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THE
CALCUTTA REVIEW.

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October 1912.

No man who hath tested learning but will confess the many ways of profiting by those who, not contained with stale receipts, are able to manage and set forth new positions to the world; and were they but as the dust and cinders of our feet, so long as in that notion they may yet serve to polish and brighten the armoury of truth, even for that respect they were not utterly to be cast away.—MILTON.

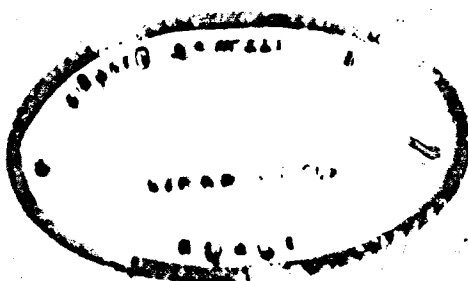
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THE CALCUTTA REVIEW.

No. 270.—OCTOBER 1912.

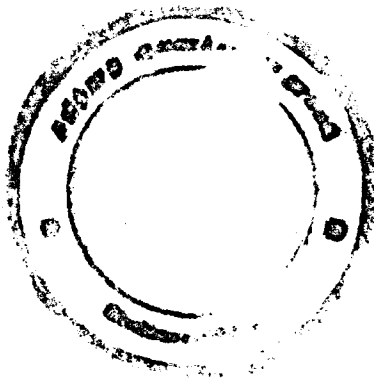
Art. I.—CHARLES DICKENS.

A CENTENARY RETROSPECT.

"A thing of beauty is a joy for ever :
Its loveliness increases ; it will never
Pass into nothingness ; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams and health and quiet breathing."

THE most magnificent name in the literature of Europe and the one instinct with the greatest amount of vitality is that of William Shakespeare. Both by reason of his historic importance and of his intrinsic worth, he provides us with the standard, by which we can carry on a comparative estimate of like authors and also judge these individually, with respect to their position in the world of letters. Of the Victorian writers there are three, Robert Browning, George Meredith and Charles Dickens, who, more than the others, approximate to, what we may call, this great "ideal" of ours. It is certainly not our purpose to institute any invidious comparison between these three great masters, for each is great in his own distinctive sphere of action. But we shall briefly survey, in this his hundredth year of existence, the place of Dickens in Literature and take note of his present hold upon the public mind. As a novelist, a dramatist, an actor, a journalist, a poet, as a

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reader and a speaker,—in all these various capacities he appeared before his world, disclosing thereby a comprehensive outlook upon men and things, wide and far-reaching sympathy, a capacity for tragic thought, a wonderful freshness and geniality in his colossal humour and an exuberance of thought and language to which, at times, is applicable Ben Jonson's famous "Sufflaminandus erat." In all these Charles Dickens' resemblance to William Shakespeare is unmistakeable, and for all these he is one of the most imposing figures in the Victorian era of literature and the one with the longest lease of life.

To-day, after the lapse of a hundred years, we greet our dear old and ever fresh Boz—Boz, the avowed master of the English novel, the eloquent advocate of the social freedom of the dumb millions of his fellow human beings, the man who, above all others in a century of doubt and pessimism, exercised the most ennobling influence upon his readers, singing, with Browning,

"The lark's on the wing ;
 "The snail's on the thorn ;
 "God's in His heaven—
 "All's right with the wo 'd."

The brightness of his optimism filled his readers with a similar spirit, thus making it easier for the quick spreading and the almost unconscious adoption of the text of his gospel—"live and let live." And so the name of Dickens has become a charmed name ; everybody, from the haggard and ruffianly gold diggers of California to the hoary professor who dreams in Calculus, knows and revels in that world, in which is blent with "life's reality the hues of a rich fancy," wherein are found such diverse beings as Mr. Swiveller, Floy Dombey, poor Pip, and Simon Tappertit.

HIS EARLY DAYS.

On the 7th of February 1812 was born at Landport in Portsea Charles John Hongham Dickens.* The events of his childhood are too well known to require recounting, but no appreciation of the genius of a great man can be complete without a consideration of some of those incidents which may be said to form "dates" in his life ; for, however much his later days may influence the growth of his powers, yet it is in his boyhood that his intellect takes its own peculiar trend. This period of the life of Dickens, chequered as it was, yet discloses facts which in themselves may be said to be prophetic of his future greatness.

It is recorded by a certain Mrs. Gibson that, as early as 1819, when in his seventh year, he was taught by the conjoint efforts of his mother and aunt, to read and write. His delight was very great when, one fine day, he discovered in the garret of their house a collection of novels, including "Tom Jones," "Gil Blas," "Don Quixote," "Robinson Crusoe" and others. These, said David Copperfield *alias* Charles Dickens, kept alive his fancy and did him no harm. It is odd to reflect, at this distant date, on the fact that the first books he alighted upon should be the great masterpieces of the world.

One of Charles' earliest playmates was a boy, somewhat his senior, named George Stronghill and it is surmised that some of his qualities, his daring and frankness, for example, found embodiment in the future Steerforth. But what is of greater interest to us, at this point, is a little sister he had—a little girl with bright blue eyes and beautiful golden locks—and her name

* The house in Mile End Terrace is now a Dickens' Museum.

was Lucy. Young Romeo fell in love with her at first sight—for, who ever loved that loved not at first sight? History records further that his Juliet requited his love. Dickens cherished with great fondness the recollection of this Platonic gallantry of his. The example of Lucy Manette, with the golden hair and blue eyes, is too striking to be a coincidence in the life-story of an essentially realistic genius. "I can well remember," he said later, "being taken out to visit some peach-faced creature in a blue sash and shoes to correspond, whose life, I supposed, to consist entirely of birthdays; upon seed cakes, sweet wines and shining presents that glorified young person seemed to me to be exclusively reared. At so early a stage of my travels did I assist at the anniversary of her nativity (and he became enamoured of her) that I had not yet acquired the recondite knowledge that a birthday is the common property of all who are born, but supposed it to be a special gift bestowed by the favouring heavens upon that distinguished infant. There was no other company with her and we sat under a shady bower—under a table as my better (or worse) knowledge leads me to believe—and we were regaled with saccharine substances till it was time to part." A unique chapter in the history of love-making, this; further comment is dumb.

His life at school, though very short, was as happy as he could have desired and he ever looked back with extreme fondness upon this period of his life. Yet, for Mr. Jones the headmaster and his educational system he professed no veneration, and one of his tasks, when he came to sway his world with his pen, was to expose the fraudulency of mere money-making educational concerns. In the course of a speech on 'Schools' in 1857, he pointed out the schools he

did not like and amongst these stood foremost the type he himself had attended, "the respected proprietor of which was by far the most ignorant man he had ever had the pleasure to know; and one of the most worse-tempered men, perhaps, that ever lived, whose business it was to make as much out of the boys and put as little into them as possible." It will be seen that this exposure was three years before the great Newcastle Commission of Enquiry, which did so much for popular education in England and it will not be forgotten that Mr. Squeers and the Dotheboys Hall were brought back to life in the course of the years 1838-1839. Institutions, such as he had attended, were pernicious humbugs and he never lost his ancient suspicion concerning the curious coincidence that the boy with the four brothers to come obtained all the prizes. Before entering the *Wellington House Academy* of Mr. Jones, he was sent to get a card of terms. Arriving there he found the Principal engaged upon the work of carving for a pack of hungry-looking boys; that potentate looking like a German butcher wearing a pair of linen covers over his sleeves. There were two other masters of any note. The Latin master was somewhat deaf and stuffed his ears with onions and the dancing master suffered from obesity and various other complaints of a like character.

In this mighty establishment almost every boy was a fancier and "trained his pet better than his masters trained their boys." These youthful fanciers were of a really fanciful nature, their pets ranging from the canary to the white mouse and the habitations of these from desks to hat boxes. One white mouse was of a peculiarly classic temperament, staying, as it did, in a refuge made from the cover of a Latin dictionary, and

performing various feats of skill and strength. This prodigy "ran up ladders, drew Roman chariots, shouldered muskets, turned wheels and even made a very creditable appearance on the stage as the Dog of Montajes. He might have achieved greater things, but for having had the misfortune to mistake his way in a triumphal procession to the Capitol, when he fell into a deep inkstand, was dyed black and drowned."

After about two years these halcyon days came to an end and this was a time fraught with much meaning or his future career. Though he was taught little, yet he learnt to live with zest; he observed the freaks and humours of school life, as well as its more serious points. His mind became receptive and observant. It was a period dear to him—dear as his very life. "Ah me, ah me," he says, "no other ghosts has haunted the boys' room, my friends, than the ghost of my own childhood, the ghost of my own innocence!"

HIS BEGINNINGS.

After leaving school Dickens became a reporter. He has left us many interesting and humorous sketches about this phase of his life. His career as a teller of tales stretches back to almost his prehistoric days—certain tragedies, one of them entitled "Misnar, the Indian Sultan," being achieved at the mature age of eight or ten. Moreover, during his school days, to his other exploits, he had added that of a story-teller. But his true beginnings as a man of letters or what we may call his *debüt* in the world of literature did not take place till 1835, the first publication being a sketch, "Mr. Minus and his Cousin," in the *Old Monthly Magazine*. Others followed and subsequently some

appeared in the evening edition of the *Morning Chronicle*. One cannot claim very much for these first attempts, yet on the whole their success was great as we learn from contemporary evidence. But with growing confidence his abilities were not slow in their development. "He was the first," it has been truly said, "to unite the delicately playful thread of Charles Lamb's street musings—half experiences, half bookish phantasies—with the vigorous wit and humour and observation of Goldsmith's 'Citizen of the World' and twine them together in that golden cord of essay, which combines literature with philosophy, humour with morality, amusement with instruction."

These sketches appeared under the pseudonym of "Boz."* The adoption of this quaint name gave rise to much speculation, giving rise later on to the famous epigram:

"Who the dickens 'Boz' could be
Puzzled many a curious elf;
Till unveiled the mystery
And 'Boz' appeared Dickens' self."

Tom Hood's appreciation of Boz in the character of an uneducated poet is refreshingly ingenious—

□ Arn't that 'ere Boz a tip-top feller!
Lots write well, but he writes Weller!

DICKENS AND THE STAGE.

"The fever of the footlights," wrote Mr. Henry Fielding Dickens in 1906, "was always with him." That he was *born* with the true dramatic instinct in him there is no reason to doubt. From his very childhood this tendency was fostered in one way or another,

* Boz was the domestic pet name of a younger brother derived from Moses, Boses, Boz.

incidentally or with a purpose; and were it not for a curious accident the civilized world would have lost, if not its greatest, yet its most beloved novelist. The incident is given in full in Forster, but the main facts of the case are that at about the self-conscious age of twenty, when he could scarcely be said to have found his real vocation, he applied to the manager of the Covent Garden "in the hope of getting a show." The aspirant was offered a chance and a trial day was fixed, when fortunately he was laid up with a severe cold and face-ache. Although he was promised another opportunity in the coming season, yet he made no further overtures. In the interval Charles Dickens had found his true self.

We have said that his love for the stage could be traced back to very early times and have also referred to "Misnar, the Indian Sultan." Young as he was at this time, his reading was considerable, and as a result of this, imbued with the spirit of the books he read, his vivid imagination would make him impersonate the heroes for days and days. At other times, in conjunction with his companions, he would act some particularly striking thing he had come across. Mrs. Gibson relates a typical fact in this connection. After describing the young peoples' coming downstairs with the rush of a whirlwind and asking her to clear the kitchen, she goes on to say: "Then George Stronghill would come in with his magic lantern and they would sing and recite and perform parts of plays. Fanny and Charles sang together at this time, Fanny accompanying on the pianoforte." The favourite piece for elocution at this period was Dr. Watts' "Voice of the Sluggard."

During these years his parents, being in tolerably

good circumstances, would take the children out to the Theatre Royal. "Once," said the novelist, "I was brought from some remote country parts in the dark ages of 1819 and 1820 to behold the splendours of a Christmas pantomime and the humours of Joe Grimaldi, in whose honour I am informed I clapped my hands with great precocity." During his life at school in Wellington House Academy, we come across various facts which exhibit the dramatic side of his nature. Amongst others, two stand prominent. The first is about a lingo which he invented by the addition of a few letters of the same sound to every word and "it was our ambition," wrote a friend of his, "walking and talking thus along the streets to be considered as foreigners." The second is about his wonderful capacity of getting up school actings. On occasions he would go to the undramatic extent of acting in the streets. He and his playmates would masquerade as beggar boys asking people, especially old ladies, for charity, and when the old ladies would be thoroughly taken aback by their impudent demands, the young actors led by their hero would burst out laughing and disappear, leaving the aged victims to collect their wits and speculate upon the nature of the event.

Then, in his manhood, to atone for his thwarted ambition, he devoted himself to private theatricals. Many were the occasions that he appeared before the footlights as an amateur. It was in 1836, and not in 1842, at Montreal, that he first took a part in a public performance at "St. James's." But his first real success did not come till 1845, in Ben Jonson's "Every Man in His Humour." The play-bill itself, the only relic of this performance, save a few voices from the past, is very interesting.

"A Strictly private Amateur Performance.

At the St. James's Theatre (By favour of Mr. Mitchell)

Will be performed Ben Jonson's Comedy of
EVERY MAN IN HIS HUMOUR.

CHARACTERS.

Knowell ...	... Henry Mayhew.
Edward Knowell	... Frederick Dickens.
Brainworm ...	... Mark Lemon.
Willfred ...	... Dudley Costello.
Kitely ...	... John Forster.
Captain Bobadil	... Charles Dickens.
Master Stephen	... Douglas Jerrold.
* *	* *
Justice Clement	... Frank Stone.
Dame Kitely	... Miss Fortescue.
Mistress Bridget	... Miss Hinton.
Tib ...	... Miss Bew.
To Conclude with a Farce, in One Act, called	

"TWO O'CLOCK IN THE MORNING."

Mr. Snobbington	... Mr. Charles Dickens.
The Stranger	... Mr. Mark Lemon.

Previous to the play, the overture to *William Tell*.
Previous to the farce, the overture to *La Gazza Ladra*.

His Royal Highness Prince Albert has been pleased to express his intention to honour the performance with his presence."

Dickens' rendering of his part was characteristic and Leslie of the Royal Academy took a portrait of him just when Captain Bobadil shouts out

"A gentleman! Odds so, I am not within."

Act I. 3.

Such was Dickens the actor and it is odd to contemplate that had it not been for a lucky accident the curious reader of the Encyclopædia Britannica—one of those prodigies of Smiles—would have found an unpretentious entry therein, something to this effect:—"Charles Dickens born 1812 of poor parents, an actor of great note in his day. His famous representations were etc., etc., d. 1870."

AS A NOVELIST.

The fame of Dickens rests upon his novels, it is superfluous to say at this date. And to-day, looking back into the past, can we say that this fame has increased or the contrary? Much has been said upon this subject, but there is one factor common to all these various sentiments. Nobody, whose opinion is of any worth, has ever asserted that during these years his fame has decreased or is likely to do so for any considerable length of time, for the simple reason that Dickens appeals to the human heart, that heart as it was created by its Maker, stripped of exterior encrustations and man-made barriers. That human heart is ever the same and if one generation of men could be enlivened by his productions and if they could shed bitter tears over them, why should the next be unable to do so? On the contrary there are reasons for the increase of his popularity. To-day we find Dickens more popular than ever. The fact of the matter briefly stated, is that, on the first burst of glory of a writer of the character of Dickens, the degree of his fame is directly dependent upon the way he arouses our emotions. If this excitation, so to say, has reached its maximum limit, the claims of the author to our further regard will be questions of intellect. But we must remember the order. The emotional appeals,

by reason of their directness, are immediate ; the intellectual appeals, being subject to a slower process of working, come later. So with Dickens, in his own day, with the publication of his works, the readers or at least the vast majority of them, were impressed largely from the standpoint of the emotions ; later on, however, the element of reason, in criticism, gained the ascendancy, people began, to use Matthew Arnold's term, to consult their *literary conscience*. And the result we all know. Dickens, the writer, has become greater than ever, the psychological force of his word-paintings being recognised and the essential justness of all that he says being clearly perceived. All these have gone a great way towards making him a world-read author. Thus, we see that the tightening of the hold of Dickens upon our minds is largely an explicable fact, in spite of his unparalleled popularity during his life-time, which then gave rise to gloomy forebodings as to his future. Yet it must be remembered that in the process we have indicated, no such *clear* separation of function is possible ; the *exercises* going always hand in hand. The only distinction is that at times one predominates over the other, thus making possible a comprehensible separation. As school-boys, on reading him, we were carried away by our feelings mostly ; growing older we began to take a saner view of his works. This is a fact, which every reader of Dickens, perfectly knows. Further, what happens with an individual happens also with nations. And thus to-day the name of Dickens is mightier than ever.

Now, coming down to particulars, we must discover the key to the greatness of Dickens. We think that it is the possession of four characteristics, above others, which make him what he is,—these being the fertility of

his invention, his command over the pathetic, his humour and his pre-eminent power of sympathetic thought. As to the first, if mere numbers were the test of genius, the 1,425 * characters of Dickens, would carry the day against almost all modern authors. But it is by the variety and vitality of his productions that he must be judged. The horrible Mr. Quilp ; the mighty Sam Weller, whose name was spelt according to the tastes and fancies of the speller ; the inimitable Mr. Micawber, who was always looking out for something to turn up ; Mr. Gowan, whose genius was of that agricultural kind which applies itself to the cultivation of wild oats ; the classic Cornelia and Feeder B.A. ;—all these eloquently testify to his freshness and originality. His thought never moves in one groove, he never repeats himself.

As for his humour and pathos, one at times finds a keen resemblance between him and the great Elizabethan Masters. The famous lines of Gray to Shakespeare are, clearly, applicable to him when he rises to his heights :—

“Thine too these golden keys, immortal Boy
This can unlock the gates of joy,
Of horror that and thrilling fears
Or the sacred source of sympathetic tears.”

The death of little Paul Dombey is one of the most moving things in literature. There is no slabbering, no going into hysterics ; it is pure and simple passion, straight from the heart, without the slightest tinge of the melodrama.

“The last perfection of our faculties,” says Schiller, “is that their activity, without ceasing to be sure and earnest, become *sport*.” With Dickens this “sport” was always gentle and genial, never caustic or personal. He was humorous because he was full of life and saw

* Such is the estimate made out by a writer in Cassell's Penny Magazine.

things from many fantastic angles. The ancient charge of malice, based upon the character of Harold Skimpole as a copy of Leigh Hunt is an evident misrepresentation. Dickens, as we know, protested against and exonerated himself from, this imputation, to the satisfaction of all. He had what may be called, a "large mass of soul;" and this brings us to our next point, namely, that of his width of sympathy. Such broad heart-felt sympathy for his fellow-men has seldom been witnessed. And this it is, above every other quality, that is the immediate parent of his success. He could, with sincerity, feel for others, he had a tear for every tale of woe and a fund of mirth for joyful occasions.

The charges of want of scholarship, of gentility and of artistic skill are antiquated and need no answer, save that, over and above the fact of being irrelevant they are incorrect, to say the least. If the lack of a strictly classical education were to lower the worth of the great men of the world, the world to-day would indeed be poor. As to the lack of gentility, all that we can say is that the accusation almost deserves a libel action. The last item on the charge-sheet is as well unfounded but has this much truth, that at times, he does fall below his usual level of art. But this is attributable to the quantity of his productions. What strike us as being real defects are his repetitions, his diffuseness and his tendency to "lecture" his readers;—even in these, all that we can say is that he is not quite *modern*.

BOZ AND THE MUSE.

Strangely enough the name of Dickens is seldom if ever, associated with Poetry. Yet it is but natural that a prose-writer of almost unrivalled eloquence, of

powers of varied invention, of lofty and idealistic sentiments should occasionally encroach upon the domains of 'Poesy'. The genius of the first novelist of the nineteenth century has always been held in solemn reverence. It was genius that was, as we have said, peculiarly his own. Pictures from real life and no mere phantasms constituted its instruments of work, human nature was its stage for operations; with human sufferings were its sympathies, but divine in its very essence were its inspirations. His was a nature truly poetic. But what is poetry? It is the ebullition of the highest forms of the passions, now chiming in our ears through the rhythmic march of verse, now finding an outlet through a rhymeless source. Verse is by no means an essential factor of true poetry. Therefore, it is evident that the manifestations of the poetic spirit may be varied and this variation is directly dependent upon the message that the poet conveys. The gospel of Dickens was for the poor and hence it generally took the form of prose—the form best suited to the comprehension of his listeners.

In 1842, Dickens wrote a prologue for Westland Marston's tragedy of the "Patrician's Daughter." The beauty and the truth of the piece not only impressed the audience, as we learn from contemporary evidence with the scope and the moral of the Tragedy, but appealed, by reason of its universal audience, to a vaster audience—the world. We quote a few lines:—

"No tale of streaming plumes and harness bright
Dwells on the poet's maiden theme to-night.
Awake the Present! Shall no scene display
The tragic passion of the present day?
Is it with man as with some meaner things
That out of death his solemn purpose springs?"

• • • •

Awake the Present ! What the Past has sown
 Is in its harvest garner'd, reap'd and grown.
 How pride engenders pride and wrong breeds wrong
 And truth and falsehood hand in hand along
 High places walk in monster-like embraced
 The modern Janus of the Double face ;

Learn from the lesson of the present day,
 Not light its import nor poor its mien
 Yourselves the actors, your homes the scenes."

It would argue nothing but stupidity to assert that these could come from the pen of a mere versifier. The impressiveness of the truth, the vividness of the representation, the gracefulness of the all-pervading harmony ; all these, in happy and effective concert, point to the true nature of the verses and make it a pardonable fault, in that exultation resulting from the first reading, to confound these lines with some of the stanzas of the "Moral Essays" of Pope. For in truth, saving that extremely meritorious neatness, that *un*-Dryden-like polish, one fails to perceive in what respect this little piece can be inferior to the best thought and best-laboured passages of Pope.

We now come to his lyrics and songs, which for their unequalled tenderness and exquisite melody could have figured among the best of the land had their author cared to reprint them. We refer especially to the beautiful pieces in the *Village Coquettes*. "Love is not a feeling to pass away" and "Autumn Leaves" are exquisitely fresh and are tinged with a lovely dash of melancholy.

