

STORYLTD

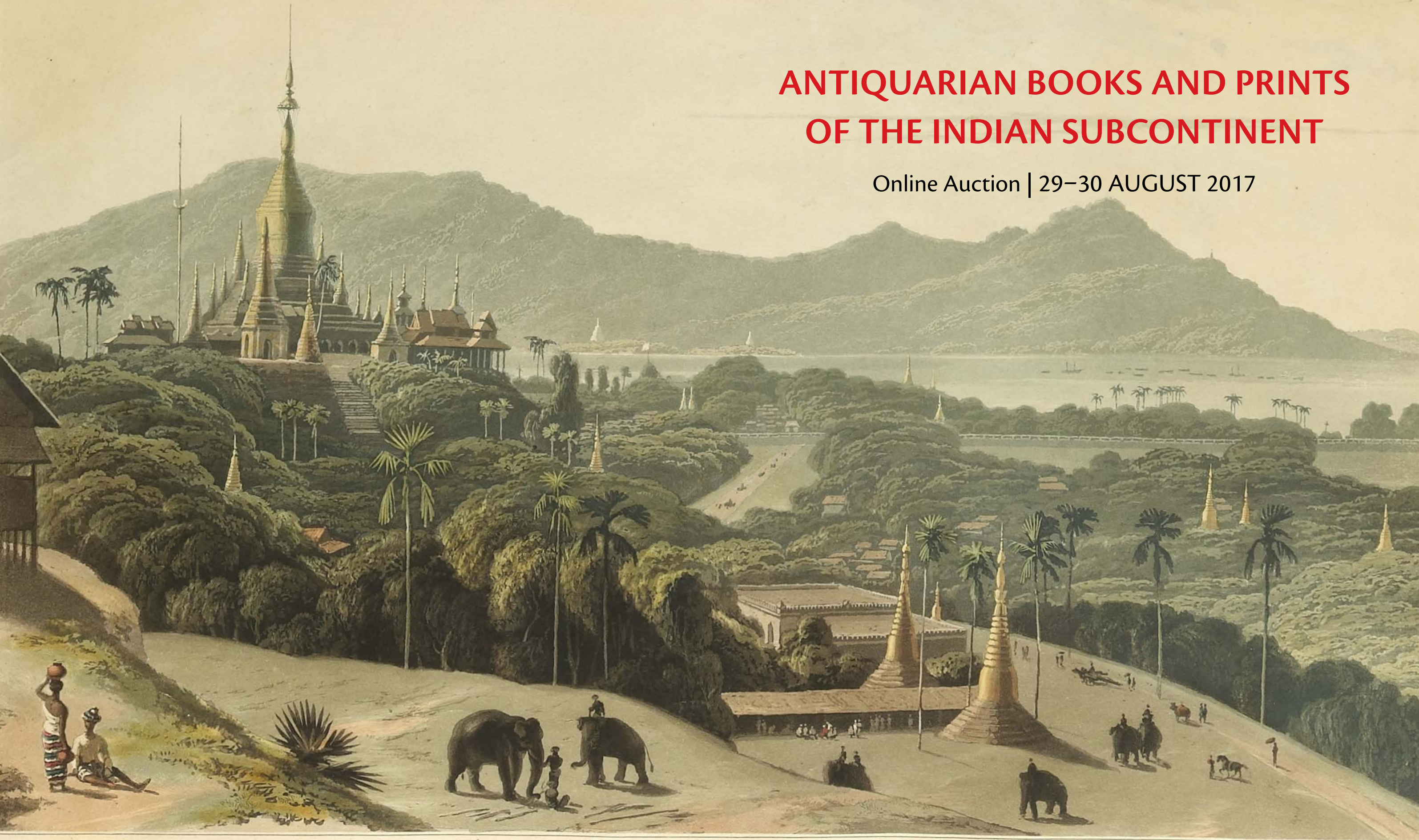


ANTIQUARIAN BOOKS AND PRINTS
OF THE INDIAN SUBCONTINENT

29-30 AUGUST 2017

ANTIQUARIAN BOOKS AND PRINTS OF THE INDIAN SUBCONTINENT

Online Auction | 29–30 AUGUST 2017



Prome, from the heights occupied by His Majesty's 13.th Light Infantry. www.StoryLTD.com
Drawn on the spot by Capt. Kershaw, 13.th Light Infantry.



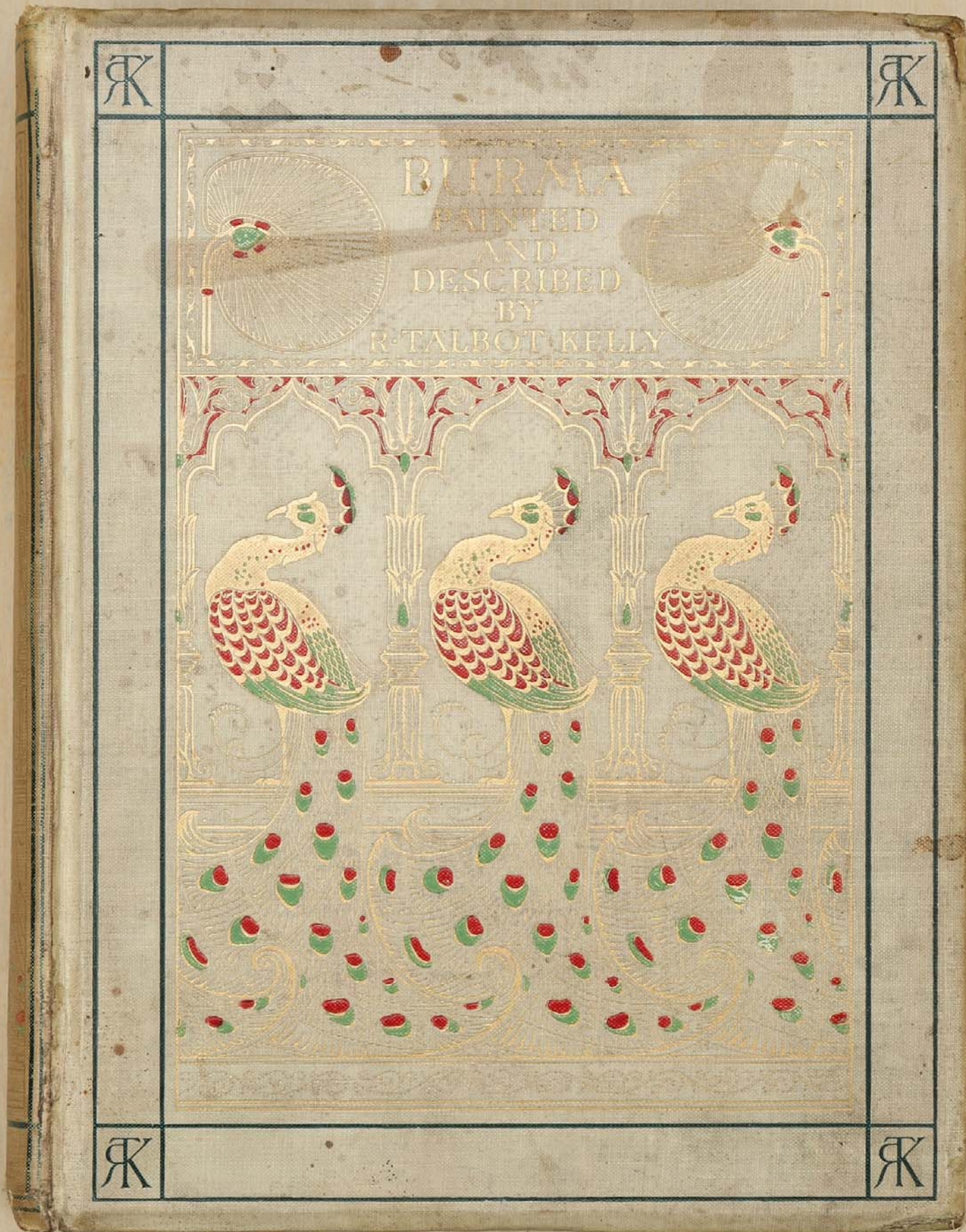
A YOUNG HILL RAJA

The auction features prints, rare first editions, and out-of-print books from the 17th - 19th centuries. Replete with battle accounts and travels across India, Afghanistan, Burma and Sri Lanka, the books on auction cover themes including observations of local customs and architectural wonders, as well as lighter ones on cookery. Many feature lavish illustrations, and are presented in attractive leather binding with rich gilding and lettering.



