

Indian Life and Landscape by Western Artists

Paintings and Drawings
from the V&A 1790 - 1927



Supported by
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**INDIAN LIFE AND LANDSCAPE
BY WESTERN ARTISTS**

Paintings and Drawings from the V&A

1790 - 1927

Exhibition organised by the

Victoria and Albert Museum, London

&

Salar Jung Museum, Hyderabad

Exhibition Guide:

Indian Life and Landscape by Western Artists
Paintings and Drawings from the V&A 1799 – 1927

Published in 2010 by
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In association with
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South Kensington
London SW 72 RJ

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Designed by Sreed Jitrasakulke

Acknowledgements

The Board of Trustees of the Victoria and Albert Museum, London wishes to express its sincere thanks to the following individuals and organisations:

Mr Jawhar Sircar, Secretary, Ministry of Culture, Government of India

Dr Vijn Madan, Joint Secretary, Ministry of Culture, Government of India

Dr Nagender Reddy and the staff of the Salar Jung Museum, Hyderabad,

Ms Ruth Gee and the staff of British Council, India

Divya Patel, Curator, V&A.

This exhibition is supported by the World Collections Programme, a UK government initiative, funded by the Department for Culture, Media and Sport. It is a collaborative programme between six of the UK's leading cultural organisations, which is developing innovative projects with African and Asian partners that ensure greater access to the UK collections and expertise.

Following its display at the Salar Jung Museum, this exhibition will also be shown at the National Gallery of Modern Art, Bangalore.

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Kyase-Elton
William Simpson
Watercolour on paper
1862
V&A Museum no. 1167-1869

Back cover:

Buddhist Vihara Cave, Ajanta
William Simpson
Pencil and watercolour on paper
1862
V&A Museum no. 1129-1869

I Director's Foreword

Indian Life and Landscapes by Western Artists: Paintings and Drawings from the V&A 1790 – 1927 has successfully toured to four previous venues in India, and we are very pleased to be working for the first time with the Salar Jung Museum, to enable the works included in the exhibition to be seen by an even greater audience in the country that inspired them. I hope that visitors to the exhibition will enjoy the opportunity to see India through the eyes of artists for whom the country was beautiful, unfamiliar and full of new experiences. We are grateful to the British Council in India for their ongoing support, particularly with the public programme and educational activities associated with the exhibition. I hope the exhibition will lay strong foundations for future alliances between our two institutions, and for further partnerships between museums in India and the UK.

Sir Mark Jones
DIRECTOR

Victoria and Albert Museum

I Director's Foreword

The collaboration between the Victoria and Albert Museum, London and the Salar Jung Museum began a couple of years ago, with an idea to work on the Salar Jung Museum's Western art collection. The exhibition *Indian Life and Landscapes by Western Artists: Painting and Drawing from the V&A 1790 – 1927* is an important landmark in the history of our museum.

The exhibition comprises of 93 paintings and drawings by the western artists depicting beautiful Indian scenery. The artists overcame many hurdles, making a tough and remarkable journey to record the landscapes of India.

Some of the titles use indigenous place names which were prevalent during that time. We hope this guide book will help the visitor in understanding a part of India's rich history.

We thank all the concerned officers of Victoria and Albert Museum, London and the British Council for rendering their full cooperation in arranging the exhibition as well as publishing the guide book.

We are very grateful to the Chairman and honorable Members of the Salar Jung Museum Board for their constant encouragement.

We sincerely thank Sri Jawhar Steeze, Secretary, Culture, Government of India for his efforts in bringing this exhibition to the museum.

We also thank Sri N. Ramesh Kumar, Principal Secretary to Governor of Andhra Pradesh, for his valuable advice.

My thanks are due to all officers and staff members of the Salar Jung Museum for sharing the responsibility of organising this exhibition.

Dr. A. Nageswar Reddy
DIRECTOR IN CHARGE

Salar Jung Museum, Hyderabad



Introduction

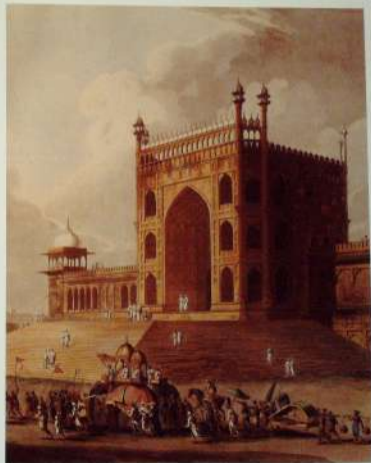
India's spectacular architecture, the immense natural beauty of her landscapes, and the great diversity of her people have inspired many western artists.

The first visual representations of India were of imaginary landscapes and settings. They were based on the written accounts of travellers to India from across Europe, beginning with the explorer Marco Polo in the thirteenth century.

The search for spices and precious materials motivated further exploration and the establishment of European trading companies in Asia. The trading activities of the English East India Company, founded in 1600, led to the growth of British communities in India and an environment which encouraged artistic patronage.

Professional European artists began to travel to India in the eighteenth century and painted, for the first time, scenes based on direct observation. Their passionate interest in this new and exciting land led to the creation of a comprehensive pictorial record of India, in a visual style familiar to western audiences.

A PICTURESQUE TOUR OF INDIA





A Picturesque Tour of India

From the mid-eighteenth century, professional European artists began to turn to India for their inspiration. They were attracted by the opportunity to explore unfamiliar lands, to make their fortune, and to further their reputation.

Their paintings were created within the conventions of 'The Picturesque', a major literary and aesthetic movement in England at the time. It promoted a particular way of observing and depicting landscapes, and encouraged artists to travel widely in search of suitable views. A typical picturesque scene included elements of roughness and irregularity, the inclusion of old ruined buildings or impressive architectural structures added variety and created an evocative atmosphere. Artists often rearranged what they saw to construct a picturesque composition.

India offered an infinite range of subjects to depict in this manner. There was a great demand for such paintings and artists often reproduced their work as prints for public sale.

Thomas Daniell (1749-1840) and
William Daniell (1769-1837)

Thomas and his young nephew William produced a visual record of India that surpassed the work of any other artists of the period. Their series of 144 hand-coloured prints, entitled *Oriental Scenery*, published between 1795 and 1808 was an instant commercial success; the work had a dynamic impact in Britain, increasing knowledge of India and influencing the design of ceramics, wallpapers and architecture.

The Daniells arrived in Calcutta (Kolkata), in 1786 and set up a printing studio. Their first set of prints depicted the city and the profits financed their travels across northern India. Aware of the success of artist, William Hodges, they initially followed in his footsteps, and then travelled up to the Himalayan foothills, notably to Srirangar in Garhwal. Three years later in 1791, they returned to Calcutta, with 150 completed oil paintings. In 1792, a further tour of South India, lasting eight months, resulted in some of their finest works.

