausoleum towards the south-east tower that marks the end of the platform. This subject is in many ways the most spectacular of the Agra draughtsmen's views of the Taj Mahal, allowing the artist as it does to show off their knowledge of double-point perspective. It also allows them to indulge their very Indian habit of including every detail of the inlaid work on the mausoleum and also the sandstone slabs in two colours that pave the terrace as well as the alternating marble and sandstone slabs round the mausoleum itself.

This is the only Agra draughtsman's view of the Taj Mahal for which there might be a European prototype. The eccentric artist and indigo planter Thomas Longcroft, who had arrived in India with his friend Johan Zoffany in 1783, drew some of the Mughal monuments of Delhi and Agra in the 1780s and 1790s in meticulous details normally finished in wash. His only surviving coloured drawing is this same view of the mausoleum from the south-west (now in the Victoria and Albert Museum, Koch, fig.357). For a similar Agra draughtsman's view, see Archer 1972, pl.62



12.
A Royal Entourage Hunting Tiger
Lucknow, circa 1810
Ink and opaque pigment on paper
48.5 x 69 cm

Provenance:
Leonard G. Duke (1890-1971)
Private UK collection, acquired directly from the above

Literature :
For a similar scene from the court of Lucknow, now in the Victoria and Albert Museum Collection, see Mildred Archer, *Company Paintings: Indian Paintings of the British Period,* London, 1992, p. 124

This painting depicts a royal entourage from the court of Lucknow riding out on elephants to hunt tiger. An impressive number of courtiers follow the noblemen, through the arid grassland, on horseback and foot, brandishing spears and swords. The scene depicts a pivotal moment in the hunt when the lead elephant has encountered a tiger, who leaps from the long grass in a last desperate attempt to attack the hunters seated within the *howdah.* The mahout urges his elephant on, whilst the prince seated in the *howdah* takes a shot at the tiger from close range, with a hunting pistol.

Royal hunts were popular subjects for paintings at the court of Lucknow and the current example is replete with lively details. The prince who is taking aim at the tiger with his pistol has blood dripping from his right ear. In an apparent case of overenthusiasm, the nearest rider appears to have shot him by accident. In the foreground, amongst the long grass another courtier lays prone, either dead or severely injured. The following elephant, is likewise being attacked by a second tiger that has charged from the long grass, but he appears to have met his fate, gored on the elephant's tusks.

The two portly noblemen, seated in the leading howdahs, are dressed in matching *kurthas* of pale green silk, and turbans trimmed with fur. The style of their costumes, and their impressive upturned moustaches are reminiscent of contemporary portraits, by Zoffany, of the Nawab of Oudh, Asaf al-Daula (reigned 1775-1797) and possibly his chief minister Hasan Reza Khan. Although it is not known if this painting depicts an historical event, there are other known versions of the ruler hunting tiger (for a comparable work, see Simon Ray, *Indian and Islamic* Works of Art, London, 2012, no 67.) In the version of the painting published by Simon Ray, Jerry Losty notes that the painting's composition and landscape show the influences of Thomas Williamson and Samuel Howitt's *Oriental Field Sports; Being a Complete, Detailed and Accurate Description of the Wild Sports of the East,* which was published in 1807. Although both the landscape and the overall painting style in the current work are somewhat different, the influence of Howitt's illustrations on the current work remain likely.

13.
Man in a Red Turban
Delhi, circa 1815
Watercolour on paper
Attributed to a Fraser Album artist
22 x 15.8 cm

Provenance:
Private European Collection
Formerly in the collection of Raja Bhawani Shah (1859-1871) 2nd Raja of Tehri Garhwal.

Literature:
Compare to a page from the Fraser album illustrated in *India Revealed, The Art and Adventures of James and William Fraser 1801-35,* Archer and Falk, London, 1989, no. 78, p. 102,

The present work depicts an unidentified figure that appears in a group portrait titled A Hindu Dignitary with Attendants and Musicians, from the A Soudavar Collection, (see Archer and Falk, *India Revealed, The Art and Adventures of James and William Fraser 1801-35,* London, 1989, no. 78, p. 102.) The group portrait was formerly one of the paintings commissioned by William and James Fraser in India in around 1815 that formed part of what is now commonly known as the Fraser Album. Until the Fraser album, most company style paintings produced in Delhi were of an architectural nature, and rarely depicted actual people. This watercolour is part of a small group representing the local population with their costumes and way of life.

