

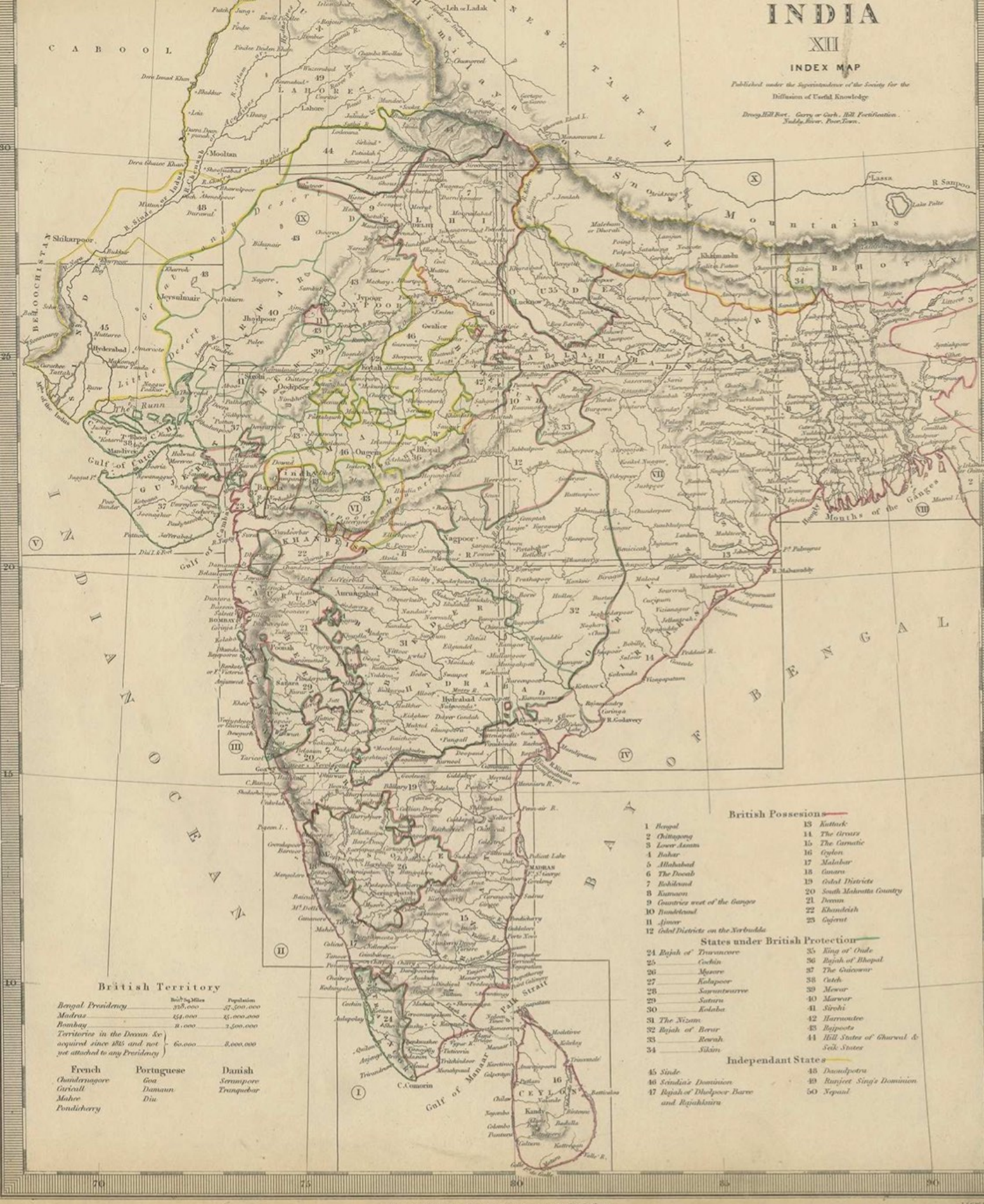
IMAGES OF INDIA

WESTERN ARTISTS ON THE INDIAN
SUB-CONTINENT 1790 - 1900



Published under the Superintendence of the Society for the Diffusion of Useful Knowledge

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British Territory

	Birth by Miles	Population
Bengal Presidency	310,000	37,500,000
Madras	144,000	45,000,000
Bombay	8,000	3,500,000
Territories in the Deccan &c. acquired since 1818 and not yet attached to any Presidency	60,000	8,000,000

French	Portuguese	Danish
Chanderpore	Goa	Serampore
Gurukul	Daman	Tranquebar
Mahe	Diu	
Pondicherry		

British Possessions

1. Bengal
2. Chittagong
3. Lower Assam
4. Bihar
5. Malabar
6. The Deccan
7. Rohilkhand
8. Kasmir
9. Countries west of the Ganges
10. Bundelkhand
11. Ajmer
12. Ceded Districts on the Nerbudda
13. Kutch
14. The Gwars
15. The Carnatic
16. Ceylon
17. Malabar
18. Gwars
19. Ceded Districts
20. South Malabar Country
21. Dacca
22. Khondish
23. Cojrat

States under British Protection

24. Rajah of Travancore
25. Cochin
26. Mysore
27. Kolapoor
28. Savantvaree
29. Satara
30. Kolaba
31. The Nizam
32. Rajah of Berar
33. Rewah
34. Sikim
35. King of Oude
36. Rajah of Bhopal
37. The Guicowar
38. Oath
39. Mowar
40. Marwar
41. Sirohi
42. Harwarree
43. Rajpoots
44. Hill States of Garwal & Sikh States

Independent States

45. Sindh
46. Sindia's Dominion
47. Rajah of Dholpore Barre and Rajpoots
48. Dandapetra
49. Ranjait Sing's Dominion
50. Nepal

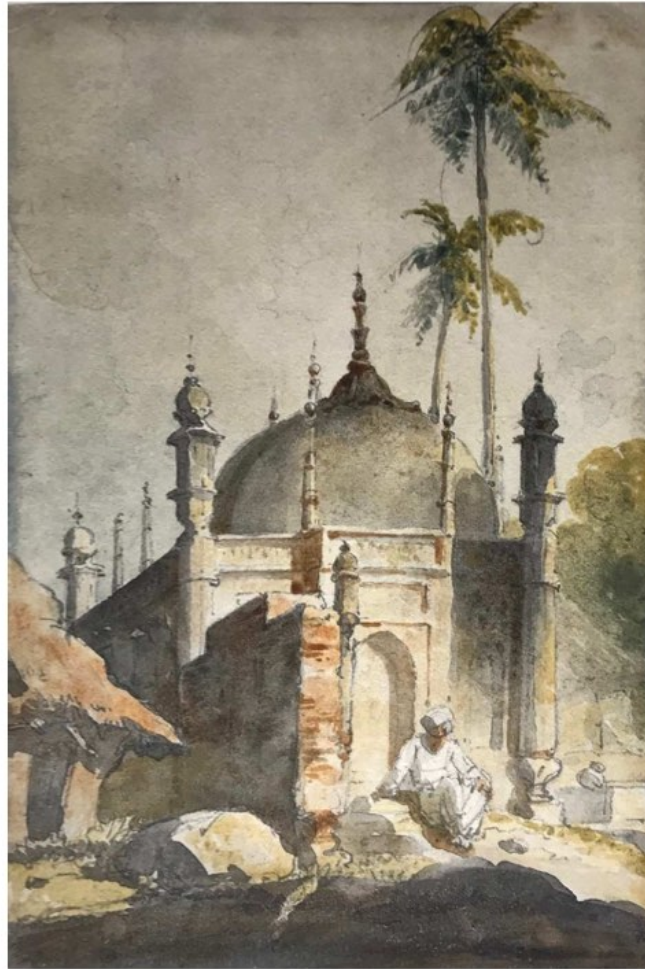


CHINNERY IN INDIA

The name 'George Chinnery, Portrait Painter' first appeared in the annual manuscript lists of non-official European inhabitants of Madras in 1803. He had arrived on the 21st December 1802, and through introductions made by his brother, John Terry Chinnery, who had been in India with the Company since 1792, quickly set about establishing himself as a painter of India's expatriate elite.