The Daniells usually worked together, with William drawing the outlines with the aid of a camera obscura, an optical device used to project an image onto paper, which the artist could then trace, and Thomas adding the tonal washes and finishing touches to the scene.



View of the Old Fort at Calcutta

Thomas Daniell

Pen and ink with watercolour on paper
1786

V&A Museum no. AL527

This was one of the first paintings produced by Thomas Daniell in India. Looking along Clive Street, the eastern wall of old Fort William is on the left with the Hobwell Monument on the right. Part of the Wren's Buildings can be seen on the extreme right, so-named because newly-arrived servants of the East India Company were known as clerks or writers since they kept the Company's record books up to date. In the centre is the Playhouse theatre, built by public subscription in 1775.



Three Bullocks

William Daniell

Pencil on paper

Probably July 1792

V&A Museum no. IS.165-2007. Given by

Pauline and Roy Rohangi

This small study of bullocks was probably a preparatory drawing by William for the animals in *Scene of the Palace at Madurai*.



View in South India

Thomas and William Daniell

Pencil and grey wash drawing

3 July 1792

V&A Museum no. 9133A

This scene has been identified as Teppakulam Tank, in South India. William kept a journal of their travels across much of India. According to the entry for 3 July 1792, the Daniells and their party had breakfast near this site at Teppakulam before continuing to Madurai, some three miles to the west. This scene seems to capture the tranquillity of the early morning, with its delicate reflections of the pavilion and foliage in the tank.



Ruins of the Palace at Madurai

Thomas Daniell

Pencil, pen and ink with watercolour on paper

July 1792

V&A Museum no. D606-1887

This is one of several paintings of the palace of King Tirumala Nayaka who ruled Madurai, between 1623 and 1659. It was intended to be one of the grandest palaces in South India. This view shows the buildings on the west side which had been converted into granaries and warehouses for use by British troops. The group of people in the foreground includes a figure sketching.



Ruined Temple near Madurai

Thomas and William Daniell

Pencil with sepia and pink wash on paper

July 1792

V&A Museum no. 9132

This small temple in an unknown location near Madurai, typical of south Indian temples with its *gopuram*, has all the hallmarks of the picturesque aesthetic. The sensitive rendering of foliage and evocative atmosphere is enhanced by the play of sunlight and shadow on the stone, which in turn emphasises its three-dimensional quality within the landscape.



Shrine beside a Tank

Thomas Daniell
Pencil on paper
Probably 1792
V&A Museum no. IS.166-2007. Given by
Pauline and Roy Roberts

This pencil study, probably made by William with the aid of a camera obscura, may well depict the region around Gingee as seen in the view above.



Fortress of Gingee, in the Carnatic

Thomas and William Daniell
Pencil and grey wash
1792
V&A Museum no. D2605-1867

The Gingee hill fort was one of the last places the Daniells visited before the conclusion of their South Indian tour. The mountains in the distance with the fort perched on top, and the still water surrounded by trees, render this a typical picturesque scene.



**North View of Seringapatam,
Mysore**

Robert Home (1752-1834)
Grey wash drawing on paper
1792
V&A Museum no. E.1241-1930

The Daniells encountered several fellow artists during their sojourn. They met Robert Home in Madras (Chennai), after he had accompanied Lord Cornwallis and the Grand Army in the third Mysore war against Tipu Sultan (1762-1799). Home became a war artist making sketches on the spot. In 1792 he settled in Fort St George and established a studio where he worked up his sketches into finished drawings for publication as prints. This is typical of Home's distant panoramic views and has the accuracy of a surveyor's drawing.



Starting for Tiger Shooting

William Daniell
Pencil and sepia wash on paper
About 1805
V&A Museum no. E.555-1941

The Daniells observed tiger hunting and may also have participated in it. This sketch, a rare example signed by William, highlights his skill in capturing an animated moment at the beginning of a hunt. Two Englishmen in top hats are seated in elephant *howdahs*, while the third member of the group gives orders to the assembled party before mounting his elephant.



Elephanta

Thomas and William Daniell
Pencil on paper
July 1793
V&A Museum no: IS.352.1984

The Daniells spent the final few months of their Indian tour in Bombay (Mumbai). Here, they met the artist James Wales, and were greatly impressed by his knowledge of the area and his artistic skills. With Wales as their guide, the Daniells travelled to the nearby temple sites of Elephanta, and Karhent in Salsete. Both Elephanta and Karhent had held a particular fascination for western visitors since the sixteenth century because of their great antiquity. This is a preparatory sketch for an aquatint that was included in the Daniells' *Oriental Views*.



Panoramic View of Thana Creek

James Wales (1747-99)
Pencil, pen and ink with watercolour on paper
About 1793
V&A Museum no: IS.768.2007. Given by
Pudina and Roy Rahang

In this view, looking southwest towards the Western Ghats probably from Trombay Island, it is possible to see Elephanta Island with the foot and flag pole on the extreme right. Although Wales was primarily a portrait painter, his interest extended beyond portraiture. Based in Bombay (Mumbai), he became fascinated by the cave temples of western India. He introduced the Daniells to Elephanta in 1793. His visit to Ellora in 1795 led to a series of impressive drawings of the site, which were published posthumously as engravings in 1803 by Thomas Daniell in the last part of *Oriental Views*, as a tribute to James Wales.



Eastern Gate of the Jummah Masjid at Delhi

Thomas Daniell
Aquatint on paper
Plate 1, *Oriental Views*, part 1
1795
V&A Museum no: IS.242(1).1961

This is one of a set of 24 prints published by the Daniells in March 1795 under the title *Oriental Views*. Printed in London, it would have been the first image produced by them to be seen by the wider British public. The impressive composition captured the grandeur of the architecture and the excitement and splendour of the procession in the foreground. It immediately conveyed the visual delights that India had to offer as well as the artist's skill in portraying them.



The Chales Satoori in the Fort of Allahabad on the River Jumna

Thomas Daniell
Aquatint on paper
Plate 6, *Oriental Views*, Part 1
1795
V&A Museum no: IS.242 (6).1961

The palace-temple at Allahabad was begun by Akbar in 1563 and was the largest one built by him. The Chales Satoori, or Hall of Forty Pillars, was built as a pleasure pavilion in the palace, situated high above the river to allow cool breezes to circulate. As this pavilion no longer exists, this print is important as a visual record of this picturesque structure.



Hindu Temple at Agouree on the River Soane, Bahar

Thomas Daniell

Aquatin on paper

Plate 19, *Oriental Journey*, part 1

1796

V&A Museum no. 18.242 (19.1961)

In his journal William noted that Agou, on the River Soane 'is a place of worship of the greatest sanctity, which is obvious from the fragments of sculptured idols frequently to be met with there. The village at present is not very considerable.'

This is another successful picturesque composition in which ancient temples are viewed through the twisted trunks of the great banyan tree with the river just visible in the distance.