When the Fraser brothers were forming their collection they acquired three different types of picture: original Mughal works, early nineteenth-century versions of seventeenth-century royal album pages, and Company School works painted by contemporary artists, including those William commissioned from Ghulam 'Ali Khan, Lallji and his personal artist now known as the Fraser Artist or the Fraser Master, which are the best-known and most important group of early-nineteenth century works of this type, and are the chief group associated with the brothers.

James wrote to his father on 20 November 1819, "I have just received from William, a Portfolio of native Drawings, some old and valuable as being illustrative of native costumes and features; groups of of Goorkhas, Sikhs, Patans and Affghans, Bhuttees, Mewattees, Jats, and Googers" (M. Archer and T. Falk, *India Revealed: the Art and Adventures of James and William Fraser 1801-35,* London, 1989, p.40).

Examples from this important series are now in a number of collections including the British Library, London, the British Museum, London, the Victoria and Albert Museum, London, the David Collection, Copenhagen, the Virginia Museum of Fine Arts, and the Art Institute of Chicago. The current work may never have been part of the Fraser collection, but it is quite clearly created by the same artist who created the work published by Archer and Falk. By the mid 19th century this work had found its way into the collection of the Raja Bhawani Shah (1859-1871) the 2nd Raja of Tehri Garhwal and the figure depicted may possibly depict a courtier from the region.

14.
A Male Redheaded Merlin (Falco Chicquera) on a Perch
Lucknow
Inscribed in Urdu '471 chatu 'a tarmati', lower centre and further inscribed in Urdu 'chatu 'a tarmati' on a label on reverse
47.1 x 28.9 cm

Exhibited:
Indian Painting for the British 1780-1880, Niall Hobhouse, Walpole Gallery, London, June 2001

Literature:
The Lucknow Menagerie, Natural History Drawings from the Collection of Claude Martin (1735-1800), no. 9, illustrated, unpaginated

The redheaded merlin is found throughout the drier parts of the subcontinent. Male and female frequently hunt in concert, one diving and heading off the quarry, while the other pursues and strikes it down. 'Chatu 'a tarmati' translates as 'species of hawk or falcon'.


چڑا ترمتی
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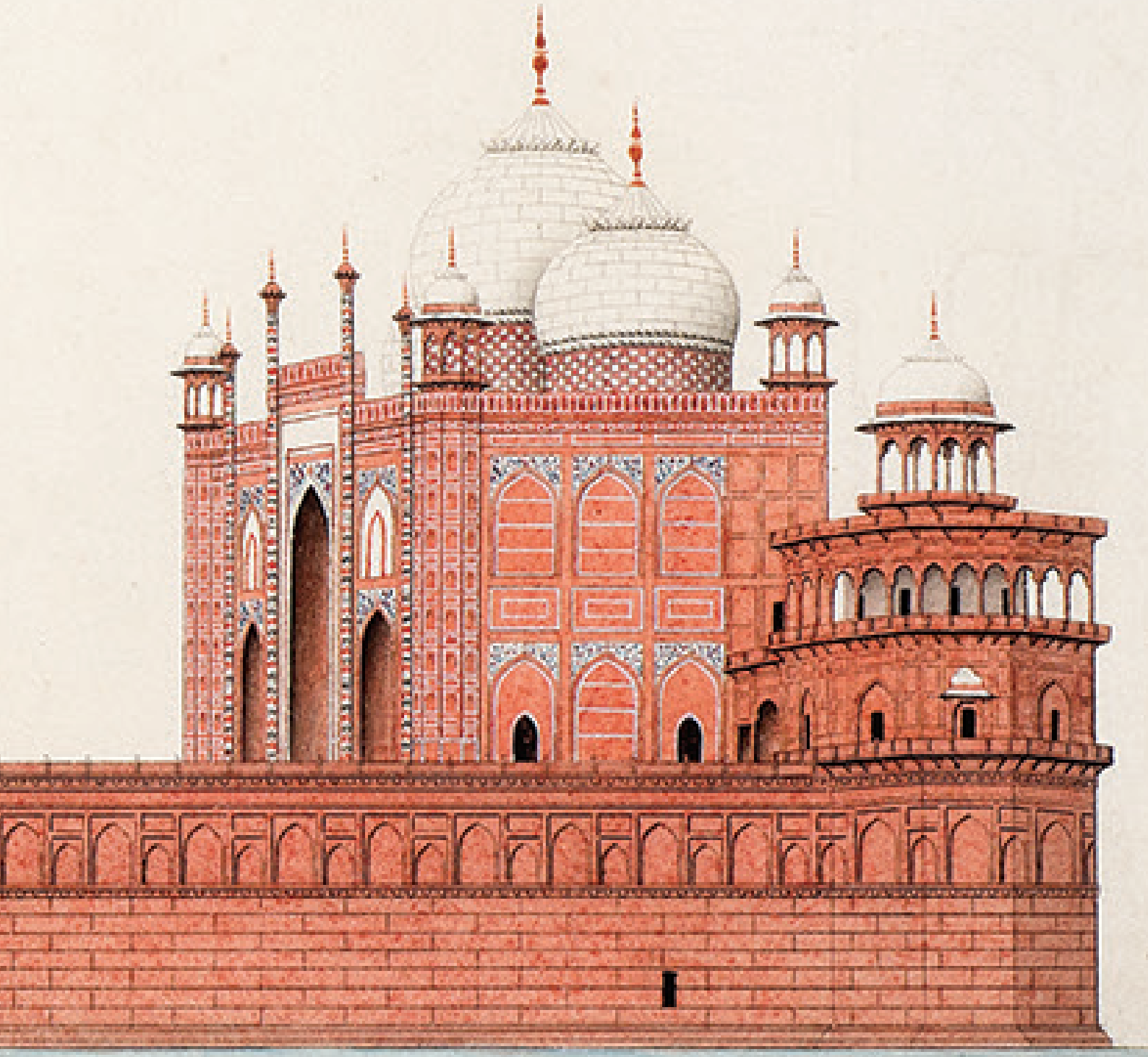
15.
Twine Twister
Lucknow, circa 1815-1820
Pencil and watercolour on watermarked paper
17.8 x 14 cm