He would remain in India for the next twenty-five year: first in Madras, then Calcutta (Kolkata) in 1807, before moving to Dacca (Dhaka) where he was closely associated with Sir Charles D'Oyly, and then back to Calcutta, where by 1817 he was undoubtedly the principal portrait painter in British India. By 1821 however, mounting debts forced him to Serampore, a Danish settlement, and finally the China coast in 1825, where he would settle in Macau and eventually be buried in its Protestant cemetery.

Despite the somewhat inglorious end to his Indian journey, its importance in his artistic development cannot be overstated. It is in India that his distinctive, looping almost languid style of draughtsmanship originates, and where he develops the inexhaustible passion for drawing that has become his legacy. While his famous predecessors, William and Thomas Daniell travelled in search of spectacular and singular Indian scenery – sweeping vistas, crashing waterfalls – Chinnery was fascinated by the everyday; intimate views of dilapidated banglas, chowkidars, watercarriers, goats and cattle appear time and time and again, often heavily annotated in his shorthand. On one hand, these are merely working drawings to be referred to when painting in oils in the studio, on the other, they offer a fascinating glimpse into Indian life that was so often overlooked by his contemporaries.



1) George Chinnery (1774-1852)

Bengal: domed tomb with minarets and palm trees

Pencil and watercolour,

7 1/4 x 4 3/4 in (18.3 x 12 cm)

Verso: watercolour of a thatched hut,

4 1/4 x 5 1/4 in (10.8 x 13.3 cm)

£5000



2) George Chinnery (1774-1852)
Thatched dwellings with goat, Bengal
Oil on canvas, 8 ½ x 13 in (21.5 x 33 cm)

£10,000



3) George Chinnery (1774-1852)

Dwelling with figures and cattle, Bengal

Pen and ink over pencil, 4 1/2 x 7 1/4 in (11.5 x 18.4 cm)

Inscribed in the artist's shorthand 'a perfect and most excellent study for a Bengal b...t', and dated 'October 15th 1824' Verso: study of a twisted palm tree

Provenance: Martyn Gregory Catalogue 28, 1982, no. 33; Quentin and Molly Bridge

£2,500



4) George Chinnery (1774-1852)

Bengal: village dwelling with reclining cow

Pencil, 4 x 6 3/4 in (10.2 x 17.2 cm)

£1,500



5) George Chinnery (1774-1852)

Thatched dwellings with figures and a cow, Bengal

Pencil, 4 1/2 x 7 1/4 in (11.5 x 18.5cm)

Verso: sketch of two seated figures, one smoking a hookah

Provenance: Martyn Gregory Catalogue 28, 1982, no. 34; Quentin and Molly Bridge

£2,200



6) George Chinnery (1774-1852)

A goat before a thatched hut

Watercolour, 4 3/4 x 6 1/2 in (12.1 x 16.5 cm)

£3,000



7) George Chinnery (1774-1852)

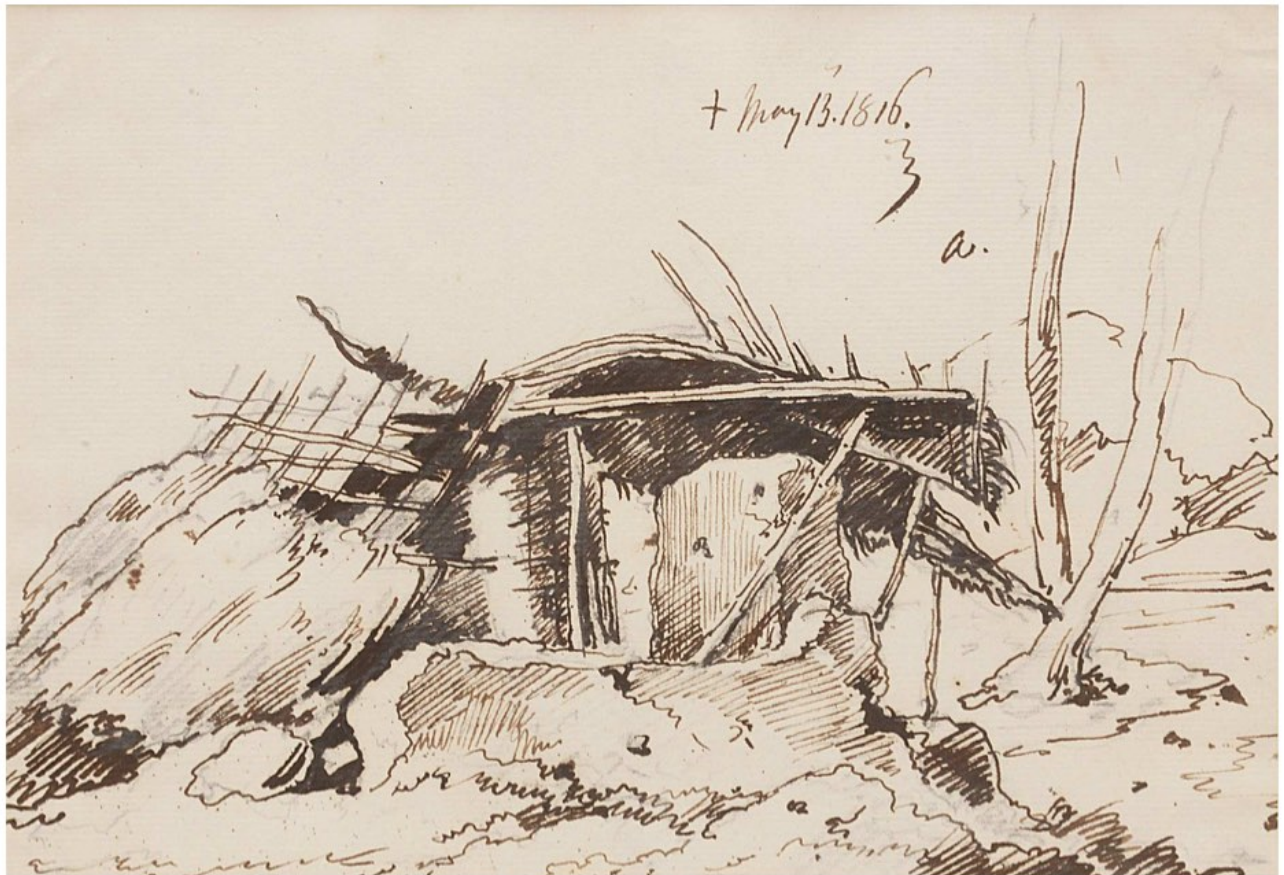
Bengal: figures at the water's edge, with village hut and overgrown tomb behind