View of Oostoor

William Orme (fl.1795-c.1810) after Thomas Daniell

Pencil and watercolour on paper

1801.1802

V&A Museum no. 6784-9

The Daniells visited Oostoor (Oostur), located near the border of Madras (Chennai), and Mysore in May 1792. In the distance is Lord Cornwallis's army encampment, which would have been abandoned after the end of the third Mysore war.

William Orme made this copy after an original oil painting that is now lost. He was a landscape and genre artist who ran one of the leading printing and publishing firms in London with his brothers Daniel and Edward. Between 1802 and 1805 they published a portfolio of prints entitled *Tour-and-view-in-Indoostan*, which were based on original paintings by Thomas Daniell and Francis Swan Ward.



A Choultry carved out of the Rock of Trichinopoly

William Orme (fl.1795-c.1810) after Francis Swan Ward (1734-94)

Pencil and watercolour on paper

1801

V&A Museum no. 6784-8

Ward was one of the first artists to travel to India, arriving in 1757 as a young cadet. During his years in the Madras Army he produced many oil paintings. Although few of these survive, it is possible to see his artistic skill in copies of his work by William Orme, such as this one depicting the interior of the temple on the Rock of Trichinopoly.

This temple, sacred to the Lord Shiva, perched on a large outcrop of rock 84 metres high, formed a landmark for the city. To reach the temple worshippers had to climb over 400 steps. The artist painted two views, one of the temple on the rock from a distance, and this interior view.

Ward's views were published as prints by Edward Orme in *Tour-and-view-vies-in-Indoostan* between 1802 and 1805. It seems likely that Ward's oil paintings, had they survived, would have played an important part in the story of the development of the picturesque aesthetic in India.



A View of the North Street of Fort St. George, Madras

William Orme (fl.1795-c.1810) after Francis Swan Ward (1734-94)

Pencil and watercolour on paper

1801.1804

V&A Museum no. 6784-4

Madras (Chennai), like Calcutta (Kolkata), and Bombay (Mumbai), was a key trading point for the British. Artists were keen to depict the main centres of European life, particularly the impressive colonial architecture that best mirrored the prosperity within these cities.



View of Calcutta from the new Fort William

William Orme (fl.1795-c.1819) after Samuel Davis (1760-1819)

Watercolour on paper

1807

V&A Museum no. IS.11.31-1887

This panorama of the city, with the imposing new Fort William in the foreground (built between 1758 and 1784), became a popular viewpoint for artists and conveyed Calcutta's, (Kolkata), status as the capital of the Bengal Presidency. Davis was an accomplished amateur water-colourist. While in the Madras Army he took part in the second Mysore war in 1781 and then held a wide variety of posts in Bihar, Benares (Varanasi), and Calcutta, before returning to England in 1806. He became a Director of the East India Company in London in 1810. William Orme made this copy of Davis's original in preparation for an engraving, which was published in 1807.



Palace of the late Nabob of Arcot, Madras

William Orme (fl.1795-c.1819) after Francis Swain Wind (1734-94)

Pencil and watercolour on paper

1801-1802

V&A Museum no. 6784-1

This view of the Palace of Muhammad Ali Khan, the late Nawab of Arcot, is dominated in his engraving with the tank in the foreground. His Chepuck Palace is seen in the distance in the adjoining compound.



Metalworkers Stamping Coinage, Calcutta Mint

Arthur William Devis (1762-1822)

Pencil, pen and ink with sepia wash drawing on paper

1786-92

V&A Museum no. E.347-1948

This unfinished drawing was probably made on the spot at the Calcutta Mint. It depicts local craftsmen punching and assaying the silver rupee coins, while another group in the background is melting the metal over small furnaces. The drawing was subsequently worked up into an oil painting depicting the Mint, which is in the Ashmolean Museum in Oxford.

Devīs was based in Calcutta (Kolkata), from 1784 to 1795. Although he was a portrait painter, he came from an agrarian background and became fascinated by local people in Bengal and Bihar, their crafts and agricultural activities. He was intrigued by processes involved in the production of muslin, silk and paper, and planned a major project, in which he intended to produce a series of engravings of the arts and manufactures of Bengal. Unfortunately, financial difficulties meant that it was never completed.



Gope in Midnapore, Bengal

George Chinnery (1774-1852)

Pencil and watercolour on paper

1807-25

V&A Museum no. P53-1928

Chinnery trained at the Royal Academy Schools in London at the same time as J.M.W. Turner (1775-1851) and went to Madras, (Chennai), in December 1802, moving to Bengal in 1807. Although he made an income from painting portraits on canvas and in miniature, his real love was exploring the local villages and sketching rural scenes on the spot. His keenly observed and intimate paintings were always of calm peaceful scenes, often highlighting the charm and grace of the village people. His artistic skills made him a prominent figure in the art world in Calcutta, (Kolkata), when he befriended a wide circle of amateurs including Sir Charles D'Oyly.



View of a Ruined Tomb with Bathers
George Chinnery (1774-1852)
Watercolour on paper
1807-25
V&A Museum no. P52.1920

Chinnery was interested in recording intricate picturesque scenes, preferring to paint small unadorned village huts and tombs in their rural settings rather than monumental architecture like the Dorials and the Durais. At first glance his works appear to be abstract studies, but when viewed from a distance, they take shape as vivid perceptions of village life.

François Balthazar Solvyns (1760-1824)

Political unrest in Europe and lack of patronage led this Flemish artist to India. He arrived in Calcutta, (Kolkata), in 1791, where he began a series of drawings of local inhabitants which were officially published in 1799 as *A Collection of Two Hundred and Fifty Coloured Engravings Descriptive of the Manners, Customs and Dresses of the Hindoos*.

This book was the most ambitious and expensive to have been produced in India at the time. Solvyns etched all the copper plates and employed Indian artists to colour the prints by hand. The various sections included Hindu castes and their professions, occupations, and means of transport with a commentary written by Solvyns accompanying each image.

This was the first ethnographic survey of life in Bengal. However, despite its documentary appeal this enterprise failed. His prints were considered rather crude and they did not conform to the ideals of the picturesque. In 1803, Solvyns had decided to return to Europe. His dramatic journey saw him captured by the French, mistaken for an Englishman, imprisoned in Mauritius, and shipwrecked off the Spanish coast before eventually reaching Paris in 1804. Miraculously, Solvyns managed to save his collection of original drawings which are now in the V&A.

Sixty of Solvyns' drawings were published in London in 1807 by Edward and William Orde in a volume entitled *The Customs of Hindoos*, and he later published *Les Hindoos*, with 288 engravings in four volumes in Paris, between 1808 and 1812.



Hookah Burdar

François Balthazar Solvyns
Pencil and watercolour on paper
1792-96
V&A Museum no. 8937.78

This is one of 35 studies by Solvyns of the various assistants employed in European households in Calcutta, (Kolkata). The artist took pride in being the first to assemble and present to the western public, images and information about their individual duties, wages, costumes and characters. He depicted everyone from the *janadar* (the head servant), through to the *moibin* (female sweeper).