All lots in this sale are offered subject to the Conditions for Sale in the auction catalogue on [storyltd.com](https://www.storyltd.com).

The final price is inclusive of the buyer's premium (calculated at 20% of the hammer price), and any applicable taxes.



1

BURMA PAINTED AND DESCRIBED BY R TALBOT KELLY

\$ 795-\$ 955

Rs 50,000-Rs 60,000

NON-EXPORTABLE

TITLE: Burma Painted and Described by R Talbot Kelly

AUTHOR: R Talbot Kelly

PUBLISHER: Adam and Charles Black

PLACE: London

YEAR: 1905

NO. OF PAGES: xv + 261 pages including colour frontispiece and seventy-five full-page colour illustrations after Talbot Kelly with captioned tissue guards. Folding map on onion skin paper in red and black at rear

BINDING: Original cream cloth, lettered in gilt, with beautiful peacock design blocked in gilt, blue and red. Top edge gilt.

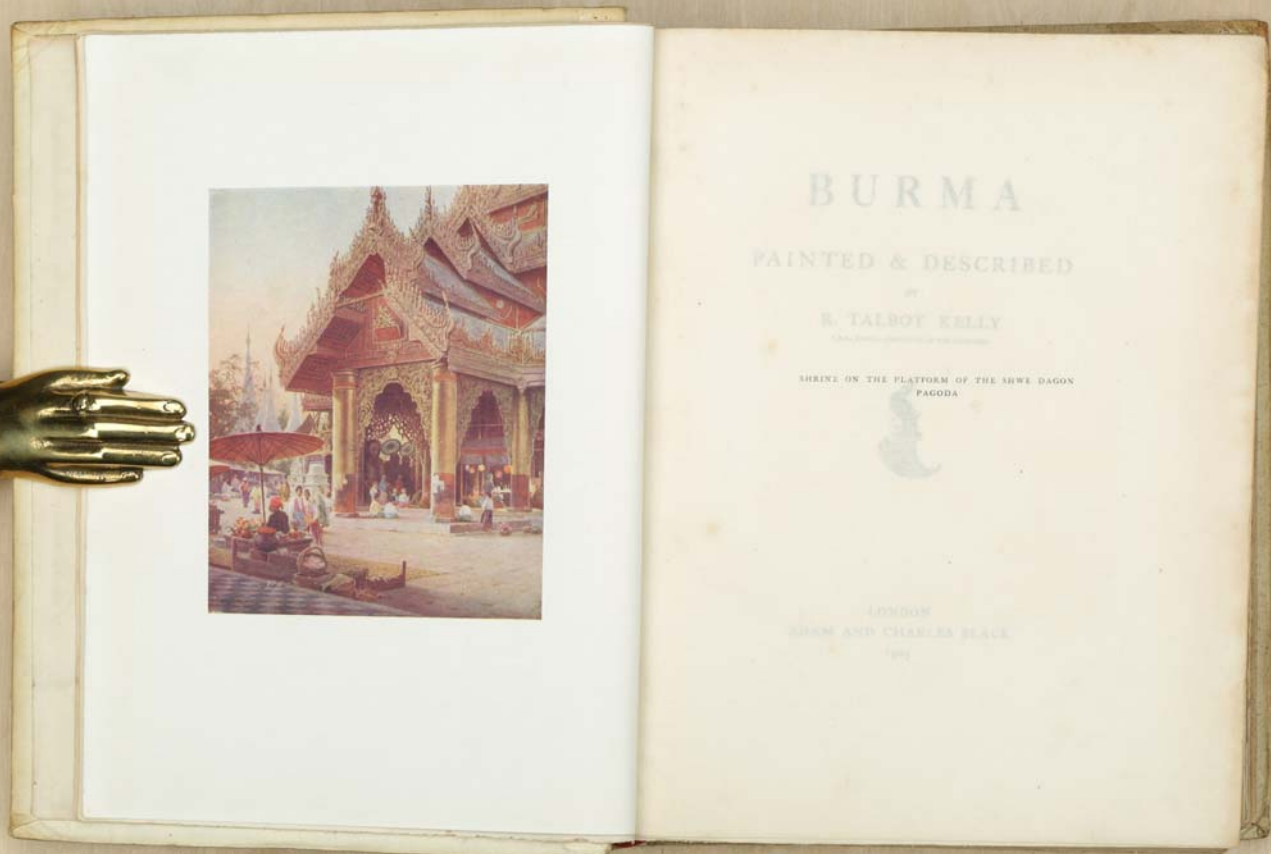
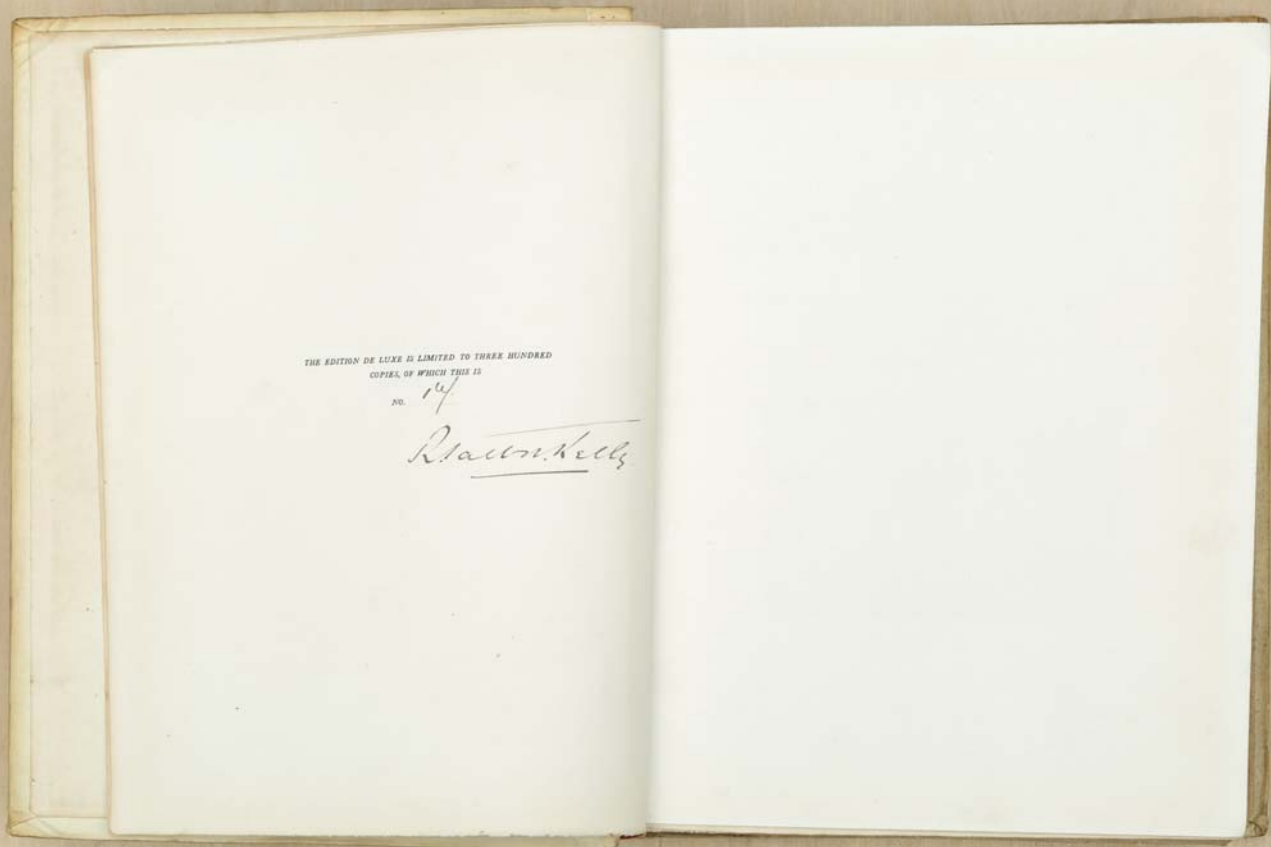
SIZE: 28.5 x 22.2 x 5 cm