"Autumn leaves, autumn leaves lie strewn around me here,
 Autumn leaves, autumn leaves how cold, how drear.
 How like the hopes of childhood's days thick clustering on the bough,
 How like those hopes in their decay how faded are they now."

Yet another feature, as unique as is beautiful, in

which Dickens characterized himself in his poetic aspect is his interweaving of poetic harmony into his prose, not to mention the poetic spirit. Who has not felt the death of Little Nell as a personal loss ? Who has not sat dumb, shedding bitter tears after reading that solemnly sublime passage, depicting with heart-rending pathos and in the measured roll of poetry, the death and burial of the little child ? The passage, in question, is composed in irregular metre and rhythms and much like some pieces of Shelley, written in a similar strain.* Sir Francis Marzials, the sanity of whose judgment is worthy of our highest regard, is carried away by a critical rather than any beauty-discerning spirit, when he asks whether the passages referred to possess the real rhythm of poetry. We answer that whatever metre they may be written in, they not only satisfy the demands of poetic harmony but also those that constitute our conception of poetic imagination. And then when we consider that these without any alteration of language can be arranged in metrical form, what before was rank weed, comparatively speaking, is now turned into a verdant pasture ; out of the leaden casket appears the image of Portia. The metre in these cases must be regarded with a liberal view ; or else much of otherwise good poetry would descend to the level of common place prose. Some of the most glorious exhibitions of the poetic spirit would, under such circumstances, be excluded from the realm of poetry. Let us judge for ourselves.

"And now the bell, the bell
 She had so often heard by night and day
 And listen'd to with solemn pleasure
 Almost as a living voice
 Rung its remorseless toll for her
 So young, so beautiful, so good."

* This fact was first noticed by R. H. Horne in his "New Spirit of the Age."

The Battle of Hastings is one of the finest pieces of descriptive writing of Dickens. It comes, of course, in the "Child's History." The last few touches, when the battle is done and the soldiers with torches walk among the dead seeking for the body of dead Harold, furnish us with a splendid specimen of Dickens' poetry.

A blundering admixture of prose and poetry, these have been called. But both the nature and the form of these, as before shown, are essentially poetic. We emphasize the fact that in these there is no prose at all, although it is from the midst of prose that they shine. It is psychologically true, so says Bain, that we are unable to adapt ourselves always to the varying exigencies of prose, rhythm and feel accordingly the simplicity of a poetic measure to be a relief. Thus when Dickens imparts to his so-called prose the rhythmic march of verse, he, in accordance with the foregoing view, but satisfies the needs of nature and the demands of poetry.

Again Sir Francis Marzials remarks that "Dickens himself knew that he had a tendency to fall into blank verse in moments of excitement and tried to guard against it." We must, in opposition to the biographer's view, lay another construction on the foregoing fact, namely, that the unconscious lapsing into blank verse, in impassioned moments, is an evidence of the inborn poetic spirit of Dickens. For, with all poets, poetry is not a purpose but a passion and "the passions," says Poe, "should be held in reverence; they must not, they cannot at will be excited with an eye to the paltry compensations or the more paltry commendations of mankind."

The keynote to Dickens' poetry is his possession of what Wordsworth calls "the breath and finer spirit

of all knowledge." And indeed the gospel that he preaches is an interpretation of ideal truth, a revelation of the eternal, one that glows with reverent submission to the Divine will, one that is instinct with sympathy for his fellow-sufferers. In fact his text is—

"The One remains, the many change and pass,
Heaven's light forever shines, earth's shadows fly."

We have shown that at heart he was a true poet, yet, contradictory as it may seem, we assert that he cannot be assigned a place amongst the acknowledged poets of the country. His wholehearted devotion to another branch of literature and the consequent fewness of his metrical efforts, must account for this. Yet, whether, in the occasional character of a typical poet or in that of a novelist poet, he seldom fails to inspire all with the magic-like charm of his utterances.

DICKENS THE MAN.

A few words more remain to be said. We have not spoken of his public reading, so famous in his own day,—these were for his contemporaries and not for posterity. It will not be a difficult task to picture in our minds Charles Dickens, as he lived and moved. In personal appearance he was not an Adonis, yet his features and general bearing bore the stamp of the "aristocracy of intellect" about them. Brightness and a spirit of entering into all kinds of life were his pre-eminent qualities. And he carried his heart with him, not to exhibit its fine, large proportions, but to make use of it, as occasions arose. He has left us his own likeness in the pictures that he painted. If Shakespeare can be said to have lent his likeness to Prospero, one may draw a fairly accurate picture of Dickens by a combination of some of his

creations—a kind of composite photograph. And even then much would be left to our imagination. A whole-hearted devotion to the work in hand, a most thorough hatred of sham, a generous and noble nature, one

“Whose carol is an allegory fine

The burden of whose chimes is holy and benign,”

such was Charles Dickens the man.

He is dead these fifty years or so, yet what a mockery it is to speak of Charles Dickens as dead. Other men of genius there are, some of whom are admired, others respected like living beings after their own day; but few, very few are loved as household gods, such as he. For, among other things, his were words, as a contemporary wrote,

“——Which rouse up all

The dormant good among us found

Like drops that from a fountain fall

To bless and fertilize the ground.”

N. C. LEHARRY.

Art. II.—SOME ILLUSTRATED WORKS ON INDIA.

OF James I. we are told that he “wished he could be chained to a shelf in the Bodleian.” Among the many pleasures derived from a well-equipped library, books containing actual delineation of scenes and events set forth in the text are specially interesting to the average reader. Here, both pen and pencil impart instruction as well as amusement, rendering of little account Pope’s disparaging couplet in the *Dunciad*, in regard to illustrated books, where

“...the pictures for the page atone,

And Quarles is saved by beauties not his own.”

We propose to notice a few of the more important illustrated works on India from the point of view of the ordinary reader rather than that of the artist or librarian. The outlook does not, of course, claim to be an exhaustive one. For instance, we do not include religious and scientific works, such as Moor’s *Hindu Pantheon*, Gould’s *Birds of Asia*, Gray’s *Indian Zoology*, Fayrer’s *Thanatophidia of India*, and Raja Sir Saurindramohan Tagore’s *Hindu Ragas* (to mention a few instances), nor recent works most of which are illustrated from photographs.

BOOKS OF VIEWS.

Of books of views, one of the earliest is that of William Hodges, R. A. The son of a blacksmith, Hodges was born in 1744. He became a draughtsman in connection with Captain Cook’s second expedition (1777-275), after which he was engaged by the Admiralty in superintending the engraving of his drawings. In 1778, he came out to India under the

patronage of Warren Hastings and during the next five years painted a number of scenes in Bengal for Hastings as well as for Augustus Cleveland, Collector and Judge of the districts of Bhagalpur, Monghyr and Rajmehal. After the latter's death in 1784 some twenty of Hodges' views in these districts were sold. On his return to England that same year he took with him a number of his paintings, of which a set was executed in aquatint by himself and printed for the author in 1786 under the title of *Select Views in India*, drawn on the spot in 1780-83, with descriptive text. It contains forty-eight plates (all drawn and engraved by himself) consisting of views in the Bengal Presidency. This is perhaps the earliest series of aquatints dealing with India and, although none of them actually relate to Calcutta itself, there are several of places in the immediate vicinity, such as the view of Chinsura, then a Dutch settlement. Mr. Martin Hardie thus refers to Hodges' work in his *English Coloured Books*: "His sketches are bold and coloured by hand with a freedom that makes them practically original water-colours. The colouring indeed serves to suppress rather than employ and accentuate the aquatint ground." Humboldt in his *Cosmos* says that the sight of Hodges' Indian views was one of the inducements which led him to travel. A peculiarity of the pictures is the freshness of the water-colours. Hodges also published, in London, *A Comparative View of the Ancient Monuments in India*, and an account of his *Travels in India* during the years 1780-83 with plates from his own drawings. His paintings are still preserved at Daylesford. Hastings was more proud of them than of his "old masters" for, as has already been stated, he had entertained and encouraged the artist when he visited him in Calcutta. Hodges was elected

an Associate of the Royal Academy in 1786 and R. A. in the following year. He died in 1797, aged 54.

Among the *Eight Water-Colour Views and Sketches in Indian Ink* published by James Connor, an ensign in the 17th Battalion of Sepoys, is one of the "Hindu Ceremony of Huson Hawson" (?) and another of Calcutta near the Old Fort (1784).

Between 1795 and 1808 were published the six sections of Thomas and William Daniell's great work *Oriental Scenery* (one hundred and forty-four plates and nine plans)—"the finest illustrated work ever published on India," including six plates relating to Calcutta. Accompanying these prints was an octavo volume of descriptive text. The following advertisement appeared in the *Calcutta Gazette* of the 22nd October, 1795:—

"Proposals for publishing the following Twenty-four views in Hindostan from the drawing of Mr. Thomas Daniell, to be engraved by himself. On the delivery of the last pair of views, the subscriber will be presented with such a description as may be necessary to the elucidation of each plate.

CONDITIONS.

"The size of the plates 25 inches by 19, the price to subscribers for the views, *if subscribed for and delivered in England*, per pair one guinea and a half, coloured by Mr. Daniell in the manner of the original drawings: to be paid for on delivery. The first pair will be ready in the month of March 1795, and every two months, until the whole are completed.

"And if subscribed for and delivered in India, the price for the twenty-four views, will be two hundred (sicca) rupees; half the subscriptions to be paid upon the delivery of the first twelve views, which will certainly be sent out to India by the earliest ships of the season 1796.

"Those gentlemen who would wish to become subscribers in England, are requested to leave their names with Mr. Daniell,

No. 37, Howland Street, Fitzroy-Square, where the drawings may be seen; or at Mr. Bowyer's, the Publisher, Historic Gallery, Pall Mall; And in India, those gentlemen who would wish to become subscribers, are requested to leave their names with Messrs. Cockerell, Traill and Co. or Mr. Holmes, at Calcutta; and Messrs. Porcher, Redhead and Co., at Madras."

The engravings were in aquatint, coloured in imitation of paintings. The work contains views of palaces, cities, mountains, rivers and forest scenery, illustrations of the rock-cut temples of Ellora, other Hindu antiquities of the Deccan and Southern India, as well as the Mahomedan palaces, mosques and tombs in Bengal and the North-Western Provinces.

Thomas Daniell, the son of an inn-keeper at Chertsey, was born in 1749. He first exhibited at the Academy about 1774, and continued to do for ten years before turning to the East and devoting himself for the rest of his life to oriental subjects. A nephew by name William, then a lad of fourteen, accompanied him to India. They sketched many parts of the country which had not before been represented. For some time they both painted Indian views. Five of the six volumes of *Oriental Scenery* were engraved in mezzotint by William's own hand or under his immediate supervision. While in Calcutta, Thomas published a series of views of this city (1786-88) drawn and engraved by himself. They are perhaps the earliest "street" views of Calcutta, and probably represent the artist's earliest efforts in aquatint engraving—a process then in its infancy, but which he and his nephew brought to great perfection in after years. The uncle persevered steadily in his Eastern vein, but the nephew was also successful in English views. Returning to India later on, he, in 1832, painted (with

some assistance) a panorama of the city of Madras and afterwards (by himself) another of Lucknow, with a representation of the method of taming elephants. Thomas Daniell was elected R. A. in 1799 and William in 1822. The former died in 1840 at the great age of 91 years, and the latter in 1837, aged 68. Mention should not be omitted of a third member of this talented family. William Daniell had a younger brother named Samuel, who painted in Africa and Ceylon. From his sketches William published a book called *Views of Bhootan*. Samuel Daniell died in Ceylon in 1811, aged 36.

A most notable book is Blagdon's *History of India*, published in 1805 by Edward Orme, of Bond Street, London. For appended to it is a collection of over 68 plates of imperial folio size, coloured from the original drawings of Thomas Daniell, Colonel F. S. Ward and Lieutenant J. Hunter. To quote a descriptive catalogue: "these grandly illustrated works (bound up into one) produced by the combined skill of the engraver and the artist, have rarely been equalled and probably never surpassed in their effective beauty."

There is in the Imperial Library a slim volume of views in Madras by the celebrated artist George Chinnery (1807). This copy is specially interesting as it belonged to the once well-known publisher Edward Orme, and, as the inscription shows, was "sent him by his brother from Madras."

Gaur, the ancient capital of Bengal, has been pictorially described by Henry Creighton, who, in 1817, published *The Ruins of Gaur*, described and represented in eighteen coloured views. When still very young Creighton entered, in 1783, the service of Charles Grant, who at that time was holding the post of Commercial

Resident at the East India Company's factory in the Malda district, for providing silk and cotton piece-goods and raw silk, within a few miles of the site of Gaur. Mr. Grant having established a manufactory of indigo at Gaurmatty among the ruins of that famed city, employed Creighton to superintend it, and there the latter remained from 1786 until his premature death in 1807, about the fortieth year of his age. It may be added that the ruins of the ancient capital of Bengal were subsequently photographed by Mr. J. H. Ravenshaw, B.C.S., Magistrate and Collector at Malda. After his death they were published (1878) in a work entitled *Gaur: its ruins and inscriptions*, the descriptive letterpress being adapted by his widow from the writings of Francklin and Blochmann.

Between the years 1826 and 1830 was published, in London, a work in six parts, entitled the *Scenery, Costumes and Architecture, chiefly on the Western side of India*, by Captain R. M. Grindlay of the East India Company's Bombay Army. The various appointments which he successively held during his eighteen years' service in India afforded him special advantages in collecting his materials, and his work illustrates with fidelity a large portion of the country hitherto undescribed. One of the plates represents the shaking minarets of the fine mosque erected at Ahmedabad by Sultan Ahmed early in the 15th century. The minarets are so called, explains Captain Grindlay, on account of an architectural phenomenon, namely, the vibration produced in them by a slight exertion of force at the arch in the upper gallery, which is communicated from one to another, although there is no perceptible agitation of the part connecting the two on the roof of the building. Colonel Monier-Williams found that every

perfect pair of stone minarets throughout the city of Ahmedabad possessed the same peculiarity. Among the most beautiful of Grindlay's views (which space will not permit us to describe) is that of the great excavated temple at Ellora. In one of the well-known "Noctes Ambrosianae" by Professor John Wilson (published in *Blackwood's Magazine*, 1827), this work forms the subject of a dialogue—Christopher North observing: "Captain Grindlay's admirable representations bring back a thousand dreams to my mind . . . I have been assuredly quoting the Captain, who writes as well as he draws. Pen, pencil, or sword, come alike to the hand of an accomplished British officer."

Captain Robert Elliott, R.N., made a series of sketches taken on the spot, of views of India and other countries. These were published by Fisher in 1830-3 under the title *Views in the East*, comprising India, Canton and the Red Sea, with historical and descriptive letterpress by Miss Emma Roberts. The same lady edited Lieutenant G. F. White's *Views in India*, chiefly among the Himalaya mountains, 1836-7. The work, which included representations of the sources of the Jumna and the Ganges, is dedicated to H. M. Queen Adelaide, Consort of William IV.

¹⁴In 1833 appeared *A Series of Twenty-eight Panoramic Views of Calcutta*, extending from Chandpal Ghat to the end of Chowringhee Road, together with the Hospital, the two Bridges, and the Fort by William Wood, Junior. The work, which is of imperial folio size, was published by William Wood, London, and dedicated to the then Governor-General, Lord William Bentinck. These lithographs represent the principal buildings of Calcutta which existed at the time. Here we have, for example, the Supreme Court, the old four-

storeyed Club House known as "Gordon's Folly" on the Esplanade and afterwards as the Military Department, the General Post Office (at the corner of Chowringhee and Lindsay Street), Speke (now Sudder) Street, the Sadar Dewani Adalat and the Chowringhee Theatre. The figures of adjutant-birds add to the interest of the pictures.

During a residence of eight years in India Colonel (then Captain) John Luard filled a portfolio with interesting sketches of the country and its inhabitants from Calcutta to the Himalaya mountains. It was published under the title of *Views in India, St. Helena, etc.* (London, 1835, fol.) drawn by himself on stone. The work is dedicated to the Governor-General, Lord Amherst. Among the most important of the sixty plates are those depicting the siege of Bhurtpore, where Luard had served. He had also been present at Waterloo.

Captain Jump's *Views in Calcutta* was published by Parbury in 1837. The six plates represent Kidderpore Bridge, Bahleahghat (in which the Canal communicates with Salt-water Lakes), Barabazar, the Martinière, Roopchand Roy Street (in the northern quarter of the city) and Government House, Calcutta. In the last-named the dome is surmounted by the statue of Britannia which was struck by lightning in 1838 and removed in consequence.

Captain G. P. Thomas, of the 64th B. N. I., published, in 1846, his *Views of Simla* with letterpress relating to the inhabitants and productions of the Himalaya mountains. The work is dedicated to the Court of Directors.

The Route of the Overland Mail to India (1850) contains two lithographic views of Madras and Calcutta.

The Indian Mutiny directed attention to India, and a large illustrated work on the country was projected by Day and Son of London. With this object they sent Mr. William Simpson, the artist, well known as "Crimean Simpson," to make sketches. For three years Simpson remained here visiting both the Eastern and Western cities, sojourning in the Himalayas and even venturing across the borders of the forbidden land of Tibet, where he had access to some of the Buddhist temples. He had accompanied the Governor-General, Lord Canning, in his triumphal progress (1860) over the scenes of the Mutiny. The finishing of his pictures occupied four years after his return. He had completed two hundred and fifty of them and placed these in the hands of Day and Son, when that firm suddenly became bankrupt and all Simpson's work for seven years was reckoned as an asset of the firm, because of the advances they had made to meet his current expenses. Simpson's work appeared in 1867 under the title of *India, Ancient and Modern*. It consists of a series of fifty illustrations of the country and people of India and adjacent territories, including architecture, scenery, costumes, etc., beautifully executed in chromolithography, with descriptive letterpress, original and selected, by Sir J. W. Kaye.



LIGHTER WORKS.

In 1830 was published by Edward Orme a volume of twenty coloured plates entitled *The European in India*. The artist was Sir Charles D'Oyly, one of a family of Anglo-Indian baronets. His father was Sir John Hadley D'Oyly, 6th Baronet, of the Honourable East India Company's Civil Service and a friend of Warren Hastings, who took an interest in the son and secured for him a nomination in the service in 1796. Previously

to his return to England he rose to be senior member of the Board of Customs, Salt and Opium and of the Marine Board. He succeeded to the title on the death of his father in 1818, and died at Florence in 1845. Bishop Heber has the following reference to him. "I had an invitation from Sir Charles D'Oyly, and stopped my boat literally at the gate of his house (at Bankipore), which stands very pleasantly on a high bank above the river I found great amusement and interest in looking over Sir Charles's drawing books; he is the best gentleman artist I ever met with. He says India is full of beautiful and picturesque country if people would but stir a little way from the banks of the Ganges, and his own drawings and paintings certainly make good his assertion." D'Oyly had his own lithographic press at Bhagalpore. He provided numerous coloured lithographs for a book published by Ackermann, in London in 1828, entitled *Tom Raw the Griffin*, and described as a "burlesque poem in twelve cantos" illustrative 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." The poem was written by "A Civilian" in the Spenserian stanza and is amusing enough, the humorous sketches suggesting Rowlandson's illustrations of Dr. Syntax's famous journey. The voyage out and Tom's fellow passengers are all described in turn. On landing in Calcutta Tom dines at the house of a big Civilian, to whom he has brought out letters of introduction. After various adventures, too numerous to chronicle, he gets himself presented at the Governor-General's Levée. Government House is then described. The book contains, among other things, a description of a girls' boarding-school where the pupils were trained up for matrimonial purposes,

being duly impressed no doubt with the notion that no *parti* is eligible who cannot command a silver teapot and a buggy. There is also a description of a nautch-party to which many Europeans are invited, given by an opulent and corpulent babu rejoicing in the name of Churbee Dass. The largest of Sir Charles D'Oyly's works is *Views in Calcutta and its Environs*. They are well-known plates of Calcutta views lithographed from his sketches. This work was published in London in 1848 after D'Oyly's death and contains twenty-seven large plates. The view of St. Paul's Cathedral (then recently erected), that of the Roman Catholic Church of the Sacred Heart at the entrance to Dharamtala, the Menagerie (no longer existing) in the Barrackpore Park and the representation of the Hindu festival of Churruck-puja are deserving of special mention.

In 1816 there appeared in London *The Grand Master or Adventures of Qui Hai in Hindustan*. It is a Hudibrastic poem in eight cantos by "Quiz" and illustrated by the celebrated engraver Rowlandson. In the coloured plates we see "Qui Hai" arriving at Apollo Bunder, drinking beer at the Bombay tavern, attending the General's levée, hunting with the Bobbery Pack, drowning his cares in the Bombay Jail, dying there in misery and then drawn in a bullock hearse to Padre Burrow's godown (the burial ground).

Curry and Rice, on Forty Plates; or, the Ingredients of Social Life at "Our Station" in India by Captain George F. Atkinson, an Indian Engineer officer, depicts everyday life as it is lived by Englishmen in the mofussil. It was published in London in 1858 and is embellished with a number of good coloured lithographs. The style is a forced imitation of Thackeray, though the flippantly worded dedication is not to the great novelist but to a

Lieutenant of that name attached to the author's own corps. No attempt is made to preserve the likeness of the various characters and even in the letterpress their individuality is of the faintest. The crowning humour is to assign to most of these shadowy creations names founded on a misconception of certain vernacular words for ingredients and materials of cookery in furtherance probably of the idea in the title of the book. The artist, one can easily believe, was pronounced "a horrid man" by many a civilian's wife. Allowing for the exaggeration of caricature, it was not altogether an untrue picture of station life among our Anglo-Indian mofussil aristocracy! The means for reproducing pictures at the disposal of publishers in those days were extremely limited. Lithography was much adopted and, in the case of *Curry and Rice*, the original sketches of Captain Atkinson were redrawn upon stone and printed in monochrome, whereby much of their character and charm of colouring were lost. Through three successive years (1858-60) the work ran through three editions. A fourth has only recently been published by Messrs. Thacker, Spink and Co., at whose disposal the original coloured sketches of the artist were placed and have now been reproduced in facsimile, aided by the latest developments in the art of colour reproduction.

TRAVELS.