Hookah

François Balthazar Solvyns
Watercolour on paper
1792-96
V&A Museum no. 8937.184

Solvyns produced ten engravings of different modes of smoking, from the male *hookah* normally used by the higher social rank, to the charcoal *Tobacco* was introduced into India by the Portuguese in the early seventeenth century and was cultivated and made widely in India by the eighteenth century.



Bibaha (Marriage Ceremony)

François Balthazar Solvyns
Pencil and watercolour on paper
1792-96
V&A Museum no. 8937.242

Solvyns accompanied his depiction of the Bengali marriage ceremony with a long description. At the end, he noted that strangers were not usually permitted to attend a Hindu wedding, and that only by secretly watching was he able to make such an exact sketch.



Bodgerow

Bahar (Bengali boat)
François Balthazar Solvyns (1766-1824)
Pencil and watercolour on paper
1792-96
V&A Museum no. 8937.150

The *dahal* was used by Europeans and prosperous Indians for travelling on the Ganges and other rivers, especially in northern India. Solvyns noted that the hire of the *dahal* was between three to five rupees a day and that it was slower than other such vessels but spacious enough to allow for plenty of provisions. The kitchen and offices were in attendant boats.



Long Palanquin

François Balthazar Solvyns
Pencil and watercolour on paper
1792-96
V&A Museum no. 8937.152

When Solvyns first arrived in Calcutta, (Kolkata), he was employed as an artist by the firm of Stewart & Co, Coachmakers, when he decorated palanquins and carriages. He was therefore extremely well informed about these modes of transport and described how palanquins could be decorated to levels of extravagance that cost up to 1200 pounds. Here, the gated entrance of the firm may be seen behind the palanquin.

THE AMATEUR ARTIST



The Amateur Artist

Amateur artists as well as professionals showed great enthusiasm for documenting life in India. The term 'amateur' did not imply that their work was inferior to the professional, but that these artists sketched and painted for their own private pleasure, rather than to earn a living through it. Their work was not intended for display to a wider audience, although many were later published.

The majority of amateurs were servants of the East India Company or worked as civilians in the army, using their leisure time for painting. They sometimes formed social groups to share their knowledge. Many worked outside the artistic conventions of the time and had very different levels of skill. Their work is important as a record of personal experience.



Lalita Ghat on the Ganges at Benares
Charles D'Oyly (1781-1845)
Oil on canvas
About 1840
V&A Museum no. 70-1080. Given by Sir Augustus William Franks

Charles D'Oyly was George Chinnery's most enthusiastic pupil and his closest friend. However, unlike Chinnery and his immense paintings, D'Oyly preferred to convey the grand nature of the scenes he depicted. He was born in Calcutta, (Kolkata), and after being educated in England returned to India as an East India Company servant. He was an amateur painter and a skilled writer of light verse.

D'Oyly was at the centre of the amateur art scene in eastern India for many years. In 1824, he held a meeting with his fellow amateurs and local Indian artists, to establish an art society, entitled the United Patna & Gyaht Society, or Behar School of Athens 'for the promotion of the Arts & Sciences, and for the revivification of fun and merriment of all descriptions'.



Tom Raw attending a match party
Charles D'Oyly (1781-1845)
Watercolour on paper
About 1814
V&A Museum no. JS.2-1980

Charles D'Oyly published a long satirical poem with his own illustrations called *Tom Raw, its Griffin* in 1828. A griffin means a greenhorn, or someone who is new to India and occasionally to its ways.

This illustration to the poem shows Tom attending a party where Nawals Kishan, a rich Hindu merchant, is entertaining a fashionable party of Europeans to a *soaré* performance. Other pictures depict Tom suing for his portrait in George Chinnery's Calcutta (Kolkata), studio and losing money at a lottery.



Tom Raw visits Taylor & Co's emporium, Calcutta
Charles D'Oyly (1781-1845)
Watercolour on paper
1825-28
V&A Museum no. JS.1-1990

This painting illustrates Tom Raw's visit to an emporium, selling European porcelain, cut glass and even other imported goods and metals to the British inhabitants of the city.



The Taj Mahal
Thomas Longcroft (c.1766-1811)
Pencil, pen and ink with watercolour on paper
1786
V&A Museum no. PA.634

Longcroft was a draftsman who specialised in topography. He travelled to India in 1780 with John Zoffany hoping to become a professional painter. They soon established themselves at the court of Asaf-ud-daula, Nawab of Oudh in Lucknow where Zoffany's talent increasingly overshadowed Longcroft's work. By 1786 Longcroft had moved to Delhi and a year later, still struggling to make a living by painting, he bought an estate at Kish, southeast of Agra, and became an vulgar painter.



Panvel Tavern

Charles Harcourt Chambers (1789-1828)

Watercolour on paper

1824-28

V&A Museum no: IS.21.3-1994

Chambers was knighted by George III while practising at the bar in England and was appointed a judge of the new Supreme Court in Bombay (Mumbai) in 1825. He was a keen amateur artist during the five years that he was in the city and regularly painted studies of the nearby countryside.

This is one of a sequence which depicts the journey by boat across the Mumbai harbour to the Panvel jetty, up the Bhor Ghat to Lonavla and onwards to Pune. Chambers painted scenes rapidly in a limited range of vital colours while halting en route. Panvel was a major landing place for travellers arriving by sea from Bombay (Mumbai). Here the horse and baggage camels are waiting to be hired by people journeying inland.



Bhor Ghat

Charles Harcourt Chambers (1789-1828)

Watercolour on paper

1824-28

V&A Museum no: IS.21.13-1994

As the traveller went inland they encountered mountainous terrain. They would follow the road up the Bhor Ghat, which became gradually steeper. Here, Chambers depicts the dramatic view of the rocky cliffs rising on either side of the road.



Bhoze Ghatts

Charles Harcourt Chambers (1789-1828)

Watercolour on paper

1824-28

V&A Museum no: IS.23.10-1994

Following the road inland, the traveller would come across many picturesque views, such as this one of the Western Ghats in the distance. The mountain range includes the popular landmark, the 'Duke's nose'. This is named after the Duke of Wellington (1769-1852), whose distinctive nose it resembles. The figure seated in the foreground gives an indication of the magnificent scale of the surrounding scenery.



Carnalalaly, Bhoze Ghatts

Charles Harcourt Chambers (1789-1828)

Watercolour on paper

January 1826

V&A Museum no: IS.23.1-1994

At the end of the journey the traveller was rewarded with a stunning panoramic view from the top of the Bhor Ghat at Khurda, Pune. Today, this spectacular viewpoint is a popular tourist destination.