Pencil, pen and ink and watercolour,

7 x 9 in (17.7 x 22.8 cm)

Inscribed: 'F. 168' (lower left)

£5,800



8) George Chinnery (1774-1852)

A ramshackle hut, Bengal

Pencil, pen and ink, 6 ½ x 9 ¼ in (16.5 x 23.4 cm)

Inscribed with the artists sign for correct and dated 'May 13 1816'

Proveance: By descent in the family of Thomas Boswell Watson

£2,800



9) George Chinnery (1774-1852)

Bengal village scene with figures, cattle, and a bullock cart

Pen and ink over traces of pencil, 6 5/8 x 7 5/8 in (16.8 x 19.3 cm)

Numbered in Ink '41' inscribed in the artist's shorthand '...with drawing added' and in another hand 'add D & ded' Verso study of boats near ghat

Provenance: Rear Admiral Hastings Reginald Henry, who took the surname Yelverton on his marriage in 1845 to Barbara, Marchioness of Hastings

£3,000



10) George Chinnery (1774 - 1852)

A chowkidar by his hut near an overgrown triple-domed tomb

Pencil, 6 7/8 x 10 1/4 (17.5 x 26 cm)

£2,800



11) George Chinnery (1774-1852)

Ruined temple in a landscape

Watercolour, 5 x 8 in (12.7 x 20.3 cm)

Provenance: Martyn Gregory Catalogue 23, 1980, no. 53;
Quentin and Molly Bridge

£5,500



12) George Chinnery (1774-1852)

Chowkidar (village watchman), Bengal

Pen and ink, 8 1/4 x 12 in (21 x 30.5cm)

Provenance: Kyril Bonfiglioli, Thirteen the Turl, Oxford;
Quentin and Molly Bridge

£3,600



13) George Chinnery (1774-1852)

Bengal village scene with cattle

Oil on canvas, 15 x 22in (38 x 55.8cm)

Provenance: Martyn Gregory, Cat. 28, April 1982, no. 1;
private collection

Illustrated: P. Conner, *George Chinnery 1774-1852, Artist of India and the China Coast*, 1993, col. pl. 39; P. Conner, 'George Chinnery and his Circle in Calcutta', in *Kolkata through Colonial Eyes*, ed. Pheroza Godrej, CSMVS Mumbai, 2018, 22-3, pl. 4.

£38,000



14) George Chinnery (1774 - 1852)

Tree study, Bengal

Pen and ink, 8 7/8 x 7 1/2 in (22.5 x 19.1 cm)

Watermark: 1821

£3,000







15) George Chinnery (1774-1852)

Palanquin Bearers at rest

Pen and ink and watercolour, 14 x 19 1/4 in (35.5 x 49 cm)

Signed and dated 'Geo Chinnery E.I. 1806'

Provenance: with Anthony Thompson; Martyn Gregory Catalogue 28, 1982, no.4; private collection

Exhibited: Hong Kong, Museum of History, *Impressions of the East - the Art of George Chinnery*, 2005, B7; Asia House, London, 'The Flamboyant Mr Chinnery', 2011-12, no. 16

Literature: P. Conner, *George Chinnery: 1774-1852, Artist of India and the China Coast*, 1993, pl. 13

P.O.A

Perhaps the outstanding - and the largest - figure drawing of Chinnery's long career. The artist had arrived from London in Madras in 1802, and this drawing was executed four years later, before he moved on to Dhaka and Calcutta and finally to the China coast. Although Chinnery derived most of his income from portraits commissioned by the expatriate community, it was the local population (in India and then in China) who inspired his most fluent and powerful drawing. Later in his career he generally left his drawings unsigned, but in Madras he supplied signature and date with the addition of 'E.I.', a reference to the East India Company by whose permission he had made the voyage to India.

Here the off-duty bearers sit and stand in postures of elegant relaxation, their sinewy limbs drawn by Chinnery in confident, curving pen-strokes. The palanquin depicted is a mahannah, large, shuttered and relatively comfortable, conferring both shade and status; from 1758 junior employees of the East India Company were forbidden to maintain 'either palanquin, horse or chaise'. Such palanquins were to be superseded in the 1830s by palkee-garries drawn by post-ponies.



16) George Chinnery (1774-1852)

Buildings along the river Hugli at Serampur (Serampore)

Pencil, pen and ink, 7 3/4 x 12 1/4 in (19.7 x 31 cm)

Inscribed in the artist's shorthand 'correct September 1821 - Serampore'

Provenance: Martyn Gregory Catalogue 28, 1982, no. 32; Quentin and Molly Bridge

Illustrated: Patrick Conner, *George Chinnery 1774-1852, Artist of India and the China Coast* (1993), pl.94

£4,200

In 1821 Chinnery felt obliged to move away from Calcutta (Kolkata), where his debts were considerable, to Serampore (Serampur) some 15 miles up-river; in this Danish settlement British civil law did not apply. A contemporary described it as 'the haunt of all the big fraudulent bankrupts from the capital of the empire'.

Here he was visited by William and Mary Prinsep, who were ferried each day across the river Hugli from their bungalow at Barrackpore to have their portrait painted by Chinnery in Serampore. Subsequently William Prinsep and a group of friends lent Chinnery the funds which enabled the artist to return to Calcutta for two years more.



17) George Chinnery (1774 - 1852)
Bengal: evening landscape with twisted palm
 watercolour, 5 1/4 x 8 1/2 in (13.3 x 21.6 cm)

£6,000



18) George Chinnery (1774-1852)
A goat before a thatched hut
 pencil pen and ink 4 3/4 x 6 1/2 in (12 x 16 cm)
 Inscribed with the artist's sign for correct

£2,600



19) George Chinnery (1774 – 1852)
Bengal: evening landscape with ruin
 Watercolour, 4 3/4 x 6 1/2 in (12 x 16.5 cm)

£4,800



20) George Chinnery (1774 – 1852)
Bengal village huts
 Pen and ink over pencil, 7 x 9 1/4 in (17.8 x 23.5 cm)
 Watermark: Budgen & Wilmott
 Inscribed with the artists sign for correct and dated May 20 1816.

£3,800



22) George Chinnery (1774 - 1852)

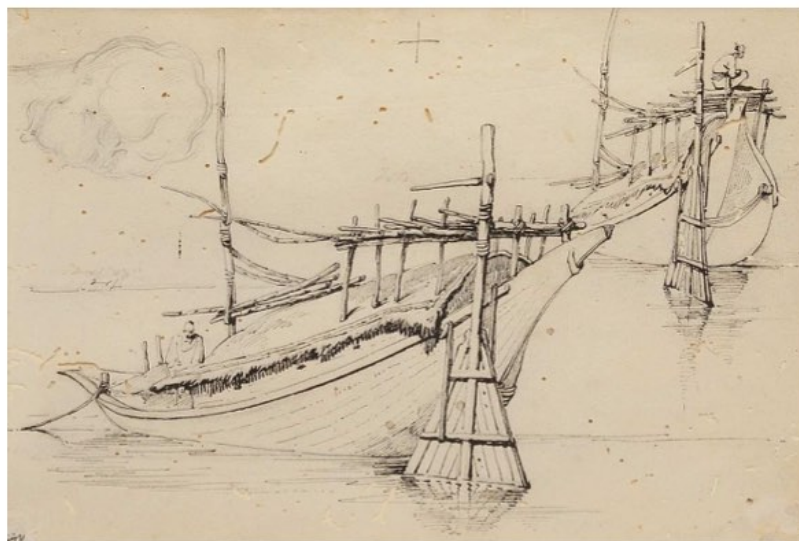
Temple and tank, Madras (perhaps the Kapaleshvara Temple in Mylapore)

