

Adapting the Eye

AN ARCHIVE OF THE BRITISH IN INDIA, 1770–1830

October 11–December 31, 2011

Yale Center for British Art



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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*.

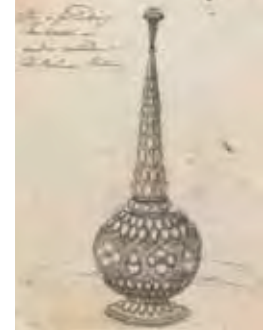
“THE GREAT TREATY DURBAR GROUP”

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)





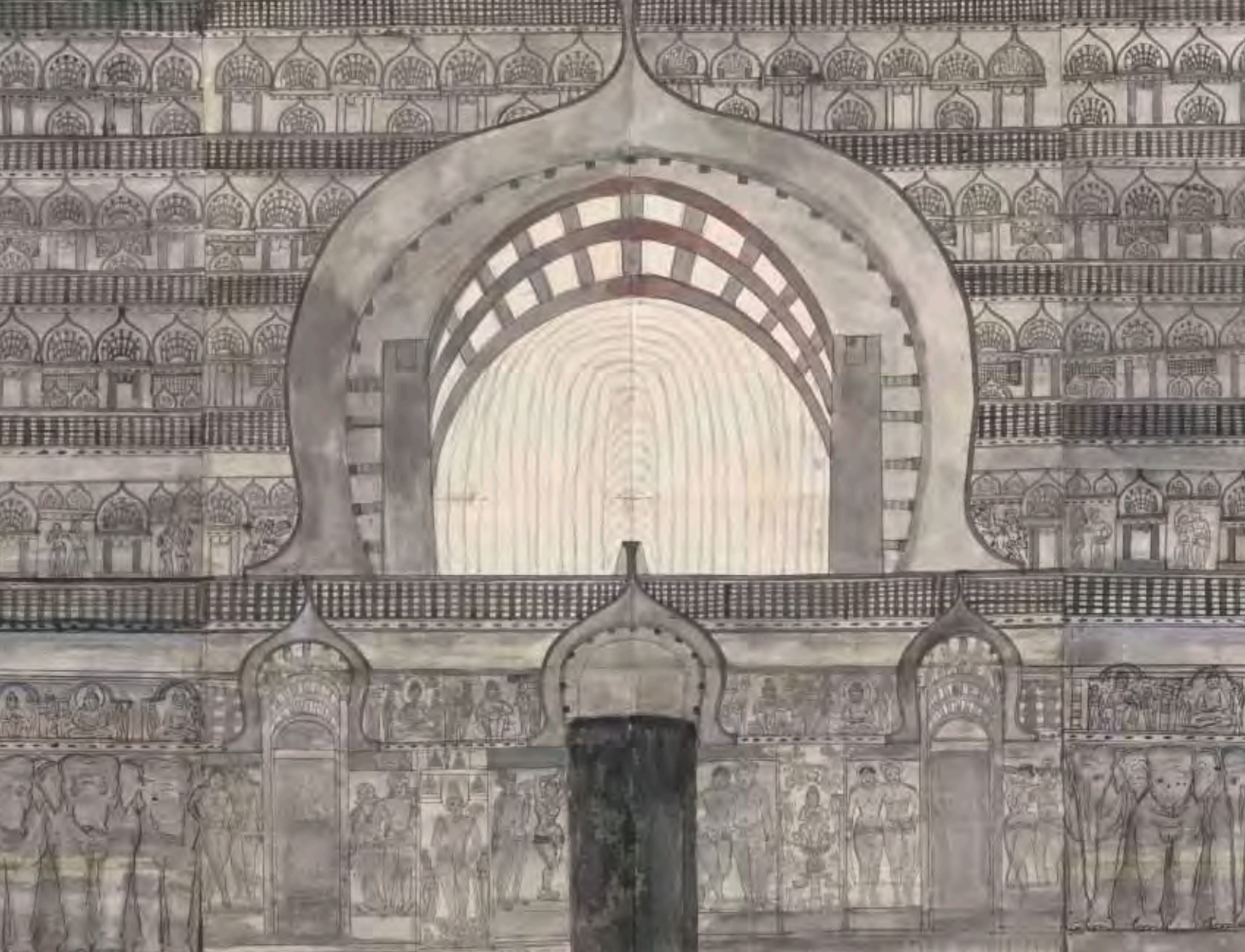
Gangaram Chintaman
Tambat, *The Temple at
Ekvera* (no. 68)

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.