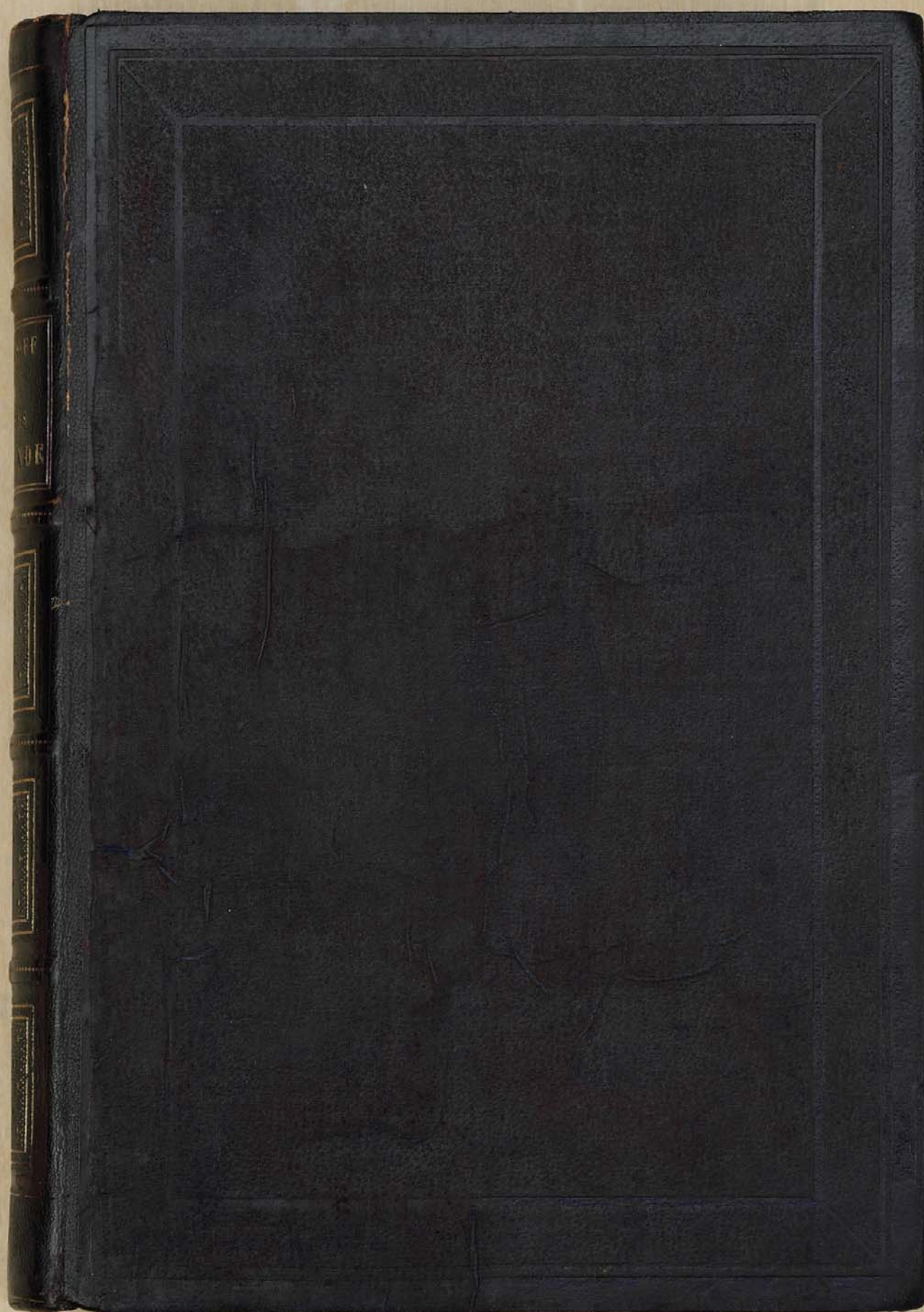
THIS IS A DELUXE LIMITED EDITION SIGNED COPY

Numbered 11 from a limited edition of 300 copies, and signed by the artist and author in ink.

Kelly was a traveler and illustrator who was well-versed in Arabic. He had a lasting influence on major Burmese artists whom he had taught, including M.T. Hla (U Tun Hla) (1874-1946), Maung Maung Gyi (1890-1942) and Ba Ohn (c.1877-fl.1924). Kelly travelled from Dedaye and Rangoon in the north to Mandalay, and further to Katha, Bhamo and Lashio, observing the countryside, society, rural settlements and cities, and illustrating his travelogue with superior watercolours.

REFERENCE: Inman 224





2

VOYAGES DANS LINDE

\$ 795-\$ 955

Rs 50,000-Rs 60,000

NON-EXPORTABLE

TITLE: Voyages Dans l'Inde (Voyages in India)

AUTHOR: Prince Alexis Soltykoff

PUBLISHER: Garnier Freres, Libraires - Editeurs

PLACE: Paris

YEAR: c.1850

NO. OF PAGES: 451 including 1 colour map, 37 gravures covered with tissue guards and text in French

BINDING: Original half leather binding with all edges gilt and elaborate gilt tooling on spine

SIZE: 27 x 19,5 x 4 cm

Prince Alexis Soltykoff (Aleksei Dmitrievich Saltykov) was born in 1806 in St. Petersburg, to an influential and wealthy family. A gifted artist, Soltykoff settled in Paris in 1840 after a relatively short career in the Russian diplomatic service. He traveled to Asia following this, between 1841-1843 and 1845-1846, and crossed the Indian subcontinent.