Pen and brown ink, 3 ¼ x 4 in (8.4 x 10.1 cm)

With Spink & Son, London; private collection, UK

Illustrated: P. Conner, *George Chinnery: 1774-1852, Artist of India and the China Coast*, 1993, pl. 39

£900



23) George Chinnery (1774 - 1852)

Studies of Ganges craft

Pen and ink, 6 ¾ x 9 ¾ in (17.1 x 24.7 cm)

Inscribed in the artists shorthand

Proveance: By descent in the family of Thomas Boswell Watson

£1,200



24) George Chinnery (1774 - 1852)

Ruined tomb at the waters edge

Gouache, 7 x 12 in (17.8 x 31.8 cm)

£5,500



25) George Chinnery (1774 - 1852)

A village bangla with cattle, Bengal

Pen and ink over pencil, 7 x 9 in (17.7 x 22.8 cm)

£3,000



26) George Chinnery (1774 – 1852)

Indian figures with a bullock

Pen and ink over pencil, 3 ¼ x 7 ½ in (8.2 x 19 cm)

Dated in the artist shorthand April 17 1824 and inscribed twice with artist sign for correct; also inscribed 'this animal quite right'

Provenance: By descent in the family of Thomas Boswell Watson

£1,500



27) George Chinnery (1774 – 1852)

Two studies of a watercarrier, and two studies of a ruined cupola

Pencil with pen and ink added to one of the figure studies

7 1/2 x 3 1/2 in (19.5 x 8.8 cm)

One of the figures inscribed with artists sign for correct the other incorrect; both cupolas inscribed correct

£1,200



28) George Chinnery (1774 – 1852)

Bengal village scene with a palm, domed tomb and minaret, with goat perched on a rock

Pen and ink over pencil, 7 3/4 x 4 1/2 in (19.6 x 11.4 cm)

Inscribed in the artist's shorthand: 'correct...right size / domed mosque added'

£3,800



29) George Chinnery (1774-1852)

Bengal: dwellings on timber props at the edge of a river

Pen and ink over traces of pencil

6 3/4 x 9 3/8 in (17 x 24.4 cm)

Inscribed in the artist's shorthand 'July 21, 22'; also

inscribed in another hand 'July 21. 22'

Provenance: Rear Admiral Sir Hastings Reginald Henry Yelverton, GCB. (Admiral Yelverton's wife was the widow of the 2nd Marquess of Hastings, whose son (the 1st Marquess) was Governor-General of India and a patron of George Chinnery.)

£3,300



30) George Chinnery (1774-1852)

Study of trees overhanging a lake

Pen and ink, 9 x 7 in (22.8 x 17.7 cm)

Inscribed with the artist's sign for 'correct'

Watermark: Strasburg lily

Exhibited: Hong Kong Museum of Art, *Impressions of the East, the art of George Chinnery*, 2005, no. 29 (illustrated)

£3,500



31) George Chinnery (1774 - 1852)

Bengal Village Scene

Oil on canvas, 10 3/4 x 15 in (27.3 x 38.1 cm)

£14,000



32) Auguste Borget (1809-1877)

Ruins, Bengal

Pencil on buff paper, 31/4 x 51/8 in (8.2 x 13 cm)

Inscribed 'au Bengale / 1840' [the numerals partly cut off at lower margin]

Provenance: given by Borget to a friend, in whose family the drawing has descended

£1,500

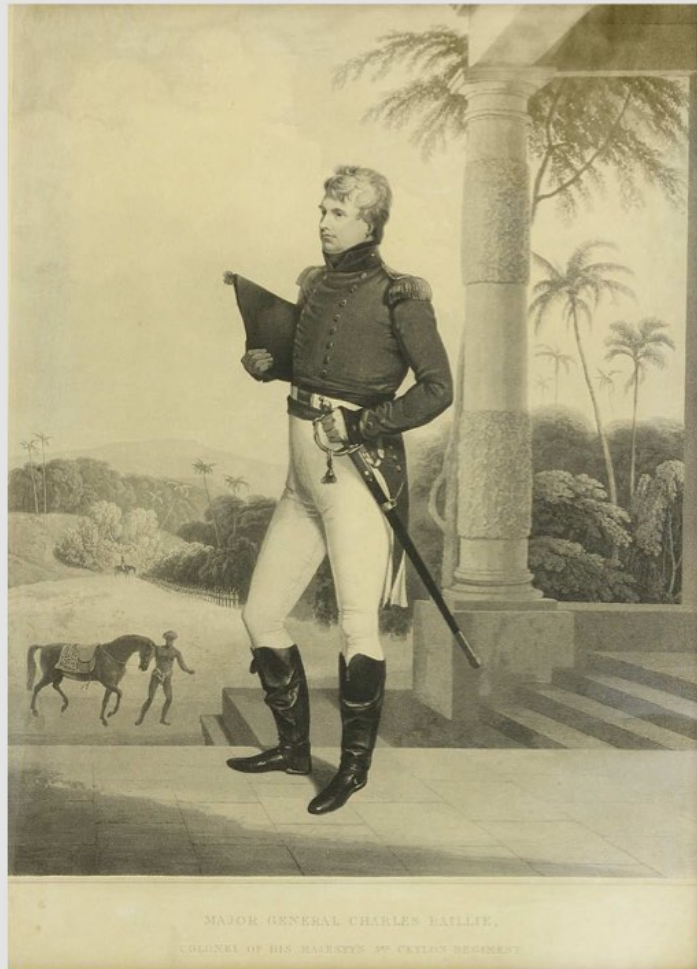
In the course of this journey around the world, Borget sailed from China via Manila and Singapore to Bengal, where he made a number of sketches and enjoyed the hospitality of William and Mary Prinsep; he had met William Prinsep in Macau in November 1838.

Born into a well-to-do family in Issoudun, Auguste Borget forsook a career in banking to study art. He attended the atelier of Jean- Antoine Gudin in Paris, and became a close friend of Honoré de Balzac, with whom he shared an apartment. In October 1836 Borget embarked on a tour westwards around the world, sketching as he went; in the course of this journey he spent over ten months on the China coast in 1838-9.



SOLDIERS
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A REGE ET VICTORIA.



33) William James Bennett after Samuel Daniell (1775 – 1811)

Major-General Charles Baille, Colonel of his Majesty's 3rd Ceylon Regiment

Coloured aquatint, 19 x 15 (48.2 x 38.1 cm)

Engraved by W.J. Bennett 10 March 1812

Printed inscription as title in lower margin

£950

In November 1803, following the British invasion of Kandy, Colonel Charles Baille was appointed to the command of the Caffre Corp (or 'Baillie's Regiment') known later as the 3rd Ceylon Regiment. While returning to England Baille's ship ran into a storm off the Cape of Good Hope and Baille was presumed drowned.

Samuel Daniell was the younger brother of William Daniel and the nephew of Thomas Daniell – all of them accomplished artists. He spent the last six years of his life in Ceylon (Sri Lanka); his work *A picturesque illustration of the scenery, animals and native inhabitants of the island of Ceylon* was published in 1808.



