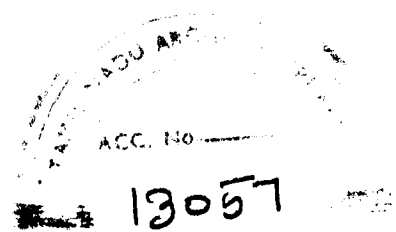


**LIST OF PICTURES IN THE GOVERNMENT
HOUSES AT MADRAS AND OOTACAMUND
ACQUIRED SINCE 1903.**

SUPPLEMENT TO THE
"DESCRIPTIVE LIST OF PICTURES IN THE GOVERNMENT
HOUSE AND THE BANQUETING HALL, MADRAS"
BY LIEUT.-COL. H. D. LOVE, R.E., PRINTED AT
THE GOVERNMENT PRESS, MADRAS, 1903.

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No 3



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Introduction.

This list of additions to Lieut.-Col. Love's "Descriptive List of Pictures in Government House and the Banqueting Hall, Madras," is based on the work of the late Mr. J. J. Cotton, I.C.S., with subsequent corrections by Lieut.-Col. F. C. C. Balfour, Major H. F. C. Hobbs and Captain L. E. Bootle Wilbraham. Mr. Cotton was able to make use of materials previously collected by Mr. W. S. Hadaway.

2. The list is divided into four parts: I. Portraits, II. Sculpture, III. Engravings and IV. Water-colours, Prints and Aquatints.

Contents.

PART I.—PORTRAITS.

	PAGE.
1. Queen Victoria	1
2. King Edward VII	1
3. Queen Alexandra	2
4.	
5. King George V and Queen Mary	2
6. King George V and Queen Mary	2
7. The Maharaja of Travancore	3
8. Sir Streynsham Master	3
9. Elihu Yale	3
10. Thomas Pitt	3
11. George, 1st Baron Pigot of Patshull	4
12. Sir Archibald Campbell	7
13. Right Hon. Stephen Rumbold Lushington	10
14. Lady Mary Grenville	11
15. Lady Grant Duff	12
16. Sir Arthur Lawley	12
17. Lady Lawley	13
18. Lord Ampthill	13
19. Lady Ampthill	13
20. Lord Pentland	13
21. Lady Pentland	14
22. Lord Willingdon	14
23. Lady Willingdon	14
24. Lady Willingdon	14
25. Lord Willingdon	14

PART II.—SCULPTURE.

Marble bust of the Duke of Wellington	15
--	----

PART III.—ENGRAVINGS.

1. Warren Hastings	16
2. Earl Macartney	17
3. Sir Robert Harland	20
4. Lord Pigot	21

PART IV.—WATER-COLOURS, PRINTS AND AQUATINTS.		PAGE
5. Government House and Banqueting Hall Water-colour by Samuel Russell, Madras Engineers	...	22
6. Coloured Engraving of the Government House and Council Chamber, Madras, by Edward Orme	...	22
7-12. Six aquatints by Daniell of Madras	...	23
13. Plan and Panorama of Madras by Daniell and E. T. Parris	...	25
14. Tippoo Sultan by Edward Orme	...	25
15. Bombay on the Malabar Coast by J. Van Ryne	...	25
16. Coloured Print "Madras Aux Indes. Collection De Prospects"	...	26
17. Masulipatam	...	26
18. Engraving of Fort St. George by J. Van Ryne	...	26
19. Aquatint of a view of Fort St. George by Captain E. Trapaud	...	27
20-28. Col. Swain Ward's aquatints of Fort St. George and places of South India	...	28
29. Aquatint by Harraden of North View of Sholeghurry	...	30
30. Painting by Col. Ward of the Burial Place of a Peerzada, Anopther	...	31
31. Aquatint by Stadler of Dalmow on the Ganges	...	31
32. Aquatint by Harraden after picture by Lieut. James Hunter (scenery in the Kingdom of Mysore)	...	31
33-47. Plates of Military Costumes engraved in aquatint. From Ackermann's and Hunsley's series	...	32
48-49. Two plans by Col. W. H. Atkinson, Madras Engineers	...	34
50-60. A number of aquatints	...	35
61-67. Seven water-colour Sketches by Samuel Davis, H.E., I.C.S.	...	37
68-72. A number of Daniell's drawings	...	44
73-74. Two coloured engravings of "Madras. Embarking and Landing." Drawn by J. P. East and engraved by Hunt	...	45
75-80. Coloured prints—Views of Ootacamund	...	45
81. A Steeple Chase	...	48
82-93. The Tumbletown Steeple Chase series	...	48
94-100. "Discover" series	...	49
101. The Wrong Sort	...	49
102. The Right Sort	...	49
103-119. Western Ghats, Madras	...	50
120-123. Views of the Nilgiris	...	51
130-142. A number of paintings of Daniell	...	51

Part K.—Portraits.

- 44. (1) Victoria, R.I., OF THE UNITED KINGDOM OF GREAT BRITAIN AND IRELAND, QUEEN, DEFENDER OF THE FAITH, EMPRESS OF INDIA** **Ball-room, Ootacamund.**
(1819—1901).

Copy by W. E. G. Solomon, Superintendent, School of Arts, Bombay, from the original in Government House, Bombay.

Three-quarters length, standing figure, life size. Dimensions 58" × 38½".

Acquired by purchase (Rs. 1,526), 1921.

The Queen is dressed in a black dress with white trimming; standing full face, holding a paper in her right hand and clasping the right wrist with the left hand. She is wearing the ribbon and Order of the Star of India, and Crown of India high up on left arm.

- 45. (2) Edward VII OF THE UNITED KINGDOM OF GREAT BRITAIN AND IRELAND AND OF THE BRITISH DOMINIONS BEYOND THE SEAS, KING, DEFENDER OF THE FAITH, EMPEROR OF INDIA, MARRIED MARCH 10TH, 1863, PRINCESS ALEXANDRA CAROLINE MARY CHARLOTTE LOUISA JULIA OF DENMARK, ELDER DAUGHTER OF THE LATE CHRISTIAN IX, KING OF DENMARK; DIED AT BUCKINGHAM PALACE, MAY 6TH, 1910, BURIED AT WINDSOR.** **Ball-room, Ootacamund.**

Painted by Sir Luke Fildes, K.C.V.O., R.A.

Full length, life size. Dimensions 111" × 73".

Acquired by purchase, 1904.

The King is wearing a Field Marshal's uniform, with a red velvet and ermine robe, with chain, sash and Order of the G.C.V.O. He is standing full face, holding in his right hand a baton resting on a table, left hand on hip. The background is formed by a grey hill to left and a red curtain to the right. The picture is a replica of a State portrait.

Ball-room,
Ootaca-
mund.

46. (3) **Queen Alexandra**, ELDER DAUGHTER OF THE LATE CHRISTIAN IX, KING OF DENMARK, BORN DECEMBER 1ST, 1844; RECEIVED DEGREE OF DOCTOR OF MUSIC FROM ROYAL UNIVERSITY OF IRELAND; LADY OF THE ORDER OF THE GARTER, VICTORIA AND ALBERT AND CROWN OF INDIA, LADY OF JUSTICE OF THE ORDER OF ST. JOHN OF JERUSALEM IN ENGLAND, PRESIDENT OF THE BRITISH RED CROSS SOCIETY AND COLONEL-IN-CHIEF, 19TH QUEEN ALEXANDRA'S OWN ROYAL HUSSARS AND ALEXANDRA PRINCESS OF WALES' OWN YORKSHIRE REGIMENT (THE GREEN HOWARDS).

Painted by Sir Luke Fildes, K.C.V.O., R.A.

Full length, life size. Dimensions 111" × 73".

Acquired by purchase, 1904.

The Queen is wearing a gold brocaded dress over which is an ermine lined red silk robe and on her head is a crown of diamonds. She wears the blue ribbon of the Order of the Garter. The right arm is extended and the hand grasps the edge of the robe. The left hand rests on a table. There is a red covered chair at left and on right a table with a golden coloured curtain draped over it. On the table are a small cushion and crown.

47. (4)

Ball-room,
Ootaca-
mund.

48. (5) **King George V** (LARGE SIZE).
Queen Mary (LARGE SIZE).

These pictures were purchased by Government in 1914 for Rs. 4,200.

Hall,
Madras.

49. (6) **King George V** (SMALL SIZE).
Queen Mary (SMALL SIZE).

Purchased in 1920 for Rs. 5,142.

50. (7) **Maharaja of Travancore.**

M.S.G.'s
Office.

51. (8) **Streynsham Master** (1640-1724), GOVERNOR OF FORT ST. GEORGE, 1678-1681. Drawing-room,
Madras.

Copy of the portrait, half length in armour, by Charles D'Agar in the possession of the Master family.

Sir Streynsham Master is seen full face to the right with a flowing wig of dark hair.

His countenance is open and clean shaven. He wears a cuirass with arm and shoulder pieces. Round the neck a long white cravat.

52. (9) **Elihu Yale** (1648-1721), GOVERNOR OF FORT ST. GEORGE, 1684-1685; 1687-1692. Drawing-room,
Madras.

A half length copy of the full length portrait by Enoch Zeeman, painted in London in 1717, now in Yale University, Connecticut. Presented to Yale College by Yale's great-grandson Dudley Long North.

Full plump face with dark flowing wig. Wears a black coat, showing underneath a flowered waist-coat. Round the neck a long white neck cloth.

53. (10) **Thomas Pitt** (1653-1726), GOVERNOR OF FORT ST. GEORGE, 1698-1709. Drawing-room,
Madras.

Two portraits of Pitt are extant, both by Sir Godfrey Kneller (1646-1723). One is at Boconnoc in Cornwall; the other at Chevening, Sevenoaks, in the possession of Earl Stanhope, Pitt's second daughter Lucy, having married on 24th Feb. 1712-13, General James (afterwards first Earl) Stanhope.

This is a half length copy of the full length at Chevening and bears an inscription in red letters: "This picture is copied from the Portrait by Sir Godfrey Kneller in the possession of the Rt. Hon'ble Earl Stanhope at Chevening, Kent. Cecil Burns 1922." Mr. Cecil Lawrence Burns was Principal of the School of Arts, Bombay, in 1899 and from 1902 onwards also Curator of the Victoria and Albert Museum, Bombay.

The famous "Pitt" or "Regent" diamond appears in Pitt's hat which is seen on a side table. In the full length portrait the size of the heel of the left shoe is noticeable and due to the cavity made in it, in which he carried the diamond.

Reproductions of these three pictures are published in the *Diary of William Hedges*, Hakluyt Society, 1887, and in Col. H. D. Love's *Vestiges of Old Madras*, 1913.

Banqueting
Hall Card-
room,
Madras.

54. (11) George, 1st Baron Pigot of Patshull.

Painted by George Willison.

Dimensions 85" x 56".

Gift of the Rani of Tanjore, 1903.

This picture came from the Darbar room of the Tanjore Palace and is mentioned in the older editions of Murray's *Handbook to Madras*. Fame is seen blowing a trumpet which she holds in one hand, while she supports in the other a portrait, full face, of Pigot. Below is the figure of a mourning female. On the pedestal which supports the oval frame of the portrait is inscribed "Siege of Madras raised February 7th, 1759. Died May 11th, 1777." At the base on the left is a weeping cupid and in the right hand corner a paper marked "Charter, Honourable East India Company." To the left of the pedestal a view of Fort St. George. The picture is signed, "George Willison Pinxit, Madras, 1777" and has evidently been much restored.