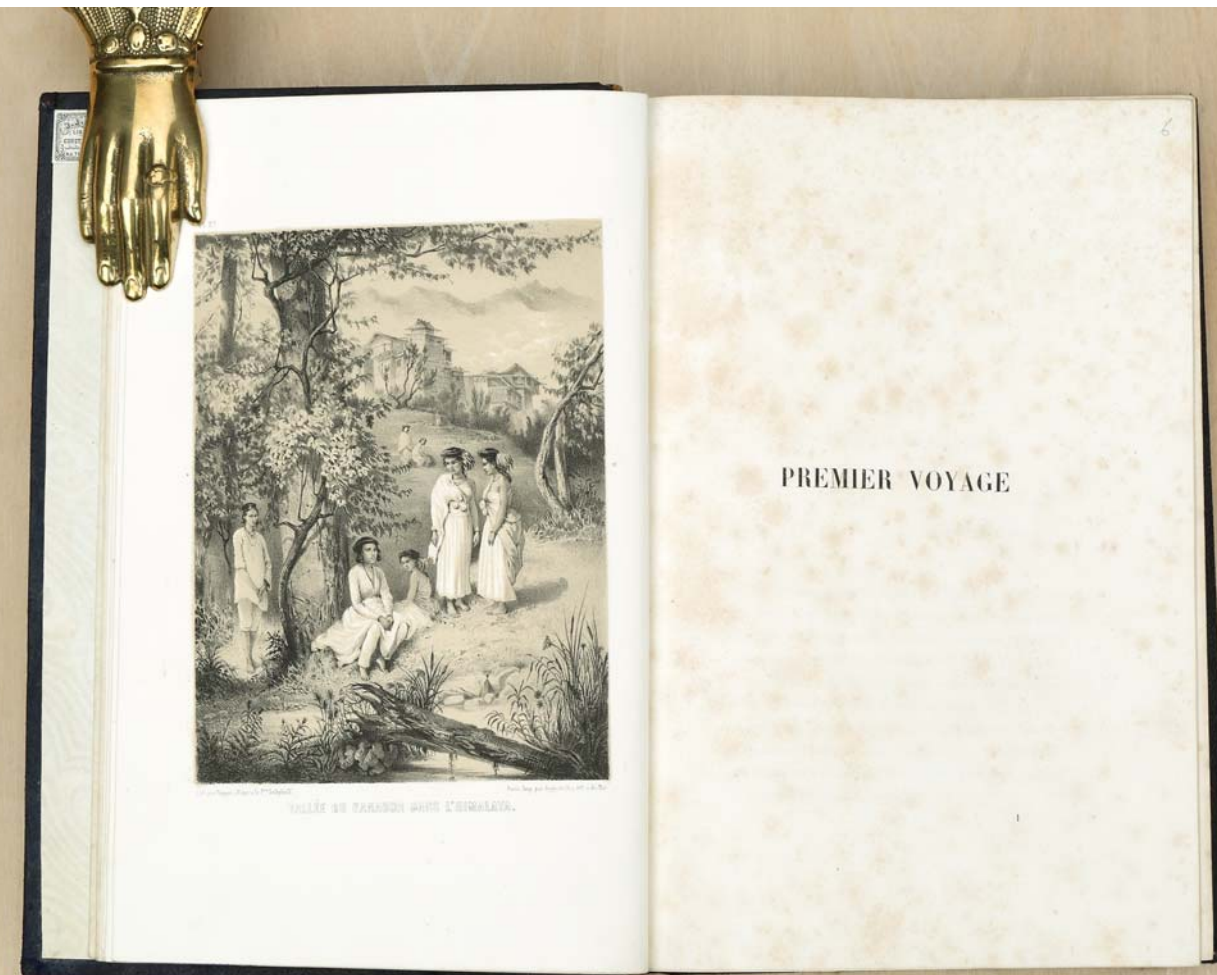
After he returned to Paris from the second voyage, he had his letters (as sent to one of his brothers) published under the title *Lettres sur l'Inde* (Letters on India), by Amyot in 1848 in Paris. Some of the drawings that he made spontaneously during his voyages were lithographed and appear for the very first time in this book, published in octavo format.

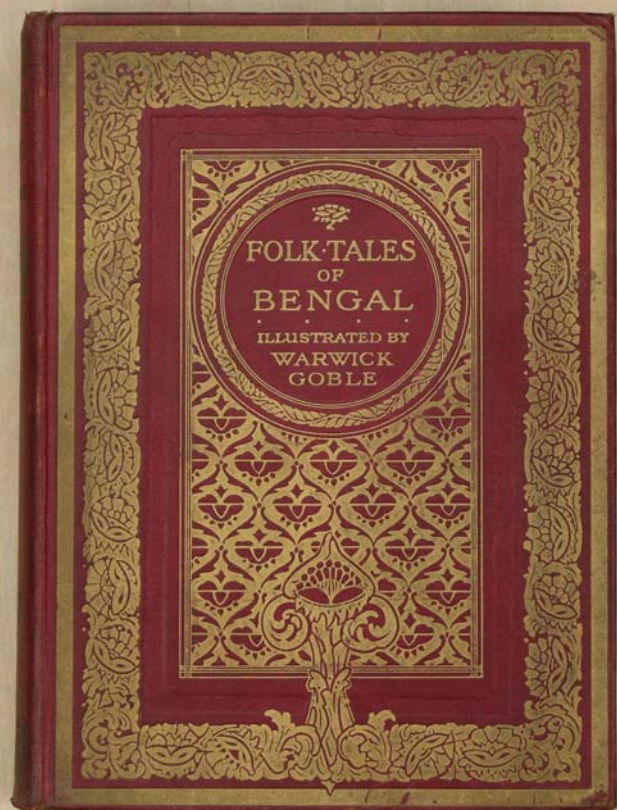
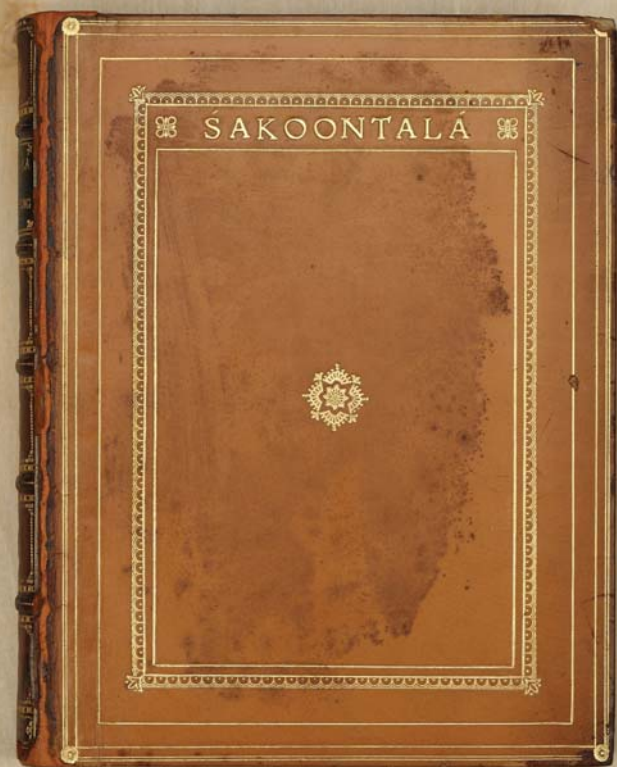
In 1850, these drawings were lithographed by De Rudder and published by Auguste Bry in a large folio format under the title *Voyages dans l'Inde* (Voyages in India). Several subsequent editions were published in octavo format under the same title, first in 1851 by Curmer & Lecou and later by Garnier Freres.

In 1853, the Parisian publisher H Gache issued another book in folio format with magnificent lithographs under the title *Habitants de l'Inde* (The People of India).

The last of the great books in folio format was (simultaneously) published by Smith, Elder & Co. in London and Smith, Taylor & Co. in Bombay in 1859: *Indian Scenes and Characters*, containing 15 plates plus a title vignette. After de Rudder and Trayer, these plates were printed by Auguste Bry of Paris.

SOURCE: Iskandar Books





3

HIGHLY DECORATED BOOKS (SET OF TWO)

\$ 795-\$ 955

Rs 50,000-Rs 60,000

NON-EXPORTABLE

a)

TITLE: Sakoontala, or the Lost Ring

SUB TITLE: An Indian Drama. Translated into English prose and verse, from the Sanskrit of Kalidasa, by Monier Williams, M A, Professor of Sanskrit at the East-India College, Haileybury, formerly Boden scholar at the University of Oxford

AUTHOR: Monier Williams

PUBLISHER: Stephen Austin

PLACE: Hertford

YEAR: 1855

NO. OF PAGES: 227 Pages+ 25 Pages of Notes

BINDING: Bound in full calf, decorated endpapers, the entire printed in multiple colours including silver and gold, in the style of a manuscript, all edges gilt

SIZE: 22 x 18 x 2.7 cm

Sakoontala, or The Lost Ring: An Indian Drama. Translated into English prose and verse, from the Sanskrit of Kalidaasa, by Monier Williams, M A, Professor of Sanskrit at the East-India College, Haileybury, formerly Boden scholar at the University of Oxford.

Sakoontala is a popular Hindu myth. The daughter of an ascetic sage and a heavenly spirit, Sakoontala is left in the forest as a baby. The rishi Kanva eventually finds her surrounded by birds and names her "Sakoontala" or "one who is brought up by birds." Sakoontala grows up in Kanva's ashram where she meets a king and they fall in love. Their love story is the subject of this play.