Kailasanatha Temple, Ellora

William Lacey (1800-92)
Pencil and grey wash on paper
2 February 1830
V&A Museum no. IM53-1942

The rock-cut architecture of western India facilitated western scholars, artists and the public because of the sheer scale of the excavated structures and the intricacy of the sculptural carvings. At Ellora, the Kailasanatha temple is the most spectacular of the 34 caves. The viewpoint, from which this drawing was taken, was popular with artists as it enabled them to convey the grand scale of the monument.

Major General William Lacey's regiment was based in India from 1818 to 1833. He made many sketches of mountains in western and southern India and this is one of a series of 13 drawings of the caves of Ellora.



**Suspension Bridge at Alipore over
Tolly's Nullah**

Charles D'Oyly (1781-1845)
Aquatint
1848
V&A Museum no. IS.26-1956

D'Oyly was a prolific artist and like many professionals his paintings were made into prints. This is from a series entitled 'Views of Calcutta and its Environs' which was published after his death in 1840.

Colonel Tolly constructed this canal in the 1770s from the dried-up bed of Kaldesport Creek. Popularly known as Tolly's Nullah, it allowed ships to travel from the river Hooghly to the delta in the east of Calcutta.



**Prospect of the Country near
Moorby Tallaow**

Robert Hyde Colebrooke (1762-1800)
Aquatint
1794
V&A Museum no. IS.27-1956

Colebrooke served in the Mysore wars of 1781-85 during which time he made a series of drawings that were later engraved and published. In this image he captures the dramatic rocky landscape of the region. 'Moorby Tallaow' refers to a 12th century lake formed through the construction of an embankment between two of the hills. Also known as Tirumala Sagara, it is said to have been given the name 'Moor Tala' meaning Lake of Peeth by Tipu Sultan.



**View of Government House,
Calcutta**

James Baillie Fraser (1761-1826)
Engraving
1826
V&A Museum no. IS.25-1918

Government House was re-built by Charles Wyatt of the Bengal Engineers, between 1799 and 1803 for Marquess Wellesley, Governor General of India. It is influenced by the design of James Paine and Robert Adam for Killemeat Hall, Derbyshire, England. The print was published in Fraser's 'Views of Calcutta and its Environs' London 1824-6.



Procession outside the main
Entrance to The Residency,
Hyderabad
William Lacy
Pen, watercolour on paper
1829
V&A Museum no: IM.11.1942

The Residency, seen here on the left, was built for Colonel James Achilles Kirkpatrick who established British supremacy in Hyderabad in 1798. Designed by Samuel Russell of the Madras Engineers, it was built between 1803 and 1806 and paid for by the Nawab of Hyderabad. An impressive colonnade lines the approach to the house which today houses the University College for Women.



The Sacred hill of Maula Ali to the
east of Secunderabad (Hyderabad
District, Deccan)
William Lacy
Pen, watercolour on paper
1829-30
V&A Museum no: IM.23.1942

The sacred hill of Maula Ali has a shrine dedicated to Hazrat Ali, the son-in-law of the Prophet Muhammad. It also has a mosque, a pavilion and a drum room.

The procession is probably the annual Maula Ali Urs or anniversary celebrations which attract huge crowds. The artist returned to this site several times over a period of two years refuting this shrine and making several others of the individual buildings.



Maharram festival
Robert Smith
Pencil on paper
1829
IM.15.411 - 1913

Following his retirement from the British Army, Captain Robert Smith compiled a two-volume journal of his travels in India from 1828 to 1833 using his diary. Interspersed within the lively descriptive text are over 245 charming drawings made while in India. In this instance Smith managed to give a sense of the exuberance of the scene despite the small scale of the drawing. His intention to have the journals published was never fulfilled.



An Indian concert, Cawnpore
Robert Smith (1792-1862)
Pencil on paper
1829
V&A Museum no: IM.15.488 - 1915

In his journal Smith writes that he was delighted with this performance, describing the atmosphere as 'wild and plaintive'. A Scottish member of the party was so charmed that he invited the musicians to his bungalow the following night where Smith was able to hear them again with renewed pleasure.

A Natch Party, Cawnpore
Robert Smith (1792-1862)
Pencil on paper
1829
V&A Museum no: IM.15.088 - 1955

One of the most popular customs adopted by Europeans in India was watching the natch (dance) and smoking the *hookah* pipe. In this drawing and accompanying text, Smith was eager to give a sense of the spirit in which the party was held. He noted that much of the audience were in the surrounding 'chokiers', with natives seated on cushions smoking their *hookah* pipes and their provided for himself and the other Europeans.

ROMANTICISM IN INDIA



Romanticism in India

Some of the most striking and evocative paintings of India were produced within the framework of the artistic and literary movement known as Romanticism. While elements of the picturesque remained within the artist's repertoire, Romanticism encouraged artists to focus on their intuition and imagination. They depicted subjects that inspired a poetic response, and their expressive interpretations of landscapes sought to provoke a strong emotional response in the viewer.

The dramatic mountainous regions of India and the grand architectural monuments lent themselves to Romantic interpretation. People were often idealised and portrayed in an enchanting manner. Artists used their imagination to enhance their work, some, who had never been to India, embellished the sketches of others and created engaging and powerful images.



Palace at Pirawa, Malwa, Central
India

John Sell Cotman (1762-1842)

Watercolour

About 1830

V&A Museum no. 8-1875

Pirawa is situated about 75 miles north of Ujjain, and is now in the Jhalwar District of Rajasthan. Cotman never travelled to India and like many British painters, he prepared pictures for engraving from originals by other artists. This painting is after a sketch by Captain Robert J. Elliott and was published as an engraving in 1835. Cotman was a key figure in the Norwich School of painters. They produced highly evocative paintings of the British Isles, northern France and the Netherlands that captured the atmosphere, sentiment, and romantic nostalgia of the subject. Occasionally, scenes of India were added to their repertoire.



Toka on the Godawary

Thomas Allom (1804-72)

Watercolour on paper

1840s

V&A Museum no. 196-1948

Allom was one of several artists who never visited India and must have based this painting on the work of another artist. He was apprenticed to an architect and painted numerous watercolours for travel books. He was a highly original topographical artist, frequently capturing romantic impressions of his architectural subjects.

The exact location of Toka has not been found on present-day maps, and it may have been absorbed into another town. It appears on a map of the 1840s, situated on the Godavari River near Nizama, off the Ahmadnagar road, about 30 miles south-west of Aurangabad.



A leopard attacking an antelope

Samuel Howitt (1765-1822)

Pencil and watercolour on paper

About 1805

V&A Museum no. 85-1094. Presented by

J.E. Taylor

Samuel Howitt was a self-taught artist and studied animals in menageries. He became a leading animal draughtsman of his day, exhibiting sporting and hunting scenes at the Royal Academy. This painting is related to the prints in the publication, *Oriental Field Sports* for which he is best known. Howitt never went to India and based his paintings on drawings by Captain Thomas Williamson, who served for about 20 years in the Bengal Army.