34) SW Reynolds after George Chinnery

Portrait of Hon. Sir Henry Russell, Chief Justice of Bengal
Mezzotint, 24 1/4 x 17 3/4 in (61.6 x 45.1 cm)

Print: £600 (artist's proof)
with Hogarth frame: £1,200

In 1897 Chinnery was engaged to paint a monumental portrait of Sir Henry Russell, who had been appointed Chief Justice of the Supreme Court of Judicature of Bengal. Russell had no doubt chosen Chinnery personally; he had inherited the artists portrait of the Kirkpatrick children on the death of James Kirkpatrick, and welcomed Chinnery to Calcutta as a special guest.

On the 5th November 1807 Chinnery advertised in the *Calcutta Government Gazette* a proposal to published an engraving of the portrait, and executed a smaller version of the picture to be sent to London for this purpose.



35) Thomas Watson after Sir Joshua Reynolds, P.R.A

Warren Hasting Esq. Governor General of Bengal

Mezzotint, published London, March 20 1777

15 x 19 ½ in (38.1 x 49.5 cm)

The original painting by Reynolds is in the collection of the National Portrait Gallery, London (NPG 4445)

£1,500





36) Engraved portrait after George Chinnery of George Cruttenden

Printed beneath image 'Calcutta 1823' and 'C. Pote sculpt.'; printed in lower margin 'GEORGE CRUTTENDEN ESQR.'

Mezzotint by Charles Pote, sheet 16 1/2 x 14 3/4 in (42 x 37.5 cm); image 9 x 7 1/4 in (22.8 x 18.4 cm)

Provenance: Benjamin Wolff, the Danish merchant and collector who spent the years 1817-28 in Calcutta in the employ of Cruttenden, Mackillop & Co.

£450

George Cruttenden (1768-1822) enjoyed a successful career as a military officer before resigning his commission in August 1809 to pursue a career in commerce. It seems that Chinnery painted the portrait of Cruttenden (present whereabouts unknown) in Dacca (Dhaka) before he established himself in Calcutta. Cruttenden died in Macau, where his burial is marked by a monument in the Protestant cemetery; another marble monument to Cruttenden (by Sir Richard Westmacott) may be seen in St John's Church, Calcutta.

This engraving was published shortly after Cruttenden's death. *The Asiatic Journal and Monthly Register for British and Foreign India, China, and Australia*, vol. 15, 1823, recorded that 'Mr. C. Pote, of Calcutta, has obtained permission to publish by subscription, a *Portrait of the late George Cruttenden, Esq.* from a picture painted of that gentleman when in the Army, and in the possession of Dr. Wallich. The Plate will be engraved in exact imitation of the picture, of the dimensions of 8 1/2 by 6 1/2. Price of Subscription, 32 Rupees.'

The engraving found favour with the *Oriental Magazine and Calcutta Review* (vol. II, 1823, iii): 'We are glad to see a work of this kind produced and published in Calcutta. The engraving, which is in the line manner, is executed by Mr. C. Pote, from a painting, we understand, by Mr. Chinnery, and in the possession of Dr. Wallich. It is a strong likeness of what we remember Mr. Cruttenden to have been about 12 years ago. He was then a Major in the Bengal Army, and is accordingly represented in his military uniform. We are indeed glad to see this portrait, as well on account of the highly respected, generous, and honorable individual, whom it represents, as the talent which the artist has displayed.'



37) attributed to William Havell, 1782-1857

Portrait of W.F. Pennington (1801-1840)

Inscribed 'W.F. Pennington Cornet 3rd Rohillah Cavy.'

Pencil and watercolour, 10 x 7 1/2 in (25.4 x 19 cm)

Provenance: Benjamin Wolff (1790-1866)

Cornet Pennington is recorded as transferring from the 3rd Rohillah Cavalry in 1818 (*Asiatic Journal and Monthly Miscellany* vol. 6, 1818, 627). He served in Bencoolen (Bengkulu, Sumatra), and is subsequently recorded as an excise officer.

£2000



38) Lieutenant-Colonel James George (1782 – 1828)

Riverside dwellings in South East Asia

Watercolour 14 x 20 ½ in (35.5 x 52 cm)

Signed and dated 'May 1816'

£6,500

James George arrived in India in October 1799, where he served with the 7th (and from 1804) the 25th Bengal Native Infantry. In 1811 Lt. George accompanied Governor-General Lord Minto as Supernumerary ADC on the expedition from Calcutta to Java, and he executed a number of large and scrupulously detailed watercolours of Penang, Melaka and Bogor; Minto referred to him as 'an excellent draughtsman'.

After returning to India in 1812 he served until 1823 as Commandant of the Chittagong Provincial Battalion in East Bengal. In 1824 he transferred as a Lieutenant-Colonel to the 57th Native Infantry. In 1826 he married Charlotte Kennet in London, before returning to India, where he died in 1828.



39) Lieutenant-Colonel James George, 1782-1828
Rhyclolly on the Chittagong river
 Pencil and watercolour, 14 1/8 x 20 7/8 in (35.8 x 52 cm)
 Signed inscribed and dated 'March 1815'

£4,200



40) Lieutenant-Colonel James George (1782 – 1828)
Chittagong from Kuttaulgunge
 Pencil and watercolour, 6 x 8 1/2 in (15.2 x 21.5 cm)
 Signed inscribed and dated 'August 1826'

£3,000



41) British artist, 1799

The bombardment at Seringapatam

Pen and ink and watercolour,

13 1/2 x 22 1/2 in (34.29 x 57.1 cm)

£4,000

A carefully drawn view, presumably by a member of the forces which overran Tipu Sultan's capital in 1799, of the besieged city of Seringapatam in Mysore (now the state of Karnataka) with its gopurams, minaret and fort. Sepoys and British soldiers are bombarding the triple defences of the fort; in the centre foreground a detachment of soldiers advances with scaling ladders.

The final capture of the fort on 4 May 1799 was a momentous event in the development of British power in the East, giving the East India Company effective control over most of southern India.



42) British artist, c. 1850

A pair of views of Bishop's College, Calcutta (Kolkata)

Pencil and watercolour, heightened with white

5 1/2 x 11 3/4 in (13.9 x 29 cm)

Bishop's college Calcutta was founded in 1820 by Thomas Fanshawe Middleton, the first Bishop of the Anglican dioecies of Calcutta. The buildings were designed by William Jones in the fashionable Gothic – Revival style.

£1,600 (pair)



43) Thomas Hickey (1741-1824)

Portrait of Neil Benjamin Edmonstone

Oil on panel, 13 3/4 x 11 in (35 x 28 cm)

Inscribed with the sitter's name in ink on the backboard, to which the printed crest of Sir Archibald Edmonstone is attached. Provenance: Martyn Gregory Cat. 59, 1992, no. 47; private collection

£15,000

The fifth son of Sir Archibald Edmonstone of Duntreath, Neil Edmonstone went to India as a Writer for the East India Company at the age of 17. In 1794 he became Persian Translator to the Government Secretariat in Calcutta. When Lord Wellesley (later the Duke of Wellington) arrived in India in 1798 he appointed Edmonstone as his acting Private Secretary. Edmonstone accompanied Wellesley in his campaign against Tipu Sultan - he translated and published the documents found in Tipu's palace - and he is generally credited with having played a large part in shaping British policy during the early years of the nineteenth century. For Edmonstone's role as 'the Company's chief intelligence officer' see Karla Karen Chancey, 'In the Company's Secret Service: Neil Benjamin Edmonstone and the first Indian Imperialists, 1780-1820', Ph.D thesis for Florida State U., 2003.