George Willison painted in 1791 three pictures of Muhammad Ali Walajah, the last Nawab of the Carnatic (1750—1795). One picture, from the royal collection in the Hampton Court Gallery, was transferred on permanent loan to the Victoria Memorial Hall, Calcutta, where it is to be seen on the ground floor near the grand entrance. A second portrait, on twilled canvas and with a slightly different background, used to be in the Throne-room of Government House, Calcutta, and is now at Viceregal Lodge, Simla. The third and best is in the India Office, London.

Very little is known about Willison: but the following entry is found in *Anecdotes of Painters*, an almost forgotten book by Edward Edwards, A.R.A. (1738—1806):—"George Willison. Not meeting with much employment, he went out to the East Indies where by his pencil assisted by friendly connections he acquired a fortune upon which he retired to his native land and settled in Edinburgh where he died about 1793. He was before his death considered as the richest commoner in the country in jewels, as some person of large fortune in the East Indies had bequeathed to him the whole of his property, much of which consisted in these valuable articles. This acquisition he obtained by his skill in physic which enabled him to cure his benefactor of a wound." Edwards' book was published posthumously in 1808 and is full of curious details.

Willison also painted the altarpiece in St. Mary's, as appears from the following note kindly furnished by Sir William Foster of the India Office:—

"The origin of the painting (based on Raphael's cartoon of the Last Supper) forming the altarpiece of St. Mary's Church, Fort St. George, has long been a mystery. The Rev. Frank Penny, in his *Church in Madras* (Vol. I, p. 369), says that the picture is first mentioned in the Vestry records, in 1782, that nothing has been discovered as to its origin, but that possibly it was brought from Pondicherry after the second capture of that place by the British in 1778.

Col. Love (*Vestiges of Old Madras*, Vol. I, p. 427) gives the same account.

"Evidence is now forthcoming that this supposition is wrong, and that the picture was painted at Madras by the well-known artist, George Willison. Among the claims submitted in 1807 to the commissioners for the debts of the late Nawab of the Carnatic was one from the trustees of the estate of Willison (then dead), and this included 'pagodas 500, as His Highness's subscription to an altarpiece for the Church at Madras.' Charles Binny, formerly secretary to the Nawab Walajah, was examined by the commissioners regarding the claim and, in answer to questions, declared that the altarpiece was duly completed and that he had seen it in the church. No date is deducible from the documents; but we know that Willison was in India from 1773 to 1780, and we may conclude that probably the picture was painted not long before he left Madras."

There is in an upper room of Government House an engraving of "The Right Honourable Lord Pigot, Governor of Madras, etc., etc., etc., done from an original picture in his Lordship's collection. George Stubbs Pinxit. Benjamin Green Fecit, London. Printed for R. Sayer and J. B. Bennett, No. 53 in Fleet Street, as the Act directs, 10th January 1777." His Lordship is seen mounted on a spirited white horse with a long tail and mane. He is short and clean shaven: wears a cocked hat, a plain long coat with buttons, white breeches, jack boots and spurs and holds a riding whip. The background is a rustic scene.

George Pigot, born 4th March 1719, was the son of Richard Pigot and Frances Godde (of Huguenot descent) who had been tirewoman to the Queen. He joined the service as writer in 1736. When serving at Fort St. David, he was sent with Clive to Trichinopoly in charge of a convoy, and both narrowly escaped capture. In 1755 he succeeded Thomas Saunders as Governor of Madras and successfully defended

the city against Lally. In 1763 he retired upon a fortune of 40 lakhs, purchased an Irish peerage (Baron Pigot of Patshull) and became M.P. for Wallingford and Bridgnorth. In 1775 he returned to Madras as Governor for the second time after a contest with Sir Thomas Rumbold which is fully described in Mr. G. F. Grand's *Narrative of the Life of a Gentleman Long Resident in India*. Rumbold, by the exercise of ministerial influence and lavish gifts, actually obtained the nomination; but Pigot appealed from the Directors to the General Court of Proprietors and won the day on a ballot by a majority of four votes. He went out with the full determination of reinstating the Raja of Tanjore and soon found himself at variance with his Council. The notorious Paul Benfield, who later in his career is credited with having returned nine members to Parliament, demanded settlement of a claim of 23 lakhs, which by a majority of seven to five the Council declared to be valid. Pigot thereupon suspended first two and then four more of his Councillors and ordered the arrest of Sir Robert Fletcher, Commander-in-Chief. The opposition immediately assumed the Government and Pigot was arrested by Colonel James Stuart on the 24th April 1776. He was confined for a year at St. Thomas' Mount, brought back to Madras for change of air and died there on 11th May 1777. He was owner of the celebrated Pigot diamond, of which there is a model in the British Museum. This stone was sold in 1819 for £30,000 to Ali Pasha, who when mortally wounded by Reshid Pasha (5th February 1822) had it crushed to powder in his presence.

55. (12) MAJOR-GENERAL SIR Archibald Campbell, K.B., GOVERNOR OF MADRAS FROM 6TH APRIL 1786 TO 7TH FEBRUARY 1789. Also COMMANDER-IN-CHIEF **Banqueting Hall, Madras.**

Possibly painted by F. Cotes, R.A.

Dimensions 65" × 50".

Acquired by purchase (£110-6-5), 1912.

The following account of the picture and its subject is given by the late Colonel H. D. Love, R.E.:—"He is represented in military uniform, bareheaded, pointing to a Fort in the background. As he wears no star the date must be before 30th September 1785 when he was created K.B. An officer of Royal Engineers, he was sent in 1768 as Chief Engineer in Bengal, where he remained until 1773, working at the new Fort William. Campbell next served 1775—1777 in the American War of Independence. He was appointed Governor of Jamaica in 1782, and Governor and Commander-in-Chief of Fort St. George in 1785. His rule in Madras was marked by surprisingly rapid material progress. During his administration, a Committee of Police was formed, the Military Orphan Asylums founded, researches made in economic botany, the first Madras newspaper established, the Exchange built and the administration of justice improved. He resigned early in 1789 on account of ill-health and died in 1791." He is buried in Poet's Corner, Westminster Abbey.

Colonel Love further states that the picture dealer from whom this picture was purchased ascribes it to the artist F. Cotes, R.A., on grounds of style and technique. He himself on the ground that Lady Campbell was a daughter of Allan Ramsay (1713—1784, portrait painter to George III) says that it seems not improbable that it was Ramsay's work. In his *Vestiges of Old Madras*, Vol. III, p. 321, it is attributed to Tilly Kettle. In the same volume is reproduced Romney's portrait of Campbell painted in 1790. There is in *Beveridge's Comprehensive History of India*, Vol. III, p. 144, a reproduction of another portrait by J. Wood.

The account of Sir Archibald Campbell in the *Dictionary of National Biography* is incomplete and makes no mention of his service either in the Royal or Bengal Engineers. His position as Chief Engineer in Bengal is described as "a situation of prodigious emolument" by William Hickey (*Memoirs*, Vol. II, p. 151) who adds

that he was associated with Colonel Henry Watson in the project for erecting docks at "Raderpore, about three and a half miles from Calcutta." His interest in that undertaking ceased in the beginning of 1777 when he was bought out by Watson. Early in 1773 when on his way home from Bengal he was invited to inspect the fortifications at Fort St. George and gave his opinion on March 2 of that year.

In 1779 he married in England Amelia, daughter of Allan Ramsay, the painter and grand-daughter of Allan Ramsay the Poet. She died 8th July 1813.

Lady Campbell founded the Military Female Orphan Asylum at Madras in 1787. In a speech at the Asylum in 1883 Sir Frederick Roberts (as he then was) alluded to a portrait of her Ladyship which was despatched to Madras for the institution but never received.

If Francis Cotes be the painter of Sir Archibald's portrait, the recent acquisition is of some importance.

The name of Cotes appears fourth in King George III's warrant of appointment of original members of the Royal Academy in 1768. He was in fact one of the prime movers in the project, as is evidenced by the following extract from the *Diary of Joseph Farington*, R.A. (Vol. I, p. 143):—

"March 10th, 1796. West spoke of Sir Wm. Chambers as certainly having been the first mover to obtain the institution of the Royal Academy; and it was after Sir William had settled the mode of proceeding with his Majesty, that a meeting was held at Mr. Wiltons [the sculptor and father-in-law of Sir Robert Chambers, the Bengal Judge], and it was agreed that Mr. Chambers, Frank Cotes, Moser and West should attend His Majesty with a paper to solicit His Majesty to establish an Academy under his own immediate patronage. The paper was presented by Cotes and His Majesty's answer was gracious and approving."

Cotes was born in 1725 and died in 1770. He is represented in the Diploma Gallery at Burlington House by a portrait.

Drawing-
room,
Madras.

56. (13) RIGHT HONOURABLE Stephen Rumbold Lushington, GOVERNOR OF MADRAS FROM 18TH OCTOBER 1827 TO 25TH OCTOBER 1832.

Painted about 1835 by J. O. Middleton.

Dimensions 29½" × 24½".

Acquired by purchase (Rs. 3,150), 1920.

The portrait is a half length, full face and shows a fine open countenance, smooth face and tanned complexion. He is dressed in a dark coat with a high collar and large black cravat.

This portrait was given to Charles Robert Cotton, M.C.S. (1796—1873) who retired as Second Member of the Board of Revenue in 1841, and was purchased from his daughter-in-law Mrs. Charles Calveley Cotton in 1920. Mr. Cotton died 19th May 1873 at Widcot House, Reading. He married in 1841 after his retirement Miss Mary Ann Elizabeth Egerton (1807—1902).

S. R. Lushington, one of the Lushingtons of Park House, Kent, was born in May 1776. He was second son of Stephen Lushington of Rodmersham, Kent, prebendary of Carlisle and Vicar of Newcastle-on-Tyne and Latton, Sussex, by his second wife Mary, daughter of the Rev. Humphrey Christian of Docking, Norfolk. His father who died in 1801 was first cousin of Sir Stephen Lushington, created a baronet in 1791. He was educated at Rugby which he entered in 1785. On 4th September 1790 he was appointed to a writership at Madras and in 1792 at the age of 16 was made assistant under the Secretary in the military, secret and political departments. From 1795 to 1799 he acted as Private Secretary to Lieut.-Gen. George (after first Lord) Harris, Commander-in-Chief at Madras and for a few months acting Governor, whose daughter he married. In 1799 he was appointed Collector of the Southern Polygar Peishcush at Ramnad, in 1801 Collector of Tinnevely, in 1803 Register of the Sudder and Foujdarry Adawlut. He retired in 1807 and was M.P. for Rye from 1807 to 1812 and for Canterbury from

1812 to 1827. He was Chairman of Committees in the House of Commons for many years, Joint Secretary of the Treasury in 1824—7, was sworn of the Privy Council in 1827 and in that year was nominated Governor of Madras on the news of the death of Sir Thomas Munro. On his return from Madras he contested Canterbury at the general election of 1835, and his success there was hailed as a great conservative victory. He retained his seat until the dissolution in 1837. In June 1839 he was created a honorary D.C.L. of Oxford. He died 5th August 1868, aged 92, at his residence Norton Hall, near Faversham, Kent. He was twice married, first, 9th December 1797 to Anne Elizabeth, eldest daughter of Lord Harris; by her (d. 1856) he had six sons and two daughters; and secondly in 1858 to Marianne, daughter of James Hearne, of Great Portland Street, London; she died in 1864. Lushington published in 1840 a life of his father-in-law, Lord Harris. One of his younger brothers was General Sir James Law Lushington, G.C.B. (1779—1859) who was a Director of the Company from 1827 to 1848, Deputy Chairman in 1837, 1841 and 1847 and Chairman in 1838, 1842 and 1848. Another brother was Charles May Lushington, M.C.S. (1785—1844) who concluded his service as Member of Council.