Published by Stephen Austin of Hertford, this volume is his most successful work for its use of wood-engraving rather than chromolithography for its lavish decorations, using four or five colours using a relief technique that is "indistinguishable from chromolithography...The most

lavish of the Oriental illuminated books." (McLean, 172)

Translated by Monier Williams, it includes a frontispiece, an additionally illustrated title page, geometric fly title, 14 intricate in-text wood-engravings with ornate colour-block borders, and decorative page borders throughout, handsomely bound by Riviere. The text is enhanced by the wood-engravings of George Measom based on drawings made by architectural draftsman Thomas Sulman from manuscripts in the British Library. This book won gold medals at the 1856 Paris Exposition Universelle, and Austin was awarded gold medals by both, Queen Victoria and the Empress of France following this exhibition. He also received the first-class Silver Medal of Le Jury International.

b)

TITLE: Folk Tales of Bengal

AUTHOR: Lal Behari Dey

PUBLISHER: Macmillan & Co., Limited

PLACE: London

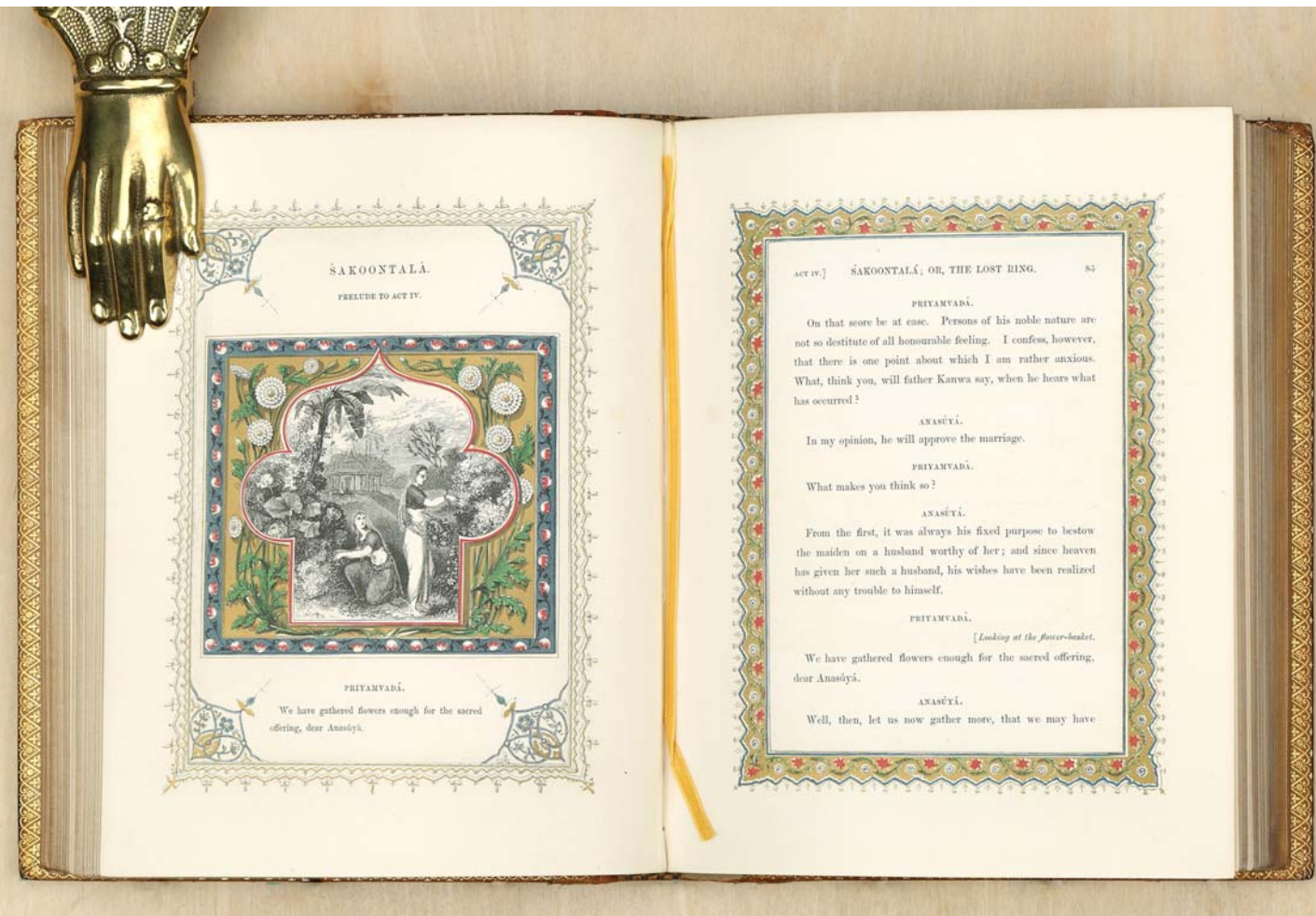
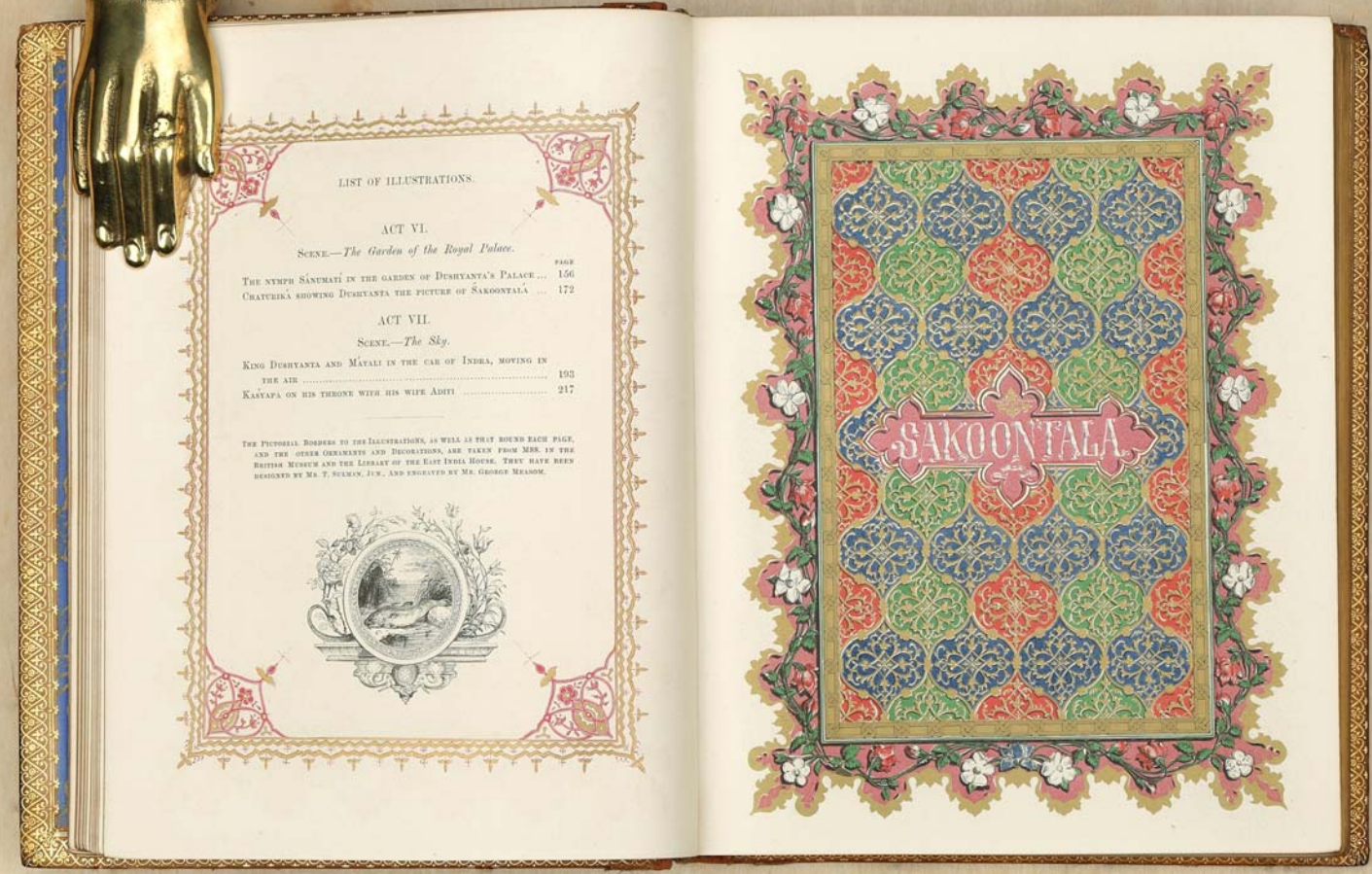
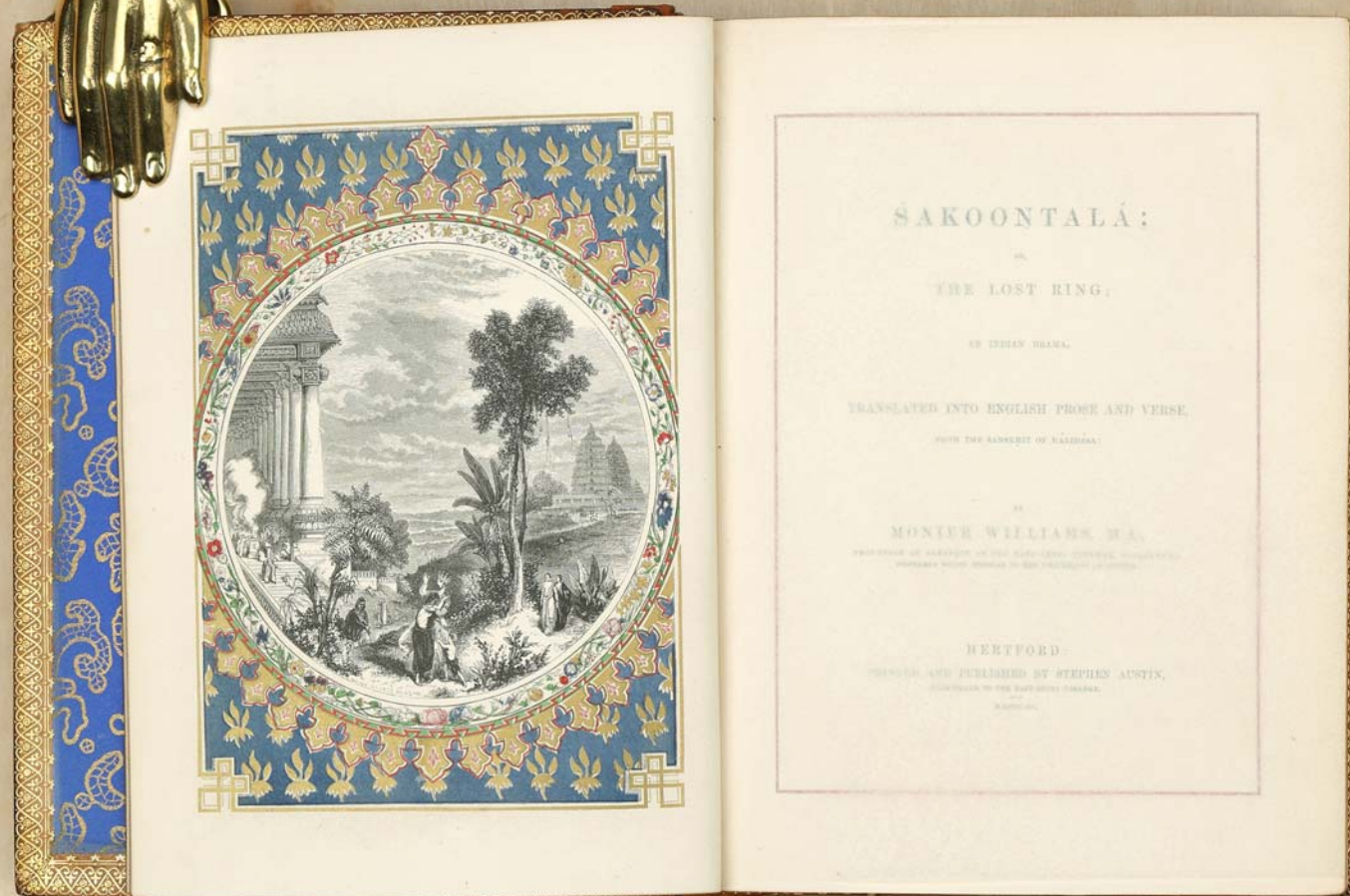
YEAR: 1912