In 1812 Edmonstone became a member of the Supreme Council at Calcutta. He retired to England in 1817, serving as a Director of the East India Company from 1820 until his death in 1841. He had married Charlotte Anne Friell in 1803, and the couple had eleven children, several of whom were portrayed by George Chinnery. Edmonstone's long-standing Indian mistress and their child remained behind in India.

The Dublin-born Thomas Hickey spent most of his long career as an artist in India, working in both Madras and Calcutta. The composition of this picture, in which the subject sits cross-legged beside a pile of books and papers, is typical of Hickey's Calcutta portraits of c.1790: see Mildred Archer, *India and British Portraiture 1770-1825*, 1979, pls. 134-6. Shortly afterwards Hickey travelled to China as the official artist accompanying the first British embassy to the imperial court at Peking. Hickey and his contemporaries often incorporated allegorical figures into their portraits: in this case it is the goddess Minerva, representing wisdom, war and the liberal arts. The choice of Minerva, Jupiter's most astute counsellor, is appropriate to a man who exerted a pervasive influence on the government of India, while remaining a step removed from the pinnacle of administrative power.



44) George Chinnery (1774-1852)

Portrait of Mrs William Trant (Charlotte Lumsden of Cushnie) and her daughter, Madalina Trant (1813-1896)

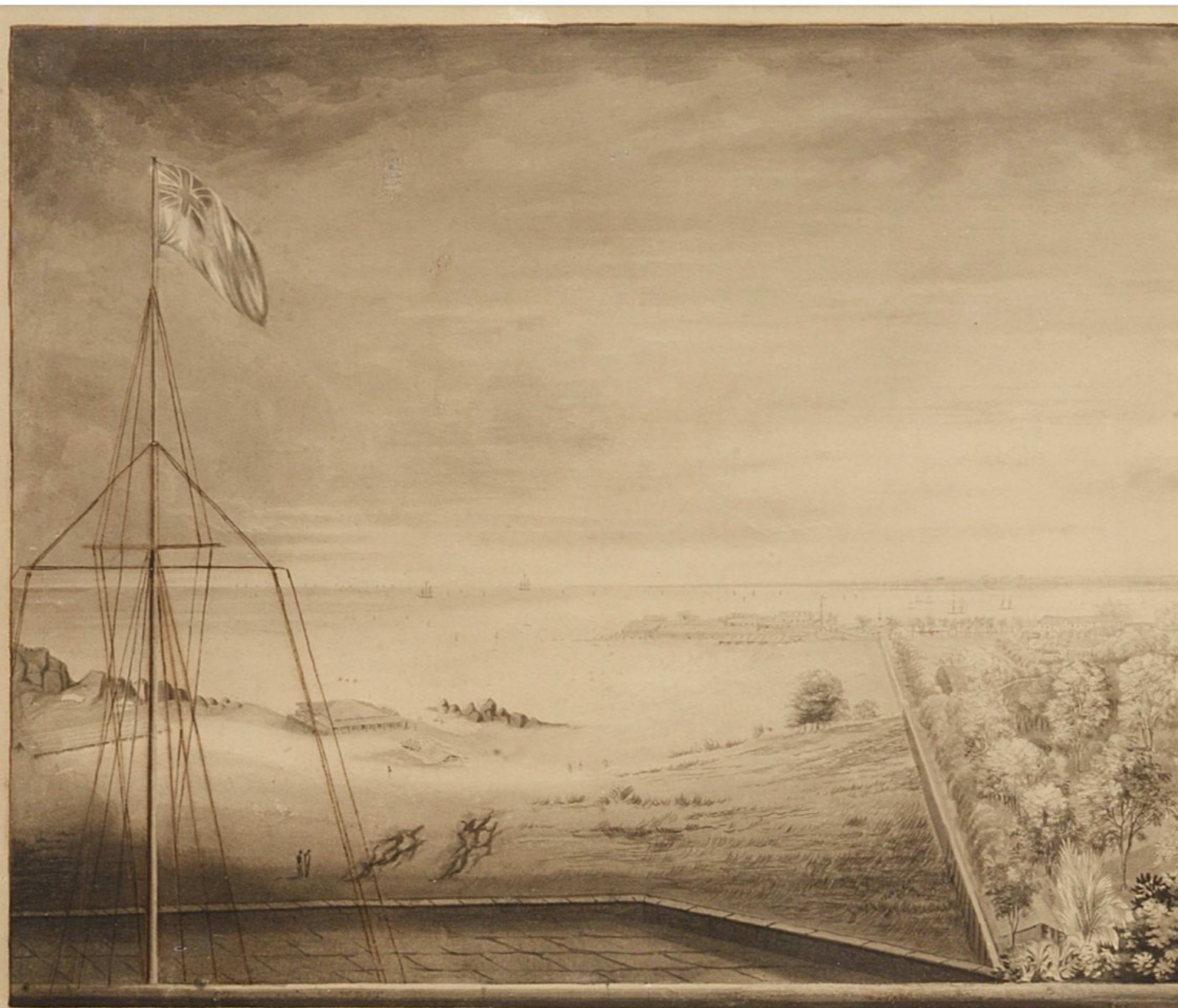
Pencil and watercolour, 12 x 9 in (30 x 22 cm)

Illustrated in Mildred Archer, *India and British Portraiture: 1770-1825*, 1979, 378, pl. 285 Signed and dated 'G. Chinnery f. 1815'

£6,000

With a handwritten 19th-century label identifying the sitters Charlotte Trant, formerly Charlotte Lumsden, was the daughter of John Lumsden of Cushnie (1761-1818), a Director of the East India Company, who left a substantial inheritance to his son-in-law William Trant. Charlotte died in 1837.

Charlotte's daughter Madalina (or Magdalene) Elinor Trant, seen here as an infant, was married in 1840 to Neil Benjamin Edmonstone (1809-1872), who had also been portrayed as a child by Chinnery: see P. Conner, *George Chinnery 1774-1852, artist of India and the China Coast*, 1993, 127. For a portrait by Thomas Hickey of Neil's father, also named Neil Benjamin Edmonstone and a Member of the Supreme Council of India, see facing page. William Trant (1781-1859), who is absent from this picture, was in the employ of the East India Company from 1798 to 1819; returning to Britain, he became a Member of Parliament in 1824. His own father Dominick Trant was an Irish barrister who killed a man in a duel, and 'did good business on behalf of the smuggling gentry of the south-west'



Engraved from 745 Nipalensis -

PANORAMA, FROM THE
CITY



E LIGHTHOUSE, COLOMBO,
CEYLON.



45) Private Patrick James Lysaght, fl. 1830s

Sri Lanka: Panoramic view from the lighthouse, Colombo, looking east

Pencil, pen and ink and grey wash,

14 ¼ x 34 ½ ins (36.1 x 87.6 cm)

Signed 'P Lysaght Private 78th Highlanders' Inscribed at centre 'Panorama, from the lighthouse, Colombo / Ceylon; further inscribed along the parapet 'West' 'East' and 'South'

£5,000

The artist's regiment, the 78th Highlanders of Ross-Shire Buffs embarked in 1826 from Ireland to Ceylon, where its numbers were depleted by severe bouts of cholera. When the survivors returned to Britain in 1837 they brought back with them a young elephant which had been trained to march at the head of the regimental band.