Literature:
For comparable works see Magg Bros., Oriental Miniatures and Illumination, Bulletin 3 (London 1962) no. 55 ; no. 6 (London 1964) no. 136, no. 8 (London 1965) . Also see M. Archer, Company Drawings in the India Office Library, London 1972, no. 123 (i-iv), pp. 160-161.

16.
A Sepoy
Lucknow, circa 1815-1820
Watercolour on paper
17.8 x 14 cm

Literature:
For comparable works see Magg Bros., Oriental Miniatures and Illumination, Bulletin 3 (London 1962) no. 55 ; no. 6 (London 1964) no. 136, no. 8 (London 1965) . Also see M. Archer, Company Drawings in the India Office Library, London 1972, no. 123 (i-iv), pp. 160-161.



17.
View of the Taj Mahal from the Yamuna River
By an Agra artist, circa 1825–1850
Watercolour on paper
32.5 x 48 cm

Provenance:
Private European collection

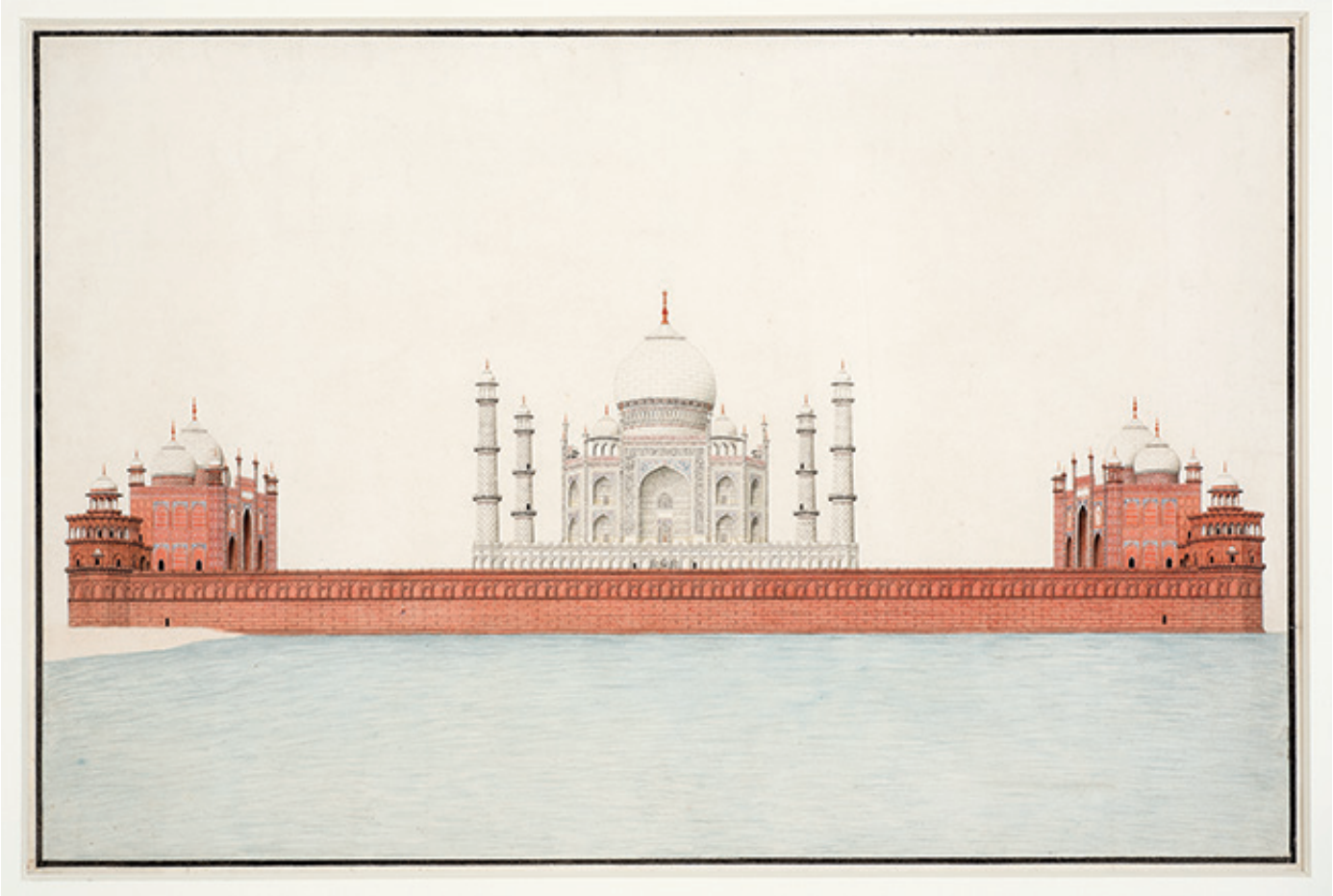
18.
The Eastern gate of the Jama Masjid, Delhi
Delhi, circa 1830
Ink and watercolour on paper heightened with gold
Image 19 x 29.5 cm, Folio 20.5 x 30.5 cm