NO. OF PAGES: 273 including 32 Illustrations in colour by Warwick Goble

BINDING: Highly Decorated Boards in gilt with intricate patterns on upper board and spine

SIZE: 25.5 x 18 x 4.5 cm

First published in 1883, this edition of Folk Tales of Bengal, a collection of 22 short stories written by Lal Behari Dey, was enhanced with illustrations by Warwick Goble in 1912.





"She rushed out of the palace . . . and came to the upper world."



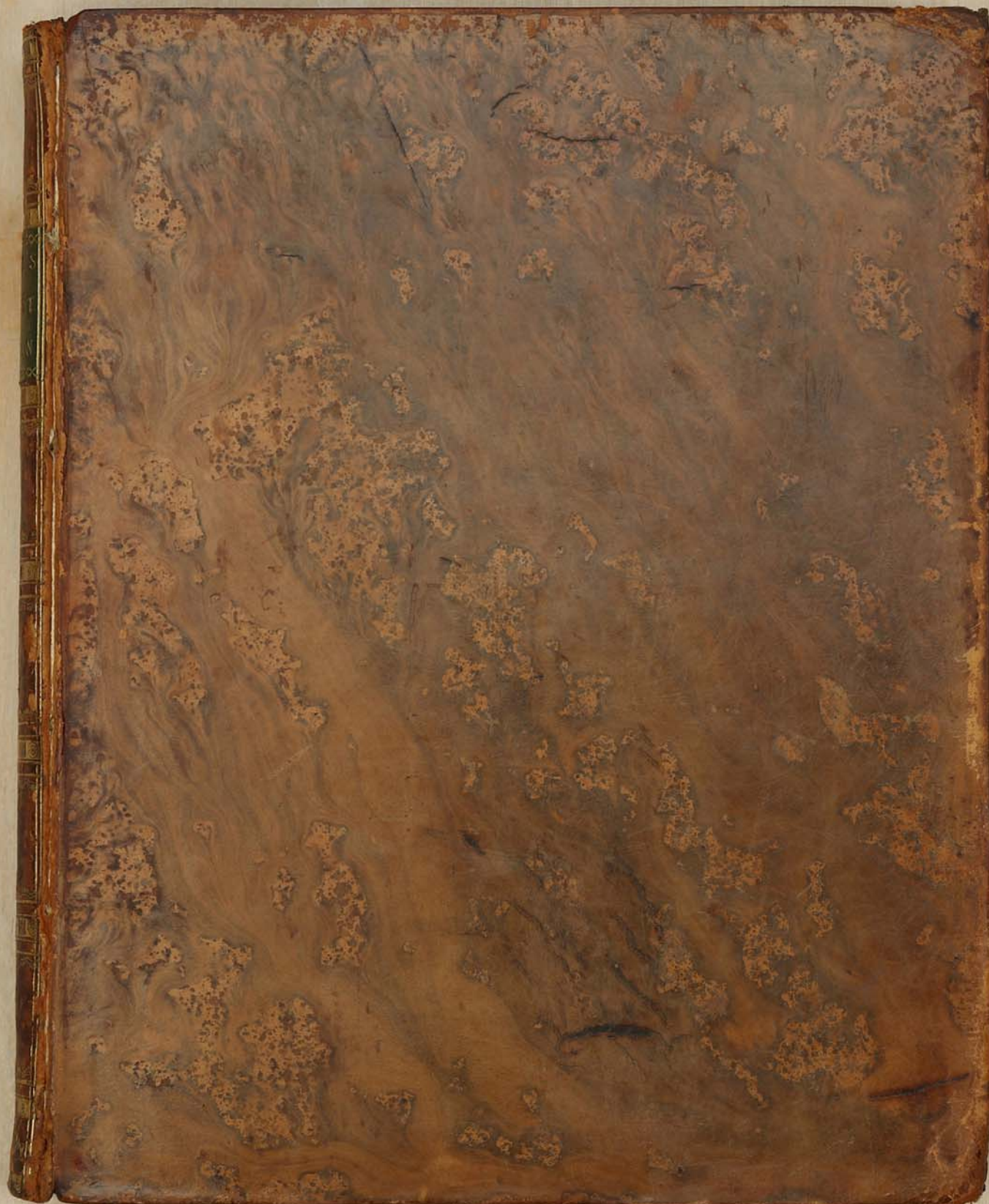
"On a sudden an elephant gorgeously caparisoned shot across his path."