William Carpenter (1818-1899)

William Carpenter was trained at the Royal Academy Schools, and was the eldest son of the distinguished portrait painter Margaret Sarah Carpenter and William Hookham Carpenter, who became Keeper of the Prints and Drawings Department at the British Museum.

Carpenter was in India from 1850 to 1856, during which time he travelled extensively from Bombay (Mumbai), and across western India to Rajasthan, Delhi, Kashmir, Lahore and Afghanistan. The depiction of every day street scenes and groups of people is remarkably accurate and animated, his portraits vividly capturing the character of his sitters and the glowing effects of sunlight on the cityscapes and architectural monuments. Brilliantly executed in a range of warm colours, his watercolours evince a genuine romanticism.

After his return to England, *The Illustrated London News* published some of his watercolours. In 1861, he exhibited 275 of his paintings at a one-man show in the South Kensington Museum, London. This entire collection was subsequently acquired by the V&A.



Shops selling colours and garlands of flowers used at festivals, Poona
William Carpenter
Pencil and watercolour on paper
July 1850
V&A Museum no. IS.84.180



Courtyard of a house in Poona
William Carpenter
Pencil and watercolour on paper
June-December 1850
V&A Museum no. IS.76.1881

This building could be the Viceroy Bagh Palace in Poona (Pune). With its wooden pillars and carved capitals, it is a fine example of an old Maratha palace and has been used in turn as a Sanskrit college, a school and a court-house.



Two harnessed bullocks from Gujarat with their keeper
William Carpenter
Pencil and watercolour on paper
September 1850
V&A Museum no. IS.57.1880



Toddywallah's hut in a grove of date palms near Breach Candy, Bombay
William Carpenter
Pencil and watercolour heightened with white on paper
1850-1
V&A Museum no. IS.69.1881

This view was taken from Orabella Hill, overlooking Breach Candy and the Arabian Sea, and vividly shows the rural character of the coastline little more than 150 years ago.



Hindu Baniyas (religious mendicants) preparing for a festival, Beech Candy, Bombay

William Carpenter

Pencil and watercolour on paper

Probably December 1850

V&A Museum inv. IS.60-1881

This site has been identified as the Mahalaxmi Temple at Beach Candy, Bombay (Mumbai).



Interior of the Neminarth Temple, Dilwara, Mount Abu

William Carpenter

Pencil and watercolour heightened with white on paper

May or June 1851

V&A Museum inv. IS.306-1881

This painting is of the main Dilwara Temple. Carpenter skillfully captures the intricately carved marble interior as well as the day-to-day activities of the priests and devotees.



Gajapati Rao, Gaekwar of Baroda (c.1847-1856)

William Carpenter

Pencil and watercolour heightened with white on paper

Probably April 1851

V&A Museum inv. IS.335-1881



Strup Singh, Maharaja of Udaipur (c.1842-1861)

William Carpenter

Pencil and watercolour on paper

June or July 1851

V&A Museum inv. IS.328-1881

Carpenter's romantic vision incorporated the kingdoms of Rajasthan, the princes in their exotic regalia and imposing palaces. This is one of a series of paintings produced in Udaipur in which he depicted the palace, views of the lake, and street scenes, as well as the Maharajah's staff including his mount, court painter, jester, clerk, and dancing girls.



Tara Chand, the court painter at
Udaipur

William Carpenter

Pencil and watercolour on paper

June or July 1851

V&A Museum no. IS.139-1881

Tara Chand, court painter to the Maharana
Saroop Singh of Udaipur is seen here with his
two young children on either side.



Gateway of the Palace, Indore

William Carpenter

Pencil and watercolour on paper

1852

V&A Museum no. IS.115-1881

In this view of the palace gateway, Carpenter
has captured the busy atmosphere of the
square with the Maharajah's parade and the
people in the market-place.



The Taj Mahal

William Carpenter

Pencil and watercolour on paper

1852

V&A Museum no. IS.182-1881

Unlike many of Carpenter's carefully painted
scenes, this image is in a more relaxed and fluid
style. The overgrown trees in the foreground
were cut down in 1903 in order to return the
garden to its original design.



View of Fatehpur Sikri, Agra

William Carpenter

Pencil and watercolour on paper

1852

V&A Museum no. IS.177-1881

The sprawling nature of Fatehpur Sikri made
it difficult for artists to depict. In this
watercolour sketch Carpenter provides a fine
overview of the main structures within the
imperial palace complex.



Wood Bazaar, Samba
William Carpenter
Pencil and watercolour on paper
1853
V&A Museum no. IS.63.1882

This painting shows the wood bazaar at Samba, the most famous of India's hill stations. Samba was 'discovered' by a party of British surveyors in 1817, and its comparatively cool climate led to its becoming, in 1864, the official summer headquarters of the Government. Here the British administrators could continue their work away from the heat of the plains.



The Golden Temple, Amritsar
William Carpenter
Pencil and watercolour heightened with white on paper
Probably February 1854
V&A Museum no. IS.50.1682

Amritsar, meaning 'pool of nectar' is the holiest of Sikh religious sites. In the late sixteenth century, Guru Arjan Dev had a shrine constructed as the centre of the pool, called the Harmandir or House of God. The acquired its popular title of the Golden Temple when Ranjit Singh (1801-1839) rebuilt the structure and covered the roof in gilded copper plates. The charm of this painting is in the way Carpenter captures the local people in the foreground with the magnificent temple reflected in the pool in the background.



Interior of the Golden Temple,
Amritsar
William Carpenter
Pencil and watercolour with body colour on paper
Probably February 1854
V&A Museum no. IS.47.1882

This view shows the richly decorated interior of the Golden Temple. Worshipers are gathered around the *Guru Guru Ji Sahib*, the sacred book of the Sikhs, which rests on a red cushion. Through his use of colour, light and shade, Carpenter evokes the spiritual nature of the ceremony.



Two Nautch Girls, Kashmir
William Carpenter
Pencil and watercolour on paper
August 1854
V&A Museum no. IS.157.1882

Nautch girls were a popular subject for artists and this idealised painting epitomises the kind of romantic sentiment that was inspired by the landscapes and people of Kashmir. Carpenter's romantic vision of Kashmir, and India in general, was heavily influenced by the popular poem *Lalla Resm* by Thomas Moore. Based on travellers' tales and pictorial sources, the poem focuses on Emperor Aurangzeb's daughter, Lalla Resm, and provides a generalised view of the Orient using exotic images with a mixture of Indian, Persian and Turkish elements.



Shah Hamadan's Mosque, Srinagar

William Carpenter

Pencil and watercolour on paper

Probably August 1854

V&A Museum no. IS.105-1882

Shah Hamadan's mosque, on the right bank of the River Jhelum, was built in 1395 but twice destroyed by fire in 1479 and 1731 and then rebuilt. Carpenter made three visits to Kashmir and produced over 70 paintings. Besides general views of the valley and lakes, he included the quaint wooden houses and streets of Srinagar, bridges across the Jhelum River and Mir capital, Kashmiri women and the Temple of the Sun at Martand, to which Carpenter made a special excursion.