Viscount Valentia, son and heir of the 1st Earl of Mount Norris, embarked on a voyage to the East in June, 1802. He was accompanied by Henry Salt, who acted as his secretary and afterwards became Consul-General for Egypt. The result of the excursion is embodied in three large quarto volumes

entitled *Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia and Egypt* in the years 1802-6. The work is dedicated to Lord Wellesley. It opens with a pleasing vignette of the Governor-General's country-seat at Barrackpore. This as well as the other engravings are from the paintings of Henry Salt, whose *Twenty-four Views* was intended as a further illustration of Lord Valentia's travels. Mr. Salt, it may be noted, was the first to discover the Buddhist origin of the cave-temples of Western India. The very evening Lord Valentia landed in Calcutta there was a grand party at Government House in honour of the "Peace." This was the first occasion of a public entertainment being given in the new Government House which had only lately been completed. We learn from our noble traveller that "the State rooms in Government House were for the first time lighted up" on that occasion. After a month's stay at Calcutta, during which time he visited Barrackpore, he travelled up-country enjoying his stay at Lucknow, where he saw all the pomps and vanities that were worth seeing in an Eastern Court. We have an account of Lord Valentia's visit to General Lake while His Excellency was on the march to the frontier. On Valentia's way back he passed through Murshidabad, where we have a graphic account of the celebrated Munny Begum. He dwells at length on the salubrity and society of Calcutta, where he stayed for another couple of months. He has some severe strictures on gaming which is said to have been prevalent at the time. He also has an account of the Supreme Court and of the Church Establishment, more particularly in reference to missionary methods with which His Lordship is scarcely in sympathy. On his way to Madras by way of Tanjore, Lord Valentia gives

a history of the Raja's family, of his elevation to the *musnud* and a description of his palace. His description of Seringapatam is interesting from a military point of view. Among particulars relative to different places in India we have some political observations on the Mahratta empire, an interesting account of a visit to the pagodas of Salsette and Elephanta and an entertaining description of Bombay. There are two interesting pictures of peons of Mysore, a view of Benares and of the new palace at Lucknow and of an ancient tower at Bhagalpore. The whole work is written in the form of a journal. Lord Valentia possessed qualifications eminently fitting him for a successful writer. He was a careful observer, had a singular facility for catching the point and appreciating the spirit of what he saw, and, considering the short time he was in the country, it is astonishing how at home he appears to be on current Indian subjects of the day. He possessed lively manners, great curiosity and a *bonhommie* that relished amusement of every sort. Travellers before him were actuated by love of gain, but Lord Valentia visited India for the purpose of gratifying his own curiosity and imparting his observations to the public. Lord Valentia succeeded, on his father's death in 1814, to the Earldom of Mount Norris. His *Travels* is said to be a favourite work with Earl Curzon.

In 1815, on the close of the war with Nepal, James Baillie Fraser made a tour of exploration in the Himalayas, accompanied by his brother William, then Political Agent to General Martindale's army, and who was afterwards murdered at Delhi. They were the first Europeans known to have traversed that part of the peninsula. The tour occupied two months, and Fraser afterwards published an account of it entitled *Journal of*

a Tour through part of the Survey range and to the Sources of the Jumna and Ganges (1820). A folio volume of twenty coloured plates illustrating the scenery accompanied the work under the title of *Views in the Himalaya Mountains*. Six years later (in 1826) he published twenty-four beautifully coloured engravings of *Views in Calcutta*. The view of Writers' Buildings contains a good illustration of the old Holwell obelisk, which it would be interesting to compare with the one erected by Earl Curzon. Fraser is perhaps better known as the author of the *Military Memoir of Lieutenant-Colonel James Skinner*, who was a close friend of his brother William.

In 1824 appeared Lieutenant-Colonel C. R. Forrest's *A Picturesque Tour along the Rivers Ganges and Jumna*. The work, which consists of twenty-four coloured views of the most attractive scenes with descriptive text, was published by Ackermann, who, it will be remembered, used to bring out many such illustrated works.

Captain Leopold von Orlich published an account of his *Travels in India, Sinde and the Punjab*, 1842-43. The work was translated by H. Evans Lloyd in 1846 and gives a comprehensive description, including notices of the outward voyage *viâ* Egypt, Bombay, the Punjab and the principal places between the Sutlej and Calcutta. These notices include observations on the manners, customs and institutions, whether of the Natives or of Europeans. They are in the form of letters addressed to the author's celebrated countrymen, the Baron Alexander von Humboldt and Carl Ritter. During his visits to Lord Ellenborough as well as to the native princes of Sinde, Lahore and Oude, the author's quick powers of observation stood him in good

stead. Four letters, occurring in the work, treat of the Anglo-Indian army, the court at Delhi, the criminals of India and the religion and education of the Hindus.

About the same time there came out an illustrated work by another foreign visitor, to wit, Prince Alexis Soltykoff. He records his experiences in two volumes, adding a selection of views in Ceylon and various parts of India.

Fanny Parks (*née* Archer) was the daughter of one of Lord Combermere's Aides. The dates of her birth and death are not given in Buckland's *Dictionary of Indian Biography*, which does not even mention her husband's name. He was (although Herbert Compton incorrectly styles her "Lady Fanny Parkes") Mr. Charles Crawford Parks of the Bengal Civil Service who died as an annuitant in London (1854). They came out to India about 1822, and, after passing some time in Calcutta, went to several stations in the Upper Provinces and settled chiefly at Allahabad. They returned to England in 1839, but came back to India five years later and left the country finally in 1845. Childless, curious, with a smattering of natural science and some taste for sketching, Mrs. Parks occupied the leisure of a civilian's house in questioning her servants, observing the habits of indigenous animals and picking up a store of miscellaneous, though unsystematic knowledge of the country. The result was a most charming account of her experiences in two large illustrated volumes, entitled *Wanderings of a Pilgrim in search of the Picturesque*, and published, in 1850, by Pelham Richardson of Cornhill. It is one of the best accounts of Indian life and events and forms a journal of her twenty-four years' residence in India. There is a novelty and vividness in these entertaining pages which give

glimpses into the highest classes of native female society. We also find in it a vivid description of a *suttee* and of the great fair at Allahabad. At Lucknow she describes a show which the King of Oude exhibited for the entertainment of Lord and Lady William Bentinck in 1831, including a description of wild-beast fights. She handles with equal skill "the pencil, the pellet-bow and the grey goose-quill." We have an entertaining description of her interview with the Rev. Joseph Wolff, the celebrated wandering *padre*, and her parting present to him of two Hindu idols. Her account of the wandering gypsies is amusing. The hero of the first volume is Colonel Gardner, and we are presented with a highly interesting account of his zenana. Her description of Mrs. James Gardner, or Mulka Begum, and her dress is equally picturesque. We are also treated to one of the zenana of a scion of Hindu monarchy, a lady (Baiza Bhai), who had sat on the throne of Gwalior as queen-regnant for nine years, and of her grand-daughter. Her account of a ride in the zenana is very amusing, while her description of a "north-wester" is remarkably true to nature. Her delightfully gossipy book, which includes a selection of piquant oriental proverbs and sayings, is written in the form of a journal. The charm, liveliness and freshness of the narrative are kept up to the last page. Drawings of land and water, of plants and animals, of Hindu gods and goddesses are all signed in mysterious Persian characters, which, when transliterated, read into the words "Fani Parkas." Of the interesting coloured pictures may be mentioned those of the Hindu triad, of Ganesa, Jagannath, Bhagwan, the temple of Bhagwani, the Southern Cross, etc.; there is also an illustration of the Charack Poojah. In short, it is a most elegant

work conceived by an active and intelligent mind. None but an accomplished and amiable woman could have written it.

TYPES AND CHARACTERS.

Robert Mabon published in 1797 his *Sketches Illustrative of Oriental Manners and Customs* with letter-press. It is described in a catalogue as "the earliest published collection of plates illustrating the manners and customs of the natives of India, the Calcutta edition of Solvyns not having been issued till two years later.' Mabon assisted James Wales in his drawings of the cave-temples of Ellora (included in Daniell's *Oriental Scenery*). An interesting letter from Mr. Archibald Constable, the Publisher, relating to Wales and Mabon, will be found in the *Indian Antiquary* for April 1880.

A somewhat similar work is Lieutenant Gold's *Oriental Drawings* published in 1806.

François Balthazar Solvyns was born at Antwerp in 1760. He accompanied Admiral Sir Home Popham on a voyage to the East. During his visit to India he thoroughly studied the country and was present at the Siege of Seringapatam. During fifteen years of work he received great help from Sir William Jones and worked to "delineate the people of Hindustan in all their customs and usages, both of their public and their private life." Here is one of Solvyns' advertisements which appeared in the *Calcutta Gazette* :—

MR. SOLVYNS

Respectfully informs the public, he proposes to publish a collection of Heads, etched and coloured by himself; exhibiting the Native and various other inhabitants of India, etc., etc. The whole forming a curious and interesting collection of three hundred different Heads, to be published in numbers monthly

to begin in January, 1796, containing twenty-five coloured Etchings each.

To be had of Mr. Solvyns only, at his house in Cossitollah Street behind the old jail, at sicca rupees sixteen each number; and all letters or orders addressed to him as above, will be punctually attended to.

Gentlemen wishing to subscribe for the collection complete may have it forwarded to them at sicca rupees 168; one half to be paid on delivery of the first number, and the remainder when the work is finished.

The drawings of the whole collection, taken partly from Nature and partly from original paintings in the possession of gentlemen in India.

Mr. Solvyns begs leave to intimate, that this has no connection whatever with the work he is now publishing descriptive of the manners, customs, and dresses of the Natives of Bengal; as it only comprises such part of that work as from the nature of it, must necessarily be introduced. The great variety in nature, and dress characteristick of the Natives and other inhabitants of India naturally attracts the attention of an Artist, and first induced Mr. S. to attempt the collection. The whole has been executed with considerable care, as opportunities offered; how far he has succeeded in rendering it worthy of attention and approbation; he leaves a liberal and discerning public to determine.

Calcutta, December 1798.

Solvyns' work came out in 1807-12 and was dedicated to the French Institute. He was Captain of the Port of Antwerp till his death there in 1824.

In 1819 was published by Orme the *Oriental Field Sports*. The author, Captain Thomas Williamson, remained in Bengal upwards of twenty years when wild animals were more plentiful than they are now. His work, which contains illustrations and descriptions of these, is embellished with forty large hand-coloured drawings.

The Hon. Miss Emily Eden, sister of Lord Auckland, published in 1844 two editions of a folio volume, with letterpress descriptions, entitled *Portraits of the Princes and People of India*. The work contains twenty-four fine lithographs comprising portraits, among others, of Ranjit and Sheer Sing, Dost Mahomed, the King of Oude and a representation of Lord Auckland receiving the Raja of Nahun in Durbar. Miss Eden is also known by her books, *Letters from India* and *Up the Country*, describing everyday life in her brother's Viceregal Court.

Oriental Heads by Colesworthy Grant form a series of lithographic portraits drawn from life, intended to illustrate the physiognomic characters of the various peoples and tribes of India. The drawing is very fine. Grant lived many years in Calcutta where he helped to establish the Society for the Prevention of Cruelty to Animals. He also executed a number of lithographic portraits of local celebrities which first appeared in various reviews. Grant was the author of two or three other pleasantly written works illustrated by himself, containing descriptions of Anglo-Indian domestic life and rural life in Bengal, with an account of the cultivation and manufacture of Indigo. He also wrote and illustrated *Rough Pencillings of a Rough Trip to Rangoon in 1846*, in the days before photography had begun to supersede the sister-art of drawing as a means of illustrating books. He died in Calcutta in 1880 in his sixty-seventh year.

WAR PICTURES AND CAMPAIGN SCENES.

The military history of British India has also been told by its artists. Perhaps the earliest war scenes are those connected with Seringapatam, representing Lord

Cornwallis's campaign against Tipu Sultan and contained in *Select Views of Mysore* (1794). They were the work of Robert Home, who was Court-Painter to the King of Oude. He also brought out a description of Seringapatam. In 1797 he exhibited at the Royal Academy "The Reception of the Mysore Princes as Hostages by the Marquis of Cornwallis"—a subject which engaged the brushes of two other well-known artists, viz., Thomas Hickey and A. W. Devis. Home was for a time Secretary to the Asiatic Society of Bengal and died at Cawnpore in 1834, aged 83.

The first Burmese War has found at least two chroniclers in pictures. Lieutenant Joseph Moore, of the 89th Regiment, published, in 1825, *Eighteen Views taken at or near Rangoon*. They depict Port Cornwallis (great Andaman) and the fleet collected there; Landing of the Forces at Rangoon; Attacks upon the Stockades; the Conflagration of Dalla (Rangoon River), together with other war pictures and scenes in Rangoon. The same year (1825) appeared J. Grierson's *Twelve Select Views of the Seat of War* [in Burma]. These lithographs were published by the Asiatic Press, Calcutta.

Lieutenant George Abbott of the 15th Regiment, N.I., published in 1827 *Views of the Forts of Bhurtpore and Weire*. The work is dedicated to General Lord Combermere, G.C.B., and contains thirteen litho plates, with a short account of the capture of the forts.

Ackermann also issued a series of fine large coloured engravings by Henry Martens under the title of *Pictures from the War in the Punjab*, 1845-9. Captain C. H. Meham of the Madras Army, brought out, in 1858, twenty-seven tinted sketches on eighteen plates under the title of *Sketches & Incidents of the Siege of Lucknow*

from drawings taken during the Siege. The work is dedicated to H.M. Queen Victoria and is furnished with descriptive notices by Sir George Couper, afterwards Lieutenant-Governor of the North-Western Provinces and Oude.

In 1859 Captain D. Sarsfield Greene of the Bengal Artillery published his *Views in India* from drawings taken by himself during the Sepoy Mutiny. The work is dedicated, by permission, to His Royal Highness the Duke of Cambridge, and consists of twenty coloured plates, including representations of the Slaughter House, Cawnpore, and a view of Windham's intrenchment there, as also of his advance to meet the Gwalior Contingent and of the pursuit of the Gwalior army by Sir Colin Campbell.

The Cawnpore Massacre, it may be added, has been pictorially represented in three folio-sized original sketches taken on the spot by Lieutenant C. W. Crump of the Madras Artillery, drawn on stone with tints by Vincent Brooks.

The Campaign in India by Captain G. F. Atkinson, of *Curry and Rice* celebrity, was published in 1859. The work is designed to illustrate the military operations before Delhi during the Mutiny and contains twenty-six tinted lithographs, one of which represents Hodson's Horse. It is dedicated to the late Queen-Empress and is accompanied by a letterpress description.

In 1860 was published *General Views and Special Points of Interest of the City of Lucknow* from drawings made on the spot by Lieutenant-Colonel D. S. Dodgson. The work is dedicated to Lieutenant-General the Hon'ble Sir James Outram and contains twenty-eight tinted lithographs.

Like Meham's work it is furnished with descriptive notices and consists of scenes in and around the city just after the Mutiny.

This section may conclude with the remark that Captain John Williams's *Historical Account of the Rise and Progress of the Bengal Native Infantry*, published in 1817, contains four coloured plates of Grenadier Sepoy, Hawaldar, Light Infantry Sepoy and Subadar.

RECENT WORKS.

To come down to more modern works: Mr. Mortimer Menpes's brush is never so happily engaged as when depicting the scenes and people of the gorgeous East. The Coronation Durbar of 1903 gave him an unique opportunity for doing so. The work consists of one hundred superb plates with text by Miss Dorothy Menpes. In 1905 Mr. Menpes published a work on India consisting of a series of seventy-five coloured illustrations, with descriptions by Mrs. Flora Annie Steel. The following notice of the work is taken from *Notes and Queries*:—"No fewer than seventy-five pictures are given of scenes in Delhi, Agra, Jeypore, Muttra, Benares, Peshawar, Amritsar, Ajmere, Lahore, etc., most of them of ravishing loveliness. Views are also²¹ provided of native women, brides, market women, water-carriers, bazaars, shops, grain merchants, workers in silver and gold, fruit stalls, and vegetable markets. The colour in these is wonderful." Mr. Menpes furnished twelve coloured plates to an account of the great Coronation Durbar at Delhi attended by the King-Emperor and Queen-Empress. The work is entitled *Peeps at Great Cities: Delhi and the Durbar*.

Mention may be made in passing of Mr. Hallam Murray's *High-Road of Empire*, illustrated with water-

colour and pen-and-ink sketches, Rev. W. Urwick's *Indian Pictures* drawn with pen and pencil, and, among books on Burma, of Mr. Talbot Kelly's work and Mr. Scott O'Connor's *The Silken East*, the latter with coloured plates by Mr. J. R. Middleton.

ILLUSTRATED PAPERS.

A few words may perhaps be added on the above subject before this article is brought to a close.

At Delhi there was published, by a Mr. Wagentrieber, a monthly journal entitled the *Delhi Sketch Book*, the name being afterwards changed to the *Delhi Punch*. This was, of course, a humorous publication, in which the illustrations were better than the letterpress. It was started some three or four years before the Mutiny and survived till about seven years after it. In the year 1858 there used to be published in Calcutta an illustrated comic journal styled *Comus*. Among its pleasantries was poking fun at the Calcutta Volunteer Guards. It had a short-lived existence and a copy is rarely met with nowadays, although some eight or nine years ago Messrs. Thacker, Spink and Co. had a bound set on sale for Rs. 50.

The *Indian Charivari*, which was started about 1872, used to be conducted by a Colonel Percy Wyndham. This unfortunate gentleman, if memory serves us right, lost his life in a ballooning accident at Rangoon. His paper continued to amuse Calcutta society for eight or nine years. The best work in it was from the pencil of "Isca"—this is the old name of Exeter, the birthplace of the artist, Mr. George G. Palmer, who for many years held the position of Superintending Engraver in the Surveyor-General's Office. A feature was the "Charivari Album"

consisting of tinted portraits of Indian celebrities which were regarded as excellent likenesses at the time. It used, with infinite good humour, to caricature Sir Richard Temple and Madame Blavatsky among other people. The cartoons at the time of the Afghan war were considered very clever. We have scarcely had any successor worth mentioning.

E. W. MADGE and K. N. DHAR, M.A.

Art. III.—MORE ECHOES FROM OLD CALCUTTA.

NAND KUMAR AND HIS ALLEGED EARLY FORGERIES.

NAWAB MIR JAFAR, who was very much attached to Maharajah Nand Kumar, did not fail to put in a recommendation for him even when dying. In February 1765 the Nawab from his deathbed wrote to the Governor, John Spencer, thus :—

[2549. February 7, 1765.] From the Nawab Mir Jafar to the Governor. Has already informed the Governor of the Nawab Najm-ud-daulah having taken his seat on the *masnad* and put on the *khalat*. Mr. Middleton also must have written to the Governor about this. Has been ill for some days and his disorder daily increases. Consequently sees no hope of recovery. If he should recover his health, he will acquaint the Governor fully with his affairs; but if it should happen otherwise, he commits the Nawab Najm-ud-daulah, the Nawab Najabat Ali Khan, the Nawab Mubarak-ud-daulah and the rest of his family, together with the Raja Nand Kumar to the care and protection of the Governor and the gentlemen of the Council. Hopes that the said persons will receive the same kindness as they were used during His Excellency's lifetime. P.S.—Request that this letter may be answered soon. "Your servant" Raja Nand Kumar is ready in obedience and attachment. P.S.—It is hoped that "we" shall receive the same kindness from the Governor and the gentlemen of the Council as "we" did from the Nawab.

This is the last letter addressed by the Nawab Mir Jafar to the Governor of Bengal, as he died on the 6th February 1765. The following letters were addressed respectively by the Nawab Najm-ud-daulah and Maharaja Nand Kumar announcing the death of the Nawab Mir Jafar.

[2551. February 7, 1765.] From the Nawab Najm-ud-daulah to the Governor. Intimates that the Nawab Mir Jafar, his father, breathed his last on Tuesday, the 14th of *Shaban* at a quarter-past one in the afternoon. Immediately on hearing the news, Mr. Middleton, Mr. George Gray, Mr. Stables, Mr. Droze, etc., came to condole with the writer, who by their advice and counsel took his seat on the *masnad* and caused this to be proclaimed through the city. As he considers it his duty to promote the interest of the people and the prosperity of the country, he will set about his work with great eagerness. Hopes for the protection. Remains firm to the agreement made by the late Nawab with the English.

[2552. February 7, 1765.] From Raja Nand Kumar. On the 7th of *Shaban* His Excellency the Nawab Mir Jafar by reason of the severity of his illness left off the management of affairs and wrote to the Governor of his having seated his son the Nawab Najm-ud-daulah in his place on the *masnad*. From that time His Excellency's malady daily increased and he grew more and more feeble. This morning, the 14th *Shaban*, he called for the writer and placing him by his side, rested his head on his lap and spoke very much about his affairs. The particulars thereof are too tedious to admit of a repetition, but the substance of them was that the writer should get a letter written and dispatched to the Governor recommending his son Najm-ud-daulah and rest of his family, together with the writer. By the time this business was ended it was 12 o'clock. Then His Excellency's countenance denoted impossibility of recovery and within three *gharis* he "departed from his perishable world to one that is everlasting" "to relate the excess of our grief and affliction on this occasion would require volumes." Mr. Middleton, Mr. George Gray, Mr. Droze, and other gentlemen hastened to comfort the children of His Excellency and were unanimous in advising Najm-ud-daulah not to give way to sorrow and lamentation, but to administer consolation to others. Accordingly, the young Nawab sat on the *masnad*. He hopes for the support of the Governor to whom he has written a letter containing an account of these particulars. "By the grace of God" he will in no wise be remiss in the business of

the Company and in endeavouring to please the Governor and promote the welfare of the people. He will manifest even a greater affection for the English than did the late Nawab. In performing the duties of a well-wisher, the writer will also do more than he did before. And as the late Nawab before he died recommended the writer to the care of the English, it is hoped that he too will be favoured and supported.