57. (14) Lady Mary Grenville, C.I., ELDEST DAUGHTER OF THE 3RD DUKE OF BUCKINGHAM AND CHANDOS, BORN 30TH SEPTEMBER 1852.

Morning-
room,
Ootacamund.

Painted by Mrs. W. S. Hadaway (a copy of the original in the Hospital at Rayapuram, Madras).

Dimensions 29" × 36".

Acquired by purchase (Rs. 600), 1921.

The figure is a half length, sitting, nearly full face, with a dark background with red curtain to right; a white evening dress and the Victorian order is worn.

Lady Mary Grenville acted as hostess for her father while he was Governor of Madras. On his death in 1889 the Dukedom became extinct, but Lady Mary succeeded to the Barony of Kinloss in her own right. She married in 1884 Louis Ferdinand Harry Courthorpe Morgan who assumed the name of Grenville and died in 1896.

Morning-
room,
Ootaca-
mund.

- 58. (15) Lady Grant Duff** (WIFE OF SIR MOUNT STUART GRANT DUFF, GOVERNOR OF FORT ST. GEORGE, 1881—86).

Presented by the Victoria Hospital, Madras, in 1920.

Drawing-
room,
Ootaca-
mund.

- 59. (16) THE HONOURABLE Sir Arthur Lawley, G.C.S.I., G.C.I.E., K.C.M.G.,** GOVERNOR OF MADRAS, 1906—1911.

Painted by G. Fiddes Watt, A.R.S.A.

Acquired (with portrait of Lady Lawley) by public subscription (Rs. 7,500), 1914.

The portrait is a full length, standing figure, dressed in civil uniform with blue cloak lined with red; sash and Order of G.C.S.I., and Orders of the G.C.I.E. and K.C.M.G. and the 1911 Durbar Medal. The back ground is a red curtain with grey pillar to left.

Sir Arthur Lawley was born 12th November 1860.

Mr. Fiddes Watt is also the painter of the portraits of Lord Carmichael and the Earl of Ronaldshay which hang in the Legislative Council Chamber at Calcutta.

- 60. (17) Lady Lawley, WIFE OF SIR ARTHUR LAWLEY.**

Hall,
Ootaca-
mund.

Painted by Oswald Birley.

Dimensions 48" × 35".

Acquired (with portrait of Sir Arthur Lawley) by subscription of the citizens of Madras (Rs. 7,500), 1914.

The figure is half length, sitting, three-quarter face, dressed in a black and red evening dress trimmed with black lace; right hand resting on the knee, left hand on chair. The back ground is grey.

Lady Lawley is a daughter of Sir Edward Cunard, 2nd Baronet, and married Sir Arthur Lawley in 1885.

- 61. (18) Oliver Arthur Villiers Russell, G.C.S.I., G.C.I.E., 2ND BARON AMPHILL, GOVERNOR OF MADRAS, 1899—1906. (Viceroy and GOVERNOR-GENERAL (ad interim) 1904.)**

Drawing-
room,
Ootaca-
mund.

Painted by Albert H. Collings.

Acquired (with portrait of Lady Amphill) by public subscription (Rs. 9,000), 1908.

Lord Amphill was born on 19th February 1869.

- 62. (19) Margaret Baroness Amphill, C.I., D.B.E.**

Drawing-
room,
Ootaca-
mund.

Lady Margaret Lygon, daughter of the 6th Earl Beauchamp. Married 1894 the 2nd Baron Amphill.

- 63. (20) THE RIGHT HONOURABLE John Sinclair, 1st Baron Pentland OF LYTH, P.C., G.C.S.I., G.C.I.E., GOVERNOR OF FORT SAINT GEORGE FROM DECEMBER 1912 TO APRIL 1919.**

Banqueting
Hall Card-
room,
Madras.

Painted by Eric Kennington.

Lord Pentland is represented standing full length in a blue uniform holding a cocked hat.

Lord Pentland was the third son of Sir John Sinclair, 6th Baronet of Dunbeath. He was Secretary for Scotland, 1905 to 1912, was raised to the Peerage in 1909 and died in 1925.

Hall,
Ootaca-
mund.**64. (21) Marjorie Adeline, Baroness Pentland, D.B.E.***Painted by Nicholson.*

Daughter of the 1st Marquess of Aberdeen and Temair.

Hall,
Ootaca-
mund.**65. (22) Freeman, 1st Viscount Willingdon OF RATTON, G.C.S.I.,
G.C.M.G., G.C.I.E., G.B.E.***Painted by P. Tennyson Cole, 1915, in Bombay.*

Lord Willingdon is the only son of the late Frederick Freeman Thomas. Governor of Bombay, 1913, Governor of Fort Saint George 1919 to 1924 and Governor-General and Commander-in-Chief of the Dominion of Canada from 1926. Created a Baron in 1910 and Viscount 1924.

Hall,
Ootaca-
mund.**66. (23) Marie Adelaide, Viscountess Willingdon, C.I., D.B.E.***Painted by P. Tennyson Cole, 1915, Bombay.*

Lady Willingdon is a daughter of the 1st Earl Brassey.

Morning-
room,
Madras.**67. (24) Marie Adelaide, Viscountess Willingdon, C.I., D.B.E.***After Phillip de Lazlo.*Morning-
room,
Madras.**68. (25) Freeman, 1st Viscount Willingdon OF RATTON, G.C.S.I.,
G.C.M.G., G.C.I.E., G.B.E.***After Oswald Birley.*

The originals of Nos. 67 and 68 are in the possession of Lord Willingdon and were presented to him and Lady Willingdon by members of the Mesopotamian Expeditionary Force in recognition of the services rendered to the troops passing through Bombay to and from that front. The copies in Government House, Madras, were presented by the late Raja of Panagal and the Raja of Parlakimedi.

Part II.—Sculpture.**GOVERNMENT HOUSE, MADRAS.****The Duke of Wellington, K.G.**Staircase,
Madras.

A marble bust inscribed "London P. Turnerelli Fecit 1814" but without name, showing the Duke in military costume, his breast covered with orders and decorations. The face, finely modelled, is turned slightly to the spectator's right. The original of this bust is in the India Office.

Replicas will be found in the corridor of the Council Chamber of the Guildhall, London, and in the Town Hall, Calcutta. A reproduction from a photograph forms the frontispiece of Sir G. W. Forrest's *Sepoy Generals*.

This bust was taken a year before the Battle of Waterloo and the four medals on the Duke's breast are "Roderigo, Badajos, Salamanca, Vittoria."

Part III.—Engravings.

Prince's
Room,
Madras.

1. Warren Hastings.

Engraved by C. J. Tomkins, from a painting by A. W. Devis.

One of the six engravings presented in 1894 under the orders of the Secretary of State to the Government Houses of Simla, Madras, Calcutta, Bombay, Allahabad and Lahore. The original is the famous picture which bears under it the legend "mens acquia in arduis" and represents the Governor-General seated in his study. The motto according to "Sydney Grier" was suggested by Major John Scott-Waring who was Hastings' agent in England. The picture was painted for William Larkins, who went out to Bengal as a writer in 1772 and was Accountant-General at Fort William from July 1777 to March 1793. He was a close friend and devoted admirer of Hastings, and on his departure to England in 1785, took charge of his money matters in India. Larkins himself left India in 1793 and died at Blackheath, April 24, 1800. His little son Warren Hastings who died in Calcutta, August 20, 1788 at the age of four "was very fond of calling himself Hastings Bahadur" and "often points to your picture saying Jeetee Ro." On quitting India in 1793 William Larkins left the picture with Charles Chapman who in 1796 offered it to the Bengal Government. "The picture which I got from Larkins" he writes in that year "now fronts that of the Marquis (Cornwallis) in the Government House." There it remained until 1885, when having been sent to England for repair it was, with the consent of the Government of India, deposited in the National Portrait Gallery. It was reclaimed in 1905 and now hangs in the Drawing room at Viceregal Lodge, Delhi. A copy of it by Miss T. Hawins (1886) is in the Bengal Legislative Council Chamber at the Calcutta Town Hall. Devis' picture of Cornwallis is at Belvedere.

2. THE RIGHT HONOURABLE Lord Viscount Macartney, K.B. (GEORGE, 1ST EARL MACARTNEY).

Prince's
Room,
Madras.

Painted by S. deKoster.

Engraved by G. Townly, Engraver to His Majesty the King of Prussia and Member of the Academies of Berlin and Florence, London. Published April 2, 1793, by J. Brydon, at his Looking Glass and Print Warehouse, Charing Cross.

There is no portrait of Lord Macartney at Government House. He was painted by Ozias Humphrey and the portrait was engraved by Joseph Singleton for the *European Magazine*. A reproduction will be found in the third volume of Col. Love's *Vestiges of Old Madras* (p. 228). He was painted also by Mather Brown and the picture was engraved by Henry Hudson; a copy of the print is in the Victoria Memorial Hall Collection. Thomas Hickey exhibited at the Royal Academy in 1792 a "Portrait of a Nobleman" which is probably the picture of Macartney by that artist of which an engraving by John Hall "Engraver to His Majesty" is given as a frontispiece to the second volume of Sir George Staunton's *Account of Macartney's Mission to China in 1792—1794*. The portrait in the National Portrait of "Lord Macartney in conference with his Secretary" (Sir George Staunton) is the work of Lemuel F. Abbott, who died insane in January 1803. Abbott's fine painting of Warren Hastings in his old age is one of the chief treasures of the Victoria Memorial Hall.

George Macartney, only son of George Macartney of Lissanouer, near Belfast, was born May 14, 1737 and educated at Trinity College, Dublin. He entered the Diplomatic Service and from 1764 to 1767 was Envoy Extraordinary at St. Petersburg. In 1767 he was appointed Chief Secretary for Ireland and held the office till 1772, receiving the Order of the Bath (K.B.). He then became in 1775 Captain General and Governor of the Caribbee Islands and was created an Irish Baron in 1776. Defending Grenada against the French in 1779, he was carried prisoner of war to France but soon

exchanged. Arthur Young in his *Travels in France* mentions that Macartney spent some time at Limoges, the bishop of which place told Young that he spoke French better than he could have conceived possible for a foreigner, had he not heard him. The East India Company having resolved in November 1780 that persons other than Company's servants should be eligible for the Governorships of their Presidencies in India, Macartney was appointed Governor and President of Fort St. George and arrived at Madras in the *Swallow* on June 22, 1781. On June 8, 1785 he sent in his resignation by letter from Vizagapatam and proceeded to Calcutta to confer with Sir John Macpherson, who was then acting as Governor-General. There he was detained by illness, and before leaving received a despatch from the Board of Control offering him the post of Governor-General in succession to Warren Hastings. He continued his homeward journey nevertheless and on arrival in England in January 1786 refused the offer but accepted a pension. In June 1786 he fought a duel at Kensington with General James Stuart, the successor of Eyre Coote in Madras, whom he had suspended from his command and sent home. In 1792 he was sent as Ambassador to China in the *Lion* man-of-war (64 guns, Captain Erasmus Gower) which sailed on September 20. The Embassy returned in September 1794 without having achieved any tangible results. Pitt when he was asked whether any advantage was derived from the mission replied "rather dry and sarcastick" that "there was none that he knew of except Sir George Staunton's book" (*Farington Diary*, December 30, 1806). He subsequently conducted a confidential mission to Italy and was Governor of the Cape of Good Hope from 1796 to 1798. On his return to England he declined the Presidency of the Board of Control. His death is thus recorded in the *Farington Diary*: "March 31, 1806. The Earl of Macartney died this evening at his house in Curzon Street, aged 68. He was created a Baron, July 10, 1776, a Viscount, August 6, 1798, and Earl, March 3, 1794, of the Kingdom of Ireland, and a Baron of the United Kingdom, May 28, 1796. His Lordship married in 1768

[Lady] Jane [Stuart], daughter of the Earl of Bute, but had no issue. The title is extinct." His widow survived him for twenty-two years.