Provenance:
Private European collection

Built in 1650-56 and situated to the west of the Red Fort in Delhi, the Jama Masjid is the largest mosque in India. The Daniells were so impressed by its grandeur that they chose the view of the Eastern Gate of the mosque to be the very first print of their publication Oriental Scenery. As a subject the mosque continued to be popular with British and Indian artists alike throughout the 19th Century. This example includes a slightly broader view of the mosque than the Daniells work but it still may have been in part influenced by their print.

Around 1825 a new style of painting was introduced and where previously Indian artists had adopted a style, thought to have been inspired by the technical drawings of English surveyors, in 1825 smaller watercolours of a similarly wide range of architectural subjects were produced with buildings set in detailed landscapes, rather than on plain sheets as before. The artist who gained the best reputation for watercolours of this type was Mazir Ali Khan, whose set of watercolours acquired by Sir Thomas Metcalfe inspired a number of similar sets. (See Victoria and Albert Museum IM 1 to 60-1923, M Archer, Company Paintings, London, 1992, p. 144, no. 124.)

In his note on the mosque Thomas Daniell wrote 'the materials are of reddish stone, brought from the neighbouring Mewat hills, and white Cashmerian marble. The spires on the domes are gilt. The folding doors are covered with brass, very neatly ornamented with a regular design in basso relievo [sic]. The whole is of excellent workmanship.' The details of the gilt spires and brass doors have been highlighted in gold by the current artist in a manner that creates a striking contrast to the otherwise muted palette of the painting. The controlled use of stippling in the trees and foreground suggests that this work is likely to have been produced by one of the more accomplished Delhi based artists working in this style.



19.
A Racehorse with its Groom
Calcutta, studio of Shaikh Muhammad Amir, circa 1840
Watercolour and bodycolour on paper
37 x 48.6 cm

Provenance:
Niall Hobhouse

The horse stands facing right being held by his syce or groom with railings behind and a box, possibly a starting box at a racecourse. Behind the landscape dissolves into a series of gentle wooded hills.

The painting is in the style of an artist who normally signs himself Shaikh Muhammad Amir Artist Resident of Karaya. This is a suburb south of Calcutta towards Ballygunge, from where he toured British Calcutta seeking commissions. He is the most prolific and talented of the various artists in Calcutta at this period. His known work spans the 1830s and 1840s, beginning in about 1828-30 with his only known major topographical view, one of the Calcutta Esplanade taken from the Maidan (Losty 1990, pl. 24).