Henry Vansittart retired from the Governorship of Bengal and was succeeded by John Spencer on 3rd December 1764. The latter was brought down from Bombay, and the death of Mir Jafar and the accession of a new Nawab to the *masnad* of Moorshidabad were most opportune to improve his fortune. He and the members of the Bengal Council made the most of this splendid opportunity. To what extent they profited by this change in the Bengal *subahdari* is told in the following letter* from Mahomed Reza Khan to

*June 26, 1765, 2667. From Muhammad Reza Khan to Lord Clive. Has received his letter saying that the account the writer gave of the money received by the gentlemen from the Nawab and himself has been laid before the Council; that now all the gentlemen say that the Nawab made them presents of his own free will; and that Mr. Senior intimates that Mr. Johnstone received Rs. 1,37,500, while Mr. Middleton, Mr. Leycester and himself each received Rs. 1,12,500, and that the money was distributed by the writer; and desiring to be informed whether the distribution was made by the Nawab of his own free will, or by him, or by the direction of some other persons. Has already represented everything. Mr. Johnstone sent him a message by Moti Ram that the gentlemen wanted money and that he should procure them some from His Excellency. As he perceived that if he did not represent this matter to His Excellency, the gentlemen would be offended with him he was obliged to do it. For some days he treated with Moti Ram on the subject. Mr. Johnstone at first demanded a very large sum, but after a good deal of discussion, His Excellency gave under his hand and seal one note for Rs. 475,000 to be divided equally among Messrs. Johnstone, Senior, Middleton, Leycester and Mr. Johnstone's brother, and two more notes for Rs. 1,00,000 and Rs. 50,000 to be paid to Mr. Johnstone and his brother respectively. At that time no distribution of money had been settled. It was done so afterwards in His Excellency's presence agreeably to Mr. Johnstone's directions concerning it. The writer gave all the three notes into His Excellency's hands and acquainted him that it was Mr. Johnstone's pleasure that Rs. 1,00,000 for himself and Rs. 50,000 for his brother should be paid secretly. As to the note for Rs. 475,000, His Excellency delivered it in presence of all the four gentlemen to Mr. Johnstone who at first refused it, but afterwards accepted it saying "What shall the gentlemen do with a bare note?" His Excellency then delivered the note to the writer and directed him to pay all that money, which was accordingly done. With regard to the gentlemen's assertion that the Nawab gave the money of his own free will asks why in that case His Excellency complained to the Governor that the writer took away the money belonging to his house and distributed it among

Lord Clive, who arrived in Calcutta on the 3rd May 1765. But Spencer and the members of his Council would not have been able to aggrandise themselves at the expense of Nawab Najm-ud-daulah had Maharaja Nand Kumar remained at Moorshidabad and aided him by his advice. How the English gentlemen at Moorshidabad forming a deputation contrived to bring about the removal of Maharajah Nand Kumar, who was at this time the sole manager of the affairs of Bengal, Behar and Orissa from Moorshidabad to Calcutta, is thus told in the following Persian correspondence recorded in the Foreign Department:—

[2607. March 17, 1765.] From the Governor to the Nawab Najm-ud-daulah. It is the duty of every man who wishes well to his friend to give information and advice of everything that relates to him. Is sorry to be under the necessity of communicating to him that which gives the writer pain and must also be very disagreeable to His Excellency. But love for the preservation of His Excellency's family and possessions, and anxiety for the protection of the Company's interests oblige him to do so. Has got some papers relative to Nand Kumar's correspondence with Balwant Singh,

the gentlemen. The writer did nothing but obey the orders of both sides. His representations to His Excellency were in consequence of the gentlemen's orders, and His Excellency himself also directed him to do whatever was their pleasure. With regard to the notes the writer gave on his own account, Moti Ram came to him and told him to make some presents to Mr. Johnstone and other gentlemen from himself also. The writer sent an answer suitable to his circumstances. But Moti Ram returned and said that the gentlemen were not satisfied, but were even offended with him. Agreeably to their pleasure, therefore, the writer gave two notes for Rs. 475,000—one for Rs. 400,000 to be divided equally among Messrs. Johnstone, Senior, Middleton, and Leycester, and one (which the other gentlemen knew nothing of) for Rs. 75,000 to be divided between Mr. Johnstone and his brother in the proportion of 2 to 1. Of the above sum Rs. 2,25,000 have been paid—Rs. 1,75,000 by five bills which the Governor has seen, and Rs. 50,000 in cash. There is still a balance of Rs. 2,50,000 to be paid. Rs. 1,00,000 are due to Mr. Middleton and Rs. 50,000 each to Messrs. Johnstone, Leycester and Senior. Encloses copies of Nawab's three notes. The writer's own two notes were taken by Moti Ram to Mr. Johnstone, in whose hands perhaps they still are. The Governor can demand them from him and peruse them. What the writer formerly represented and now again represents does not deviate a hair's breadth from the truth. Has written similarly to the Committee. P. S.—has arrived at Daudpur. Will set out night for Murshedabad and have the honour of waiting upon His Excellency the next day, dated 23rd June.

by which Nand Kumar's character appears to be so suspicious that it will be dangerous for His Excellency to keep that man about him till he has cleared himself from such imputations as are laid to his charge. As the proofs and witnesses are to be in Calcutta, His Excellency is requested to send him down. A fair and candid enquiry into his conduct will be made by the gentlemen of the Board and a particular account thereof will be sent to His Excellency. Desires that he may not be considered persuaded of Nand Kumar's guilt beforehand. On the contrary, he sincerely wishes and hopes that the man will prove guiltless. But the writer's mind is uneasy, whilst such a charge is laid against a person, who has so much authority and rank in the country. Does not doubt that His Excellency will contribute all in his power to make him easy by sending Nand Kumar without delay. The gentlemen of the deputation have the orders of the Board to represent this affair to His Excellency. Hopes that he will remain perfectly satisfied with what they mention.

[2614. March 23, 1765.] From the Governor to the Nawab Najm-ud-daulah. It gives him much concern to see that His Excellency should make the least hesitation in respect of Nand Kumar's coming to Calcutta to clear up a point that so nearly affects the English. The writer expected that His Excellency would show more confidence in him and the Council than he has done on the present occasion. It would give them all uneasiness to see His Excellency begin his Government almost by supporting a man accused so strongly of a crime that, if proved, renders him unworthy not only of their confidence but also that of His Excellency. Desires him, therefore, to send the accused to Calcutta. Had it only concerned the affairs of His Excellency's Government, the English would have contented themselves with laying the case before him, leaving it to him to take such measures as might be necessary. But when Nand Kumar's delinquency strikes principally at them, they can have no confidence in a man so accused and suspected till the point is cleared up. His Excellency ought to consider it extremely necessary to increase the harmony subsisting between him and the English

by sending down the accused immediately on receipt of this letter. He will have a fair and candid hearing and His Excellency will be apprised of everything. The trial cannot take place at the city, but only at Calcutta. It would be better if His Excellency were present thereat, but at such a juncture as the present, his absence from the city would throw his affairs into the utmost confusion. Therefore happy as the Governor would be at any other time to be honoured with a visit from him, the present time is so improper, that he must be requested not to think of such a thing, but to continue by his presence at the city to give currency to the affairs of the Government. Repeats strenuously his desire that Nand Kumar should be sent down without delay.

[2616. March 25, 1765.] From the Nawab Najm-ud-daulah to the Governor. On the 19th instant in the evening, he told Raja Nand Kumar that as many people went to Motejhil and spoke things to Mr. Johnstone in prejudice to them both, and as the Raja for want of leisure went but seldom there thus causing that gentleman to entertain an ill opinion of him, he should go to Motejhil and pay a visit to the gentlemen there. Accordingly the next day in the morning the Raja went from his own house direct to Motejhil and saw Messrs. Johnstone, Senior, Middleton and Leicester. Having presented to them His Excellency's compliments and good wishes agreeably to their respective ranks, he sat down. Those gentlemen were just then preparing to come to His Excellency. The Raja was desirous of accompanying them, but they told him to remain there as they would soon be back. Accordingly they left him under a guard and came to His Excellency with the Governor's letter of the 17th instant concerning the Raja. On perusing it, finds that the charge against him now is the same as was preferred against him by Mir Ashraf at Buxar a twelve month ago. The fact of the matter was that the Raja had refused him *sanads* for a certain grant for Bibi Raushan, his sister, and for a *jagir* yielding a revenue of Rs. 32,000. In consequence of his refusal, he conceived a great enmity against the Raja, and brought before General Carnac, then a Major, one Din Dial Missar, together with two or three more suborned

witnesses. Din Dial Missar is an old *gumashtah* of his own, whom he had before introduced to His Excellency the late Nawab Mir Jafar as a *wakil* of Balwant Singh. General Carnac, together with Messrs. Swinton, Stables, Pearson, and other gentlemen made full inquiry into the affair. Again, after the return of the army from Buxar, the gentlemen called together Mir Ashraf's suborned witnesses, and a second inquiry, wherein their falseness plainly appeared, was held. A third time the General, Mr. Swinton and other gentlemen called Mir Ashraf before them at Patna. The Mir represented that Din Dial Missar had notice of the treasonable letter written by Nand Kumar to Raja Balwant Singh. Upon this, Din Dial Missar was summoned and examined. He replied that Nand Kumar did not give him any letter or message, and that only one letter (of which the cover was open) under his seal was shown to him by Mir Ashraf. In fine, the latter was convicted of falsehood in the presence of the late Nawab and the aforesaid gentlemen. Accordingly Major Carnac and Mr. Swinton repeatedly wrote the Council a full account of their inquiries into his affairs. Begs that the Governor will take out those papers and peruse them. When the late Nawab went down to Calcutta, Mr. Vansittart Shams-ud-daulah resumed the inquiry and the allegations appeared to be entirely false. At present, Nand Kumar having given the General a memorandum about seizing the *parganah* of Kabra Manirur, Balwant Singh must have been much offended thereat. And now that Mir Ashraf, who is of old a liar and a child of selfishness, has been to Benares, it is not surprising if he has induced Balwant Singh to act in concert with him. Selfish people in order to gain their private ends, spare no pains to ruin a faithful friend of His Excellency's and a well-wisher of the Company's. "Understanding is requisite to those who hear." Ask the Governor to consider, at the time when Shuja-ud-daulah's forces were advancing, how earnestly and repeatedly Nand Kumar pressed the late Nawab to dismiss him to Rani-ka-talab where the English army was encamped; with what speed he hastened to join it; how he supplied the army with grain which was not procurable there; and how numbers of his people were plundered, killed

or wounded in passing backwards and forwards. Also in the wars at Patna what pains did he not take and what services did he not perform? Asks to what this behaviour could be attributed but to his attachment to the English Company and the late Nawab. It is very improper, therefore, that His Excellency should entertain any thoughts of enmity against such a well-wisher of the Company's and such a faithful friend of himself. There was no necessity for sending him to Motejhil to see the gentlemen of the Council, who regardless of his rank and station would not suffer him to come away again. Moreover, when His Excellency sent them a note by the hands of a Mujaffar Ali Khan, *Daroghah* of the *Diwan Khanah*, desiring them to release him, they would not consent to it. Through necessity he went himself this day to Motejhil and begged and entreated the gentlemen of the Council in the most suppliant manner to release Nand Kumar. At length, they gave in after having made His Excellency give them under his hand whatsoever they desired. Cannot describe the contempt to which his Government has been exposed by these proceedings. Has written this for the Governor's information. Is awaiting his reply. If it is necessary that Nand Kumar should come to Calcutta, he will doubtless be sent. His Excellency, who has the utmost desire to see the Governor, will likewise come with his household and servants and realise that desire. Dated 21st March.

[2617. . March 25th, 1765.] From the Governor to the Nawab Najm-ud-daulah. Two days ago, the Governor wrote His Excellency his sentiments regarding Nand Kumar so clearly that it was hoped that His Excellency would have immediately sent the accused to Calcutta to stand his trial. Has received his letter, but says that he cannot think of altering his decision. The thing has become so expedient for the credit of both His Excellency and the Company, that he must insist upon Nand Kumar being sent immediately to Calcutta, escorted by some of the *Nizam's* and the Company's people. This it will be for His Excellency's credit to do. But if some ill-advisers have such weight with him as to induce him to do otherwise, it will give the Governor much concern, more especially as

positive orders have already been given to the gentlemen at Murshidabad to oblige the accused to come down at all events. Hopes, therefore, that His Excellency will take such a resolution on his occasion, as may increase the friendship subsisting between him and the English. The Council did not give these positive orders at first, not having the least doubt of His Excellency's readiness to oblige them in what was so much for his own interest as well as theirs. Can only say that they are sorry to be obliged to resort to such extreme measures. Assures him they are his firm friends and have only his interest and that of the Company at heart. If any people persuade him to the contrary, they are his enemies and do it from selfish motives. Requests him not to think of coming to Calcutta. His doing so will be most disagreeable to the Governor and the Council. In fact it will not be allowed.

[2619. April 1st, 1765.] From the Governor to the Nawab Najm-ud-daulah. Has received his letter. Has also heard from the gentlemen at Murshidabad. Is glad to learn that His Excellency has consented to send Nand Kumar to Calcutta. Lest the country should suffer and the affairs of the *Nizam* be prejudiced by delays in the collections, the gentlemen at Murshidabad have been directed to lay before His Excellency certain measures allotting the business to different *Mutasaddis*. Hopes that he will readily acquiesce in these measures. Till this is done and a proper currency given to the affairs of the provinces, the Governor must deprive himself of the pleasure of a personal interview with him. The late Nawab was always loth to leave the city, as by his absence therefrom his affairs were much hurt. Much more must they be so in the beginning of a Government.

[2620. April 3rd, 1765.] From the Nawab Najm-ud-daulah to the Governor. Has received his letter. As he is at all times and in all cases ready to comply with the inclination of the Governor and the Council and in nothing deviates the least therefrom; and as there is no difference between the *Nizam* and the Company; and as he is sure that the Governor will do nothing but whatever is just he has made up his mind to send Raja Nand Kumar to Calcutta. His departure has been fixed

for Sunday, the 31st instant. His Excellency's desire to see the Governor was boundless; but as he has been told to remain at Murshidabad, he has postponed his visit to Calcutta. In case it is agreeable to the Governor and the Council, he will wait on them ten or fifteen days after the Raja sets out. Dated 27th March.

[2622. April 9th, 1765.] From the Governor to the Nawab Najm-ud-daulah. Nand Kumar has arrived at Calcutta. The matters of which he is accused, will be examined in a proper manner as soon as the evidence is collected. Though the English have so much reason to be dissatisfied with his conduct in general, yet their friendship for His Excellency prompts them to act as tenderly as is consistent with the justice due to his Government and that of the Company. His Excellency must be convinced that the English gentlemen at Murshidabad only consulted his interest in their transactions with him on his account. Certainly as they represented the Company and were vested with the powers they had from the Governor and Council, they could not well act otherwise than they did; nor could it be in any way derogatory to His Excellency's credit, that Nand Kumar should attend them whenever the nature of the service they were engaged in required it. On their consenting to his remaining in His Excellency's charge till the Governor was acquainted with the circumstances, the paper which His Excellency passed to them for his appearance when called on, was no more than was absolutely necessary for their justification to the Council, and did not deserve the appellation that His Excellency has been advised to give it. However, as His Excellency has been since so well convinced of the propriety of those measures, the Governor need not have taken notice of his matter. He did so only to clear up to His Excellency some parts of his letter which seem to impute harsh conduct to the gentlemen at Murshidabad. The English always intend good will and friendship. Does not doubt that he will soon find himself properly supporting the measures taken, and that his Government will prosper and flourish and he himself become rich and happy, which will always give the Governor, as his sincere friend, infinite satisfaction.

The inquiry which took place at Calcutta regarding the allegations against Nand Kumar for carrying on treasonable correspondence with Raja Balwant Sing of Benares and other country powers was not conclusive as to his guilt, and he was set at liberty, deprived all his situations in the Government of the country.

OMICHAND AND HIS WILL.

Every forward schoolboy knows Omichand as Macaulay's "artful Bengali" and "wary and sagacious Hindu." But in reality he was neither an artful Bengali nor a wary and sagacious Hindu. His name was not Omichand, for a person even familiar with the Bengali alphabet, knows that Omichand cannot be a Bengali name. Successors of Macaulay and even serious historians have suggested that Omichand's real name might be Umacharan or Aminchand. But in fact he was neither. School boys and even earnest readers of British Indian history are still under the impression that overmatched by Clive's deception Omichand fainted away and became at once insane, and died soon after. All these statements are absolute falsehood.

The following is a correct court translation of Omichand's Will. In August 1771 probate was taken in the Mayor's Court of this Will, written by Omichand in his own hand in four folios. The original Will seems to have been lost, but its facsimili has been preserved in the Record room of the Original Side of the Calcutta High Court. A copy has also been kept. It is written in *Mahajani Nagri* i.e., *nagri* character as used by tradesmen. It is not written in either the Bengali character or the Bengali language. It is not the Will of a Bengali as Omichand was not a Bengali.

Omichand was a *Nanakpanthi*, that is, a disciple of Guru Govind Nanak, that is, a Sikh by persuasion. He was a Panjabi. He came to Bengal and settled in Calcutta. By trade he acquired immense wealth within a short time. He was the principal contractor of the East India Company for the supply of saltpetre. Huzurimul (after whom is named Huzurimull's Tank Lane near Sealdah) was one of his close relations.* Doyal Chand was his nephew and Govind Chand his brother. Excepting a few legacies which included those to the Magdalen and Foundling Hospitals of England† he left the whole of his fortune to Sri Govindji Nanak and appointed Huzurimull executor of his Will.

In 1792 a suit was instituted in the Supreme Court of Calcutta relating to Omichand's properties, and it was disclosed in the course of that suit that in December 1789, Omichand's original Will was given to the Court Examiner (of Deeds and Documents), and in June 1792 a facsimili was prepared from it. It is the latter only which is now available. It can be gathered from the deposition of the witness in this suit that Omichand, in his own hand, wrote the four sheets of the Will. Till a few days before his death he daily read the Sikh *Grantha* and had great confidence in Huzurimull. His relations among the witnesses examined in this case mentioned his name as Amir Chand. His real name was Amir Chand and not Omichand. Omichand is only a corruption of Amir Chand. A few days before his death he intended to go on a pilgrimage to Amritsar. He died on the 5th December 1758.

* Orme makes Huzurimul Omichand's brother-in-law. This is a mistake.

† (1) See Long's *Selections from Unpublished Records of Government for the years 1748 to 1767*, p. 478—article 908: also.

(2) 1st April 1762—Calcutta, copy of a letter from Huzzooramull requesting the remittance of three thousand Current Rupees to England for certain charitable purposes. I. O. Consultation, 1762, p. 115.

Doyal Chand, Amir Chand's nephew, died in July 1791. Balaki Singh, Doyal Chand's nephew, brought a suit in the Equity Division of the Supreme Court against the Setts of Burrabazar. In the decree dated the 30th March 1801, it is said of Amir Chand that he was appointed as an officer in the trading business first of Boistob Nath Sett and then of his brother Manick Chand Sett. When working under the Setts, he amassed considerable wealth. Subsequently he started business on his own account, made an immense fortune and was held in great respect in Bengal, especially in the Nawab's at Moorshidabad.

Thus the story got up by Orme and echoed by James Mill and Macaulay about Omichand is a strange moonshine and a pure literary charlatanry.

HOLOGRAPH WILL OF OMICHAND.

(IN FOUR FOLIOS.)

A Court Translation, the original being in Mahajani Nagri.

FOLIO (1).

SREE.

First—to be paid to the family and dispatch them.

65,000 to be kept employed.

5,000 for the eldest lady's expenses in charitable and religious purposes.

5,000 for the daughter-in-law Ooday Coover.

15,000 for jewels, etc., at the wedding of Baboo Dya Chund.

5,000 Manick is to be left in the possession of Ooday Coovur, and the daughter-in-law will have him married.

5,000 to be paid to Dukkhenee Roy.

1,00,000 one lack.

Having heard that Dukkhinee Roy has intentions to raise difficulties, his attempts are declared futile, the lady is mistress,

let her employ the five thousand rupees given her in whatever manner she chooses. I have lately employed Baboo Rutten Chund, the son of brother Bukshmul, he will manage the banking business at Murshidabad, let him avoid causing outstanding debts; whatever profit shall arise from the banking business through the assistance of God, two-thirds thereof shall be paid to Baboo Dya Chund Jee and one share to Ruttun Chund Jee. I have now given him as a fund

25,000 not having interest, for the expenses of the house, to remain employed.

50,000 to remain on interest at the house, at the rate of six annas, to be paid to Bibee Sahib and Baboo Dya Chund for their household expenses, cloths, food, servants, etc. necessities which they may choose to keep, their wills being uncontrolled, and no one having any right to interfere. It is my advice that 2,000 Rs. should be expended annually.

500 Baboo Dya Chund Jee's expenses, servants, apparel, etc.

300 for the lady to spend in charitable and pious purposes.

300 for Manick's support who is to live with the daughter-in-law.

200 for the holy purposes.

100 for Manick's necessary charges.

900 for household expenses of every kind. If they wish to expend more than his sum, they may act as they choose the money being their own, and annual (profit) may be received, and there is no scarcity in any respect whatever: should amity not exist with Bukshumull, they will act as appears best to them; after Baboo Dya Chund's marriage the annual expenses are to amount to one thousand rupees.

FOLIO (2).

Nikkree Bhabee's account 30,000 thirty thousand rupees.

10,000 for Baboo Girdharee's maintenance.

2,000 to Poopo for gifts and charitable purpose.

1,000 to the two Bahoos (daughters-in-law).

1,000 to Narayanee for gifts, etc.

14,000

Micro Filmed on
Reel No.

The remaining sixteen thousand for Bhabee Jee's maintenance. 2,000 employ two thousand of this in holy purposes and place the remainder in a secure place, at a low interest, if you think proper, but this is not my advice. You should keep the money in your own hands, fourteen thousand is sufficient to maintain you the whole of your life, and by lending out money it may be loss, and it is sufficient to maintain you all your lifetime. The management of the donations in charity is Bhabee Jee's, and no one has a right to interfere therein. Should Girdhari Mull not conduct himself properly and be disobedient, you will keep the 10,000 Rs. in your own possessions, and pay him 600 Rs. per annum, for his food and raiment. Baboo Syamjee made several buildings at Moorshidabad in which my money was employed, but I have no claim on them, Nikkree Bhabee being mistress of the whole at Moorshidabad; should any other lay a claim it is false. Should Bhabee Jee think Girdhari Mull fit for the *gomastaship* she may appoint, being mistress to do so, and let all the relations comply with her will.

FOLIO (3).

Particular of what remains in charge of Baboo Hazooree Mull and Mootee Chund

32,000 thirty-two thousand as follows :

5,000 five thousand to the daughter-in-law for gifts and charitable purposes.

4,000 for Motee Chund's wedding.

1,000 to Neeloo.