William Hickey who had met Macartney in Madras on his way to Bengal in 1782 gives an amusing account of his visit to Calcutta (*Memoirs*, Vol. III, pp. 268, 269). "Macartney," he says, "took up his abode with Mr. William Dunkin who was an old friend and fellow collegian" (at Trinity College, Dublin, and subsequently a Judge of the Supreme Court at Fort William from 1791 until his death at Calcutta in 1797). "He came to Bengal greatly prejudiced against the European inhabitants for indulging themselves too much in what he considered extreme indolence and luxury, by constantly going about in carriages or palankeens instead of making use of their legs, as the less assuming residents of Fort St. George did, and always had done. Another instance he gave of the Bengal gentlemen's unnecessary extravagance was their using punkahs or hanging fans, suspended by ropes to their ceiling, to cool them while eating their meals. In vain was he assured that walking could not be ventured upon in Bengal, the sun most certainly having an effect it had not upon the coast of Coromandel or other parts of India and that no European could expose himself to its meridian influence without feeling the ill-effects and suffering materially in health. This he asserted was a mistaken and absurd prejudice which at any rate he would not give into. He accordingly sallied forth on foot without either palankeen or a bearer with a *chatta*, contenting himself with carrying a small one in his own hand without deigning to open it. He was, however, soon compelled to do as other people did. By thus setting the sun at defiance he lost his appetite, had frequent headache, a pain he had never had previously been subject to, and one day in particular returned from one of his walks with a considerable degree of fever upon him, all which evils the physicians assured him arose from exposing himself to the burning rays of the sun. Being convinced of his error he ceased his walks and speedily recovered his health."

Prince's
Room,
Madras.

3. **SIR Robert Harland, Bart.**, VICE-ADMIRAL OF THE RED AND SECOND IN COMMAND ON 27 JULY 1778.

Painted by Nath. Dance, Esq.

Engraved by Richard Earlom.

This plate is Inscribed to Admiral Sir John Colpoys, K.B., by his much obliged and obedient humble Servant B. B. Evans. Published May 1st, 1798, by B. B. Evans in the Poultry, London.

Nathaniel Dance was an original member of the Royal Academy, but resigned his place in 1790 upon his marriage with Mrs. Dummer, a wealthy widow with a fortune of £18,000 a year. He subsequently assumed the name of Holland, was created a Baronet in 1800, became a member of Parliament, and died in 1811. There are frequent references to him in the *Diary of Joseph Farington*, R.A., "Dance, when he painted portraits, very diligent—rose at 4 in the morning."

Sir Robert Harland (1715—1784) was the son of Captain Robert Harland, R.N., and himself entered the Navy at an early age. After a distinguished career he was appointed on 18th October 1770 Rear Admiral of the Blue and in the following March went out to the East Indies on board the *Northumberland* as Naval Commander-in-Chief, a post which he held till 1775. On 5th March 1771, just before he sailed, he was created a Baronet. In 1778, as Vice-Admiral of the Red he was second in command under Admiral Keppel (Augustus Viscount Keppel) in the battle of Ushant on 27th July. Consequent on the courts-martial on Keppel and Palliser he resigned his command on 10th May 1779. On the fall of Lord Sandwich's ministry he was appointed on 30th March 1782 a member of the Board of Admiralty under Keppel. On 8th April he became Admiral of the Blue. He quitted the Admiralty with Keppel on 28th January 1783 and died on 21st February 1784. His only son, Robert (1765—1848) succeeded to the baronetcy and on his death without issue the title became extinct.

The treaty of Paris of 1763 recognized the Nawab of the Carnatic as an independent Prince and the ally of the King of Great Britain. In 1770 Admiral Sir John Lindsay was sent out to Madras in the dual capacity of Naval Commander-in-Chief and Minister Plenipotentiary at the Court of Nawab Walajah. Governor Du Pré strongly objected to such a recognition of the Nawab and he and his Councillors refused to accompany the Plenipotentiary when he went to Chepauk to present the King's letter. Lindsay identified himself with the Nawab in opposition to the Company and Chepauk became a centre of intrigue. He was recalled in 1771 but succeeded by Harland with the same powers and the friction between the Minister and the Madras Government continued without diminution. Harland left India in July 1775 in anticipation of relief by Sir Edward Hughes, who from spending his time at Chepauk instead of on board his flagship earned in the pages of Hickey's *Bengal Gazette* the nickname of "Edward Durbar."

4. "THE RIGHT HONOURABLE **Lord Pigot**, GOVERNOR OF MADRAS, etc., etc., done from an original picture in his Lordship's collection, Prince's Room, Madras. Benjamin Green Fecit. London. Printed for George Stubbs Pinxit. R. Sayer and J. B. Bennett, No. 53 in Fleet Street, as the Act directs, 10th January 1777." His Lordship is seen mounted on a spirited white horse with a long tail and mane. He is short and clean shaven: wears a cocked hat, a plain long coat with buttons, white breeches, jack boots and spurs and holds a riding whip. The background is a rustic scene.

Part IV.—Water-colours, Prints and Aquatints.

Drawing-
room,
Madras.

5. GOVERNMENT HOUSE AND BANQUETING HALL (WATER-COLOUR).

Painted by Samuel Russell, Ensign, Madras Engineers, 1801-1808.
Dimensions 19" × 26".

Presented by Marquess Curzon of Kedleston, 1912.

This water-colour drawing is interesting both historically and architecturally.

It shows the Banqueting Hall, as it was originally built without the covered verandah at the top of the steps. Government House is shown with only the ground floor and one storey above and without the portecochère and the verandah and storey above. The place from which the view is taken is to the north-east of the Banqueting Hall and it shows a wide open space in the immediate foreground, with groups of coconut palms to the extreme left and right of the picture. In the lower left hand corner is a camel and rider and a group of coolies with a palanquin resting on the ground. Another palanquin with an European occupant and with nine bearers and attendants with lances, preceded by two peons with silver staves, is proceeding towards Government House. This drawing was evidently the original from which the two prints (one in Government House and the other in the Council Chamber in the Fort) were engraved. In the title on the prints, the Banqueting Hall is called the "Council Chamber."

Drawing-
room,
Madras.

6. A VIEW OF THE GOVERNMENT HOUSE AND COUNCIL CHAMBER, MADRAS. TO THE RIGHT HON'BLE EDWARD CLIVE, EARL OF POWIS, LATE GOVERNOR OF FORT ST. GEORGE IN THE EAST INDIES.

This engraving is most respectfully inscribed by his Lordship's devoted servant Edward Orme. Published January 19, 1807, by

E. Orme, No. 59, Bond Street, London. From an original drawing made on the spot.

H. Merke, Sculpsit.

Vue de l'Hotel du Gouvernement et du Conseil à Madras. Au tres Honorable Edouard Clive, Comte de Powis, Ancien Gouverneur du Fort St. George dans les Indes Orientales. Cette gravure est dediée avec respect par le très devoué et obéissant serviteur de sa Seigneurie Edward Orme.

There is a copy of this engraving in the Madras Club. The Banqueting Hall was built in 1800 by John Goldingham and on the left of the two slabs at the foot of the steps the artist has introduced the initials "J.G. Archt."

7. THE ASSEMBLY ROOMS on the Race Ground, near Madras.

September 1798. No. XI in the Second Series of Daniell's Oriental Scenery where it is described as follows:—

His
Excel-
lency's
Study,
Madras.

"The Race Ground is between 7 and 8 miles from Madras, and near to St. Thomas' Mount, which, in this view, appears on the right of the Assembly Rooms. The races are supported by English gentlemen resident in Madras and its neighbourhood. This amusement takes place in the cool season, when the ladies of the settlement are invited to a splendid ball."

8. THE GOVERNMENT HOUSE, Fort St. George.

2nd Floor
Landing,
Madras.

March 1798. No. IX of the same series:—

"The Government House is within the Fort: here the business of the English East India Company is transacted, but the residence of the Governor is at a distance of a mile and a quarter from Madras. The colonnade to the right leads down to the sea gate, where merchandize of various kinds is seen continually passing to and from the ships in the roads."

9. SOUTH-EAST VIEW OF FORT ST. GEORGE, MADRAS.

September 1797. No. VII of the same series:—

"This view is taken on the Beach southward of the Fort of Madras: the larger building to the right of the flagstaff is the new Exchange, and the higher one to the left is the Church, to which a spire has been added since the taking of this view

His
Excel-
lency's
Study,
Madras.

(1793). In the distance is seen part of the Madras roads: and in the foreground the sea breaking in with its usual turbulency on this coast: the only vessels in use for passing through this surge to communicate with the shipping are called Massoola boats. They are flat bottomed, and built with iron, the planks being sewed together with line made from the outer coat of the coconut. Madras lies in lat. $13^{\circ} 05'$ north, long. $80^{\circ} 25'$ east."

His
Excel-
lency's
Study,
Madras.

10. THE ARMENIAN BRIDGE near St. Thomas Mount, Madras.

March 1798. No. X of the same series:—

"On the road from Madras to St. Thomas' Mount is the Armenian Bridge, extended over the river Meliapore: though narrow, it is, including its causeway, 410 yards and has 29 arches, perhaps not judiciously constructed, and at present of irregular dimensions, owing to the frequent repairs it has undergone in consequence of inundations. The distant building on an eminence called the Little Mount was formerly a convent in the occupation of respectable Roman Catholics: its present inhabitants, though of the same faith, are few, and miserably poor."

His
Excel-
lency's
Study,
Madras.

11. WESTERN ENTRANCE OF FORT ST. GEORGE.

September 1798. No. XII of the same series:—

"Fort St. George is considered by engineers as a work of very great strength. This bridge leads into the Fort by the road from the Governor's Garden House. The business of the English of Madras is chiefly transacted within the Fort: but in general the opulent have houses in the country a few miles from it, as the heat of the air within the Fort, owing to the quantity of masonry and closeness of the buildings is found very oppressive."

William Hodges, R.A., another painter, wrote in July, 1780:—

"Fort St. George is allowed by the ablest engineers to be a place of considerable strength. It was planned by the ingenious Mr. Robins, the author of Lord Anson's Voyages. Since his time many works have been added."

His
Excel-
lency's
Study,
Madras.

12. Part of the BLACK TOWN, MADRAS.

September 1797. No. VIII of the same series:—

"The Black Town (so called from being principally the residence of the native merchants) is distant rather less than half a mile north from Fort St. George, and separated by the Esplanade: along which runs the China Bazaar, or market for Chinese, India, and European merchandize. In the town the Armenians have erected

a Church, which appears in the distance, and to the left of it are seen the minarets of an handsome Mosque, built by Mahomed Ali, Nabob of the Carnatic."