His only datable work after that is the now dispersed Holroyd Album that was given to the Oriental Club in London in 1839 by Thomas Holroyd. The rest of his known oeuvre consists of paintings of the houses, servants, vehicles, animals or anything else that the British inhabitants of the city required for an album of such things as a memento of their time in the capital of British India. Five of the paintings from the Holroyd Album are in the India Office collections in the British Library (Archer 1972, pp. 91-94, col. Pl. B and figs. 28-30) and in the V & A (Archer 1992, pp. 94-97, nos. 80-81). For other paintings from it and other examples of his work see Welch 1978, nos. 20-24; Hobhouse 2001, nos. 22-25, and Galloway 2005, no.15.

Normally with this artist's views of horses or carriages on the Calcutta Maidan, or of the racecourse at the southern end of it, the land recedes as flatly in his paintings as it does in reality, with no suggestion of dimpled hills as here. There are however exceptions as in the signed painting of the racehorse from the Holroyd Album formerly in the Archer collection (Galloway 2005, no. 15) where the landscape appears to rise slightly and gently. In our painting there are significant stylistic differences to Shaikh Muhammad's signed work, whose heavy stippling of human flesh is absent here.

The costume of the groom is also slightly different from what one would expect with its dangling cummerbund and also a chowrie in his hand, suggesting that the horse might belong to an Indian magnate resident in the city who required the traditional panoply of chowrie and fan when he appeared in public.

20.
Studio of Lamqua (Chinese, 19th century)
Portrait of Balaji Pandit Nana Phadnavis or Fadnavis (1742–1800)
Half-length, seated on a chair wearing a red Kashmir shawl
Oil on canvas, in original Chinese carved and gilded frame, inscribed on label with the sitter's name attached to the back of the frame
27 x 22 cm

The sitter, known as the Mahratta Machiavelli, was the chief minister of the Peshwa administration in Poona who was painted several times by James Wales and J. T. Seton.
Nana's administrative, diplomatic and financial skills brought prosperity to the Maratha Empire during a period of political instability, and he successfully navigated dealings with the British East India Company.

After the assassination of Peshwa Narayanrao in 1773, Nana managed the affairs of the empire with the help of a twelve-member regency council known as the Barbhai council of sardars or generals. The council was intended to protect Madhavrao II, the posthumous son of Narayanrao, born to his widow Gangabai, from the Peshwa family's internal conflicts. The Maratha Empire, although weakened by the Panipat war of 1761, was still significant in size, with many vassal states under a treaty of protection, who recognised the Peshwa as the dominant power in the region.
After Nana's death, Peshwa Baji Rao II placed himself in the hands of the British, provoking the Second Anglo-Maratha War that began the breakup of the Maratha confederacy.

The present portrait was presumably based on a print which made its way to China. The original has not been identified. Lamqua, or Guan Quiaochang, had a studio on China Street, Canton, where he worked following the style of George Chinnery quite closely (and undercutting his prices). The two artists knew each other well. Lamqua was a skillful artist who was well known amongst visitors, several of whom had accounts at his studio. His three-storey premises had a shop on the ground floor and a workshop above, where eight to ten painters worked, some making copies after western prints in oil or watercolours, others working on ivory or making pith paper watercolours. Lamqua had his own studio on the third floor. (See Patrick Connor, George Chinnery, 1993, chapter 17.)

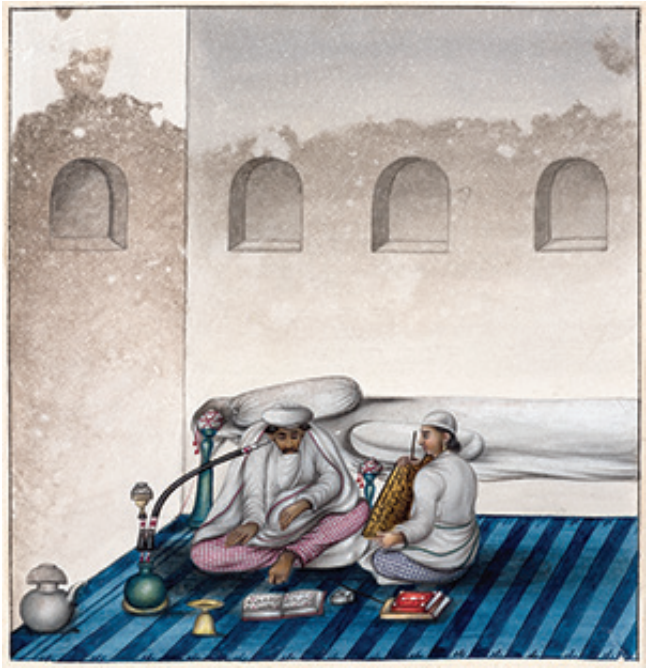
21.
Portrait of the Gaekwad of Baroda, Possibly Maharaja Ganpatrao (1816-1856)
Watercolour over pencil, heightened with bodycolour, scratching out and touches of gum arabic; inscribed *verso* and on the mount: *H.H. The Gweowar/ 1850*
43.3 x 28.9 cm