1,500 to Mautee and other girls. Let the daughter-in-law settle the distribution.

500 to be given to Rammoo Jee, for gifts and charitable purposes, exclusive of which, you will make her an allowance for her maintenance, according to what you can afford.

I have given wherewith to Huzzooree Mull to maintain himself, he has no further claim on my estate; my whole estate is the property of Sree Gobindjee Nannuck, I give you authority that after my death the reputation may be preserved.

I have placed you in my room, may Sree Jee preserve you, you will exceed me in doing good and a mass great wealth you will give the girls of the house after my death for their subsistence

5,000 to Luckkea, but let her remain under the order of Nikkree Bhabee and Hoozzoree Mull Baboo. There is plenty for food and raiment exclusive of this. Luckee has no claim.

2,000 to Shamma. Let her remain under the order of the daughter-in-Law.

500 to Koondun.

500 to Hurdausee.

400 to Raaurkee.

500 to Chanuda.

500 to Shaum Dausee.

300 Fundun's marriage.

400 to Sooneah.

400 to Radheeah.

400 to Bishnee.

100 to Kishnee Nikkree Bhabee's.

200 to Counjoo Daye's gifts and charitable purposes

100 Maultee's reward.

400 to Gungeca.

700 to Bundagee, at her son and daughter's

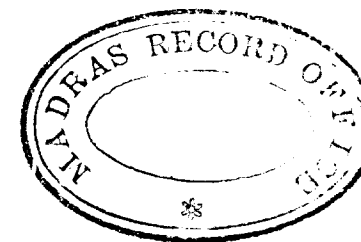
wedding 300, maintenance 400.

200 to Suddah's mother, for charitable purposes.

500 to daye's and dependants on the inner apartments.

12,800 twelve thousand eight hundred.

As long as I exist, I shall take all proper care; after my death all is a gift. But the money is to remain in the hands of Nikkree Bhabee and Hoozzoree Mull Baboo. Let them take the same care of all that I did, and let them give double the wages I do. After my decease, should any one wish to act inconformable to your wills, punish such person, and pay the allowance or stop it, just as you please. Should they receive the money into their own hands, they will not mind any one; it is necessary to keep them in subjection. Whatever



ornaments are to be made after my decease, are to be made out of this money. Let this money remain in the hands of the Baboo, and Nikkree Bhabee will cause clothes and raiment to be furnished by the Baboo out of the profits arising thereon. Should any one be ill or die, then the donation is to be applied to the rites of the deceased, and distributed at the meeting. Pay ten rupees monthly for the donation to Lukkeah, and let Lukkeah remain under the order of Nikkree Bhabee. The sum allowed for the support of Ooday Coour Bahoo has been set down under the charge of the Burrah Beebee; it is requisite that this child should remain with Nikkree Bhabee at my house; but the Beebee is mistress. I settle this business myself, my credit being concerned, that she should remain in the house. Keep the child Manick Chand near you, and instruct him he being an offspring of the master, he is to be under Ooday Coour and with her; she will have him married. Should Dukhinee Roy make any disturbance on this settlement, it is futile.

FOLIO (4).

The Beebee is sole mistress. If Dya Chund acts conformable to her wishes, and makes himself fit for to transact merchantile affairs she may then place some money in his hands, and let him have the management thereof. If however Dya Chund should act contrary to the lady's will in any respect, let her not pay any money to him, except one hundred rupees monthly, for palankeen hire, raiment, etc., making annually twelve hundred rupees; paying which, all other disbursements, for food and other household expenses for the daughter-in-law, are under the Beebee's sole management.

FRANCIS GLADWIN AND HIS DICTIONARY.

Of the very few Englishmen who preceded Sir William Jones in the study of the Oriental languages Francis Gladwin, a Bengal Civil Servant, was one. The honour of first studying an Oriental language in Bengal belongs to a man whose name has long since been forgotten. In the year 1677 a person of the name

of J. Marshall, employed in the factory of Cassimbazar in the district of Moorshidabad, was the first to break the ice in studying Sanskrit. He made a translation of the *Sanskrit Book entitled Serebaugabut Pooran* in the English language which was transmitted to England and was deposited in the British Museum.* The philological exertions of Marshall, however, led to no ulterior results. The study of the Oriental language was not followed up by the factors and merchants of the East India Company who found a more agreeable occupation in measuring ells of cloth than in scanning the measures of Oriental poetry, and a century was suffered to elapse before the study was resumed by Francis Gladwin. The British factory had immediately grown up into a kingdom, and at the commencement of Gladwin's study, its destinies were placed in the hands of Warren Hastings, one of the greatest names on Anglo-Indian historical record. It was not the least of his merits that he encouraged and liberally patronised men like Francis Gladwin, Charles Wilkins and others who entered upon the unbeaten path of Eastern philology and eventually founded the Asiatic Society of Bengal. Francis Gladwin addressed the following letter to enable him to bring out his *A Compendious Vocabulary English and Persian compiled for the East India Company* :—

TO THE HON'BLE WARREN HASTINGS, ESQR., GOVERNOR-GENERAL, ETC., COUNCIL OF FORT WILLIAM.

HON'BLE SIR AND SIRs,—The great Inconveniences which I experienced in attempting to acquire a Knowledge of the Asiatic Languages from the Want of those Helps which are to be obtained in the Prosecution of European Studies, induced me to employ my Leisure Time in forming a Collection of those Words which are of most general Use.

* British Museum Harl. Ms. 4253-55.

It imperceptibly grew to a large Size, and as I found it of much Service to me in my Intercourse with the Natives, I took a good deal of Pains in arranging and correcting it. After comparing it with the invaluable Work of Meninoki, and with the voluminous Dictionaries compiled in Persia and Hindustan, I employed some of the most learned Natives to assist me in completing the Undertaking, many of whom have been engaged upon it a considerable time at a great Expence.

I now Gentlemen present you with a Specimen of the Performance upon the Arrangement of which it may be necessary to trouble you with a few Observations.

I have placed the Languages in the Order you see them, Gentlemen, to shew in what Manner the Arabic is incorporated with the Persic, and to exhibit how the Persic is inflicted in the Hindouse, as well as to endeavour to discover some Traces of the Shanskerit. Language in the Bengal Dialect. The two last Columns are written in Arabic Characters for the sake of accenting the Words, the Letters in the Nustallick being too much blended together to admit of the diacritical Marks being placed distinctly over each Letter and I have added the Hindostany in Roman Characters for the Benefit of those who have not Leisure or Inclination to study the Persian Language.

Should you Gentlemen so far approve of my attempt as to think it may be of any public Utility, I could have no Objection to printing it, provided I was insured from sustaining any Loss by the Publication. But I beg leave Gentlemen to represent that printing so extensive a Work in Persian Types (it containing near sixty Thousand Words in the several Languages) must unavoidably be attended with a great Expence, which joined to the heavy Charge I have already incurred makes it an Undertaking beyond my Ability; and more especially as the work from being calculated chiefly for the Benefit of those who are employed in transacting the Company's Affairs in India will probably meet with little Encouragement from the public in General.

I therefore hope that if the Work is deemed worthy of being published the Hon'ble Board will subscribe for a

considerable Number of Copies; and that they will be pleased to recommend it to the Protection of the Court of Directors.

The Shanskerit and Bengale, from the particular Manner in which they must be printed, will make a considerable Part of the Expence, so that I apprehend I could not publish the Work complete at less than sixty Arcot Rupees per Sett, but if Gentlemen you should think that with the first six Columns only it will be sufficient for Use, I would venture, with the assistance I have solicited, to offer a Copy for fifty Arcot Rupees.

I am with the greatest Respect,

Hon'ble Sir and Sirs,

Your most obedient and very humble servant,

(Sd.) FRAS. GLADWIN.

FORT WILLIAM, }
2nd October 1775. }

Needless to say, Warren Hastings supported Gladwin's proposal and aided him liberally. His dictionary was published in 1780 at Malda.

FIRST PRINTING PRESS IN CALCUTTA.

The first printing press set up in Bengal was at Hugli in 1778. The account we have of the Hugli press is very singular. The first book printed there was Nathaniel Brassey Halhed's *Grammar of the Bengali Language printed at Hooghly in Bengal, MDCCLXXVIII*. In his preface the author relates that fruitless attempts had been made by Mr. William Bolts to make a fount of Bengali types in London and that then

"The advice and even solicitation of the Governor-General prevailed upon Mr. Wilkins, a gentleman who has been some years in the India Company's Civil Service in Bengal, to undertake a set of Bengali types. He did, and his success has exceeded every expectation. In a country so remote from

all connection with European Artists, he has been obliged to charge himself with all the various occupations of the Metallurgist, the Engraver, the Founder and the Printer. To the merit of invention, he was compelled to add the application of personal labour. With a rapidity unknown in Europe, he surmounted all the obstacles which necessarily clog the first rudiments of a difficult art, as well as the disadvantages of solitary experiment; and has thus simply exhibited his work in a state of perfection which in every part of the world has appeared to require the united improvements of different projectors, and the gradual polish of successive ages.

"The gentlemen at the head of Indian affairs do not want to be told of the various impositions and forgeries with which Bengal at present abounds in Pottahs or (Leases) in Bonds and other written securities of property, in Rowanahs and Dustuks, in Orders and Notices of Government issued in the country languages; as well as in all the transactions of commerce, and also with Processes, Warrants and Decrees of the supreme and inferior courts of Judicature; all of which afford ample scope for the exertion of Mr. Wilkins' ingenuity.

"His success in this branch has enabled Great Britain to introduce all the more solid advantages of European literature among a people whom she has already secured from Asiatic slavery—to promote the circulation of wealth, by giving new vigor and despatch to business, and to forward the progress of civil society by facilitating the means of intercourse."

The Government of Warren Hastings took into their consideration the question of establishing a printing press in Calcutta under the superintendence of Mr. Charles Wilkins and of fixing the rates of printing as the following extract from the Records will show:—

TO J. P. AURIOL, ESQ., SECRETARY TO THE GENERAL DEPARTMENT.

SIR,—The Hon'ble the Governor-General and Council having thought proper to establish a Printing Office under the Superintendence of Mr. Charles Wilkins, I am directed to transmit you the enclosed Copy of the Rates of Printing and

to desire that you will prepare and furnish Mr. Wilkins with Copies of all such Papers in your office as will admit of being printed, whether in the Persian, Bengal or Roman Character, leaving Blanks for Names, Dates and other occurrences as are liable to alter, and specifying the Number of each Form usually issued in the course of a year.

I am,
Sir,

Your most obedient Servant,

(Sd.) GEO. HODGSON,

Revenue Department,
FORT WILLIAM, the 8th January 1784

Copy.

Rates of Printing.

For English Impressions.

For every Quire of Folio Post, Paper included,
If Printed on One Side
If Printed on both sides

For Persian and Bengali
For every Quire of Folio Post Printed on
one side

Do. 5
Do. 7

(Sd.) W. WEBBER,
Sub-Secretary.

Revenue Dept.
A true Copy.

But nothing came of this matter. Soon after James Augustus Hicky set up a printing press to publish his notorious *Bengal Gazette*. This was the first printing press of Calcutta. In 1784 Francis Gladwin set up the *Calcutta Gazette* Press. The Government of Bengal entrusted all its printing business to this press. In 1801 Lord Wellesley prepared the following plan for the establishment of a Government Printing press and proposed to print an official Gazette accompanied with a newspaper, but the plan was not

carried into execution on account of the expense with which it was supposed that it would be attended.

Plan for Establishing a Government Printing Press, humbly submitted to the consideration of the Right Honourable the Governor-General by His Lordship's Command.

From calculation founded on authentic Documents it appears that a Printing Office, upon the most extensive Plan, might be established and maintained, fully adequate to every use Government could apply it at an annual expense of 90,000 Sicca Rupees exclusive of such allowance as Government may think proper to allot for the superintendence of it, but including an allowance for the future supply of printing materials. This may appear a large sum, but when contrasted with the actual present expense of Manuscript Records and Correspondence, together with the charge hitherto incurred for Printing, it will exhibit an important reduction of Expenditure; at the same time that the adoption of the Plan will produce a degree of accuracy and expedition in the execution of the Public Business in every Department highly worthy of the consideration of Government.

2. The following is a Statement of the existing Expenses that would become objects of reduction under this Plan, and taken, where the fixed charges could be ascertained, from the Civil Auditor's Book, and, those of a fluctuating nature, estimated at the lowest rate :—

Printing Charges/ Average of four years/	...	156,118
Section Writers	...	51,608
Fixed Writers	...	15,000
Stationary	...	5,000
Minute Savings	...	5,000
Per Annum	...	Sa Rs. 232,726

These charges must unavoidably increase with the increasing prosperity of the British Empire in India.

3. The following is an abstract of the Expense that will attend the establishment of a Government Press :—

			Rs.
1	Head Printer, or Corrector	...	500
3	Foremen	...	500
4	Compositors, at Rs. 150	...	600
4	Do. " 100	...	400
8	Do. " 80	...	640
16	Do. " 50	...	800
32	Do. " 40	...	1,280
16	Apprentices " 25	...	400
Correctors and Compositors of the Native Languages whose number or allowances cannot here be particularised as they must be paid according to their abilities			
		...	500
Servants and Native Workmen			
		...	300
House rent for the Office including Lodging for the apprentices and Apartments for the Superintendent, His Deputy or Assistant			
		...	600
Contingencies including a supply of new Types			
		...	800
Native Writers and Accountant for the News Paper, etc. ...			
		...	180

Per Month Sa Rs. 7,500

Per Annum Sa Rs. 90,000

To the above Sum must be added the Allowances that Government may think proper to allot to the Persons entrusted with the Superintendence of the Plan. These Charges will be sufficient for the performance of the business enumerated in the 1st paragraph, and may embrace a variety of useful public forms and Documents which Government have hitherto been deterred from Printing by the expense, but the utility of which to the Public Service is too obvious to require any detailed explanation. The impossibility of procuring occasional

workmen for any extraordinary pressure of business, as is the practice in English Printing Offices, will explain why it is deemed necessary to employ so numerous an establishment.

4. The following is a comparative Statement of the Expense attending the present and the proposed Plans, exhibiting the Annual Savings that will accrue from the adoption of the latter.

Amount of reduction as stated in Paragraph 2,	232,726
Expense of the proposed Establishment as	
in Paragraph 3	90,000
Total Annual Saving ...	142,726

(exclusive of the Superintendent's Allowance)

To the above reduction of Expense may be added the Profits arising from the Publication of a Gazette under the authority of Government which may be reasonably estimated at 25,000 Sicca Rupees Per Annum making the whole Annual Saving amount to 167,726 Sicca Rupees Per Annum. This Saving does not include the possible Expense in the case of Packets lost on the Voyage to Europe, which, in the instance of the *Zephyr*, captured some time since, would have amounted to 40,000 Sa. Rs. and might, in many other instances, have exceeded even that enormous Sum.

5. The Gazette may be published on such days and contain such Articles of public notification as the Governor-General may think proper to direct, and may be accompanied by a News Paper containing articles of Intelligence and Private Advertisements to be published under the inspection and controul of the Chief Secretary, but not to be considered, like the Gazette of an Official Communication.

6. The adoption of this Plan must so materially affect the interests of the Proprietors of the Press* at present employed by Government, that the following observations tending to remove any difficulties that may arise thereon, may not be deemed improper to be introduced in this place. The profits

* Calcutta Gazette Press.

they at present derive fall under four distinct heads. *First.* The allowance paid by Government for publishing their advertisements in the Weekly Paper. *Second.* The profits on the Extra Printing business of Government. *Third.* The general profits on Advertisements and Subscriptions of Individuals. And *Fourth.* The profits on the private use of their Press by Individuals although it might at the first view be thought that the 3rd and 4th Heads do not come within the scope of consideration in the present case, yet it is not difficult to shew that they are all more or less influenced by the employ of Government. Those of the 3rd Head may be judged of, when the necessity of all the Civil Servants taking the Gazette is considered. This greatly increases the number of Papers circulated, and by extending the circulation renders the Gazette the most certain and general channel for communicating advertisements to the Public. The 4th Head tho' less affected than the others still feels indirectly a portion of the same influence; for it is the employ of Government that renders it necessary for the Proprietors to entertain large establishment and provide large quantities of Printing materials by which they are enabled to undertake and execute works for Individuals with more expedition and effect and at cheaper Rates than Proprietors of other Printing Offices can. Under these circumstances the hypothetical calculation will answer to form an opinion upon. Suppose the whole Gross income of the Gazette to be 200,000 Sicca Rupees annually. The establishment kept up Sicca Rs. 50,000. The extraordinary expences of the Office, including Postage, etc., 25,000 Sicca Rs. and Bad Debts Sicca Rs. 25,000. There remains 100,000 Sicca Rupees net Profit, three-fourths of which may be fairly supposed to arise directly or indirectly from the influence of the Company's employ; and at least, one Half belongs solely to the 2nd Head of Profit above stated and of which the present Proprietors would be wholly deprived by the establishment of a Government Press. Hence it may be inferred that it is the interest of the Proprietors rather to give up the whole to Government on reasonable terms than to lose three-fourths without any compensation.

7. To give the Plan its full effect the following observations on the manner of conducting it are submitted for consideration.

That the Papers to be printed for the Secret Department of the Secretary's Office shall be kept in a distinct Apartment under charge of the Superintendant and his sworn Assistants and transmitted only through the Superintendant who shall personally attend the Press and be responsible for the safety and secrecy of the Papers so intrusted to him.

As the success of the Plan depends much on the regular transmission of Papers to the Press it will be necessary that the Secretaries and other Public Officers should enforce the most punctual attention to this point.

The Superintendant should reside in the Office, and Apartments should also be allotted for his Deputy and the Apprentices who should reside under the care of the Deputy.

To prevent the clashing that might arise from a multiplicity of orders, the Superintendant should receive his Orders from the Chief Secretary and the Secretaries to the Government, and also the Governor-General's private Secretary, and from no others, except such as shall relate to the printing of the Proceedings of the Subordinate Boards.

The magnitude, novelty and difficulty of executing the Duty allotted to the Superintendant of the proposed plan will require the unremitting attention of the person entrusted with it, by night and by day. It will therefore be necessary, as well as to prevent any delay arising in case of his illness to join another person with him in the trust in the capacity of Deputy or Assistant as the Governor-General may deem proper.

Instructions may be issued to the heads of all the Civil and Military Offices under Government to consider and consult with the Superintendant on such forms or other matters relating to the business under them respectively which they think may be printed with advantage to the Public Service and report the same to the Governor-General for his Sanction.

8. Every part of the foregoing Plan may be carried into immediate effect whenever Government may think proper, with the exception of the Books of Proceedings, for which there

is reason to apprehend no printing Office in India could supply a sufficiently extensive Fount of Types, as they cannot, like separate Paper be printed on Types of different sizes. Indeed it may be remarked that even in Europe few Founts have ever been cast sufficient for the purpose as the Proceedings are calculated to require at least *Thirty Folio Sheets* per Diem to be printed off and the Founts in this Country seldom exceed 8 or 10 Sheets. It will therefore be necessary to have one cast on purpose which can easily be done in England, without any additional expense except the trifling one of so much additional weight of Types. It will also be necessary both for the durability and beauty of the Proceedings, to have them printed on Paper made for the purpose in England and sent out with the Types; and that a regular supply should be furnished in future on Indents from hence. These considerations however by no means interfere with the reduction of expense in other branches of the business as may be seen in the following calculations.

Average of the Printing Charges at			
present	...	...	Sa Rs. 156,118
Proposed Establishment supposing the			
whole to be kept up	...	...	90,000
Add the expense of Stationery including in the present printing charges			
			16,000
			106,000
Annual saving (except the Superintendants' Salary)			
	...	...	50,118
Add Profits on the News Paper			
	...	...	25,000
Total present annual saving			
	...	...	75,118

Such is the Saving supposing the plan to be only partially adopted, but to this saving a large addition would eventually be made, though it cannot now be estimated, by the variety of Forms, and other current Official Documents which hitherto have not been printed. A further saving may be made by a reduction of a part of the Establishment until

the Printing of the Proceedings shall commence, but on this a question arises whether such a reduction ought to be recommended, as a beginning may even now be made, either by Printing the Records of one Department, or by Printing the General Letters and Records now extant as the Governor-General may think proper to decide ; for the execution of which a sufficient Fount, may, it is believed, be now procurable in Calcutta.

In concluding this Outline of so important an undertaking it may not be improper to mention, that by the establishment of a Government Press, persons possessed of materials, the publication of which might be beneficial to the East India Company, and to the Public, may be induced to give them to the World, under the authority and patronage which they might appear to merit.

The annexed printed Sheet though not so complete as it might be from the necessity of procuring it privately will sufficiently answer the purpose of a specimen of the Form and Style of Printing the Proceedings, although not of the Paper intended to be used, which will be of a kind at least 50 per cent. cheaper than that now used for the Manuscript Proceedings, and the Quantity used will be reduced in the proportion of above three-fourths of what is now expended.

In addition to the positive, and to the eventual, savings of Expense by the Establishment of a Printing Press, as already proved, it is necessary to state a further most important argument for the prompt execution of the measure in question, namely, the Institution of the College at Fort William since this plan was drawn up (in April 1800) and the practicability now ascertained of casting every Type for the European and Oriental Languages, at this Presidency without any reference to the Artists in England.

Lord Wellesley noted thus on the above Plan :—

In a political view, a powerful motive arises in favor of the proposed Establishment. The increase of private printing Presses in India, unlicensed, however controlled, is an evil of the first magnitude in its consequences ; of this sufficient proof is to be found in their scandalous outrages from the year

1793 to 1798. Useless to literature and to the Public, and dubiously profitable to the Speculators, they serve only to maintain in needy indolence a few European Adventurers, who are found unfit to engage in any creditable method of subsistence. The establishment of a Press by the Supreme Government would effectually silence those which now exist, and would as certainly prevent the establishment of such in future.

HICKY AND HIS NOTORIOUS "BENGAL GAZETTE."

In Dr. H. E. Busteed's delightful *Echoes from Old Calcutta* the reader is entertained with very many interesting facts about the origin of the first Indian newspaper and its originator, James Augustus Hicky. On the 14th November 1780 Warren Hastings stopped the circulation of the paper through the Post Office for containing "several improper paragraphs tending to vilify private character and to disturb the peace of the settlement." Dr. Busteed is of opinion that "impudence directed against his wife was probably the only aggression coming from such a quarter which would have claimed the notice, or arouse the indignation of the Governor-General." But he is not sure as to "whether the liberty publicly taken with Mrs. Hastings produced or only precipitated" the prohibition and tells us that it is more than likely "that Hastings himself was the promoter of it."