13. Plan and Panorama of Madras.

"Painted by W. Daniell, R.A., and E. T. Parris from drawings made by Mr. Augustus Earle in the year 1829 now exhibiting in Coromandel Place New Road, nearly opposite the end of Gower Street. Admission one shilling (Brittain Printer, 39, Grafton Street East, London)."

The name "Coromandel Place" may have been given at the instance of William Daniell, whose residence from 1823 to 1837 was close by at 14, Russell Street, Fitzroy Square, and whose uncle Thomas lived from 1809 to 1819 even closer by at 12, Charlotte Row, New Road (the modern Marylebone Road). Not traceable
25—8—1828.

The Rev. Hobart Caunter in the *Oriental Annual* for 1834 writes of this panorama:—

"So correct a representation has been given of Madras in the panorama painted by Mr. Daniell and Mr. Paris that no verbal description can approach the vivid and extraordinary truth with which it realizes the whole scene to the beholder's eye."

William Daniell subsequently painted another panorama of Lucknow with a representation of the method of training elephants.

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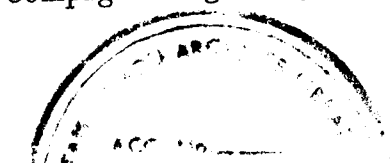
14. TIPPOO SULTAN. From an engraving in the possession of the MARQUIS OF WELLESLEY.

Drawn by Edward Orme.
Engraved by Scott.

His
Excel-
lency's
Study,
Madras.

15. BOMBAY ON THE MALABAR COAST. Belonging to the East India Company of England. Drawn by J. Van Ryne. Bombai sur la cote de Malabar. Appartenante á la Compagnie Anglaise pour les Indes Orientales.

His
Excel-
lency's
Study,
Madras.



13057

Published according to Act of Parliament (sic) on the 12th May 1794 by Laurie and Whittle, 53, Fleet Street, London.

His
Excel-
lency's
Study,
Madras.

16. A coloured print headed "MADRAS AUX INDES. COLLECTION, DE PROSPECTS."

Madras oder Madraspatam auf der Kuste Coromandel in Indien den Engelländern gehörig wie solche 1781 von den Hyder Ali beleegert worden.

Madras sur les Côtes de Coromandel aux Indes appartenante aux Anglois come la mesme a été assiegée en 1781 par Hyder Aly. Gravée par Bergmuller. Se vend a Augsbourg au Négoce com̄un del' Académie de l'Empire des arts libereaux avec privilège de sa Majesté Impériale et avec défense d'en faire ni de vendre les copies.

(A fanciful but very curious representation.)

2nd Floor
Landing,
Madras.

17. MASULIPATAM, eine der Haupt Residenz Städte der Könige des Bengalischen Reiches in Ostindien.

Masulipatam une des villes capitales et des residences des Rois du Royaume de Bengale dans l'Inde. Gravé par Nabholz.

(Similar inscription of sale at Augsbourg.)

His
Excel-
lency's
Study,
Madras.

18. FORT ST. GEORGE.—On the Coromandel Coast.
By J. Van Ryne.

This engraving was published in 1754 but represents the town at an earlier period. The background of hills is imaginary, and that part of the white town which extended north of the Fort Square is omitted. Reproductions of this view with the companion views of Fort St. George about 1718 by Elisha Kirkall (obit 1742) published by John Bowle and of Fort St. George from the sea by Lambert and Scott, engraved in 1736 by Gerard Vendergucht (1696–1776) are given in Colonel H. D.

Love's *Vestiges of Old Madras* (1913), Vol. II. Jan Van Ryne was born in Holland in 1712. He came to London in 1750 and practised engraving there until his death ten years later.

19. N.-W. VIEW OF THE KING'S BARRACKS AND PARADE, FORT HOUSE, CHURCH, ETC., AT FORT ST. GEORGE. 1st Floor
Landing,
Madras.

Drawn on the spot by Captain Trapaud.

Aquatint by J. Wells.

Published as the Act directs, Nov. 1, 1788.

A number of Captain Trapaud's water colour sketches were recently sold at Christie's and bought by Mr. Sabine. This is the only one discoverable in Madras.

In 1801 Elisha Trapaud succeeded as Chief Engineer, Lieut.-Col. Patrick Ross who had held that office for 37 years. In 1805 Captain George Elers of the 12th Foot (1777–1842) resided opposite to him in the Fort and has left the following account in his *Memoirs* (published by Lord Monson in 1903):—

"Col. Trapaud was quite a character. He was a remarkably small man, with a large face and a long nose, inclining to the Roman. He was to a certain degree clever and accomplished, quite a gentleman, by origin of an old French family and very fond of drawing in water-colours, but in such a coarse way that his trees and water looked very like scene painting."

The Chief Engineer was also an enthusiastic amateur actor. It is related in Taylor's *Madrasiana* (1863) that the frivolous Pantheon audiences of the day when calling him before the curtain, persistently took C (instead of T) to be the initial letter of his name. The Trapauds are of Huguenot descent and Elisha's brother Cyrus was Colonel of the 52nd Foot. His only son, Cyrus Edward, also in the Madras Engineers, died at Bellary, 6th Dec. 1813, aged 24. Elisha rose to the rank of Lieutenant-General and died in England, 24th March, 1828. His widow Harriet died in London, 3rd Nov. 1846, aged 82.

1st Floor
Landing,
Madras.**20. A VIEW OF PART OF ST. THOME STREET, FORT ST. GEORGE.***Drawn by Colonel Ward.**Engraved by Edward Orme.**Aquatint by H. Merke.*

Sold and published, Jan. 4, 1804, by Edward Orme, His Majesty's print seller, 59, New Bond Street, London.

1st Floor
Landing,
Madras.**21. A VIEW FROM THE KING'S BARRACKS, FORT ST. GEORGE.***Painted by Colonel Ward.**Engraved by Edward Orme.**Aquatint by Harraden.*

Sold and published, Mar. 1, 1804.

1st Floor
Landing,
Madras.**22. FORT SQUARE FROM THE SOUTH SIDE OF THE PARADE, FORT ST. GEORGE.***Painted by Colonel Ward.**Engraved by Edward Orme.**J. C. Stadler, Sculpsit.*

Published and sold, Jan. 1, 1805.

1st Floor
Landing,
Madras.**23. THE PALACE OF THE LATE NABOB OF ARCOT.***Painted by Colonel Ward.**Drawn by William Orme.**Engraved by Edward Orme.**Etched by J. C. Stadler.*

Published and sold, 1st Jan. 1803, by Edward Orme, Print seller to His Majesty and the Royal Family.

1st Floor
Landing,
Madras.**24. A VIEW OF MOUNT ST. THOMAS NEAR MADRAS.***Painted by Lieut. James Hunter.**Aquatint by H. Merke.*

Sold and published, June 4, 1804, by Edward Orme.

Bridge-
room,
Ootaca-
mund.**25. A VIEW IN THE NORTH STREET OF FORT ST. GEORGE.***Painted by Colonel Ward.**Engraved by Edward Orme.**Etched by Harraden. Jan. 1, 1805.*1st Floor
Staircase,
Madras.**26. NABOB'S CHOULTRY AND TANK AT CONJEEVERAM.***By Lieut. James Hunter.**Aquatint by Harraden. 1804.*1st Floor
Landing,
Madras.**27. SOUTH-EAST VIEW OF THE ROCK OF TRICHINOPOLY.***Drawn by Colonel Ward.**Engraved by Edward Orme.**Aquatint by H. Merke. Sep. 1, 1804.*1st Floor
Staircase,
Madras.**28. A VIEW WITHIN THE WALLS OF A PAGODA, MADRAS.***Painted by Colonel Ward.**Engraved by Edward Orme.**Aquatint by H. Merke. Mar. 1, 1804.*

Francis Swain Ward was born in London in 1734 and brought up as an artist. He entered the military service of the Company in Madras, but in April 1764 owing to supersession by officers of the King's troops he and four other lieutenants resigned their commissions. Returning to England he became Secretary to the Chartered

Society of Artists and exhibited pictures in 1772 and 1773. In the latter year he was reinstated in the Madras army with the rank of Captain and presented the Directors with a set of ten Indian landscapes now in the India Office. In return it was ordered that "a warrant be immediately made out to Captain Ward for 200 guineas and that on his arrival at Fort St. George he be presented with the further sum of 2,000 pagodas, as a testimony of the esteem the Court entertain of his valuable and very ingenious performances." In 1776 he was at Vellore and in 1777 at Trichinopoly from which place he sent a letter home to Orme by the hand of Philip Dormer Stanhope, author of the *Genuine Memoirs of Asiaticus*. The *Calcutta Gazette* of March 4th, 1784, contains proposals for engraving by subscription 12 of his views, including 9 of the India Office set, but the agent (Mr. J. McLary) to whom the monies were paid failed. He retired as a Lieutenant-Colonel in 1786 and in February 1790 wrote to the Directors from Madras offering them 76 of his paintings on condition that they would engrave them and present him with the plates, at the same time soliciting cadetships for his three youngest sons, as he had a family of seven to maintain. The request was not complied with. Col. Ward died at Negapatam on the 4th March 1794, aged 60, and was buried in the Karicop cemetery where his tombstone (which has now disappeared) was seen by the late Mr. J. J. Cotton, I.C.S. (Madras) in 1897. A number of his pictures passed into the possession of Mr. Richard Chase, who was Mayor of Madras in 1800. Thirteen of these with 11 by Daniell were engraved by Edward Orme and published in 1805 as aquatint illustrations. They are usually to be found bound up with F. W. Blagdon's *A Brief History of Ancient and Modern India*.

Morning-
room,
Madras.

29. NORTH VIEW OF SHOLEGHURRY.

Drawn by Lieut. James Hunter.

Aquatint by Harraden. Jan. 1, 1805.

30. THE BURIAL PLACE OF A PEERZADA, ANOTHER.

Painted by Col. Ward.

Drawn by W. Orme.

Engraved by Edward Orme. Jan. 1803.

2nd Floor
Landing,
Madras.

31. DALMOW ON THE GANGES.

Painted by T. Daniell.

Engraved by Edward Orme.

Aquatint by J. C. Stadler. July 30, 1804.

2nd Floor
Landing,
Madras.

32. NORTH-WEST ANGLE OF OSAR. [Hosur.]

Drawn by Lieut. Jas. Hunter.

Aquatint by Harraden. June 4, 1804.

2nd Floor
Landing,
Madras.

The Daniells are known to have been in the Madras Presidency from June 1792 to the beginning of 1793 when they left India. According to the Rev. J. H. Caunter, B.D., a hack writer, who contributed the letterpress to the *Oriental Annals* for 1834 to 1838, the route taken from Madras was by way of Covelong, Mahabalipuram (the Seven Pagodas), Chingleput, Outramalore, Wandiwash, Gingee and Trinomalee to Tanjore which was reached on the 15th day after leaving Madras. Trichinopoly, Salem and the temples at Tritchenore were next visited: and then Ramiseram after a return to Trichinopoly and Tanjore. The journey "in search of the picturesque" thereafter lay down the coast to Panamgoody "immediately upon Cape Comorin" and thence to Palamcottah, Tinnevely (where the falls of Puppanassum were visited), Dindugul and back to Ramiseram where a crossing is said to have been made to Ceylon. The Rev. Mr. Caunter's reputation for veracity will not bear investigation. It is, however, distinctly stated by Daniell himself in the letterpress to the *Second Series of Oriental Scenery* (published in London, August 1797) that in June 1792 they proceeded south to Trichinopoly, were in Madura in July

and in Tanjore in September of that year and returned to Madras in 1793. The views of Madura (6) are noted as having been taken in July 1792, Trichinopoly (4) in June 1792, and Tanjore (2) in September 1792 and the six of Madras in 1793. The *Third Series of Oriental Scenery* (published June 1801) contains four views of Forts in the Barramahal, and the *Fourth Series* (May 1807) "seven scenes in the Madras Presidency taken in July and August 1792 and commencing with Cape Comorin." In the Sixth Series, entitled *Antiquities of India* (published October 15, 1799) the six South Indian views are stated to have been taken in 1793. Three are of the Seven Pagodas (Mauveleporam), two of Bangalore and one of Colar.