Provenance:
James Broun-Ramsay (1812-1860), 1st Marquess of Dalhousie, Governor General of India 1848-1856.
Thence by descent

22.
Palanquin Bearers
Delhi, circa 1820
Watercolour on paper
7.5 x 13.5 cm

23.
Palanquin Bearers
Delhi, circa 1820
Watercolour on paper
7.4 x 13 cm

24.
A Nobleman and a Scribe
Lucknow, circa 1820
Watercolour on paper
12.4 x 12.2 cm



25.
Sir Charles D'Oyly (1781–1845)
An ayah holding a baby in Sir Charles D'Oyly's summer room at Patna
Watercolour on paper, signed lower left
18 x 15.5 cm

The interior of the artist's house at Patna is illustrated in two watercolours dated 1824 in the collection of the Yale Center for British Art, Paul Mellon Collection, nos. 2019 and 2020 which show that D'Oyly's house was a busy place, full of visitors and dogs.

The present work, which relates to the Yale drawings, depicts details of the interior with a colonial sofa, a table, wall lights and a heavy curtain at the French window, as well as a travel book propped against the wall and a framed marine painting. A lush garden with palm trees can be glimpsed in the distance through the open window.

D'Oyly and his second wife Elizabeth Jane Ross moved to Patna in Bihar in 1821 when he became Opium Agent for the East India Company. Their house at Bankipore, a suburb of Patna, was a focus of artistic activity, and Elizabeth also painted as well as being a musician

Sir Charles D'Oyly, 1781–1845, British, active in India, *The Summer Room in the Artist's House at Patna*, 1824, watercolor and graphite on wove paper, Yale Center for British Art, Paul Mellon Collection

26.
Washing Kashmir Shawls
Punjab, probably Amritsar, 1870-80
Opaque pigments on paper
Image 20.5 x 30.5 cm, Folio: 32 x 44 cm