"He rushed out of his hiding-place and killed the serpent."



"A bright light, like that of the moon, was seen shining on his forehead."



4

AN ACCOUNT OF THE ISLAND OF CEYLON

\$ 955-\$ 1,270

Rs 60,000-Rs 80,000

NON-EXPORTABLE

TITLE: An Account of the Island of Ceylon

SUB TITLE: Containing its history, geography, natural history with the manners and customs of its various inhabitants; to which is added, the journal of an embassy to the court of Candy.

AUTHOR: Percival Robert, Esq.

PUBLISHER: C. and R. Baldwin

PLACE: London

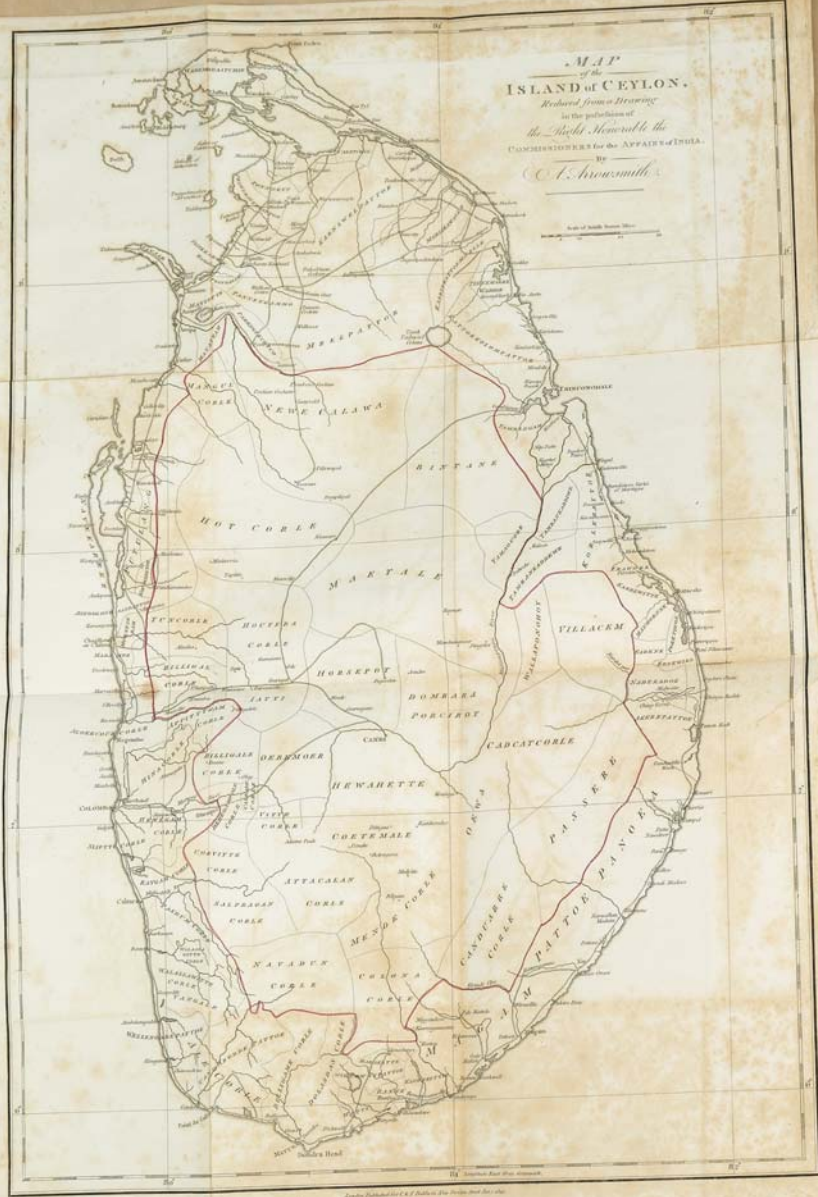
YEAR: 1803

NO. OF PAGES: xii + 420 pages including 3 folding charts, large folding map

BINDING: Original leather bound with decorative gilded spine

SIZE: 27.5 x 22.5 x 3 cm

A fine copy of Percival's account of his three-year stay in Ceylon, which began in 1797. He describes the country prior to British rule, outlining manners, customs, climate, industry, etc. Brunet IV: 489.

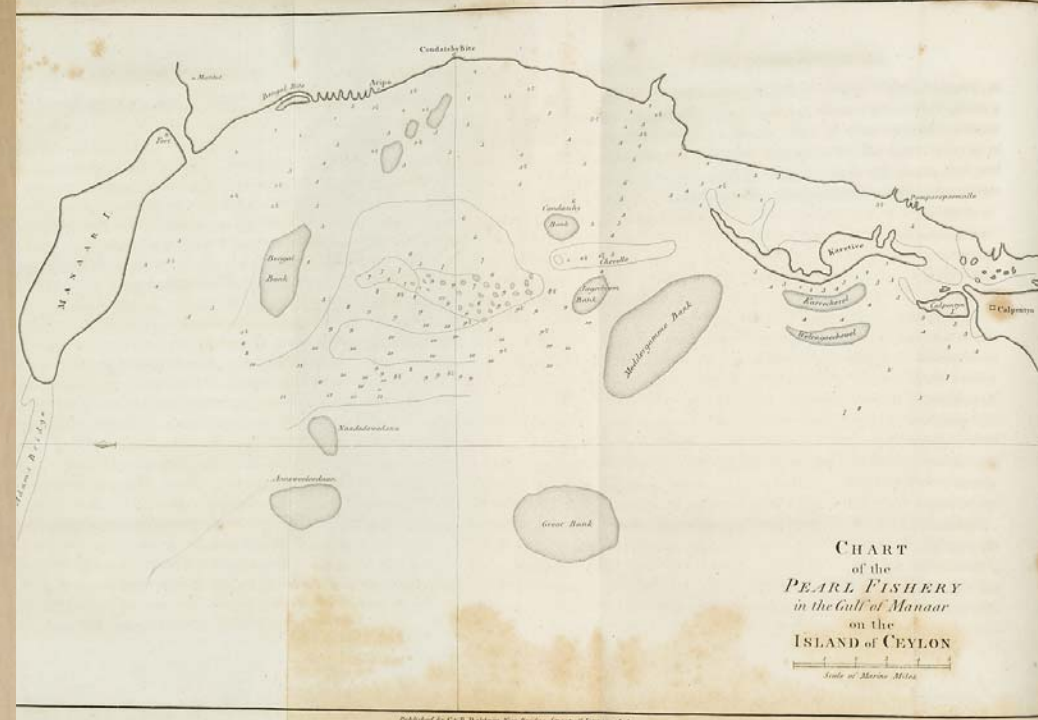


AN
ACCOUNT
OF
THE ISLAND OF CEYLON,

CONTAINING
Its History, Geography, Natural History, with the Manners and
Customs of its various Inhabitants;
TO WHICH IS ADDED,
THE JOURNAL OF AN EMBASSY TO THE COURT OF
CANDY.

BY ROBERT PERCIVAL, ESQ.
OF HIS MAJESTY'S NINETEENTH REGIMENT OF FOOT.