Benares (Varanasi)

William Carpenter

Pencil and watercolour on paper

1856

V&A Museum no. IS.33-1882

Dominated by the minarets of Aurangzeb's mosque, Carpenter conveys the vitality of life along the banks of the Ganges as viewed from the river.



Street scene in Lahore

William Carpenter

Pencil and watercolour on paper

1855-1856

V&A Museum no. IS.51-1882



Front view of the Mosque of Wazir Ali Khan, Lahore

William Carpenter

Pencil and watercolour on paper

1856

V&A Museum no. IS.57-1882

In this view of the mosque, Carpenter skillfully depicts the cream the work on the facade while the busy street life in the foreground indicates the magnificent scale of building.



Thiber Mountains

William Geine (fl. 1795-c.1819) artist
Thomas Daniell (1749-1840)
Pencil and watercolour
1801-1802
V&A Museum no. AL.6794-10

The Daniells had their first glimpse of the Himalayas on April 26 1789 during their journey through Garhwal. Thomas recorded his impressions during his travels and his reference to this view was clearly romantic in tone: 'The eye is here on a level with the tops of most of the surrounding mountains, the forms of which are more pointed and irregular than those passed before, and resemble the tumid-mountain agitation of the ocean roared by a tempest.'



View of the Old City of Amber, Rajasthan

Jules Schaumburg (1839-86)
Watercolour and traces of pencil
circa 1863
V&A Museum no. P.51-1930. Given by A.E. Charles

This bird's-eye view from a terrace shows the layout of the palace buildings with the tank clearly visible below. The road in the foreground leads up to the higher fort of Jangah. It is possible to identify the individual buildings, including the *baradari* and *ganga* quarters on the left, the *Masjid Mobil* in the centre and the *Dhawa-De* on the right.

The Belgian artist Schaumburg arrived in Bombay in 1864. He toured central and northern India with the French traveller and writer, Louis Rousselet. Schaumburg later worked for the Geological Survey of India and the new Indian Museum in Calcutta, (Kolkata).



Ali Masjid Fort, Afghanistan

Michael Anthony Simpson (Balalaji) (1823-1894)
Pencil, pen, ink and watercolour on paper
1890
V&A Museum no. SD 111 (Kodner Seagirt Collection)

The Ali Masjid Fort lies about eight miles from the eastern entrance to the Khyber Pass, built on a peaked oblong rock about 600 feet high. Bickhalji was an India between 1863 and 1885 and was an accomplished amateur who had probably received professional tuition. He served in the Royal Artillery and commanded the Queen Field Force during the Afghan War (1878-79). His painting vividly captures the rugged terrain typical of the region and was worked up in England in 1890 from earlier sketches.

William Simpson (1823 - 1899)

William Simpson was commissioned to go to India by his employers, Day and Sore, the London lithography firm. Having established his reputation while documenting the Crimean war in 1854, he was instructed to sketch well-known sites in and around Delhi associated with the heavy fighting of 1857.

Simpson arrived in Calcutta, Kolkata, in 1859 and travelled widely, partly with the Governor General, Lord Gairdner and his wife, Charlotte. Simpson's rapid pencil drawings limited the preparatory studies for his finished watercolours which were prepared after his return to London in 1862. His fond memories of India, as noted in his journal, resulted in these highly coloured, evocative and romantic interpretations of the Indian landscape.

Simpson, largely a self-taught artist from a poor family in Scotland, had hoped to achieve fame on the publication of his paintings as a lavishly illustrated volume. Unfortunately, financial problems led to the poorly printed *India Before and After* (London, 1867) containing only 50 engravings. Simpson called it the 'big disaster' of his life.

The V&A has the single most important collection of drawings and watercolours made during Simpson's first expedition to India.



Pir Panjal Pass into Cashmir, 11,400 feet

William Simpson

Pencil and watercolour on paper 1865

V&A Museum no: 1171-1869

The Pir Panjal range of mountains form a part of the middle Himalayas, across the states of Jammu and Kashmir. The Pir Panjal Pass was correctly noted by Simpson as being 11,400 feet high.



Kylas - Ellora

William Simpson

Watercolour on paper

1862

V&A Museum no: 1167-1869

The Kailasnatha temple was breathtaking to all who saw it. The immense scale of the architecture, and the skill required to carve it out of the rocky mountainside, was almost incomprehensible, and the angle from which Simpson has drawn this view highlights this fact. The European couple provide a sense of scale to the temple.



Buddhist Vihara Cave, Ajanta

William Simpson

Pencil and watercolour on paper

1862

V&A Museum no: 1128-1869

This painting depicts fellow artist Major Robert Gill (1804-79) copying wall-paintings inside the Buddhist Vihara (monastic) cave at Ajanta. In 1846 the Royal Asiatic Society had commissioned Gill to make a pictorial record of the complex of caves, and despite ill health he lived there for 18 years until the completion of his task. Although most of Gill's canvases were destroyed in a fire in London during the Great Exhibition at Crystal Palace, four of them are now in the V&A. This is the only representation of Gill portrayed while painting.



Gateway of the Buddhist Topo,

Bilshah

William Simpson

Watercolour on paper

1862

V&A Museum no: 1149-1869

The Great Stupa at Sanchi is one of the most important Buddhist sites in India. Abandoned from the fourteenth century, Sanchi was 'rediscovered' by a British officer, General Taylor, in 1818. This view shows one of four stone gateways in a state of disrepair. Restoration work on the site was initiated in 1981.



The Taj, Agra

William Simpson

Pencil and watercolour on paper

1864

V&A Museum no. 1130-1869

Simpson depicted this, the most famous of India's monuments, in an appropriately romantic light, surrounded by trees, brilliant blue sky and reflections in the pool. The Taj Mahal was built between 1631 and 1648 by the Mughal emperor Shah Jahan as a tomb for his beloved wife, Mumtaz Mahal.



The Buland Darwaza Fatehpore

Sikri, near Agra

William Simpson

Pencil, pen, ink and watercolour on paper

1862

V&A Museum no. 1133-1869

The Buland Darwaza (main gateway) of the Jami Masjid stands 52 metres high. The masjid, the principal building at Fatehpur Sikri was commissioned by the Mughal emperor Akbar and completed between 1571 and 1572. Simpson's view is unusual in that he depicts the gateway from the side, in order to include the impressive water-tank in the foreground.



Persian Wheel near Amritsar

William Simpson

Pencil and watercolour on paper

1863

V&A Museum no. 1170-1869

Simpson came across this water-wheel while visiting the riverside around Amritsar in early 1860. As well as depicting monuments and awe-inspiring landscapes, he produced romanticised views of everyday life in rural India.