We now know from the Records of the Government of India that two days before the promulgation of the prohibition, Mr. Simeon Droze, then a Senior Civil Servant of the Company's Bengal Establishment, addressed the following complaint to the Governor-General, and it is certain that in consequence of this complaint the Government, as a punishment, stopped

the circulation of the paper through the channel of the General Post Office.

Dr. Busteed further writes :— “ It would be interesting to know what Francis thought of this high-handed proceeding. Under many Latin *aliases*, he had been in England, the eloquent upholder of freedom of speech and liberty of the press, ‘that just prerogative of the people.’ Did he now oppose, or did he assent to the issue of this order from a Council of which he was the Senior Member?” But curiously enough in the Home Department Consultations of this time, there is a bare mention of this order in the Public Body Sheet immediately following Simeon Droze’s complaint, and it appears from the absence of any discussion on the matter that Francis silently acquiesced in the order of prohibition which was most probably moved by Warren Hastings in Council. And it is more than likely that Simeon Droze’s complaint was the spark which put to flame Hastings’ indignation against Hicky for impudence directed against his wife.

TO THE HON’BLE WARREN HASTINGS, ESQ., GOVERNOR-GENERAL AND COUNCIL OF FORT WILLIAM.

HONOURABLE SIR AND SIRs,—Forgive me if I trespass on your time by this address.

The unmerited and Insolent abuse bestow’d on me in a Weekly publication of Mr. Hicky’s paper obliges me to solicit you for redress.

I am convinced: it is your wish to protect every individual residing under your Government who conducts himself with propriety, and as Mr. Hicky must undoubtedly as a British Subject be under your Orders, I flatter myself you will not permit such daring and wanton Insolence to pass unnoticed.

Give me leave to assure you Gentlemen that Mr. Hicky is without a Cause for this attack, for even the reason he assigns for making it is not true. I have not been at all

instrumental in encouraging a paper in Opposition* to his, if I had I could not be wrong, but I mention the circumstance to show how prone this Man is to do mischief.

I flatter myself you will excuse the liberty I take in intruding on your more weighty concerns. I would not have attempted it, but that I think I owe it to my Character, and Station in the service, and to the Community in general, who are all equally liable to be insulted, to seek for redress by every proper and Legal method.

I am with respect,

Hon’ble Sir and Sirs,

Your most obedient and

Most humble servant,

CALCUTTA, 12th November 1780.

SIMEON DROZE.

Exasperated at Hicky’s libels, Warren Hastings brought against him in the Supreme Court three criminal prosecutions and one civil suit for damages, the proceedings of which can be read in Justice John Hyde’s Note-books reproduced in the *Bengal : Past and Present*, January-April 1909. All these suits were decided against Hicky, and he was sent to jail. And even then he did not bend the knee. In January 1782 Hastings addressed the following complaint to the Council :—

TO EDWARD WHEELER, ESQ., ETC., ETC., COUNCIL, FORT WILLIAM.

GENTLEMEN,—I was this morning presented with the Copy of an infamous Libel which I think it my Duty to introduce to your notice for the purpose of soliciting your assistance both in detecting the author of it, and of devising some means of checking a practice so pernicious to the peace of the Community and to the character of every Individual in it. It contains a charge against Colonel Blair of having delivered to me a Bill for the sum of 42,000 Rupees for the

* The *India Gazette*.

Expence of the Entertainment of myself and my party during the Time of my retreat and Residence with him at Chunar. It will be a sufficient refutation of the Falsehood of it, that I myself declare it not only to be such, but that it is totally devoid of every shadow of Foundation. I have had more than one occasion during the course of the late Events to publish my Testimony of the Esteem in which I held the Conduct and Character of Colonel Blair as an Officer. I am now warranted, and deem it equally a Justice due from me to him, to express my personal obligations to him in his private character for the hospitable Treatment which I received from him at the period which I have mentioned above, and for the most ingenuous, kind and assiduous attention shewn by him not only to myself but to every Gentleman of my party. Accustomed as I have been to the Shafts of secret Defamation, I will own that I feel a severer pain from the wound thus aimed at an amiable and worthy character than if I had been myself the Object of it, by seeing my own name employed as an Instrument for inflicting it. It can be of little service to throw the Calumny on its ostensible author. His Condition and the public Infamy which has been stamped on his Name, and which he has courted as the Means of Livelyhood place him beyond the reach of Shame, as he is perhaps beyond that of legal Chastisement. The punishment is due only to the concealed Assassin, and while the Imputation floats at large, every Man on whom it may casually light must feel himself interested in the Detection of it, those excepted, if there are any such, whose Baseness requires such Artifices to reduce the reputations of others to a Level with their own. It is for these reasons that I entreat the Board to join with me in inviting the Gentlemen of the army to use every means both public and individual, for discovering the real Author of this abuse; and at the same Time to permit my refutation of it to be published in general Orders by their authority. I must do the Officers of Berham-poor the Justice to declare my Conviction amounting almost to a Certainty that the Date of this complicated Villainy was falsely ascribed to that Quarter, for the purpose of assisting

the Concealment of the place from which it did really proceed. It was fabricated beyond the Caramnassa, it was reported to me at Chunar more than two months ago, and received its first refutation at the same place. I have no doubt that the revival of it arose from the same quarter, whoever was the Inventor. I hope and believe that among my Countrymen in this Branch of the British Dominion there are not Two minds tainted with a Depravity equal to such an Attempt.

I hope I shall not need your Excuse either for the warmth or Length of this address on a subject so foreign from the ordinary course of official Communication.

I have the Honor to be,
Gentlemen,
Your most obedient humble servant,
(Sd.) WARREN HASTINGS.

ON THE RIVER,
16th January 1782.

The Letter published by Mr. Hicky in his Gazette of the 5th Instant dated at Calcutta the 25th December 1781 bearing the signature A. G. W., together with the letter enclosed in it which appears to have been received from Burrampore under date the 19th December 1781 and the Bill annexed to it for 42,000 Sicca Rupees signed William—Lieut.-Col. commanding at Chunar said to have been presented to the Governor-General before his departure from Chunangur having been seen by the Governor-General he has thought it necessary to write to the Board in refutation of the Charge which he declares to be totally devoid of every shadow of foundation and an infamous Libel and the Board heartily join with the Governor-General in making this fact known to the world and in expression, their united wish to discover the malicious Author of such a Calumny they do therefore entreat the Generals of the Army of both publicly and individually to use their endeavours to bring him to light at the same time the Board think it proper in justice to the officers at Burrampore to declare their conviction that the date of the Letter is falsely ascribed to that plan in order to conceal the quarter from which

it really proceeded, as they have good reason to believe that it was fabricated beyond the Caramnassa.

('Sd.) J. P. AURIOL,
Secretary.

Not long after this the types of Hicky's press were seized by Government, and the first Indian newspaper strangled by Warren Hastings.

DR. BUSTEED in pages 218-219 (4th Edition) of his *Echoes from Old Calcutta* thus writes:—

"A friend of mine (Mr. J. J. Cotton) was good enough to send me a copy of a document found amongst the records of the Accountant-General's Office, Bengal, *viz.*, a release or acknowledgment, signed Jas. A. Hicky, of the receipt of six thousand and odd rupees from the United Company of Merchants Trading to the East Indies through the Governor-General of Fort William, 'in full satisfaction and discharge' of a claim made by him in July 1793, for money stated to be due to him for printing and publishing certain Orders and Regulations for the Government relating to the army of the Company on the Bengal establishment. Though the attorney to the Company tendered the above sum in the same month, Hickey apparently did not accept it until March 1793. There is nothing to show when the claim arose, *i.e.*, whether before or after his imprisonment; the phraseology suggests an old debt."

The following letter shows how the claim of Hicky arose. He first made the claim in a petition dated 4th May 1788:—

SIR,—You acquainted me the other day that Mr. Hickey the Printer had made a claim on which the Board were desirous of having what Information I possessed relating to it. The underwritten memorandum contains what I recollect on that Subject *vizt.*

Sir Eyre Coote on his Arrival in 7-8-79 called for the Establishment and Milly. Regulations of the Army, then in force and finding them very voluminous and comprized in some Hundred Folio Sheets arising from Orders having been amended

Annulled and again revised in part no digest having been published since that promulged by Sir Robt. Barker on his accession to the Command in 69—this induced Sir Eyre Coote to direct a digest to be formed of the Existing Orders and Establishment free from the confused and voluminous State in which they were comprized. This the Board approved and Sir Eyre Coote was desirous of having printed.

About this time Mr. Hickey set up a Printing Office and offered proposals for publishing a Weekly Newspaper and Sir Eyre Coote acquainted me that on applying to Mr. Hickey he had informed him that he would undertake to print the Digest of the Establishment in Six weeks or two months; and desired I would enable Mr. Hickey to print the digest; this I did, by giving Mr. Hickey (I think) nine of the first sheets in succession as he called for them—and of these Mr. Hickey sent me 9 proof Sheets very correctly done; but acquainted me that as he had pledged himself to the Settlement to furnish a Weekly Newspaper, he could not then proceed any further, but that at a future period he would endeavour to do it and requested me to give him a copy of the remaining part (of the digest); this I declined doing and wrote to Sir Eyre Coote thro' some of his family, of Mr. Hickey's declining to proceed in the Business in the manner Sir Eyre Coote acquainted me he had undertaken to do it. Sir Eyre Coote sent me no further directions being then (I believe) on his return to the Presidency and shortly afterwards Embarked for the Coast.*

I do not know if Mr. Hickey then made any Application to Sir Eyre Coote for payment of what he had done or Sir E. Coote having mentioned to the Board the expense he had incurred, but on his return in (I think) 82 I learned from an Application then made to me for Information respecting the matter that Mr. Hickey had applied to him for payment, and that I think the matter had been referred to Mr. Scaly and some others to settle the demand. On the nature of Mr. Hickey's subsequent applications to Government on the subject I am ignorant or whether he received anything from

* How many Impressions Mr. Hickey may have made of these nine sheets or what instructions he might have received from Sir Eyre Coote respecting the number to be made I do not know.

Sir Eyre Coote on the occasion, but if he has not it appears to me a great hardship in Mr. Hickey's not having been paid for what he did perform ; further I have little doubt that Sir E. Coote intended from the beginning to have defrayed this Charge either by public Application to the Board or from the Contingent Fund incident to the Office of Commander-in-Chief then held by him.

I have the honour to be,

SIR,

Your obedt. humble servant,

11th August 1788.

(Sd.) ROBT. KYD.

ORIGIN OF THE "INDIA GAZETTE."

Hicky's *Bengal Gazette* was barely ten months old when a rival paper called the *India Gazette* was started and was given by Warren Hastings the privilege of circulating through the Post Office free of postage, as the following extracts from the Government Records will show. The elder paper did not enjoy this concession, and Hicky severely animadverted on this grievance. Dr. Busteed, for want of these documents calls the concession granted to the *India Gazette* as *alleged* by Hicky (p. 190 of his *Echoes from Old Calcutta*), but this was a real concession, and Hicky was justified in making it a grievance, though his severe animadversions on the manner in which the concession was procured from Warren Hastings might be deemed quite contumacious.

TO THE HON'BLE WARREN HASTINGS, ESQR., GOVERNOR-GENERAL, AND THE COUNCIL AT FORT WILLIAM.

HON'BLE SIR AND SIRS,—Understanding that our plan of an intended Publication of a News Paper, has met with the favour of your approbation. We are encouraged to take the liberty of requesting the additional one of your further

Patronage, by granting us permission to send it to our different subscribers, out of Calcutta by the Dawk, free of Postage ; on our paying annually to the Post Master General such a certain sum ; as you shall think proper to direct : we likewise engageing that no other article or writing whatsoever shall go under the said Cover with the Newspaper, or Newspapers ; and that each Cover shall be endorsed India Gazette ; as well as seal'd with our joint names in Persian ; or indeed complying with any regulations You may please to Order.

We also humbly beg leave to take this Opportunity of soliciting the favor of our being appointed Printers to the Hon'ble Company at Calcutta ; which should you think proper to confer, it shall be our study and endeavour to do our duty ; by executeing with correctness and dispatch, all Orders sent to our care.

We have the honour to be with the greatest Respect—

Hon'ble Sir and Sirs,

Your most obedient

and humble servants,

(Sd.) B. MESSINK.

CALCUTTA, 4th October 1780.

(Sd.) PETER REED.

TO THE HON'BLE THE GOVERNOR-GENERAL, ETC., SUPREME COUNCIL.

HON'BLE SIR AND SIRS,—The Hon'ble Board having been pleased amongst other Regulations passed in April last to order that all Letters and Packets whatever received and forwarded thro' the Post Office should pay Postage agreeable to the established rates observed with common Letters with an exception only of the *India Gazette* published by Mr. Messink which indulgence to him was owing to his having previously to the above period procured the privilege of sending those Papers free of Postage for six months, at the expiration of which time the Hon'ble Board were to determine on the rate of Postage to be paid for them, which determination not having yet been received, I beg leave to request they will be pleased to inform me whether the abovenamed Papers are to

pay Postage in the same manner as other Packets and Letters forwarded by the Post Office.

I have the honour to be with the greatest Respect—

Hon'ble Sir and Sirs,

Yours very Obedient,

Humble Servant,

GENERAL POST OFFICE,
Calcutta, 24th November 1781.

H. C. PLOWDEN,
Post Master-General.

TO THE HON'BLE WARREN HASTINGS, ESQR., GOVERNOR-
GENERAL AND ETC. MEMBERS OF COUNCIL.

HON'BLE SIR AND SIRs,—The time for which you were pleased to grant me free postage for the *India Gazette* being expired, permit me to return my grateful thanks for a privilege that has been of such advantage to me, and to request that you will still allow it to pass at the different Post Offices, on my agreeing to pay such Annual Sum, as you shall think fit to stipulate.

My inability to pay full postage (which would amount to nearly the whole profits of the paper) is the cause of my addressing you upon this subject, the bare mention of this circumstance, and the line of conduct I have observed in the *India Gazette*, from which I never mean to depart, will, I flatter myself, induce you to grant me some indulgence.

It might be considered improper in me to say how much I could afford to pay for postage, I shall therefore be silent on that subject, but, as I imagine the privilege heretofore granted me has incurred no extraordinary expence to the Post Office, and, as I have lately reduced the paper to one half of its former weight, I hope the Hon'ble Board considering that a Gazette on the plan I have adopted may be of utility, will, be pleased to fix the Annual Sum to be paid by me so as not to compel me to burthen my subscribers (out of Calcutta) with an additional tax, as I have reason to fear it would be the cause of my losing many of them.

I am with due respect,

Hon'ble Sir and Sirs,

Your most Obedt. Humble Servt.,

CALCUTTA :
11th of March 1782.

B. MESSINK.

GLADWIN AND THE ORIGIN OF THE FAMOUS "CALCUTTA GAZETTE."

The famous *Calcutta Gazette* owed its origin to the initiative of Francis Gladwin to whom we have referred already. The first number was issued on the 4th March 1784. Though Gladwin was then a Senior Covenanted Civilian, the official department of the paper was kept quite distinct from the editorial, and the Government was in no way connected or identified with the management or politics of the paper, but only used it as a medium for making known general orders, requisitions and official notices of all sorts. The paper was never regarded by the Government as their official organ, and though conducted by one of their Civil Servants, they took particular care to check any excesses on his part in his editorial capacity. Thus on 10th February 1785, an announcement appeared in the editorial column of the *Calcutta Gazette* saying that the Honourable Governor-General and Council had expressed their entire disapprobation of some extracts from English papers which appeared in the editorial part of the paper on 30th September 1748.

TO THE HON'BLE WARREN HASTINGS, ESQR., GOVERNOR-
GENERAL AND ETC. MEMBERS OF COUNCIL.

HON'BLE SIR AND SIRs,—I humbly presume that to establish an Authorised Gazette, under the immediate Superintendence of a Covenanted Servant, who should be made responsible for its Contents, would be a measure of public Utility, and as such not Unworthy of the attention of Government, besides being the Channel for Conveying the Proclamations and Orders of Government and Ordinary Articles of Intelligence, it might be made particularly Useful to the Junior part of the Company's Servants by the insertion of Extracts from the most approved Persian Authors; in the

original Character with English Translations, and thus facilitate their Improvement in that Language, the study of which has been so frequently recommended to them by the Court of Directors.

If this plan is honored with your Approbation, I entreat Gentlemen, you will condescend to grant me the Sanction of your Authority for Printing such a Gazette and that you will direct the heads of the respective Departments of Government to make my Paper the exclusive Channel for the Publication of the Company's Orders. I ask no particular Indulgence but I flatter myself you will allow my Gazette to go by the public Dawk at half postage being the rate established at the Post Office for other News Papers.

I am, etc.,

(Sd.) FRAS. GLADWIN.

FORT WILLIAM, *the 2nd February 1784.*

Public Con., 9th February 1784, No. 20.

Agreed that Mr. Gladwin be authorized to publish a Gazette under the sanction of this Board and that the Heads of offices be directed to issue all such Advertisements or Publications as may be ordered on the Part of the Company, thro' the Channel of his paper.

Letter from Mr. Gladwin, 2nd February. Agreed to in the terms of his application.

Reve. Dept.

6th Febr. 1784.

W. WEBBER,

Secretary.

ESTABLISHMENT OF THE FIRST CENSORSHIP ON THE BENGAL PRESS.

In 1799 in consequence of the number of improper paragraphs which had appeared in the newspapers, the Government of Lord Wellesley established censorship on the Bengal Press and published the following regulations for their strict compliance :—

1. Every printer of a newspaper to print his name at the bottom of the paper.

2. Every editor and proprietor of a paper to deliver in his name and place of abode to the Secretary to Government.

3. No paper to be published on Sunday.

4. No paper to be published at all until it have been previously inspected by the Secretary to the Government, or by a person authorised by him for that purpose.

5. The penalty for offending against any of the above regulations to be immediate embarkation for Europe.

These regulations were communicated to the proprietors and editors of the then existing newspapers who severally addressed the Government the following correspondence, promising strict compliance therewith. These regulations were extended to other papers as they started. For the guidance of the Secretary to Government in his inspection of the newspapers, Lord Wellesley prescribed the following rules :—

1. To prevent the publication of all observations on the state of public credit, or the revenues, or the finances of the Company.

2. All observations respecting the embarkation of troops, stores or specie, or respecting any Naval or Military preparations whatever.

3. All intelligence respecting the destination of any ships, or the expectation of any whether belonging to the Company or to individuals.

4. All observations with respect to the conduct of Government, or any of its officers, Civil or Military, Marine, Commercial or Judicial.

5. All private scandals or libels on individuals.

6. All statements with regard to the probability of war or peace between the Company and any of the native powers.

7. All observations tending to convey information to an enemy or to excite alarm or commotion within the Company's Territories.

8. The republication of such passages from the European newspapers as may tend to affect the influence and credit of the British Power with the Native states.

Some of these rules were only applicable to a state of war and were not uniformly or rigidly enforced in times of peace.

TO G. H. BARLOW, ESQ., SECRETARY TO GOVERNMENT.

SIR,—In answer to your letter just received I have to inform you that I am the proprietor of the *Bengal Heralds*, and at present, generally conduct it myself. The Printer Mr. Urquhart has always affixed his name to the bottom of the paper.

As the paper ought to be circulated in Calcutta early to-morrow morning, the failure of which would disappoint the subscribers, I shall be glad to be informed to whom and where it is to be sent for inspection.

I am,

Sir,

Your most obedient servt.,

(Sd.) B. HUNTER.

CALCUTTA, 13th May 1799.

G. H. BARLOW, ESQ., Secretary to the Government.

SIR,—In obedience to the orders of the Vice-President in Council, we beg leave to inform you, that we the undersigned are the Proprietors, Editors, (Mr. Bush, the late Editor, having relinquished the management of the Paper) and Printers of the *Calcutta Morning Post*, which Paper is printed and published under the Firm of Ferris and Company ;—and that we have been regularly brought up to the Art of Printing, by which profession we earn our livelihood, and consider it as a duty incumbent in us to comply in every respect to the Regulations of Government.

Archibald Thomson and Paul Ferris at present reside in the office, No. 1, Old Court House Street ; Samuel Greenway in Mangoe Lane.

We have the Honor to be,

Sir,

Your most obedient

And most humble servants.

(Sd.) A. THOMSON.

„ P. FERRIS.

„ S. GREENWAY.

Morning Post Office,
CALCUTTA, 15th May 1799.

G. H. BARLOW, ESQ., Secretary to the Government.

SIR,—We have been honoured with your Letter of the 13th Instant in answer to which we beg leave to acquaint you for the information of the Honourable the Vice-President in Council that his Orders which were contained in it shall be most respectfully obeyed.

Conformably to the Orders above alluded to, we request to inform you, that we have no Editor to the *Calcutta Courier*, but are ourselves the sole Proprietors, Managers, and Printers of the same ;—and that we have transferred the Day of our publication, from Sunday to Friday.

We are,

Sir,

Your most Obedient

Humble Servants,

No. 3 Meeru Jauney Gully, } (Sd.) THOMAS HOLLINGBERY,
CALCUTTA, } ROBERT KNELN.
15th Day of May 1799.
Wednesday.

G. H. BARLOW, ESQ., Secretary to the Government..

SIR,—I have to acknowledge the receipt of your letter of the 13th instant, and shall strictly conform myself to the several regulations and orders therein contained.

I am Editor of the *Telegraph* and Proprietor of $\frac{3}{4}$ ths of that paper, my place of residence Lyons Range.

Mr. H. D. Wilson is the Proprietor of the other $\frac{1}{4}$ th and his place of residence is in Merideth's Buildings

I have the honour to be,

Sir,

Your most obedient,

humble servant,

CALCUTTA, 15th May 1799.

(Sd.) H. MCKENLY.