The lighthouse in the old fort at Colombo, located at the junction of Chatham street and Janadhipathi Mawatha, dates from the 1820s. The British Library holds a series of eight watercolour views of Colombo by Lysaght (WD 3844 – 3851) several of them dated 1837, which may well be the date of this picture.



46) Anonymous 19th century artist,
*Heraldic design honouring Sir Thomas Hislop's Campaign
 in India*

Pen and ink, body colour and gilding on vellum
 7½ x 6 ½ in (19 x 16.5 cm)

£2,500

The central circular motif inscribed 'tria juncta in uno'; also 'a rege et Victoria (below) and 'deccan' (above) The design, in which an emblem of peace is flanked by a British soldier and an Indian sepoy, refers to the exploits of Sir Thomas Hislop (1764 – 1843)

Hislop's military career was interrupted in 1812 when he was captured on the way to India by an American frigate. In the following year he became commander on chief at Madras; Hislop led the army of Deccan in the Maratha War of 1817 – 18, and left Madras in 1820.



47) William Havell (1782-1857)

A pair of portraits: an officer of the East India Company's army, and his wife, at Madras (Chennai)

Oil on board, each 13 3/4 x 10 in (35 x 25.4cm)

Each portrait signed and dated on foot of column

'W.HAVELL 1822'

Each portrait inscribed 'Godolphin' *verso* in a twentieth-century hand

£5,000 (pair)

William Havell began to exhibit at the Royal Academy in 1804, and was elected a founder-member of the Society of Painters in Watercolours, which held its first exhibition in 1805. In 1815 he was described as 'a man of unquestionable genius'. In 1816 he accompanied Lord Amherst's embassy to China. After a shipwreck on the return journey Havell reached Calcutta (Kolkata) in April 1817. By 1819 he was in southern India; for two Madras landscapes dated 1820 see Martyn Gregory cat. 90, 2012, no.39. By 1821 he was back in Calcutta. He remained in India until 1826, when he returned to settle in his native Reading.

The buildings seen in the background of each of these portraits identify the location as Madras. Behind the male figure is Government House, which survived until 2008. Behind the female figure is the turreted red-brick palace of Chempauk, built for the Nawab of Arcot in 1768 but now a ruin; George Chinnery, Havell's contemporary in India, sketched a durbar held here in 1805. Despite the inscription 'Godolphin' on the reverse of each portrait, that name does not appear in the lists of EIC officers of the Madras army from 1760 to 1837.

According to his contemporaries Havell made his living in India largely through painting small portraits, although it seems that few have survived; for other examples see 'William Havell 1782-1857', Reading Museum, 1982, no. 81, and Martyn Gregory cat. 85, 2009-10, no.46.



48) British artist, early 19th century

Indian jugglers

Pencil and wash, 3 1/4 x 4 1/2 in (8.2 x 11.5 cm)

Inscribed below image 'Indian Jugglers'

£1,800

Three turbaned figures, the central one about to swallow a sword, perform on a carpeted dais in a fashionable drawing-room before a gathering of ladies, gentlemen and children. These are very possibly the three 'Indian jugglers' who are recorded as performing in London in the second decade of the nineteenth century, notably at Carlton House (the Prince Regent's London residence) and at 87 Pall Mall nearby. On 27 July 1813 *The Times* recorded: 'The exhibition of the Indian Jugglers, at no. 87 Pall Mall, has been attended by nearly all the Families of distinction in town; and is becoming extremely popular. The swallowing of the sword, and the novelty of the other performances, have attracted the public attention beyond anything that has appeared in the metropolis for many years past.'

In the same year Ackermann's *Repository of Arts* devoted an aquatint to these performers, who (as a handbill reveals) charged three shillings, or two 'for upper seats'. Public interest was maintained in the succeeding decades. Hazlitt's essay 'The Indian Jugglers' was published in *Table Talk* (1828); Indian jugglers play a critical role in Wilkie Collins's novel *The Moonstone*, set in 1842 but published in 1868. See also Sumanta Banerjee, 'The Mysterious Alien: Indian Street Jugglers in Victorian London', *Economic and Political Weekly* 46, no. 14, April 2011, 59-65.



49) W.B. Higgins, 1866

The artist's room, Cuddalore

Pen and ink, 4 3/4 x 7 1/2 in (12 x 19 cm)

Signed 'W.B.H.' Feb 1866'

Inscribed verso 'My Sanctum Sanctorum' with extensive description of the room's contents.

£1,000



50) W.B. Higgins, 1866

Royapuram, Madras (Chennai)

Pen and ink and watercolour, 4 1/2 x 9 in (11.4 x 22.8 cm)

Signed and dated: 'W.B.H. July 1866'

Inscribed as title verso

£900



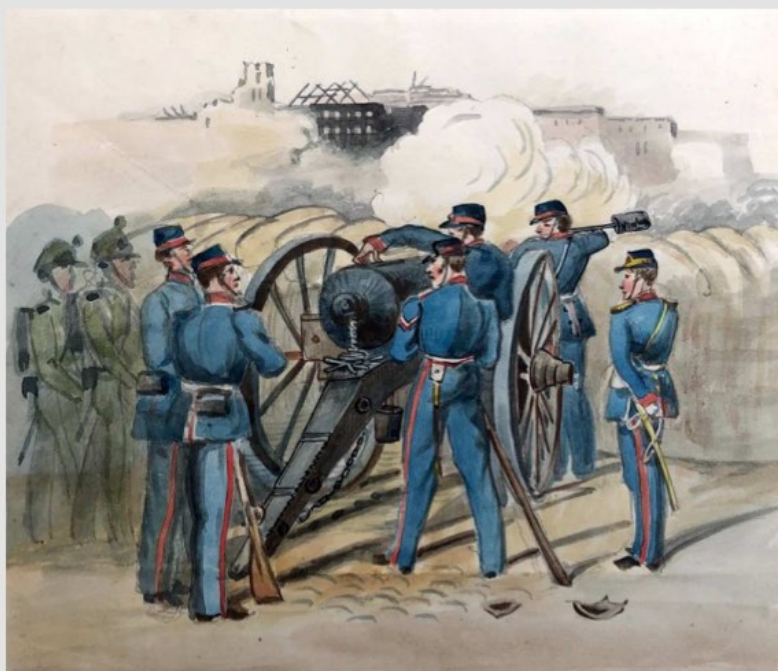
51) British artist, 19th century
Two western gentlemen carried in a palanquin
 Watercolour, 5 x 8 in (12.6 x 20.4 cm)
 Signed: 'Hind' (lower right)

£500



52) British artist, c. 1833
 Kumbhalgarh Fort, Udaipur
 watercolour, 8 1/4 x 14 1/2 in (20.7 x 36 cm)
 Watermark: STACEY WISE 1833

£1,000



53) John Brownrigg Bellasis (1806 - 1890)

A gunnery crew in action

Pen and ink and watercolour

6 x 6 1/2 in (15.4 x 16.5 cm)

Belassis was born into a family with long established ties to India. He served with the 10th Regiment of Native Infantry. For more information see Martyn Gregory, Cat. 73 1999

£450



54) John Brownrigg Bellasis (1806 - 1890)

Bungalow at Ahmedabad, 1838

Pencil pen and ink and watercolour

5 1/2 x 9 ins (13.9 x 22.8 cm)

Inscribed 'Ahmedabad / 1838 and 'Cork stable'

£450



55) Johannes Louis Wensel (1825 - 1899)

View of a jute mill on the Hooghly River, Kolkata

Oil on canvas, 20 x 27 in (51 x 68 cm)

Signed: 'J L Wensel / pinxit' (lower right)

Provenance: Bruun Rasmussen Auctions, Copenhagen, 2 September 1997, lot 69

£9,000

The East India Company began exporting jute from Bengal to existing flax mills in Dundee in the late 18th century. By the mid-nineteenth century, jute mills began to appear along the Hooghly river in Calcutta; the proximity to the raw materials, abundant supply of coal and local labour saw the industry boom. By 1869 there were five mills operating 950 looms.