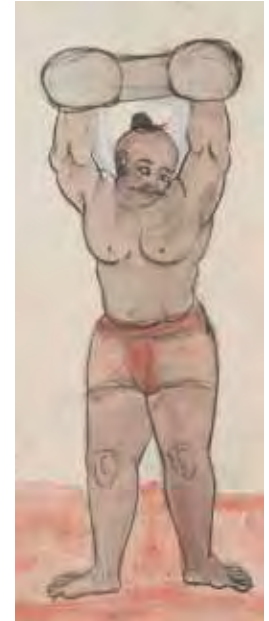
TYPES: SOLDIERS, ASCETICS, AND SERVANTS

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.

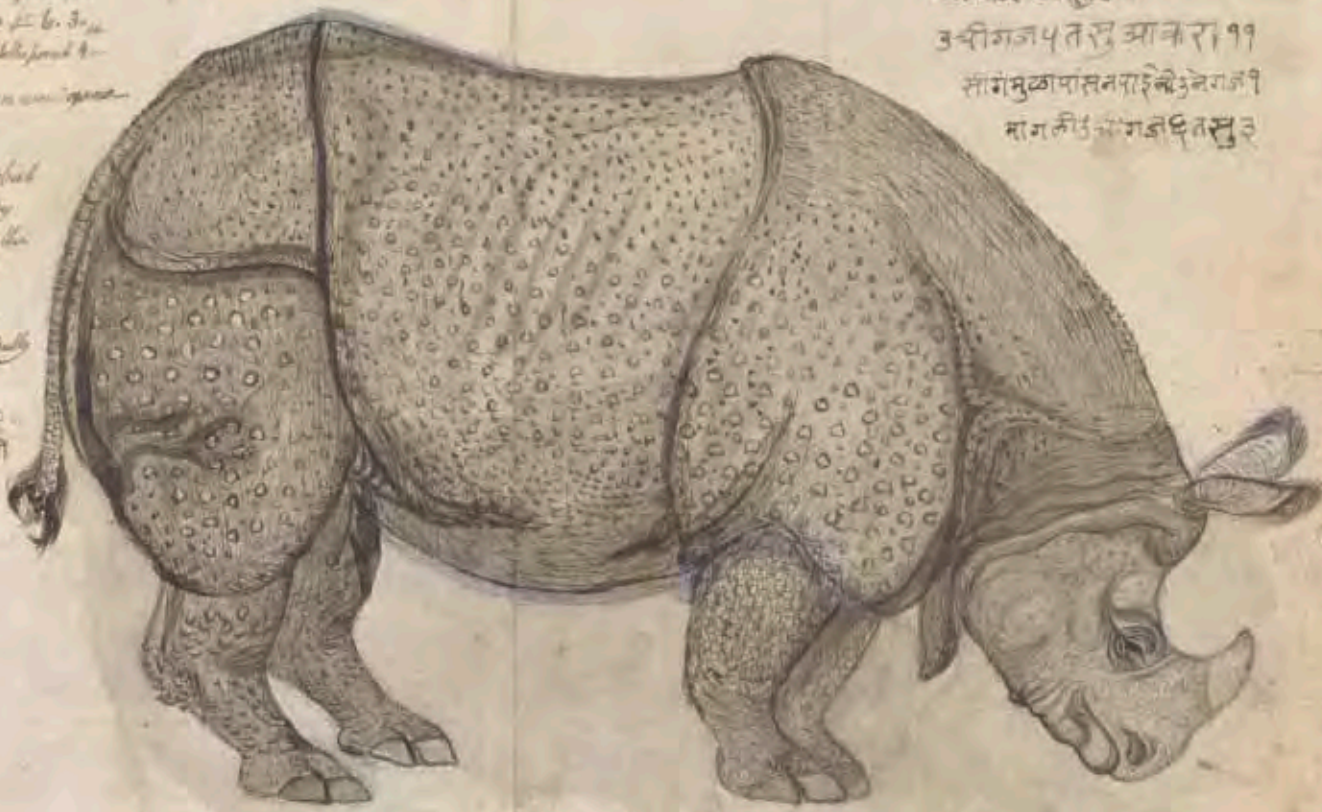
Charles Warre Malet's archive contains a number of studies of birds and animals by Wales, Mabon, and Gangaram, drawn from varied sources, such as creatures slain during the hunts, which were popular with Indians and British alike; living specimens from the Peshwa's menagerie; or relevant Indian works 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.

The Drawing of this Figure of a Rhinoceros taken from the Plate of the Rhinoceros taken from the Life of India in November 1799
 by George Shaw. The Rhinoceros is the largest of the Rhinoceroses now habited the Island of Sumatra the following are its dimensions &c.