SIR,—In pursuance of the order of Council for regulating the publication of Newspapers, I beg leave to inform you that I am Proprietor and Editor of the *Oriental Star*, and that I reside at the house of Mr. Brooke at Belvedere. My office is in the house of Dr. Haunter, Durrumtollah, and my printer's name is John Johnson. May I take the liberty of requesting to know at what hour on Friday evening I am to send the proof sheets for your inspection, if between the Hours of Eight and ten o'clock would suit your convenience, it would Enable me to publish the paper at the usual hour on Saturday Morning, but if those hours should happen to break in upon your time it is my duty to attend to any other you may think proper to mention.

I remain,

Sir,

With most Respect and Esteem,

Yours very obediently,

(Sd.) ARCHD. FLEMING.

BELVEDERE, 16th May 1799.

S. C. SANIAL.

Art. IV.—THE BICENTENARY OF THE PIANOFORTE: A LINK BETWEEN EAST AND WEST.

ON the keyboard of the pianoforte there is, through mutual indebtedness, a meeting of East and West rarely if ever realised by those, be they swarthy or pale, whose hands finger it. For the Western world owes most of its orchestra, especially its brass instruments and those played with a bow, to the East, whence their prototypes were brought by the Crusaders. And the superb pianofortes which now adorn the palaces of Sultans, Caliphs, and Maharajahs owe their perfection to the Occidental genius for mechanical construction. In the latter half of the fourteenth century some nameless benefactor of mankind bethought him to apply to a stringed instrument, the monochord, the clavier or keyboard already, in the form of clumsy levers, familiar on the organ. Thereby he begot not a single child of his brain, but a family—a whole tribe of instruments. In course of time so various in form had his progeny become that the wealthy collected them—monochords, clavichords, virginals, spinets, and harpsichords—as curios. Thus in 1598 Alphonso II, Duke of Modena, if organs be included, had fifty-three; and a century later Prince Ferdinand dei Medici at least forty.

Now-a-days there is practically but one such instrument. Music is studied through the medium of the piano more than through the voice and all other instruments put together. With the exception of the organ, the instrument is unknown, solos on which are complete without a pianoforte accompaniment. Three voices or instruments must combine before the performers can bid

defiance to the piano. Unaccompanied duets—save as exercises—are virtually unknown. Of candidates for musical examinations, professional and amateur, a careful scrutiny shows that 82 per cent. are pianoforte students. All other subjects, including theory and singing, only muster the remaining 18 per cent.! The instrument is ubiquitous: the house without one is unfurnished; so is even the gentleman's yacht and the small passenger steamer.

And all this though compared with the harp, flute, organ, and its prototype the dulcimer, the piano is a thing of yesterday—it is fewer hundreds of years old than they are thousands! Yet though the piano itself is new, its constituent elements are as old as the hills. The Oriental dulcimer, with its little hammers, is of almost prehistoric origin. And it has recently been discovered that a keyboard to be played with the fingers was known 300 B. C. And a piano is nothing more than a combination of the hammer-principle of the dulcimer with the keyboard principle of the harpsichord, spinet, and clavichord, in which the strings were twanged with a plectrum or struck with a tangent. Thus in the new instrument facility of execution was combined with power of expression, which previous clavier instruments lacked. It was the combination of Oriental art with occidental mechanism, which was new, not the features themselves. To this power of expression the name "*piano e forte*," meaning "soft and loud," was due. The name had been used before—as early as 1598—but for instruments the character of which is unknown. After much jealous wrangling the searching investigations of Cavaliere Leto Puliti, published in 1874, have left no doubt as to whom the honour of inventing the piano belongs to: it is to the

Italian, Bartolommeo Cristofori, a Florentine instrument maker. The playwright and antiquary Francisco Maffei states in "his *Giornale dei Letterati d' Italia*," that he had seen four "*gravicembali col piano e forte*" made by Cristofori. This was in 1709, so the instruments must have been made in that year or earlier. But the record in the *Giornale* was not published till 1711: hence, probably, the date commonly assigned for the invention of the piano being 1710. In addition to the instrument named by Maffei, Cristofori is known to have made a piano in 1720, and another in 1726, both of which are still in existence. Their compass is respectively four and four-and-a-half octaves. But his escapement, or means of meeting the rebound of the hammer was very imperfect; he was nearer sixty than fifty when he made the first four instruments, and in the land of its birth pianoforte—making soon came to a standstill. Within some six or seven years of Cristofori's invention, Marius, a Frenchman, and Cristoph G. Schroeter, a German, produced instruments of the keyed-dulcimer type, but they were much inferior to Cristofori's, and neither maker prosecuted his invention to any extent. The first manufacturer to meet with marked success and make any considerable number of instruments was Gottfried Silbermann, who had settled in Frieberg as an organ builder in 1712. His later instruments, though not the earlier, met with the approval of no less a judge than John Sebastian Bach. Despite this, for fifty years after its invention the new instrument appeared almost to have been still-born. Yet it only needed a man sufficiently gifted, and young enough to master the new touch—totally different from that of the harpsichord—to make the piano bound into a position with which successful rivalry was impossible. Such an

exponent the instrument found in John Christian Bach, eleventh son of the "great" Bach, and popularly known as the "English Bach" from his long residence in London. It is from his arrival there in 1759 that the rivalry between the piano and harpsichord may be said to have begun. The manufacture of pianos in England to any considerable degree may also be dated from his advent. And for a length of time London was the centre of the piano-making activity. Till the establishment of Erard's factory at Paris in 1777—or rather its re-establishment in 1796—France, if not Germany, drew her supplies from the English capital. At first the workmen were mostly foreigners, chiefly Italians, but these were soon replaced by British mechanics.

Hence while the honour of inventing the piano rests with Italy, where, in the cloisters of Santa Croce, a memorial tablet has been erected to Cristofori, that of perfecting it rests wholly with other countries, especially Great Britain, America and Germany. Thus an improvement second only in importance to the original invention of the instrument was evolved in London and on that account was known as the "English Action." This was the first satisfactory "escapement" or means whereby the hammer leaves the string free to vibrate after striking it, and at the same time can re-iterate the note with any degree of rapidity. It was the work of the Dutchman, Americus Backers, assisted by the Scotsman, John Broadwood, and his apprentice, presumably English, Robert Stodart. And just as no improvement has been made in the violin since the time of Antonio Stradivarius in the early eighteenth century, so no material change has been made in the "escapement" of a pianoforte since the "English Action" of 1762. To the House of Broadwood

exclusively would appear to be due an improvement the value of which it would be difficult to exaggerate—indeed without which a piano would not to-day seem to be a piano. This is the sustaining, often miscalled the "loud," pedal, invented in 1772. John Broadwood was also the inventor of one form of soft pedal. But the next epoch-making invention the introduction of metal into the frame-work, like most improvements, was due not to one but to several men. Chief among those to whom it is credited are Joseph Smith, who foreshadowed the idea as early as 1799; James Shudi Broadwood who tried it experimentally in 1804 and permanently in 1818; Isaac Hawkins, an Englishman at one time resident in America; William Allen, a Scotchman, and three Americans. These latter were: Alpheus Babcock, whose invention comprised a complete metal frame made in one casting patented at Boston, 17th December 1825; Conrad Mayer of Philadelphia who in 1832 modified this iron framing abolishing the bars; and Jonas Chickering of Boston, who in 1843 patented a frame combining a minimum of bulk with a maximum of strength.

The invention of "overstringing," or carrying the bass strings obliquely across the treble strings, and thus getting a greater length, is difficult to trace to its author. It must not be forgotten that clavichords were sometimes overstrung, and this may have suggested the practice to pianoforte manufacturers. But in a Philadelphia patent dated 24th May 1831 Alpheus Babcock claims originality for "cross stringing pianofortes." Unfortunately the original record was destroyed by fire in 1836. But if by this term he meant overstringing he conceived both the principles that characterise the modern American pianoforte. It was not till a year later that

the idea was mooted by a European manufacturer—Theobald Boehm, of flute fame. One of the most eminent historians of the pianoforte, Mr. A. J. Hipkins, regards American pianoforte manufacture as having reached its flood-mark in the instrument exhibited by Henry Engelhard Steinway at the New York Academy of Music on 8th February 1859.

The earliest known printed notice of a public performance on the piano is in the form of a play bill issued by Covent Garden theatre, London, dated 16th May 1767. This announces that "Miss Brickler will sing a favourite song from Judith, accompanied by Mr. Dibdin on a new instrument called Piano Forte." The first use of it as a solo instrument appears to have been a performance by J. C. Bach at the Thatched House on 2nd June 1768. A few years later, in 1771, it was introduced at Drury Lane. Its triumph may be considered as completed in 1796 when it superseded the harpsichord in that very conservative institution, the British King's Band.

The full effect of a metal and over-strung frame—work was probably not dreamed of by a single one of those between whom the credit of these inventions is divided. It is "iron entering into the soul" of the piano which has transformed it from the tinkling instrument known to Mozart and Haydn into what has aptly been called the "chamber orchestra" of to-day. The increase in power can perhaps best be realized from a comparison of the tension on the strings of old and modern instruments. When iron was first introduced the tension was 10 tons; a quarter of a century ago it was 16 tons; now, on a "concert grand" it is 32 tons! One of these larger instruments passes in the process of manufacture through some eighty pairs of hands; and contains

10,700 pieces of wood, metal, and felt. The increase in the number of pianos made is not less remarkable than their increase in power. In a little under a century, 1797—1889, one firm alone, Messrs. Pleyel, Wolff and Co. made over 100,000 pianos. And in a little over a century, 1780—1894, the premier British firm, Messrs. Broadwood and another British firm, Messrs. Collard and Collard, have each made nearly double the number 195,000! The keys of the former alone if placed end to end would extend 3,987 miles, or further than from London to Chicago! The wire in them would go upwards of thirteen times round the world; the sounding-boards used in them would cover an area of 3,130,722 square feet! And assuming each has been used one hour each week day for five years, and three pieces gone through in that time, then 175,968 pieces have been played on Broadwood pianos alone! Thus the life-story of the piano reaches back, through its ancestors, to pre-historic times and encircles the globe. And the two hundred years during which it has existed as we know it divides into three periods; fifty years during which it lay dormant; fifty years of rivalry with its predecessors, especially the harpsichord, and a hundred years during which its history has been a romance—not least because, after growing out of recognition it has retraced its steps towards the rising of the sun.

CLEMENT ANTROBUS HARRIS.



Art. V.—ARECA CATECHU. LINN.

THIS slender graceful Palm, called by the natives "Gua" and also "Supari," is an object of extensive culture in the portions of the Khulna tract of the Sundarbans which have been longest under cultivation. It may be seen in all parts of the Bagherhat Sub-division and especially in the vicinity of Morrellgunge, where it flourishes in a remarkable degree, and also throughout the Backergunge tract of the Sundarbans where it thrives luxuriantly and in places fringes the banks of the large streams. It is scarce in the Sundarbans of the 24-Parganas district where it fails to grow owing, it is said, to the extreme saline nature of the soil.

In appearance the Areca palm is perhaps the most elegant of the whole species of palms and it has been observed that "a grove of Betel palms, with their slender, cylindrical stems peering fifty or sixty feet upward, waving their green plumes and fragrant flowers, presents a scene of sylvan beauty rarely to be excelled under our tropical sky."

The tree yields the betel nut of commerce. The nut has a thin brown rind and in size is intermediate between walnut and hazel nut. It is hard and when young is, in conjunction with other things, prescribed in decoctions, in dysentery and bowel complaints. Betel nut is much relished by the Indians, being chewed with the leaf of the Piper betel. Its general substance is of a faint oily grey colour, thickly marked with curly streaks of brownish red. Green nuts are intoxicating.

The nut is believed to sweeten the breath, strengthen the stomach and preserve the teeth. When chewed with *pân* (the Piper betel) and lime, it gives the

saliva a red colour which it also imparts to the lips and gums. By some, betel nuts are considered to have tonic properties. Roasted and pulverized they make an excellent charcoal powder for the teeth.

It is usual at entertainments and social gatherings of Indians to distribute among the guests betel nuts covered with silver or gold leaf, and it is considered a grave insult when an offering of this sort is refused. At marriages, *shradh* and anna-prasan and other ceremonies, betel nuts, either 4, 8, 16 or 20 in number, covered with gold or silver leaf are sent out to guests along with the invitations. The number of betel nuts thus presented denotes the social standing of the guest.

The tree produces fruit from the age of five to its twenty-fifth year. It begins to blossom in April and May and the nuts are fit to be gathered in the months of August and September. They become fully ripe in the months of October and November. A tree will bear annually on an average from 50 to 60 nuts.

The fruit ripens only once during the year. The nuts vary in size, though quality depends solely upon the amount of stringent matter they contain, a point which is ascertained by cutting them. If the white or medullary portion, which intersects the red or astringent part, be small with bluish tinge, and the astringent part be very red, the nut is considered of good quality; but when the medullary portion is in a large quantity, the nut is considered more mature without much astringency and is not esteemed valuable.

Like most of the Palm tribe the trunk of the tree is used for ordinary building purposes and is most useful for house posts.

The spathe, called by the natives "Chumari" and sometimes also "Dega," which stretches over the

blossoms of the tree, is a fibrous substance with which the Hindus make vessels for holding water for "puja" (religious ceremonies). The inner covering of the spathe is called "phersha" and also "phethra" in Khulna, and "Khui" in the Noakhali district. It is soft, velvety, transparent and white, and so fine that it can be written upon with ink; but it is not used for this purpose. In the Noakhali district the "khui" is much sought after by the Mughls who come from Burma for it. They use it for covering cheroots.

Betel nut trees are planted on high land with a trench dug all around the selected plot. The earth from the trench is used for making an embankment which serves as a wall for the protection of the seedlings from injury by cattle and goats.

Seedlings are obtained from a nursery which is generally close to the homestead. Seeds are sown in the month of February and germinate in about three or four months. They become high enough in a year to be transplanted and are then lifted and placed on land which is previously highly manured with dry cowdung or oil cake and made ready. The young plants are put down here one after another at a distance of 8, 4 or 2 cubits apart from each other and in straight lines.

The number of trees usually found on a bigha of land of 80 cubits square is 350. No account is kept of the outturn of nuts from a bigha of land; but one of the wise saws of these parts regarding this is:—

"Ata chouka dua

Katha prati hazar gua,"

which being interpreted means:—

"Plant the first line of trees at a distance of eight cubits from each other; the second line at a distance of four cubits from each other; and the third line at a

distance of two cubits from each other; the outturn of nuts from a cotta of land will then be 1,000."

Therefore the outturn from a bigha would be 20,000 nuts.

The average number of trees on a bigha of land in the Khulna tract of the Sundarbans has been found to be 350. Taking the outturn at 55 per tree, the number of nuts per bigha would be 19,250, which proves the proverb to be practically correct.

Much damage is done, particularly to young trees, by a caterpillar called "Kora-poka" which bores through the top of the trees and also cuts the tender leaves. The loss of trees from this cause is sometimes great. No method for destroying this insect or diminishing its numbers has yet been discovered.

The price of betel nuts fluctuates in the months of October and November according to the harvest. The rate at which nuts are sold varies from two annas to five annas per coori. Taking the rate to be at two annas per coori, the value of nuts from a bigha of land would be Rs. 10-6.

Green nuts are sold in markets and the cost of drying is thus avoided. The cost of bringing to the market may be estimated thus:—

	Rs.	A.	P.
Cost of plucking from trees on a bigha of land	1	0	6
Rent of land	...	1	8 0
Cost of carriage to market	...	0	10 0
Total	...	3	3 0

Deducting Rs. 3-3 from Rs. 10-6 leaves Rs. 7-3 which are approximately the profits from a bigha of betel nut garden land.

Ripe betel nuts are dried in the sun on matting for 18 or 20 days. The outer covering is then removed and the dried nuts are sold in the markets.

Another method of preparing betel nuts is to soak the ripe nuts for about a month in water. The outer covering, as soon as sufficiently soft and swollen, is easily removed. The nut is then called "Maja Supari" and is considered very palatable.

In some places the water, which is red with astringent matter and having a very unpleasant odour, instead of being thrown away, is mixed with lime and mortar and used in building operations. It is believed that betel nut water has the effect of strengthening and uniting the materials especially in connection with the roofs of houses.

Betel nuts are also half dried and stored without removal of their outer covering. They are supposed to keep best in this condition.

Betel nuts are counted thus :—

11 nuts	...	...	One Gha
21 Ghas	...	...	One Coori
5 Cooris	...	...	One Sao (100)
10 Saos	...	...	One Hazar (1,000)

There is a large trade in betel nut in the Khulna district, the principal markets being Morrellgunge, Bagherhat, Naobanki and Khulna.

The exports by rail alone to Calcutta, when nuts are sent to Burma and other places, is steadily increasing, and there is also a very large export by boat, but the figures cannot be ascertained.

NEW BOOKS.

SELECTIONS FROM THE WRITINGS OF GRISH CHUNDER GHOSE.

Edited by his grandson, Manmathanath Ghosh, M.A. Calcutta : Indian Daily News Press. 1912. Royal 8vo. Rs. 5.

IN his Preface to *The Life of Grish Chunder Ghose*, which was published only last year, the editor promised to present the public with a selection from the writings of that journalist. The promise has now been redeemed, the result being the volume of seven-hundred pages before us.

One cannot but admire the editor's pious and praiseworthy efforts to resuscitate the memory of his grandfather. For it must be confessed that Grish Chunder Ghose has been well nigh forgotten by his countrymen—although most undeservedly so, as we are the first to admit. His fame as a journalist has been completely overshadowed by that of Hurrish Chunder Mookerjee, who died eight years before him, and of Kristo Das Pal, who flourished in after years, to mention two Bengalis. But judged by his literary output—and we add this in all sincerity—Grish Chunder appears to have been able to hold his own against either of those named above.

Of the excellent quality of the work contained in these "Selections" there can scarcely be two opinions. The extracts are in most cases taken from the *Hindoo Patriot* and the *Bengalee*, of both of which Grish Chunder Ghose is described as the founder and first editor, and range from 1854 to 1869. There are, however, some gaps to be accounted for by the fact that the editor was unable to lay his hands on the files of the *Bengalee* for the greater part of the 'sixties. But this is less to be regretted perhaps when the length of the present "Selections" is considered. The editor does not, however, despair of being able to favour the public with a second series at some future date.

The subjects treated of are more or less varied and interesting, although it must needs follow that many of the events

referred to, with the arguments they aroused at the time, have long since belonged to the domain of ancient history. The last extract necessarily comes down no further than the year of the writer's death (1869), but that was forty-three years ago. Hence the articles reproduced and the opinions they express can be of little practical value in moulding the thought of aspiring journalists at the present day. *Tempora mutantur, nos et mutamur in illis.*

We may here append a few headlines to show the variety of the subjects embraced and the versatility of the writer:—"The Mutiny and the Educated Natives;" "The Paris Exhibition;" "The Gagging Order;" "The Shoe Question again;" "The Jorasanko Theatre;" "Annexation of Oude;" "Tax for Gas Light;" "The Metropolis and its Safety;" "How Volunteers guard;" "The Trial of the Rev. Mr. Long;" "Death of Prince Albert;" "The Durbar at Agra;" "Thomas Carlyle and Governor Eyre;" "The Famine Commission;" "The Religion of the Educated Bengalee."

Grish Chunder's articles display not only vigour, but occasionally gleams of humour—a quality for which few Europeans are disposed to give Indians credit. This is also shown in his letters, some of which were included in his *Life*.

For extracts illustrative of the writer's style we select—almost at random, for selection becomes no easy matter—the two following:—

RAMDOOLAL DEY, THE BENGALEE MILLIONAIRE.

* * * *

The first onslaught of the disease which finally extinguished so valuable a life, was made when Ramdoolal was in his 63th year. Paralysis overtook him suddenly whilst he was writing. * * * * By the advice of the native physicians, he was removed in state to the banks of the Ganges. But Ramdoolal was not wholly insensible. He held the keys of his iron safes in his hand and when his son-in-law, Radha Kissen, offered to take them, he clutched them more firmly, awaiting the approach of his sons, Ashootosh and Promothanath, into whose hands only he abandoned them. In the meantime Messrs. Clarke and

Melville accompanied by Dr. Nicholson arrived at the bed-side of the dying millionaire. After having attentively examined the case, the Doctor drew from his pocket a small phial from which he let fall a single drop of its contents on the neck of Ramdoolal. The effect was miraculous. A large blister immediately formed and as immediately burst. The man who only a moment before was to all appearance dying, now sat bolt upright. He had regained his voice and had become thoroughly restored to health. The fame of this cure gave Dr. Nicholson a hold upon the esteem and the reverence of the Hindoo community which lasted throughout the long life of that eminent physician.

But though Ramdoolal was thus rescued from the jaws of death, his constitution became completely shattered. In two years he was again carried to the banks of the Ganges to die; and again his friends rejoiced in his recovery. At last on the 1st April 1825, after having completed his 73rd year, this good and benevolent Hindoo—this child not merely of fortune but of virtue, this father of the poor and friend of the suffering, amidst the lamentations of all classes of men, gave up his soul to heaven. Two sons, Ashootosh Deb and Promothanath Deb, a grandson then quite an infant Grish Chundra Deb, and five daughters, were left to perform Ramdoolal's *shradh* or funeral obsequies. The Brahmin and the beggar overflowed in Calcutta at this solemn ceremony. To the former, gold and carriages and palanqueens were given away with princely munificence; to the latter upwards of three lacs of rupees were distributed. On no one was less than a rupee bestowed, and if a beggar woman was found to be *enciente*, a rupee was given to her and another to the child in her womb. Did a beggar bring a bird in his hand, the bird obtained its alms equally with its master. The entire expense of this *shradh* amounted to nearly five lacs of rupees.

THE PANIC AT CALCUTTA.

(Reprinted from the "*Hindoo Patriot*," May 28th, 1857.)