SIR CHARLES D'OYLY 7th BARONET
(1781 - 1845)

In 1808 Chinnery left Madras for Dacca (modern Dhaka) and stayed at the home of Charles D'Oyly. Seven years younger than Chinnery, D'Oyly was the foremost amateur practitioner of the graphic arts in Bengal. Born in Calcutta but educated in England, he had returned to India in the service of the East India Company. The D'Oyly's house became a meeting place for the many amateur artists in the British community with Chinnery at its centre.

In 1826 D'Oyly set up a lithographic press: *Behar Amateur Lithographic Press*, which produced lithographed views based on Chinnery's drawings. D'Oyly was involved in many publications, often gently satirising Anglo-Indian manners. Perhaps his most memorable was the long poem *'Tom Raw, The Griffin'* (1828) The titular hero is introduced to various institutions of British life in Calcutta, including a visit to Chinnery's studio.



56) Sir Charles D'Oyly, 7th Baronet (1781-1845)
A fashionable couple, Calcutta
Pencil and watercolour, 9 1/4 x 6 3/4 in (23.5 x 17.2 cm)
Signed 'E.I. D'Oyly'
Provenance: from an album of work by Sir Charles D'Oyly and his circle

Like his friend and mentor George Chinnery, D'Oyly often added the letters 'E.I.' to his signature to indicate that he was working in India. The two men also shared a taste for caricature (see also no. 49). The extravagantly-attired figures seen here, promenading perhaps on Calcutta's fashionable Esplanade Row, are drawn in the manner of D'Oyly's watercolour illustrations for his burlesque poem *Tom Raw, the Griffin: a burlesque poem... descriptive of the adventures of a cadet in the East India company's service* (1828): for examples see Martyn Gregory cat. 78, 1992, nos. 39 and 40.

£1,600



57) Sir Charles D'Oyly, 7th Baronet (1781-1845)

Profile portrait of Mohan Lal

Pencil, 6 1/2 x 5 in (16.5 x 12.7cm)

Inscribed 'Mohun Lal'

Provenance: from an album of work by Sir Charles D'Oyly and his circle

As a young man Mohan Lal was employed by the British Government to gather intelligence about the peoples to the north- west of India; he travelled with Alexander Burnes to Central Asia in 1832, and played a prominent part in the first Afghan War of 1838-42. He proved to be a skilful negotiator and an articulate critic of the British administration.

£1,200



58) Sir Charles D'Oyly, 7th Baronet (1781-1845)

The Adjutants of Patna pay their respects to King Cockatoo

Pen and ink, 53/4 x 8 in (14.6 x 20.3cm)

Inscribed on lower scroll: 'We the undersigned Adjutants [of] the City of Patna do offer you oh King Cockatoo our sincere congratulations'; and on the upper scroll 'Caw! Caw! Caw!'

Provenance: from an album of work by Sir Charles D'Oyly and his circle

£900



59) Robert Weir Allen R.W.S., R.S.W., R.B.C. (1852 - 1942)

Madras: the beach

pencil and watercolour, 13 1/2 x 20 1/2 in (34.29 x 52 cm)

Signed and inscribed: 'Madras'

Born in Glasgow and trained in Paris, Robert Weir Allen was renowned as a painter of coastal and shipping scenes. He visited India in 1891 -2. Here we can see the mango wood 'masula boats' traditionally used for bringing in travellers and cargo over the notorious Madras surf.

£4,000

COMPANY SCHOOL





60) Company school (Indian artist), c.1840

The former Tamukkam Palace, Madurai

Pencil and watercolour, 7 3/4 x 9 3/4 ins (19.6 x 24.7 cm)

Inscribed at foot 'Old house near Madura, once a hunting lodge of the Rajahs. (drawn by a Native.)'

Provenance: Conway Mordaunt Shipley

Linnaeus Tripe's photograph of this building, taken in 1858, was published in 1860 with the observation that 'the distinctive features of the building have now been to a great extent lost, owing to the adaptation of the building to an European residence.

£2,500



61) Company school (Indian artist), c.1840

Two pictures of Indian soldiers

Each pencil and watercolour, 5 1/2 x 3 1/2 ins (13.9 x 8.8 cm)

(a) inscribed 'A Native Sepahi. / Madras Army'

(b) inscribed 'Native officer Madras Army'

Provenance: Conway Mordaunt Shipley

£900 (pair)



62) Company school (Indian artist), c.1840

Interior of the former Tamukkam Palace, Madurai

Pencil and watercolour, 11 1/4 x 16 1/2 ins (28.5 x 41.9 cm)

Inscribed at foot 'The Durbar, in the ruined palace of the Rajahs of Madura. (Drawn by a native.)'

Provenance: Conway Mordaunt Shipley

£3,000

The Tamukkam Palace at Madurai (then known as Madura), 300 miles from Madras in Tamil Nadu, was built in c.1670 as the summer palace of Rani Mangammal, queen regent of the Nayak kingdom. Later it was occupied by the Nawab of the Carnatic, and then by the East India Company; by the middle of the nineteenth century it was the official residence of the District Collector of Madurai, seen here officiating on a raised dais. In 1959 the palace, by now much altered, was inaugurated as the Mahatma Gandhi Museum.



63) Company school (Indian artist), c.1840
The great choultry at Madura (Madurai)
 Pencil and watercolour, 10 x 16 1/2 ins

£3,400

Inscribed at foot "The great Choultry at Madura, from the interior of the nave. (drawn by a native of Madura)"
 Inscribed on a sheet attached to the back of the drawing:
 'View of the Choultry, standing before the Great temple at Madura, Southern India. Drawn by a native.
 B. A Choultry is a building attached to a Pagoda or temple, for the shelter & refreshment of pilgrims. It is also used as a sort of bazaar for cloths and all articles connected with the worship of the temple, such as flowers, small idols... & other for offerings, chalk, & red & yellow saffron, for making the caste marks on the forehead & other parts of the body.
 The whole building is of granite elaborately carved. The ceiling of single slabs of granite laid across.'



64) Company school (Indian artist), c.1840

Annie's drawing room, Madura (Madurai)

Pencil and watercolour with gum Arabic, 10 1/4 x 11 5/8

ins Watermark: T H Saunders 1834

A vivid depiction of an interior adapted to British tastes in India - with chintz-covered chairs and sofa, Indian clay figurines and British animal prints, within the great scalloped arches of the seventeenth-century palace.

£4,000





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