From the Outside of the Tail to the point of the Horns 25 Feet
 From the Head to the Tip of the Horns 12 1/2
 From the Head to the Tip of the Ear 10 1/2
 From the Head to the Tip of the Ear 10 1/2
 From the Head to the Tip of the Ear 10 1/2
 From the Head to the Tip of the Ear 10 1/2

The Rhinoceros is a Ruminant but the Central Part of the Stomach is projected as in the Rhinoceros & is covered with small Bubbles. The Rhinoceros is also Ruminant. The Color of the Rhinoceros is generally brown or black.

सर्वत्र सुखाद्यैः नाम्नन्तः
 मंगलाम-नानाम्नन्तः मुकाममुपे



शब्द गजतसुत्र
 कथा पासनपुत्रा होतपरी
 यैतांगज-तसुत्र
 उचीगजपतसु आकरा ११
 सांगमुखापासनपाइनेउनेगज
 सांगकीउंगजपतसुत्र

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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

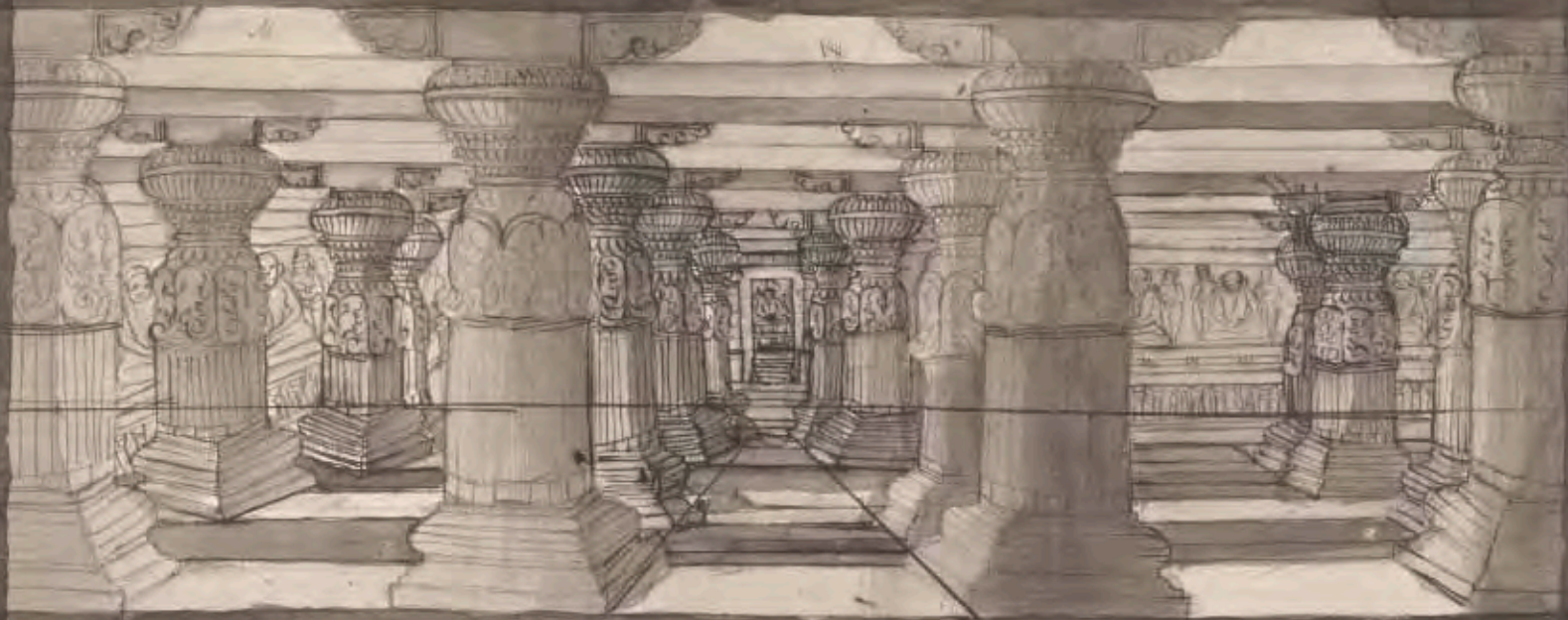
26. Unknown artist
*Vishnu Riding a Palanquin
Composed of Female Attendants*,
late eighteenth century
Watercolor over graphite on
paper
B1977.14.22305
27. Unknown artist
*Indian Woman in Red and Gold
Dress, eighteenth century*
Gouache and gilt on paper
flecked with gold, and pen and
ink
B1977.14.22432
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 Capt'n. 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)