Never since the day on which Serajoodowlah sent his Pathans into Calcutta to wrest the factory from the East

India Company and put every white man to the sword or in cords, was Calcutta so beside itself with terror as at the present moment. The English have always been noted for looking danger steadily in the face. But at times an excess of caution assumes a rather ridiculous turn. The state of feeling now exhibited by the notabilities of Chowringhee and their humbler satellites in Cossitollah is very much akin to that which drew the laughter of the world on the Aldermen of London and their militia when Boney was a stalking-horse in the imagination of the British people. Within the last fortnight, the gunsmiths have been deluged with custom, and their fortunes have been as effectually made as if the dreaded loot of Calcutta had been poured into their laps. Indeed guns, pistols, and rifles have turned up to famine prices, and many a portly citizen who never before in all his life was guilty of the least insight into the mechanism of these murderous weapons, may now be daily observed to look as fierce as a hussar, screw up his mouth, twinge his eyes, and pull away at the trigger till he grew red in the face and the smart crack of the cap "warranted not to miss fire, nor fly" told the flattering tale of his invincibility. Some have achieved the feat of offering for the militia, others have got themselves sworn in as special constables—a feint with many to throw off the responsibility of defending their wives and their daughters and run off on the smallest alarm to a place where numbers would at least lessen the chances of their being taken off like game. Among the classes that have emptied Manton and Rodda of their stock in trade there is one whose known heroism affords a better guarantee of the safety of the Calcutta lieges than Lord Canning's protestations, we refer to the class the members of which swore, when a native was appointed magistrate in Calcutta, that there were six hundred youths amongst them who would go to all manner of hardihood in order to resist the jurisdiction of the new functionary * * * * But ridicule apart, we seriously ask, is Calcutta really in danger? If two thousand sepoys can loot the metropolis of British India, put every citizen to the sword and burn and pillage without let or hindrance, then the metropolis of British India has no business to encroach upon the map of the country and the Bay of Bengal would perform a grateful service by washing away the doomed city into the Indian Ocean. The native soldiery in Bengal have no alternative but to remain still in their places. It is a position forced upon them by the population of these districts. As the soldiers of Government they are an object of dread to those with whom they are brought into contact. It is not the power of the sepoys in the abstract, however, that is respected—but the

power of the British Government which the sepoys represent. Let the distinction be withdrawn and the vengeance of the state proclaimed against its native soldiery, the life of a sepoy in Bengal will not be worth a second's purchase. The men of the Upper Provinces can never obtain the sympathy of our people. On the contrary, every door will be closed and every available musket in the country will be found against them. Want of supplies, an inveterate pursuit, and determined hostility will annihilate the temerarious men who may attempt to parade through these provinces in defiance of constituted authority. The sepoys are fully aware of this state of things, and if they have the faintest love for existence they will not attempt in Bengal the game which their comrades have been playing at Delhi. We can guarantee peace and protection to this part of the country, and as to Calcutta being sacked, we give it as our firm unwavering opinion that such a contingency is not likely to precede the millenium. Let those, therefore, who have purchased guns and pistols and improvised themselves into 'fighting allies,' in the turning of an eye, dismiss those dreadful instruments before they have shattered either their own hands or their neighbours' heads—events not unlikely to occur with heroes who never till the present emergency witnessed a fire-arm. If they live to see a millenium, they may live to cover themselves with glory as the defenders of Cossitollah.

The editing—which, although obviously a labour of love, must have been no unconsiderable task—has on the whole been carefully done. The rather formidable list of *errata* may perhaps be disposed of by the reflection that the errors corrected extend over a large number of pages. There still remain a few which appear to have escaped the eagle eye of the youthful editor. For example (in the Contents) the definite article should be omitted in "the Mookerjee's Magazine;" again, in the editorial note on page 104—"the prize was carried by a European," "off" should follow "carried." The name of Captain Marryat, the sea-novelist, has been incorrectly spelt at page 124. "Chamber's Journal" should be "Chambers's Journal."

The book is clearly printed, partly at the "Valmiki" Press and partly at that of the "Indian Daily News," and, like its predecessor, is neatly bound in dark green cloth.

Notwithstanding its price which may strike some as being comparatively high, we trust, in conclusion, these writings of Grish Chunder Ghose will help to preserve his memory as that of a pioneer of the Anglo-Bengali Press, a talented publicist and a good and gifted man.

A HISTORY OF THE MAHRATTAS. By James Grant-Duff, with copious notes. 3 vols. R. Cambay and Co., Calcutta, 1912. 8vo. Price Rs. 16.

HISTORY, it is said, presents the pleasantest features of Poetry and Fiction,—the majesty of the epic, the moving accidents of the drama and the surprises and moral of the romance. There are some histories that will always hold their own against similar works dealing with the particular periods to which they relate. The history of no other country reads so much like a romance as that of India. Grant-Duff's *History of the Mahrattas*, having stood the test of well-nigh ninety years, stands foremost among works dealing with that particular period of Indian history. References to this warlike race are to be found in the well-known works of Elphinstone, Mill, Orme and Wilks. Books dealing more particularly with them have been written by Blacker, Broughton, Thorn, Tone, Waring, Lord Wellesley and others. But all these writers laboured more or less under difficulties for want of sufficient materials. The main reason of the superiority of Grant-Duff's to other histories of the Mahrattas is that the author enjoyed special facilities for writing such a work and availed himself of them to the utmost. Among these people he had lived for many years and had come fully to understand their national characteristics. The sources of information on which his work is based are, as we learn from his Preface, many and varied and were hitherto inaccessible to the public. On the defeat of Peshwa Baji Rao, Captain Duff came into official possession of the state papers at Poona as well as the public and secret correspondence of the Peshwas. The records of the Satara Government subsequently fell under his immediate

charge, and many original papers of importance, unknown even to the Peshwa, were confided to him by the Raja. He had access to the records of Bombay and Surat, while the Viceroy of Goa furnished him with whatever extracts he required from the records of the Portuguese Government. Then, the Court of Directors of the East India Company allowed him access to the records at the India Office. He also acquired a mass of information from various valuable manuscripts, Persian and Mahratta, which were either presented to him by private individuals, or which he himself purchased. The value of Duff's *History* is also proved by the fact that, four years after its publication in 1826, it was translated into Mahratti by Captain (afterwards General Sir David) Capon. As a historian, Duff is graphic and, what is more, truthful and strictly impartial. Hence his work has continued to elicit praise on all sides. Among other authorities, men so widely differing from each other as, for example, Sir Henry Lawrence and Sir Richard Temple, Meredith Townsend and Justice Ranade, agree in speaking of it in the highest terms. The work opens with certain preliminary observations on the geography, religion, learning, early history and institutions of the Mahratta country. The history of the Mahrattas may be said to begin with the irruption of the Mohamedans into the Deccan early in the eleventh century when they crossed the Nerbuda under Ala-ud-din Khilji, traversed Khandesh, besieged the celebrated fort of Deogarh, now Daulatabad, and finally seated their chief upon the throne of Delhi. There sprang up in the Deccan five independent states which were soon reduced to the three kingdoms of Ahmednagar, Bijapur and Golconda. The ruler of Ahmednagar, Burahan Nizam Shah by name, conferred upon a Brahmin the office of Peshwa or Prime Minister. This title subsequently came to be assumed by the head of the Mahratta Confederacy. This circumstance to a large extent accounts for the influence acquired by Brahmins in the government of those states. In the middle of the seventeenth century there flourished the celebrated Sivaji, the national hero of the Mahrattas. We are presented with a full account of his valorous exploits. The

various political and other institutions organised by him, which were afterwards adopted by every Mahratta state, are succinctly detailed. During the eighty years' war of Shah Jehan and Aurangzeb, with a view to the conquest of Southern India (1627-1707) the Mughal armies from the north and the independent Mohamedan kingdoms of the south gradually exterminated each other. Being foreigners, they had to recruit their exhausted forces from outside. The Hindu Confederacy drew its inexhaustible native levies from the wide tract known as Maharashtra, stretching from the Berars in Central India to near the south of the Bombay Presidency. Sivaji saw the strength of his position and from time to time aided the independent Musulman kingdoms of the Deccan against the Mughal avalanche from the north. Those kingdoms, with the help of the Mahrattas, long proved a match for the imperial troops. But no sooner were the Delhi armies driven back than the Mahrattas proceeded to despoil the independent Musulman kingdoms. On the other hand, the Delhi generals, when allied with the Mahrattas, could overpower the Mohamedan states. Thus, by a life of treachery, assassination and hard fighting, the astute Sivaji won for the Mahrattas the practical supremacy in Southern India. As a basis for his operations he made himself secure in a number of impregnable hill forts among the Western Ghats. His troops consisted of Hindu spearmen mounted on hardy ponies. They were the peasant proprietors of Southern India and could be dispersed or promptly called together at the proper seasons of the agricultural year. Except at seed time or harvest, they were always at leisure for war. Sivaji had therefore the command of an unlimited body of men, without the expenses of a standing army. With these he swooped down upon his enemies, exacted tribute, or forced them to come to terms. He then paid off his soldiery by a part of the plunder and retreated with the lion's share to his hill forts. But, although he allowed his followers to plunder freely, cows, cultivators and women were sacred, and this very largely accounts for his popularity. The success of his arms and the consequent rise of the Mahrattas were, it would appear, due to the internal

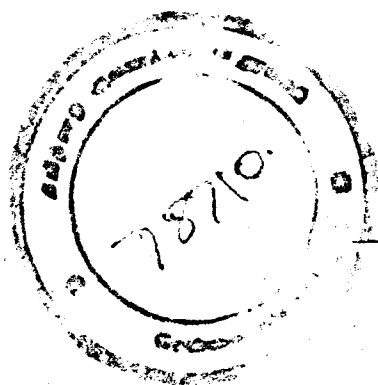
dissensions in other states, and it was generally a part of Sivaji's policy to render everything as intricate as possible and to destroy records of rightful ownership and possession. As the armies overran the country their history became blended with that of every other state in India. In 1659 Sivaji lured the Bijapur general into an ambush, stabbed him at a friendly conference and exterminated his army. In 1662 Sivaji raided as far as the extreme north of the Bombay Presidency and sacked the imperial city of Surat. Two years later he assumed the title of king (Raja) with the royal prerogative of coining money in his own name. The year 1665 found him helping the Mughal armies against the independent Mussulman state of Bijapur. Next year he was induced to visit Delhi. Being coldly received by the Emperor Aurangzeb, and placed under restraint, he escaped to the south and raised the standard of revolt. In 1674 Sivaji enthroned himself with great pomp at Raigarh, weighing himself in a balance against gold and distributing the precious counterpoise among his Brahmins. After sending forth his hosts as far as the Karnatic in 1676, he died four years later. One can scarcely expect to meet with a fairer analysis of the character of the Mahratta ruler than that given by Captain Duff. The Mahrattas became better known in India than heretofore from the year 1750, when, on the death of Sahu, the nominal Raja of Satara, the Peshwa Balaji Baji Rao seized the sovereign power by a treacherous artifice and fixed his capital at Poona. It is from this period that the records of Orme, Wilks and others contain an outline of the history of the Mahrattas who, through their increasing power¹ and political influence, were made parties in the subsequent political convulsions of India. The year 1760 appears to have been the period when their power reached its zenith by the treaty with the Emperor, whereby the Mughal possessions in the Deccan were confined to an insulated space, and which promised to extend the authority of the Hindus over the vast empire where they had, for so many centuries, been a conquered people in their native land. Captain Duff remarks that "the extension of their sway carried no freedom even to Hindus, except freedom of opinion, and it rarely brought

protection, or improved the habits and condition of the vanquished." From that period the affairs of the Mahrattas began to retrograde, and at the battle of Panipat, in 1761, their forces were almost entirely destroyed. In process of time they came into collision with the English and the hostilities that ensued gradually crippled the power of the Mahrattas. The work concludes with an account of the Third Mahratta War and the settlement of the Peshwa's territory, in 1818-19, under the administration of the Marquess of Hastings. A year or two later the Satara question continued to receive the attention of statesmen in England. The Peshwa Baji Rao remained a British pensioner at Bithur, near Cawnpore, on a magnificent allowance till his death, and, with the death of his adopted son, the infamous Nana Sahib, the last relic of the Peshwas disappeared from the eyes of men.

Regarding the author James Cunningham Grant Duff it may be mentioned that he was the eldest son of John Grant and Margaret Duff, was educated at Marischall College, Aberdeen, and, coming out to India at the age of seventeen, joined the Honourable East India Company's military service at Bombay in 1806. Next year he obtained an Ensigncy in the 1st Bombay Native Infantry (known as the "Grenadier Battalion"). In 1809 he took part in the storming of the fort of Mallia, in Katiawar. Two years later he became Adjutant and Interpreter of his regiment and was subsequently appointed Assistant to Mountstuart Elphinstone, the then Resident at Poona, who entertained a high opinion of him. He was promoted to the rank of Captain and served against Peshwa Baji Rao when the latter was dethroned in 1818. He then became Resident at Satara and administered the State in the name of the Raja till 1822 and made treaties with the jaghirdars. After five years he retired to Scotland and brought out the *History of the Mahrattas* in 1826. On succeeding to landed states he took the additional names of Duff and Cunningham, and died in 1858, aged sixty-nine years. His son, the late Sir Mountstuart Elphinstone Grant-Duff was Governor of Madras from 1881 to 1886.

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- Report of the External Land Trade of the Punjab for the years 1911-12.* Punjab Government.
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Duff's *History*, originally published in 1826, has been thrice reprinted (in 1863, 1873 and 1878), but owing to its having for some years past, run out of print copies have fetched high prices. The present reprint consists of three volumes tastefully bound in maroon cloth and is clearly printed (at the "Valmiki" Press) on good paper. A pleasing portrait of the author, never before published and now placed at the disposal of the publishers by a distinguished member of the Grant-Duff family, appears as a frontispiece to the first volume. The Index adds to the value and utility of the work and has been reprinted *in extenso* from the original edition. The present reprint, however, is not a page-for-page one, so far at any rate as the first volume is concerned. This is borne out by the fact that, in the Contents, the pagination of the original edition has been adhered to, but does not agree with that in the text. A noteworthy feature of the reprint is the notes specially prepared for this edition by Rai B. A. Gupte Bahadur, a competent Mahratta scholar, and given in an Appendix at the end of each volume. They are classified, we are told, into personal, territorial and administrative. It is to be regretted, however, that the annotations are not numbered and contain no reference to the pages in the text to which they relate. The reprint contains but one plate (that of Raigarh), two others (those of Satara and of the Mausoleum of Ibrahim Adil Shahi at Bijapur) having been omitted in the volumes before us. Such is also the case with the two maps; that of Maharashtra will be missed by students; hence we are glad to learn that it is now to be supplied. The bibliography of works on Mahratta history cannot fail to be useful. Duff's *History* has, for some years past, been recommended as a book to be consulted by M. A. students of the Calcutta University. On them Messrs. Cambray and Co., by issuing this reprint at a moderate price, have conferred a boon. Dedicated to His Excellency the Governor of Bombay, this reprint has, we learn, been accorded the patronage of Government. We wish the publishers every success in their enterprise. The reading public should welcome this old friend in a new garb and feel grateful in consequence to Messrs. Cambray and Co.

THE CHARWOMAN'S DAUGHTER—By James Stephens. (Macmillan and Co., Ltd.)

is a delightfully written chronicle of a young girl, the daughter of as lovable and independent an Irishwoman as ever went out charring for one and six in her working day, and planned royal and extravagant romances for herself and her daughter in her dreaming nights.

The writing of the book has very evidently been a labour of love to the author; the intimate details of the lives of Mrs. Makebelieve, the charwoman, and of Mary, her daughter, are pictured with so exquisitely sympathetic a pen, the characters are so ably and humanly drawn, the magic power of dreams to glorify a life on one and sixpence a day so tenderly imagined. The personality of the book centres in the two women, there are men who look with eyes of favour on Mary Makebelieve, but they are vague and unimportant factors in the whole. Of Mrs. Makebelieve it is written she "could not remain for any length of time in people's employment without being troubled by the fact that these folk had houses of their own and were actually employing her in a menial capacity. She sometimes looked at their black silk aprons in a way which they never failed to observe with anger, and on their attempting to put her in her proper place, she would discuss their appearance and morals with such power that they at once dismissed her from their employment and incited their husbands to assault her." This may appear rather characteristic of charwomen who are not a delight—nevertheless a character to be loved is Mrs. Makebelieve and Mary—Mary is a flower of girlhood. Of her Mr. Stephen writes:—"Her head was shaped very tenderly and softly; it was so small that when her hair was twisted up it seemed much too delicate to bear so great a burden. Her eyes were grey, limpidly tender and shy, drooping under weighty lids so that they seldom seemed more than half open. . . . She had a small white face, very like her mother's in some ways and at some angles, but the tight beak which was her mother's nose was absent in Mary; her nose withdrew timidly in the centre and only snatched a hurried courage to become visible at the

tip. Her mother loved it because it was so little, and had tried so hard not to be a nose at all. Mary Makebelieve used to lift her timidly curious eye and smile in deprecation of her nasal shortcomings, and then her mother would kiss the dejected button and vow it was the dearest, loveliest bit of a nose that had ever been seen.

"Big noses suit some people," said Mrs. Makebelieve, "but they do not suit others and one would not suit you dearie. They go well with black-haired people and very tall people, military gentlemen, judges and apothecaries, but small, fair folk cannot support great noses. I like my own nose," she continued. "At school, when I was a little girl, the other girls used to laugh at my nose but I always liked it, and after a time other people came to like it too."

The deliberate, delicate charm of the writing cannot be well instanced in short extracts but is very apparent in the whole volume. And it is good to know that the dreams with which both Mary and her mother solaced their poverty bade fair all to come true in the end. But there is no real end to "The Charwoman's Daughter," rather is there some prospect that Mr. Stephens at a later day may continue his history of the Makebelieves to the gain and pleasure of his readers.

"THE CROCK OF GOLD."—By James Stephens. (Macmillan and Co., Ltd.)

THE "Crock of Gold" is an enchanted story in which gnomes and fairies play a most reasonable and happy part and mortals, to some extent, attain the wisdom of the fairy peoples. No short review could even remotely shadow the fascination and poetry of Mr. Stephens' latest book or could do justice to the wisdom and the wonder of it. It gives entrance to a most strange and entrancing world of gods and elves; Pan with his Pipes is made manifest, the lonely god of love is proved the conqueror of Pan, who is but desire: sin is not sin as we would tabulate and explain it—but an essential part of life itself, and not by any means to be despitefully divided from that life.

The characters which should become dear comrades of the understanding lover of books are many. The Thin Woman of Inis Magrath, with her fourteen hundred curses, and her comprehensive malediction wherein policemen are exhibited naked before the blushes of Eternity, is a most admirable witch mother to Seumas and Brigid Beg, those children of the woods who understand the talk of birds and beasts and who, when first they discover sunlight, are afraid to stay in it too long for fear they may become cooked.

The story of the clerk in the jail is wonderful in its minute sincerity, that poor, stricken clerk who formed the D, when writing letters beginning "My dear Sir," with "Painful accurate slowness elaborating and thickening the up and down strokes, and being troubled when he had to leave that letter for the next one: he built the next letter by hair strokes, and would start on the third with hatred."

Then there are the Leprecauns and half the fairy host of Ireland to make memorable the book and take us into a beautiful and strange world. Many notable passages might be quoted. In the contest for possession of Caitilin Murrachu between Pan and Love, the greater god speaks thus of men and women:—

"The desire of a man shall be Beauty, but he has fashioned a slave in his mind and has called it Virtue. The desire of a woman shall be Wisdom, but she has fashioned a beast in her blood and has called it courage, but the real virtue is courage, and the real courage is liberty and the real liberty is wisdom and wisdom is the son of Thought and Intuition, and his names also are Innocence and Adoration and Happiness."

* * * * *

And in a little time Caitilin Murrachu went with her companion across the brow of the hill, and she did not go with him because she had understood his words, nor because he was naked and unashamed, but only because his need of her was very great, and therefore she loved him, and stayed his feet in the way and was concerned lest he should stumble."

The charm of this book cannot be conveyed by the quotation of such isolated passages. It is a book to accept with thanksgiving and read with understanding. To the being who asks more of life than that it should be a mere material existence it will open doors into a spiritual world which yet is delightfully human; it will suggest ideals and fancies of a rare beauty, and, when its covers are closed, will long be appreciatively remembered.

THE HALO.—By Baroness Von Hutten. (Methuen and Co.)

THIS is a cheap edition, price one shilling, and those who missed this clever, trenchant story when originally published will do well to secure it now. The book concerns the impracticable love of Lady Bridget Mead and Victor Joyselle, genius of the violin, citizen of the world and formerly Norman peasant.

MIRAGE.—By E. Temple Thurston. (Methuen and Co.)

ANOTHER reprint worthy of note is *Mirage* by E. Temple Thurston (Messrs. Methuen and Co.). Though lacking something of the exquisite word-painting of *The Greatest Good in the World*, another of E. Temple Thurston's works, it has his familiar charm of tender philosophy and spiritual characterisation. But Temple Thurston is always sufficiently poignant and sad. His books should, of necessity, end happily ever after, whereas *Mirage* comes close to bitter heart break.

MRS. LANCELOT: A COMEDY OF ASSUMPTIONS.—By Maurice Hewlett. (Macmillan and Co., Ltd.)

THIS Comedy of Assumptions verges perilously near tragedy at times for it concerns primarily the obligation of a woman, married but not mated, to forego the love she learns too late for the sake of a man little worthy of the sacrifice. The character of Mrs. Lancelot, the woman who faces the temptation and triumphs in surrendering to it, is a delight—tender, passionate, a type of the true mate and perfect lover.

About her exquisite personality revolve the three men concerned—the lover, the husband and the man who loves her. The characters of the three are sharply contrasted and magnificently limned. It is one of Mr. Hewlett's great merits that his people develop with the years: they are not pigeon-holed and catalogued in the beginning remaining true to their definitions throughout three hundred pages and all experience. The characters in Mrs. Lancelot grow as the years pass, learn charity and understanding in the stress of life, suffer, and grow to discriminate the verities.

The Duke, the man who loves Mrs. Lancelot, is a rare character, iron-like, almost brutal save when Mr. Hewlett, with his own inimitable grace, reveals the weaknesses of a great man; the lover is a wild poet, intolerant of all sham, fiercely resentful of civilization as opposed to nature, a visionary, dowered with an overwhelming and passionate devotion for his love. The husband is the opposite—cold, calculating withal, tormented by a dumb love for his wife.

Mrs. Lancelot is altogether a fine book. Much of the dialogue is a delight and the whole volume is quick with the passion and great charm of the author, charged with high courage—a book which is an artistic triumph and of satisfying humanity. A less courageous author might well have made his *finale* more of a compromise to the prevailing conscience, but with Mr. Hewlett the gospel of love triumphant is sacrosanct and the volume closes in a scene of true artistry and power.

ACKNOWLEDGMENTS.

Accounts relating to the Trade by Land of British India with Foreign Countries for the two months, April and May 1912, compared with corresponding period of the years 1910-11. Government of India.

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