Provenance
Private Collection USA

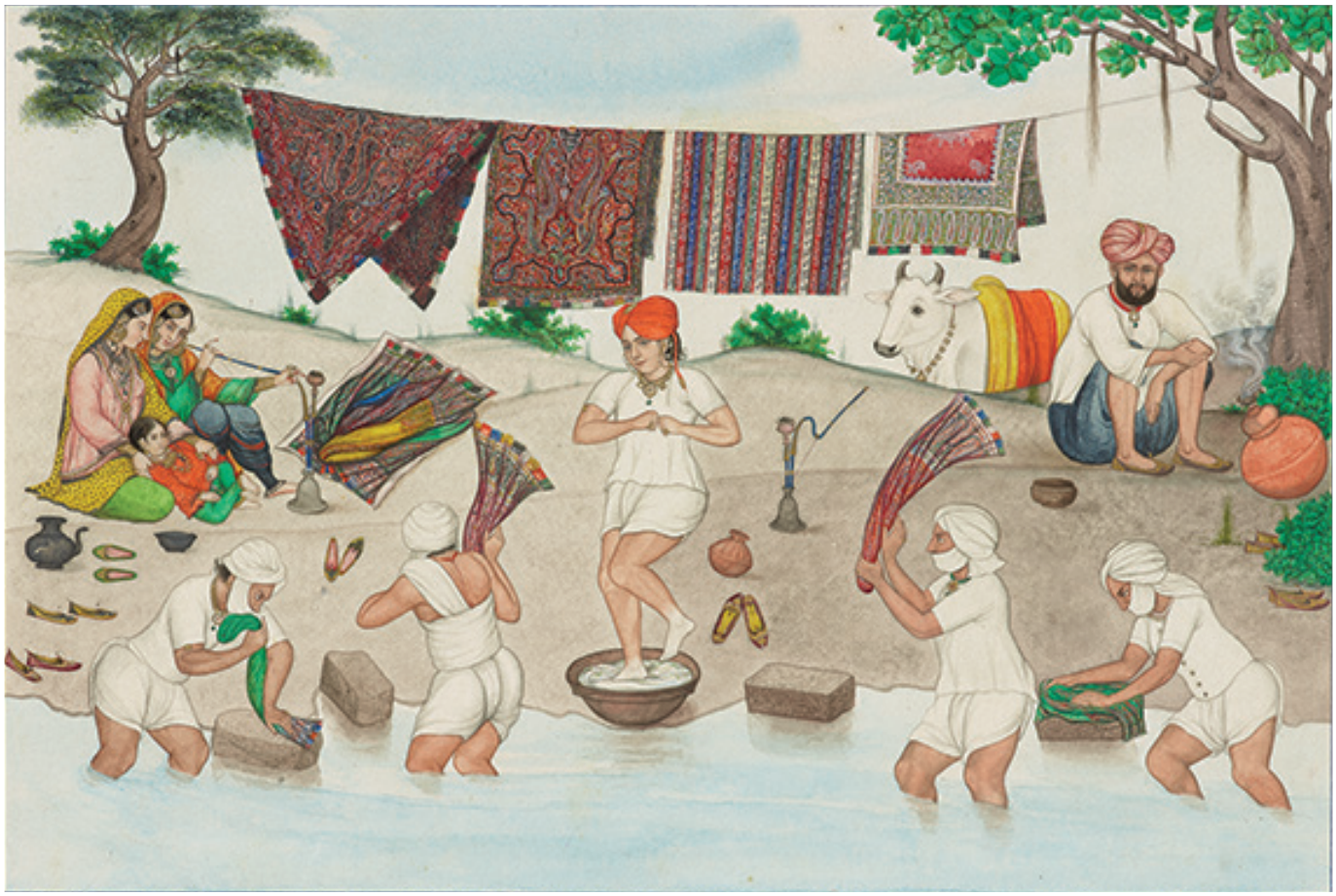
Shawls from Kashmir woven from the finest hairs of the Tibetan shawl-goat, originally an article of male clothing in India, were highly prized in Europe for a century from about 1760 as essential fashion accessories for women, and a large industry was based on their export. When Maharaja Ranjit Singh of the Punjab gained control of Kashmir in 1819, he allowed Kashmiri weavers to settle in the Punjab. Many more came as consequences of the famine in Kashmir of 1833 and of the rapaciousness of Maharaja Gulab Singh (reg. 1846-57) when he took over Kashmir in 1846, the prize he exacted from the victorious British at the end of the First Sikh War. Amritsar was the most important of the Punjab centres for weaving these shawls and also was a great market for the genuine article. But industrial competition from Paisley and elsewhere and the often-noted deterioration in the quality of the goods sounded the death knell for the traditional manufacture of the shawl by 1870 (see Kyburg 1988 and Crill 1999).

A set of six pictures showing the manufacturing process for Kashmir shawls painted by the well-known Punjabi artist Bishen Singh was exhibited at the Lahore exhibition of 1864. The jurors commented: 'in these the detail is most carefully worked out, yet is not allowed to interfere with the unity of the design, and the colouring is especially good' (Baden-Powell 1872, pp. 355-56). These presumably served as the basis of another set but this time of eight pictures that was exhibited at the Paris exhibition of 1867; these were exhibited in London as a set in 1988 in the Kyburg Gallery (Kyburg 1988). The 1867 set showed the (1) designing, (2) weaving, (3) felting, (4) cleaning, (5) stitching together and repair work, (6) sale, (7) final washing and lastly (8) their sale and the packing for transport.

Other sets of these subjects of Kashmir shawl manufacture also exist, sometimes simplified.
A set very similar to the Paris set but now dispersed contains eight drawings almost exactly of the same size as the Paris set and almost exactly of the same compositions and colouring. Four of these drawings are in the Jagdish and Kamla Mittal Museum, Hyderabad (see Losty, forthcoming). Veronica Murphy's notes on the Paris set in the 1988 catalogue are invaluable in determining the subjects of this and similar paintings and is accordingly quoted here. She relied extensively on the report on the manufacture of shawls in Kashmir made by William Moorcroft in 1822, a process that was essentially unchanged when the centre of production moved to the Punjab plains after the Kashmir famine of 1833. Amritsar was the centre for the production of shawls in the Punjab, staffed essentially by emigrants from the valley. The Paris set, however, as well as those sets based on it, has replaced Kashmiris with Sikhs.

In the only outdoor scene [in the set], shawls are washed on the river bank. Four hang on a line.
Others are being beaten on stones, or wrung out, while one has been placed on a white cloth. A washerman wearing a semi-European buttoned singlet treads a soap solution in a bowl, presumably working up a lather to clean the white parts of the shawls, plain water only being applied to coloured areas' (Kyburg 1988, p. 24). Our artist follows the composition in general of the related painting in the Paris set, but makes a few changes. The man sitting on the bank has been transferred from the left side of the page where he was smoking a hookah, which he has left behind, and two women and a child introduced in his place. The five men beating and wringing out the shawls in the river have been reduced to four, and bearded older man treading the soap solution has been converted into a coy youth wearing a tunic, apparently very conscious of the man eyeing him from the river. The buttons have been transferred to the beater on the right.