On January 25, 1793, Thomas Daniell applied to Governor Sir Charles Oakeley for permission to send home by the Ponsborne "a small box (marked T.D.) containing Drawings and Sketches made by myself and nephew William Daniell on a Tour from this place to Cape Comorin."

Of the 144 magnificent plates of the Oriental Scenery (six volumes) 35 are of South India. There is another view of Osoore (Hosur) by T. Daniell among the 24 views of Hindustan by himself and Ward, published by E. Orme, Jan. 1805.

Card-room,
Madras.

33. MADRAS CAVALRY AND HORSE ARTILLERY. Officers in Undress. No. 12 of Ackermann's Costumes of the Indian Army.

Drawn by Henry Martens from a sketch by Captain Fred. Ainslie, 21st Fusiliers.

Engraved by James Harris. Jan. 20, 1846.

Card-room,
Madras.

34. MADRAS LIGHT CAVALRY. Officer in Review order. 1st Regiment No. 3 of Ackermann's Costumes. June 7, 1845.

35. NATIVES OF THE MADRAS ARMY. Rt. Hon. the Governor's Body Guard. Private. Card-room,
Madras.

Drawn and coloured by William Hunsley.

Printed by William Porter, St. Thomas' Mount, 1840.

36. OFFICERS OF THE MADRAS ARMY. General Officer. Dress. Card-room,
Madras.
From Hunsley's Series.

37. MADRAS N. INFANTRY. 10th Regiment. Card-room,
Madras.

Sketch by an amateur; initials illegible.

A soldier (who looks like a European) is seen saluting with his feet at right angles. He wears a red coatee, black shako, with gold lace and plume, and long white trousers.

38. OFFICERS OF THE MADRAS ARMY. Light Cavalry. Dress. St. Card-room,
Madras.
Thomas' Mount, 1839.

From Hunsley's Series.

39. OFFICERS OF THE MADRAS ARMY. Rt. Hon. the Governor's Body Guard. Undress. From Hunsley's Series. Card-room,
Madras.

The officer is dismounted and leans against his horse. The uniform is a red coat, blue trousers and a blue and gold forage cap. In the distance His Excellency (presumably Lord Elphinstone) in a blue coat and soft hat is seen riding with two sowars across country, 1840.

40. THE GOVERNOR'S BODY GUARD. Madras Presidency. A Mounted Officer. No. 14 of Ackermann's Costumes and published March 12th, 1846 "at his Eclipse Sporting Gallery, 191, Regent Street." Card-room,
Madras.

Card-room,
Madras.

41. COLOUR OF MADRAS BODY GUARD (a sketch). Inscribed Seetabuldee. (no date, but the battle was 21 Nov. 1817.)

Card-room,
Madras.

42. MADRAS CAVALRY, a sketch.

Card-room,
Madras.

43. MADRAS INFANTRY. 32nd Regiment, Havildar, Sergeant. Sepoys, Privates and Orderly Boy. No. 10 of Ackermann's Costumes. Nov. 12, 1845.

Card-room,
Madras.

44. NATIVE TROOPS, E. INDIA COMPANY'S SERVICE. A Serjeant of Light Infantry and Private of Madrass Sepoys, London. Published 1st March 181. by Colnaghi & Co., 23 Cockspur Street. C.H.S. (The subjects are represented bare-legged.)

Aquatint by J. C. Stadler.

Card-room,
Madras.

45. NATIVES OF THE MADRAS ARMY. Cavalry, Private. From Hunsley's Series. St. Thomas' Mount, 1840.

Card-room,
Madras.

46. MADRAS INFANTRY. Officers of the Rifles and Light Infantry in Full Dress. No. 4 of Ackermann's Costumes. June 21, 1845. Taken outside one of the gates of Fort St. George.

Card-room,
Madras.

47. MADRAS INFANTRY. Bandmaster and Musician. No. 18 of Ackermann's Costumes. May 1, 1846.

Card-room,
Madras.

48. A Plan of the Tiger Cage erected in the Government Park at Guindy (Valuation Estimate Rs. 1,149-12-5). Forwarded to the Right Hon'ble the Governor (Lord Harris) on the 8th May 1855. Signed W. H. Atkinson, Lieutt. Coll. Supg. Engineer P.D. There are four sketches, two showing the tiger in his cage, sitting and recumbent.

49. Also, a Plan of the proposed Covered Drain with Cistern and Trough to conduct the water from the Well to the New Flower Garden in the Government Park, Guindy, prepared agreeably to the orders of the Right Honourable the Governor (Sir Henry Pottinger) and communicated in a letter from the Private Secretary, 15th April 1852. Dated 18th June 1852 and signed by Major Atkinson. There are seven sketches, the lowest one representing the mhoote in full working order with the cooly riding on the rope drawn by the bullock.

Lieut.-Col. W. H. Atkinson of the Madras Engineers deferred his passage home till too late and within a few days after his retirement, died from the intense heat of the Red Sea on the 21st May 1858, being then in the 53rd year of his age. There is a monument to his memory in St. Mary's Church, Fort St. George, erected by the officers of his old Corps.

50. RUINS OF THE PALACE, MADURA. No. XVII in the Second Series of Daniell's Oriental Scenery. Nov. 1798.

Tea-room,
Ootaca-
mund.

51. A CHOULTRY OR PLACE OF WORSHIP CARVED OUT OF THE TOP OF ROCK OF TRITCHINOPOLY IN HIGH REPUTE BY THE MALABARS.

2nd Floor
Landing,
Madras.

Sold and published, Jan. 1st, 1802, by Edw. Orme, Print seller in Ordinary to the King and Royal Family.

Painted by Col. Ward.

Drawn by Wm. Orme.

Engraved by Edw. Orme.

J. C. Stadler.

52. FELICITY HALL, late the Residence of the Hon'ble David Anstruther near Moorshedabad, Bengal.

2nd Floor
Landing,
Madras.

Painted by Daniell.

Aquatint by Harraden. March 1, 1804.

The Hon. David Anstruther was Commander-in-Chief of the Nawab Nazim's bodyguard at Moorshedabad. He was one of the party invited by William Pott to dinner at Afzulbaug to meet William Hickey in April or May 1785 (Hickey's *Memoirs*, Vol. III, p. 278). The house, Hickey tells us, was about two miles from Afzulbaug. See also *Hartly House*, p. 82. "The Captain or Commanding Officer of the Nabob's guards (sc. Mobaruck-ud-Dowlah, son of Meer Jaffer) which consists of a whole battalion of black troops, is an Englishman, a younger brother of an ennobled family and who paid £80,000 (acquired in this world of wealth) for the appointment." He married Mary Donaldson, who according to Hickey (Vol. III, p. 320) was "the daughter of a needy tradesman in a country village of Scotland." See the announcement in John Augustus Hickey's *Bengal Gazette*: "February 26, 1708. Married last Saturday at Cossimbazar, the Hon'ble David Anstruther, Lieutenant of the Yellow to Miss Donaldson of that place, a young lady of beauty and infinite accomplishments."

2nd Floor
Landing,
Madras.

53. THE BET MOUNTAINS.

Painted by T. Daniell.

Aquatint by H. Merke. Jan. 1, 1802.

Morning-
room,
Madras.

54. THE MYSORE GATE AT BANGALORE.

Drawn by Lieut. James Hunter.

Aquatint by J. C. Stadler. Jan. 1, 1804.

Morning-
room,
Madras.

55. THE DELHI GATE OF BANGALORE.

Drawn by Lieut. Jas. Hunter.

Aquatint by H. Merke. Jan. 1, 1804.

2nd Floor
Landing,
Madras.

56. FORTRESS OF GWALLIOR taken by General Popham in 1780.

Engraved by Edw. Orme. June 1, 1804. No name of painter.
Probably by Hodges.

1st Floor
Landing,
Madras.

57. A VIEW OF OUTRA DROOG.

Drawn by Lieut. Jas. Hunter.

Aquatint by Harraden. Jan. 1, 1805. "A strong hill fort twelve miles from Sawendroog" (Allan's Views in Mysore).

58. KUTTULL MINOR, DELHI. No name of painter, but believed to be by T. Daniell.

2nd Floor
Landing,
Madras.

59. OUREY DURGAM THE HEAD OF THE PASS INTO THE BARRAH MAHLU.

Drawn by Lieut. Jas. Hunter.

Aquatint by Harraden. Jan. 1, 1805.

1st Floor
Landing,
Madras.

60. OVERFLOW OF THE TANK AT STRUPERAMADOOR.

Drawn by Lieut. James Hunter.

Aquatint by H. Merke. June 1804.

1st Floor
Staircase,
Madras.

SEVEN WATER-COLOUR SKETCHES BY SAMUEL DAVIS.

61. Trincomalee, Tinnevely.

62. Trichinopoly Rock.

63. Trichinopoly.

64. The Maygry Pagodas.

65. Vellore.

66. The Butter Ball Rock, Seven Pagodas.

67. Anbasundaram, Tinnevely.

Morning-
room,
Madras.

These seven water-colour sketches form part of a collection presented to the Victoria Memorial Hall through Lord Curzon in 1919 by Mr. Justice Lestock P. Beaufort, of Wynberg, Cape Colony, a great-grand nephew of the artist. They represent views of places in South India and were presented by Lord Curzon to the Madras Government.

Interesting details with regard to the Indian career of Samuel Davis are given in the *Diary of Joseph Farington*, R.A. "February 12, 1807. William Daniell's I dined at. Mr. Davis went to India in 1780 in the Fleet in which (William) Hodges (R.A.) sailed. He sailed from England in January 1780 and did not arrive in Bengal till February following. He continued in India 25 years and did not arrive in England till July last. He is much attached to Art and has practised drawing as his most favourite amusement. He was Accomptant-General of Bengal some years. He married Miss Boileau, niece to Mrs. (Lestock) Wilson and has seven children. The two Daniells resided twelve months in India in the same House with Him." "August 28, 1807. (Thomas) Daniell told us that Mr. Davis of Harley Street, was known to him near 40 years ago at Maxwell's, the coach-painter in Queen Street (where Daniell was an apprentice). Davis went to India as a cadet and changing to a civil situation, at last became Accomptant-General at Calcutta under Marquis of Wellesly."