Ancient Observatory, Delhi

William Simpson

Pencil and watercolour on paper

1864

V&A Museum no. 1146-1869

The Observatory was built in 1725 by the astronomer Raja Jai Singh of Jaipur to measure time as well as provide co-ordinates for the sun, moon, planets and stars. This is one of Simpson's most romantic paintings. The ruins of the Observatory are viewed by the light of the moon, and the scene is enlivened by the orange flames of the fire which draw attention to the figures and the dog, creating a highly atmospheric mood.



A Hindoo Female of the Konkan
Robert Melville Grindley (1786-1877)

Oil on cardboard over a stipple engraving
About 1826

V&A Museum no. 0539/15

In this picture an original proof engraving has been over-painted with oils, and is obviously related to the title page to Grindley's book.

The mountains of the Western Ghats have been added to the engraved composition to create a romanticised idyllic setting. The engraving was based on a sketch of the daughter of Gangaibhar Sarni, Envoy to the Garibair of Baroda prior to the Maratha war of 1817.



Vendor of Rice and other Grains in the Bazaar, Baroda

Robert Melville Grindley (1786-1877)

Oil on cardboard

1804

V&A Museum no. 05546 (IS)

Grindley travelled widely in western India and this painting is typical of his romantic sensibility. Despite his technical limitations in oil painting, there is nevertheless a certain warmth and charm to this painting.



The Palace at Leh

William Simpson

Watercolour on paper

1863

V&A Museum no. 35.1164-1869

Simpson undertook his second Himalayan tour between April and October 1863. This was his most ambitious and arduous journey, taking in the *Namwali* and *Gogor* glaciers and the *Taglung Pass* at 18,000 feet. He then followed the course of the *Lachs* and arrived at *Leh* on the *Tibetan* plateau around 17th July 1863. *Leh* was a former trading centre on the *silk route*. Through this sweeping overview Simpson evokes a sense of the romantic past of this ancient city with the grand palace as the focal point.



Children sleeping in the Himalayas

William Simpson

Watercolour on paper

1864

V&A Museum no. 35.1166-1869

Simpson thoroughly enjoyed his second Himalayan tour. He wrote: 'To the sportsmen, the naturalist, the geologist, and I may speak for the artist, there is always something of interest. The Hindu believes it a place for the gods. You feel like the *long-eared* - far above the world and its strife and misdeeds. The life is simple and healthy and in all my experience I know of no more pleasant kind of existence in this world than that of wandering about in the Himalayas.'

REALISM AND THE INDIAN STUDENT



Realism and the Indian student

From the 1860s, the arrival of photography, and increased access to western illustrations, cultivated a taste in the Indian public for real-life pictures. Indian artists began to use western modes of representation, which included figure drawing.

This trend was encouraged by the schools of Art in Bombay (Mumbai), Madras (Chennai), Lahore and Calcutta (Kolkata) which had come under the control of the colonial government. John Lockwood Kipling (1837-1911) and John Griffiths (1838-1918) were appointed to teach in Bombay (Mumbai) in 1864. They shared an interest in the occupations, crafts and daily lives of the local people, and their well-observed and precise studies of craftsmen and street scenes influenced a generation of Indian students.



A wood carver, Simla
John Lockwood Kipling
Pencil, pen and ink on paper
October 1870
V&A Museum no: 092956 (IS)

Kipling was commissioned by the government to prepare a series of studies of crafts people. He visited the artisans in their workshops during a tour in 1870 that included Simla, Amritsar, Delhi, and Lucknow. Kipling was a supporter of the Arts and Crafts Movement in England which sought to re-establish the importance of good craftsmanship and design in the face of rapid industrialisation. His beliefs strongly influenced his teaching and when he was appointed head of the Mayo College of Arts in Lahore in 1875, he promoted the study of traditional Indian crafts.



Loom for Weaving Silk Fabrics,
Agra
John Lockwood Kipling
Pencil, pen and ink with wash on paper
About 1870
V&A Museum no: 092940 (IS)



Planting seeds at Khangaum
John Lockwood Kipling
Pencil, pen and ink with wash on paper
March 1872
V&A Museum no: 093012 (IS)

This is one of a group of drawings relating to cotton cultivation in Khangaum in Bihar, about 150 miles north-east of Aurangabad. Kipling was keen to show the entire process from planting seeds, through to the cotton being ginned in bales and sold at the market.



Filling the gurni-bag with cotton,
Khangaum
John Lockwood Kipling
Pencil, pen and ink with wash and heightened with white on paper
1872
V&A Museum no: 093014 (IS)



Farmers waiting for an offer at
Khanggaun cotton market
John Lockwood Kipling
Pencil, pen and ink with wash on paper
February 1872
V&A Museum no. 093012 (18)



A Sweetmeat-Seller of Lahore
John Lockwood Kipling
Pencil, pen and ink with sepia wash and
highlighted with white on paper
About 1885
V&A Museum no. P.33-1931



A woman holding a fish on her head,
Bombay
John Griffiths
Watercolour on paper
1872
V&A Museum no. 09311D (18)

Griffiths, in his post as teacher of decorative painting at the Bombay School of Art, advocated drawing from nature and figure studies. This charming study conveys his skill in observing and depicting local people, a characteristic which influenced many of his students. Griffiths' most important project in India was a government commission to record the paintings within the caves of Ajanta, an undertaking for which he employed a team of his most talented students. He became Superintendent of the school in 1879, returning to England in 1895.



Bullock cart, Bombay
John Griffiths
Watercolour heightened with white on paper
1872
V&A Museum no. 0931 (15)



A Drink by the way, Street-scene in Bombay

John Griffiths

Watercolour on paper
1876

V&A Museum no: E.896-1877

John Griffiths was the best known British painter working in India during the latter half of the nineteenth century. His careful studies of Indian life inspired distinguished patrons such as Lord Northbrook (1772-1848), the Viceroy of India, and the Prince of Wales who toured India in 1875-6, accompanied by William Simpson, to commission oil paintings by him. He exhibited his paintings at the Royal Academy in London between 1869 and 1904.



A young Maratha woman reclining on a rug

Mahadev Viswanath Dhumandhar (1867-1944)

Watercolour on paper

6 September 1893

V&A Museum no: IM.150-1915

Dhumandhar was John Griffiths' most promising student and became Director of the school of Art in 1910. His love of European art, particularly figure drawing, had been inspired by the antiquaries and casts kept at the school. His enthusiasm and skill won him awards at the prestigious Bombay Art Society which helped to build his reputation. He was commissioned to design postcards and posters and later the murals at the Secretariat in New Delhi.



A Hindu cultivator from the Deccan, South India

Tiger

Pencil and watercolour on paper
1898

V&A Museum no: IM.36-1927

Tiger is an assumed name and like many students of the time, little is known about the artist. This is an accomplished study and shows the influence of his teacher, John Griffiths.

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Exhibition organised by the
Victoria and Albert Museum, London
Supported by the World Collections Programme



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