As in the Paris versions, our artist has almost all his figures clad in white with just occasional garments fully coloured. Although the compositions of the 1867 set are carefully followed, the application of the colour here is somewhat less fine suggesting a later date.



27.
Nautch Scene
Patna, circa 1830-40
Watercolour & opaque pigments on paper
27 x 41 cm

Provenance:
Sir Holbert Jacob Waring (1866-1953) Sir Babar Shamsher Jang Bahadur Rana (1888-1960)

Dancing girls and musicians entertaining an Indian gentleman of Patna seated under a red canopy in a large reception room with large blue floral cartouche carpet. The high white European style columns lead onto a loggia with blue and white striped dhurrie and three floor to ceiling windows looking onto the landscape beyond.

Patna, capital of Bihar, was formerly part of the Mughal empire. In the early 1760s Nawab Mir Qasim of Bengal moved his capital there during the war with the East India Company, taking his artists with him. Lady Impey's natural history artists in the 1770s and 1780s are also recorded as coming from Patna. Murshidabad artists began migrating to Patna again in the late 18th century as traditional patronage in Bengal waned. Initially they continued to paint sets of festival scenes, processions and interiors in the 'Murshidabad' style but by the early 19th century the style of painting changed with the work of Sewak Ram. By this time, the city had become more prosperous with the presence of a British factory (warehouse) exporting sugar, lac, cotton, indigo and other commodities. Sewak Ram is most famous for the two different series of large festival scenes he painted for aristocratic British patrons. The album made for Lord Minto is divided between the British Library, the Victoria & Albert Museum and the Chester Beatty Library and is dated 1807 while a second album, now dispersed, was made for the Earl of Caledon at around the same time. Sewak Ram also painted occupations, interior scenes including nautch scenes. He influenced the style of painting in Patna throughout the first half of the 19th century and our nautch scene shows this strong influence.

Patna painting was very popular with the British. According to journals kept by various British travellers, the Patna artists used to sell their paintings by touring the city, visiting the homes of the British and selling their paintings at the ghats where the river-boats anchored on their way up and down the Ganges.

This painting comes from the collection of Sir Holbert Jacob Waring (1866-1953). It was given to him by his friend Sir Baber Shamsher Jang Bahadur Rana (1888-1960), the second son of Maharaja Chandra Shamsher Rana, hereditary Prime Minister of Nepal.


श्री गणेशायेनम

28.
Horace Van Ruith (1839 – 1923)
Jewellery Seller in Bombay, circa 1880
Oil on canvas
Signed and inscribed 'Bombay' lower left
118.5 x 92 cm

Provenance:
Possibly retailed by Handelshaus Gebrüder Volkart, Bombay
Private European collection
Topograhpical Pictures, Christie's, 30 October 2014, lot 20
Private UK collection

Probably of Russian origin, Van Ruith was born in Capri. A professional painter who specialized in portraiture, landscapes and genre scenes in oil and watercolour. Although subsequently based in England he spent several years working in Italy. He visited Bombay sometime between 1879 and 1884 and is known to have established a studio in the city. He painted a number of works portraying local people, especially those in various trades – coolies at work, a cotton cleaner, a cord maker and street musicians. On his return to London he took part in the Colonial and Indian Exhibition opened by Queen Victoria in 1886, when he showed a number of similar subjects - a work titled 'Bombay Bazaar' was exhibited at the 'Colonial and Indian Exhibition' in London in 1886 - it is unknown whether this is the same work however.

It also included the panoramic view from Malabar Hill across Back Bay. Her son the Duke of Connaught noted of him in a letter to the Queen that "*no man understands the peculiar characteristics of Indian life better than he does and he is a very clever artist.*"

After this he exhibited regularly in England including the royal academy exhibitions in London, where he showed 'Money Changer, Bombay' in 1900. He almost certainly visited India again, probably around 1900, for he also worked in Baroda at the invitation of the Gaekwad. Despite his long life and obviously considerable output his pictures are rare today.
This biographical note was taken from Bombay to Mumbai published by Marg Publications 1997.

29.
Horace Van Ruith (1839 – 1923)
Village Girl, circa 1880
Watercolour on paper
Signed and inscribed 'Bombay' lower left
68.2 x 37.5 cm

Provenance:
Private UK collection


HORACE VAN RUITI

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