Samuel Davis born in 1760 was appointed to the Bengal Engineers in 1780. In 1782 he was chosen by Warren Hastings to accompany Captain Samuel Turner on a mission to Bhutan which was ultimately to proceed to Tibet. The Tibetan authorities (or more probably the Chinese Resident) would not permit Davis to enter Tibet on account of his profession as an engineer, and he therefore remained in Bhutan where he spent six months. The Bhutan illustrations in Turner's *Account of an Embassy to the Court of the Teshoo Lama in Tibet* (published in 1800) are by him. On his return, he was appointed to

a Writership on the Bengal Civil Establishment in August 7, 1783. From February 1785 to April 1792 he was "Assistant to Collector and Registrar to the Court of Adawlut, Boglepore." It was during this period that Thomas and William Daniell, who were in India from 1783 to 1793, must have resided with him. They are known to have been at Bhagalpur in the summer of 1790 and there is a sketch representing "Thomas Daniell, R.A., and his nephew William Daniell, R.A., together with the artist Mr. S. Davis" encamped on a plateau amid mountain scenery. A pencil inscription gives the locality as "the hot spring of (name left blank) in Bootan," but there is no proof that the Daniells accompanied Davis into Bhutan. More probably the scene is laid in the neighbourhood of the Sitakund hot spring near Monghyr.

On May 1, 1793, he was Collector at Burdwan and there on September 24, 1794, he married Henrietta Boileau. On July 13, 1795, he was transferred to Benares as Judge and Magistrate and gallantly defended the narrow stairway of his residence, Nandesur House, with a hogspear, when it was attacked after the murder of Mr. George Frederick Cherry, the Resident, on January 14, 1799, by the followers of Wazir Ali, the pretender to the throne of Oudh. On May 6, 1800, Davis returned to the Presidency as First Magistrate of the 24 Pergunnas and Superintendent-General of Police. In April, 1801, he became Third Member of the Board of Revenue, and on May 1, 1804, Accountant-General. He resigned the service in India on February 21, 1806, and was elected a Director of the Company in 1810, retaining his seat until his death on June 16, 1819. He was F.R.S. and a compiler of the famous *Fifth Report* in 1812. His most famous exploit in India was the defence of Nandesur House, Benares, and a sketch by him of this building is in the collection of prints at the Indian Museum, Calcutta. Col. J. H. Rivett Carnac (B.C.S. 1858-1894) who was a grandson of Davis relates in his *Many Memories* (London 1910) that his grandmother kept the hogspear in a corner

of her drawing-room at Portland Place and that Mountstuart Elephinstone used to come at least once a year to "do poojah to the spear."

TRINCOMALEE, TINNEVELLY.

(So marked on the frame. Described in the list as "Trincomalee near Shivapattore, Tinnevelly district.")

View taken from the shore of a lake, on the other side of which rises a great smooth semi-circular hill. A flight of steps or Pilgrims' Way which a small group is ascending, is cut in the rock. Half-way up is a chattram or rest-house, past which the pathway winds to the top. On the summit stands a handsome temple on a large white plinth painted with the perpendicular red stripes [characteristic of a Vaishnavite shrine]. The shrine itself is a large colonnaded building surmounted by a squat round tower. At the foot of the hill near the water's edge and in the middle of the picture are groups of men gathered round two fires, from which smoke rises in large white clouds significant of funeral pyres. On the foreshore of the lake are women bathing, drawing and carrying water and one drying a cloth. On the extreme left a small mantapam half hidden among trees.

Among the 42 pictures by S. Davis in the Victoria Memorial Hall is one described "Trincomalee near Chivalpettore three or four days' journey to the south of Madura." Trincomalee is a mistake for Trinomalee: but Trinomalee near Shivapattore in the Tinnevelly district is not the Trinomalee in North Arcot. Thomas Daniell, R.A. exhibited in 1806 at the British Institution a picture "Trincomali near Chevalpettore in the Tinnevelly district" and in 1796 at the Royal Academy "Hindoo Temple of Trinomalee." In the *Oriental Annual* for 1835 the Rev. Hobart Caunter describes as follows Trinomalee (in North Arcot) which was the stage between Gingee and Tiagar:—"A ruinous town of considerable extent. It was here that the combined armies under Hyder Ally and the Nizam were so signally defeated in

1767 by Colonel Smith, when the Nizam lost 70 pieces of cannon. It stands upon the acclivity of a rugged mountain upwards of two miles in circumference, which has upon its summit a small chapel held in extreme veneration by the Hindoos, it being the current belief among them that whoever should profane its sanctity, by entering within its sacred walls would immediately be consumed by subterranean fire. None but the officiating Brahmins are permitted to enter it. The pagoda is considered the loftiest in the Carnatic, being 220 feet high. It is extremely grand and once contained much treasure: Kummer-uldeen Khan, Tippo Saib's Commander-in-Chief is said to have plundered it of a lac of pagodas at the commencement of the war and to have made a dreadful slaughter of the inhabitants of the town."

TRICHINOPOLY ROCK.

(Inscribed in pencil "The east side of Trichinopoly Rock.")

Between the foreshore and the rock is seen a part of the celebrated Tank. On the opposite shore surrounding the Rock are two enclosing walls consisting of upright stones. The great Rock rises in the background with the Temple on its summit surmounted by a tower and flagstaff. A large crowd is formed up on the right bank on the Tank evidently assembled for a procession.

TRICHINOPOLY.

A large sketch. In front a sandy plain at the foot of the Rock which rises above with extensive fortifications. In the right foreground a caparisoned elephant with a howdah and a mahout sits down to be mounted. An attendant holds a ladder in readiness for a red-coated officer who is bidding a brother officer good-bye. Behind the enclosing wall is a long barrack-like building. On the left in front of the wall a tent with a bare brown-legged sentry and other sepoys in attendance. Near the elephant a group of women water carriers.

Behind them a low red-tiled out-house with white clad natives outside. In the background the great grey Rock uplifts itself, on the lower slopes of which are high-walled and buttressed ramparts. On the summit is the Temple flying a large white flag.

THE MAYGRY PAGODAS (*sic*).

Two large and several smaller gopurams on the roadside; with scrub jungle and boulders. A wayfarer passes along armed with sword, spear, and a round shield slung on his back. Ahead of him a peasant with a whip driving a pair of oxen. Two persons are seen near the larger gopuram, one going up, the other coming out. In the distance to the left, blue hills and a suggestion of water.

This sketch is with a few minor differences a counterpart of the "Pagodas at Maugry with a distant view of Sewandroog. Drawn on the spot by R. H. Colebrooke. Engraved by J. W. Edy" which is No. 4 in Colebrooke's *Twelve Views in the Kingdom of Mysore* published "London, February 1, 1793 for the Proprietor by Mr. Thomson, No. 22, Great Mary-le-bone Street." In Colebrooke the man crossing the road has no shield: there is no peasant in front: and the two persons are one at the foot and the other outside the lower Gopuram.

"At Maugree on the 28th June 1791 Earl Cornwallis pitched his camp whilst the army reconnoitred the fortress of Savandroog and on the 28th January 1792, he was joined in the neighbourhood by the forces of the Soubah or Nizam" (Beveridge. *History of India*.) Lieut. Colebrooke attended the army in the capacity of Surveyor. Sevandroog is 22 miles from Bangalore.

VELLORE.

View of what may be either a broad moat or a tank, on the right of which are the long battlemented walls of the Fort, reflected in the

water which is yellow under a yellowish sky. A range of three high hills each crowned by a fort forms the background. At the extreme left on the further shore are four bathers.

THE BUTTER BALL ROCK, SEVEN PAGODAS.

(Smaller than the others, being about half the size of the sketch of Trichinopoly.)

On a great sloping mass of rock is seen poised the famous Butter Ball with two Indians in its shade, one sitting, one standing. In the right hand corner a young officer in red coat, white breeches and top boots and with a cane in his hand leans against a rock, surveying the scene. Below him resting on a ledge is another officer in blue uniform holding an immense pink umbrella. The Butter Ball has the appearance of a huge "Rolling Stone". To its left is a shrine cut out of a large rock and overhung by a tree. Still further to the left the low enclosing wall of a modern temple. Boulders are strewn everywhere and the suggestion is of a dull hot day on the face of a barren rock.

The following description of the Butter Ball is given in *Pharaoh's Gazetteer* (1855), from a traveller's account of 1831. "Quitting the Temple we next come to a ponderous globular mass of stone, apparently about 60 feet in circumference, nicely balanced on the smooth surface of a shelving rock. This as the legend says was once a mass of butter and metamorphosed into stone at the prayer of Krishna. A little beyond the petrified butter, through a cleft in the rock, we are shown a circular excavation which is exhibited by the Bramins as the churn in which the butter was manufactured. Close to this stands a small temple dedicated to Siva, containing reliefs of the deity, his son Subramanya and one of the seven holy Rishis."

ANBASUNDARAM, TINNEVELLY.

(Described in the list as "Ambasamudram at two days' journey to the south-west of Tinnevely.")

Painted from the shore of a lake on the extreme left of which the road leading to the water's edge passes a small domed shrine. In front is a bullock lying beside a fallen pillar, and at the next fissure in the bank are two men one sitting, one half reclining. The right hand shore is lined with trees. In the distance beyond where the lake ends, an expanse of fields. Background a range of bare bluish grey mountains rising successively to a great height.

Thomas Daniell exhibited at the Royal Academy in 1802 a picture entitled "Near Ambasumattam [sic] in the Tinneville [sic] district taken in the monsoon season".

P.S.G.'s
Office,
Madras.

68. VIEW IN THE FORT, MADURA.

No. 14 in the Second Series of Oriental Scenery.

P.S.G.'s
Office,
Madras.

69. VERAPADROOG IN THE BARRAMAH'L.

No. 13 in the Third Series.

"One of the most romantic forts in the Barramah'l 11 miles distant from Ryacotta."

P.S.G.'s
Office,
Madras.

70. JAG DEO AND WARRANGUR, HILL FORTS IN THE BARRAMAH'L.

No. 11 in the Third Series.

"Two of the twelve Hill Forts in the Barramah'l which were in the possession of the late Sultaun Tippoo: given up without resistance to the English in 1792. Distant from Kistnagherry, Eastward, about 7 miles."

P.S.G.'s
Office,
Madras.

71. SANKRY DROOG.

No. 7 in the Fourth Series.

"Taken from the North-west side of Sankry Droog, one of the largest of those fortified hills that occur so frequently in the Carnatic and situated near the eastern limits of the Coimbatore district. Was formerly in the possession of Tippoo Sultaun, but taken by the English under Lord Cornwallis. In the distance may be seen the river Cauvery where, quitting the hilly country, it first makes its appearance in the plains of the Carnatic."

72. THE ENTRANCE OF AN EXCAVATED HINDOO TEMPLE AT MAUVELE-PORAM.

P.S.G.'s
Office,
Madras.

No. 2 in the Fifth Series.

(Showing the rock carved with Arjuna's penance and the colonnaded gallery beyond.)

Thomas Daniell exhibited three pictures of antiquities of Mahabalipuram at the Royal Academy in 1797, 1798 and 1826. The name of the place is spelt differently upon each occasion in the Academy catalogue.

73. "MADRAS EMBARKING."

Lift,
Madras.

Drawn by J. B. East.

Engraved by Hunt.

Europeans with their luggage embarking in masulah boats assisted by numerous Indians; sailing boats and catamarans in the surf; other Indians engaged in various occupations on the beach, and numerous buildings in the background. These are first impressions.

Lift,
Madras.

74. "MADRAS LANDING."

Companion picture to the above.

COLOURED PRINTS—VIEWS OF OOTACAMUND.

75. PLATE NO. I.—SIR WILLIAM RUMBOLD'S HOUSE.

Foot of
Staircase,
Ootaca-
mund.

The house is now occupied by the Ootacamund Club premises. This was opened as a hotel in 1833 and in or about 1841 the property passed into the hands of the trustees of the Club. Several alterations and additions have since been made to the original building. The area of the property now is 15.21 acres. From the hill near Woodside a

view of the Kundahs could be had, but the plantations of blue gum and exotics in and around Ootacamund have cut off much of this view.

Foot of
Staircase,
Ootaca-
mund.

76. PLATE No. II.—A GENERAL VIEW OF OOTACAMUND.

The place from where the view was taken was probably the saddle on Elk Hill between Shoreham Palace and Bombay House where the ascent from Coonoor by the old ghat road terminates. From there looking north-west several cottages dispersed on the hills, the petta, the village and the bazaars will be seen (cf. plates on pages 232 and 233 of Sir Frederick Price's *History of Ootacamund*). It is difficult to state which are the cottages marked on this plate.

The figures in the foreground of the picture are Bringarries. These tribes have now practically disappeared and are seldom seen in Ootacamund. They were Romany in appearance and in characteristics and took a large part in supplying the station with grain. They carried their goods on pack bullocks and used to sleep at nights under rudimentary tents or merely under a cloth suspended from a pole so as to cover the grain and themselves.

Foot of
Staircase,
Ootaca-
mund.

77. PLATE No. III.—COMMANDANT'S GARDEN.

The garden referred to is in all probability the garden and orchard said to have existed on the Crew Hall property. Major Crew was once Commandant of the Cantonment. This property belongs now to Government and is occupied by His Excellency's bodyguard during the season. The area is 12.82 acres. From here looking north-east Lushington House and the Kelso property are visible. Lushington House now belongs to Mr. A. C. Berryman (area is 4.77 acres) and Kelso House to Mr. Ebrahim Sait, grandson of A. R. H. Fakir Mohamad Sait. Both have changed considerably since their original construction.

78. PLATE No. IV.—This view is taken from the Willowbund bridge. The hill in the distance is Dodabetta, 8,760 feet above sea level and the highest of the Nilgiri group. From this hill top on a clear morning a magnificent view of the hills and the plains beyond can be obtained. The house in the woods belonged to a Dr. Glen who hailed from Bombay. Glen's House subsequently became Fremington and is now called Dilkush-Mahal, and is owned by the Raja of Vizianagram. Area 2.27 acres. Jehangheer's shop is now called Lake View and belongs to Mr. Abdul Rahim, grandson of A. R. H. Fakir Mohamad Sait. The area of the property is 8.30 acres. The European shop referred to is the one opened by a Frenchman, Monsieur Etienne. The bungalow he occupied is called Mount Auban and is now the property of A. E. Irvine, tailor. Area 1.14 acres.

Foot of
Staircase,
Ootaca-
mund.

79. PLATE No. V.—KANDALMUND AND A TODA FAMILY.

This picture is taken from nature. The Todas are sitting in their customary posture; the two girls are noticeably handsome. Their garments, however, are not very graceful and tend to give them a masculine appearance. Toda huts are generally found in groups and in shape much resemble the tilt of a wagon. The thatched roof is supported by posts and thick planks and is rarely more than 3 feet high; the huts are about 12 feet long, 8 feet broad and 7 feet high from the ground to the edge of the roof. At one end a tiny door, 2½ feet high by 2 feet broad, completes the external appearance. The Todas of Kandalmund have practically disappeared from their old site though a few still remain and a mund exists yet. Except for those who have embraced Christianity little improvement has taken place in their general conditions and mode of life.

Foot of
Staircase,
Ootaca-
mund.

Recently a Welfare Society has been formed and attempts are being made to relieve them of their indebtedness and to induce them to become agriculturists.

Foot of
Staircase,
Ootaca-
mund.

80. PLATE NO. VI.—THE KATARI WATERFALL SEEN FROM THE ROAD OPPOSITE LOOKING WEST.

This waterfall used to be one of the greatest attractions of the Nilgiris Hills. It is about 7 or 8 miles from Ootacamund and access used to be by a bridle road through Ketti. The bottom of the fall was hidden by a thick wood frequented by various species of wild animals. It is in the occupation of the Military Department under the control of the Superintendent, Cordite Factory. The road is motorable. There is no fall now except during heavy rains as the water has been diverted through a pipe system.

A STEEPLE CHASE, 4TH AND LAST MILE.

A.D.C.'s
Room,
Ootaca-
mund.

81. H. Alken, Junr., Delt.

London. Pub. by Lewis & Co., Print Sellers, Leaden Hall Street.

THE TUMBLETOWN STEEPLE CHASE. (Swis).

London. Pub. by Arthur Ackermann, 191, Regent Street.

82. No. 1. The Favourite.

83. No. 2. The Start.

84. No. 3. Too hot to last.

85. No. 4. Here they come, Yaller a-leading.

86. No. 5. A scramble.

87. No. 6. The Brook.

88. No. 7. In and Out of the Lane (and the mud).

89. No. 8. A Straggler.

90. No. 9. Vimmen and 'Osses.

91. No. 10. Heads or Tails.

92. No. 11. The last fence.

93. No. 12.

A.D.C.'s
Room,
Ootaca-
mund.

“DISCOVER” SERIES (7 PRINTS).

94.

95.

96.

97.

98.

99.

100.

Signed “H. Alken.” London.

Pub. March 1st, 1817 by S. & J. Fuller, Temple of Fancy, 34, Rathbone Place.

101. “THE WRONG SORT” (Dedicated “to the Cravens of England”)

Drawn and Etched by H. Alken.

Aquatint by E. Duncan.

London. Pub. November 1st, 1835, by R. Ackermann at the Eclipse Sporting Gallery, 191, Regent Street.

102. “THE RIGHT SORT” (Dedicated “to the Crack Riders of England”).

VIEWS IN NEILGHERRY AND KOONDAH RANGES. At and about of Ootacamund and Coonoor and the Segoor, Koondah and Coonoor Passes by Captain Peacocke (H. P. Unattached).

Lithographed and Published by Paul Gauci, 9, North Crescent, Bedford Square, London (May 1847).

A.D.C.'s
Room,
Ootaca-
mund.

Garden
Room,
Ootaca-
mund.

Garden
Room,
Ootaca-
mund.

WESTERN GHATS, MADRAS.

Title as above and

- 103.** No. 1. HALTING PLACE BETWEEN AVALANCHE AND SISPARA.
- 104.** No. 2. VIEW NEAR HULLIKUL WITH THE KOONDAH RANGE AND PEAK.
- 105.** No. 3. AMONGST THE HILL NEAR HULLIKUL.
- 106.** No. 4. TODA MUND AND TODAS, OOTACAMUND.
- 107.** No. 5. VIEW FROM THE UPPER BUNGALOW, COONOR.
- 108.** No. 6. GENERAL VIEW OF OOTACAMUND.
- 109.** No. 7. VIEW OF THE LOW COUNTRY FROM THE 2ND MILESTONE, COONOR PASS.
- 110.** No. 8. VIEW AT OOTACAMUND, NEILGHERRIES.
- 111.** No. 9. VIEW OVER THE NATIVE VILLAGE, COONOR, LOOKING TOWARDS OOTACAMUND.
- 112.** No. 10. VIEW OF COONOR FROM THE OOTACAMUND ROAD.
- 113.** No. 11. VIEW IN THE KOONDAHS NEAR SISPARA.
- 114.** No. 12. MR. GROVE'S HOUSE, WATERFALL, KAITEE.
- 115.** No. 13. AVALANCHE.
- 116.** No. 14. ROAD CUT BETWEEN OOTACAMUND AND COONOR.
- 117.** No. 15. TRAVELLERS' BUNGALOW, SISPARA.
- 118.** No. 16. BEARERS GODOWN AT THE AVALANCHE, KOONDAHS.
- 119.** No. 17. WATERFALL NEAR BUNGALOW AT COLHUTTY, SEGOOR PASS.

East
Room,
Ootaca-
mund.Gallery,
Ootaca-
mund.

4.—COPPER PLATES.

Ootacamund.

- 120.** No. I. FRONT VIEW OF THE GREAT DODABETTA NEILGHERRY MOUNTAINS.
- 121.** No. II. VIEW FROM KOTAGHERRY LOOKING DOWN ON THE PLAINS OF COIMBATORE.
- 122.** No. III. VIEW OF PART OF THE LAKE AND COTTAGES, OOTACAMUND, NEILGHERRY MOUNTAINS FROM NEAR CLONY.
- 123.** No. IV. THE SEREMOOGY OR STREET-MOOGY PASS. NEILGHERRY MOUNTAINS.
- 130.** A PAGODA.
Painted by Daniell.
By J. C. Stadler.
Published July 30th, 1804, by Edward Orme.
- 131.** A HINDOO PLACE OF WORSHIP.
Painted by Daniell.
By J. C. Stadler.
Published July 30th, 1804, by Edward Orme.
- 132.** THE WATERFALL AT PUPPANASSUM IN THE TINNEVELLY DISTRICT.
Thomas and William Daniell. January, 1804. Plate No. II.
- 133.** WATERFALL AT COURTALLAM, TINNEVELLY DISTRICT.
Thomas Daniell. March, 1798. Plate No. III.

*Drawn and lithographed
by Captain M. Curdy.*

*Printed by Engelmann,
Graf, Coindet & Co.
Smith Elder & Co., 65,
Cornhill.*

Bridge-
room,
Ootaca-
mund.M.S.G.'s
Office,
Ootaca-
mund,
Second
Floor
Landing,
Madras.Second
Floor
Landing,
Madras.Her
Excel-
lency's
Boudoir,
Ootaca-
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Her
Excel-
lency's
Boudoir,
Ootaca-
mund.

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N 03

Tea-room,
Ootaca-
mund.

134. CHEVALPETTORE.

Thomas and William Daniell. Plate No. V.

Her
Excel-
lency's
Boudoir,
Ootaca-
mund.

135. S.E. VIEW OF FORT ST. GEORGE, MADRAS.

Thomas Daniell. September, 1797. Plate No. VII.
(Duplicate of No. 9, p. 23.)

Her
Excel-
lency's
Boudoir,
Ootaca-
mund.

136. PART OF THE BLACK TOWN, MADRAS.

Thomas Daniell. September, 1797. Plate No. VIII.
(Duplicate of No. 12, p. 24.)

Her
Excel-
lency's
Boudoir,
Ootaca-
mund.

137. THE GOVERNMENT HOUSE, FORT ST. GEORGE.

Thomas Daniell. March, 1798. Plate No. IX.
(Duplicate of No. 8, p. 23.)

Her
Excel-
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Boudoir,
Ootaca-
mund.

138. THE ARMENIAN BRIDGE NEAR ST. THOMAS' MOUNT, MADRAS.

Thomas Daniell. January, 1804. Plate No. X.
(Duplicate of No. 10, p. 24.)

Her
Excel-
lency's
Boudoir,
Ootaca-
mund.

139. THE ASSEMBLY ROOMS ON THE RACE GROUND NEAR MADRAS.

Thomas Daniell. September, 1798. Plate No. XI.
(Duplicate of No. 7, p. 23.)

Tea-room,
Ootaca-
mund.

140. RYACOTTA IN THE BABAMAHAL.

Thomas and William Daniell. Plate No. XII.

Her
Excel-
lency's
Boudoir,
Ootaca-
mund.

141. ROCK OF TRICHINOPOLY TAKEN OVER THE RIVER CAUVERY.

Thomas Daniell. December, 1797. Plate No. XIX.

Tea-room,
Ootaca-
mund.

142. SOUTH-EAST VIEW OF TRICHINOPOLY.

Thomas Daniell. Plate No. XXIII.

13057