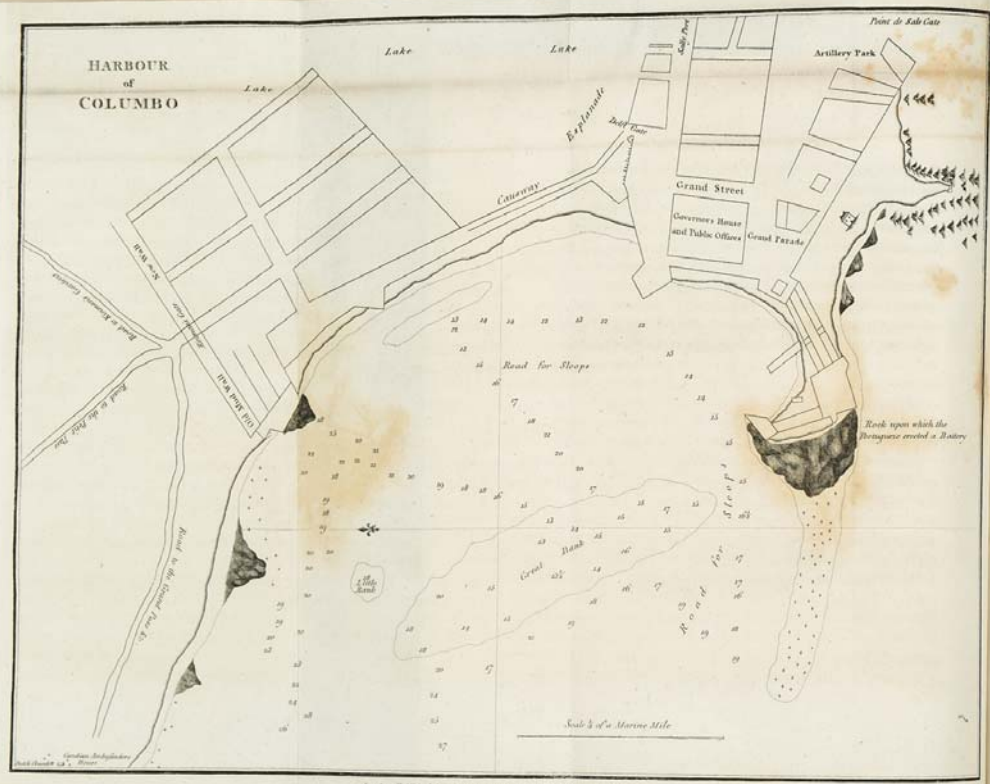
LONDON:
PRINTED BY AND FOR L. AND S. BISHOP, OF NEW-BOND-STREET,
BLACKFRIARS.
1805.



THE ISLAND OF CEYLON.
CHAPTER III.

The Pearl Fishery—Customs of the various Indian nations who frequent it.

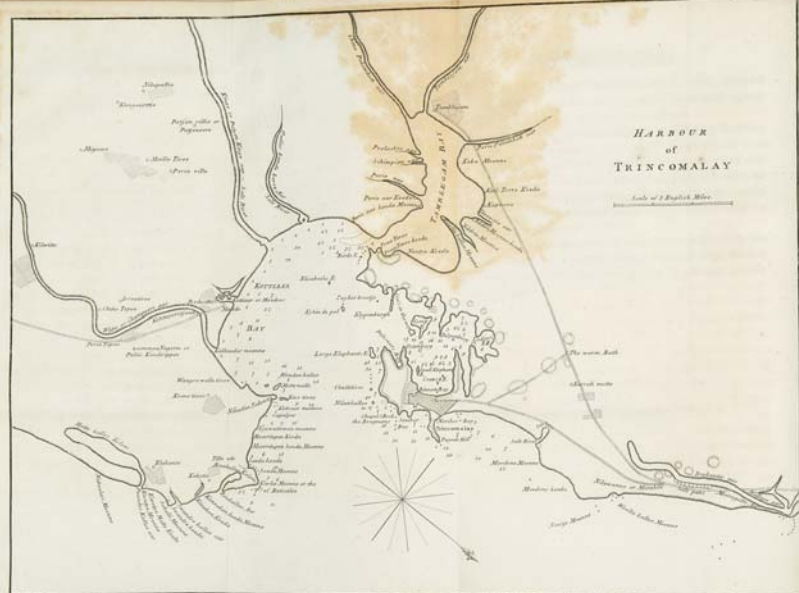
THERE is perhaps no spectacle which the island of Ceylon affords, more striking to an European, than the bay of Condatchy, during the season of the pearl fishery. This desert and barren spot is at that time converted into a scene, which exceeds in novelty and variety, almost any thing I ever witnessed. Several thousands of people of different colours, countries, casts, and occupations, continually passing and re-passing in a busy crowd: the vast numbers of small tents and huts erected on the shore; with the bazar or market place before each; the multitude of boats returning in the afternoon from the pearl banks, some of them laden with riches; the anxious expecting countenances of the boat-owners, while the boats are approaching the shore, and the eagerness and avidity with which they run to them when arrived, in hopes of a rich cargo; the vast numbers of jewellers, brokers, merchants, of all colours and all descriptions, both natives and foreigners, who are occupied in some way or other with the pearls, some separating and assorting them, others weighing and ascertaining their number and value, while others are hawking them about, or drilling and boring them for future use: all these circumstances tend to impress the mind with the value and



THE ISLAND OF CEYLON.
CHAPTER IV.

Palloom salt-works—Nigumbo—Fishery there—March of the British troops from Nigumbo—Surrender of Colombo.

THE coast as you pass along from Manaar to Colombo, presents in general nothing but the most desert and barren appearance, except where it is covered by almost impenetrable jungles. A great variety of curious shells are indeed found along the shores, some of them valuable. The oyster shells themselves are a species of mother-of-pearl in the inside, the surface of which is so indented with uneven lines, that when paint or ink is rubbed over it and then gently wiped off, it leaves behind figures of birds, trees, men's heads, and such like appearances, owing to its sinking into the cavities. The distance from Manaar to Colombo is upwards of one hundred and fifty miles. A few small places occur in the way where detachments are posted for the protection of travellers. Most of the road is extremely bad, and the country very much infested with buffaloes and elephants; in the track which lies between Manaar and Chilou in particular, where the jungle comes down to the very shore, and no other way is to be found for a considerable distance but narrow paths which pass through it, these animals often persecute themselves in the road to the great annoyance of travellers. Other obstacles also occur in this journey. At Pomperipio a broad



THE ISLAND OF CEYLON.

CHAPTER II.

General description of Ceylon—The harbours—Moons—Climate—Rivers—Internal communications—Soil—General divisions—British dominions—Trincomalee—Malatsee—Jafnapatam—Manaar.

THE Island of Ceylon lies between 5° 47' and 10° 30' north latitude; and between 79° and 82° east longitude. It is situated at the entrance of the bay of Bengal, by which it is bounded on the north. On the north-west it is separated from the Coromandel coast by the gulf of Manaar, a narrow strait full of shoals, and impassable by large ships. It is distant about sixty leagues from Cape Comerin, the southern point of the peninsula of India, which divides the Coromandel and Malabar coasts. Its circumference is computed to be about nine hundred miles; and its length from Point Pedro at the northern extremity to Doonderhead at the southern is about three hundred miles. Its breadth is very unequal, being in some parts only from forty to fifty miles, while in others it extends to sixty, seventy, and even one hundred. Towards the southern parts it is much broader than in the northern, and nearly resembles a *ham* in shape. The peninsula of Jafnapatam has hence received from the Dutch the name of *Hamskeel*, and Point Pedro they call *Hamskeel Point*.



5

LIFE IN BOMBAY

Rs 65,000-Rs 80,000

\$ 1,020-\$ 1,250

NON-EXPORTABLE

TITLE: Life in Bombay and Neighboring outstations, with Illustrations

AUTHOR: James Gray

PUBLISHER: Richard Bentley

PLACE: London

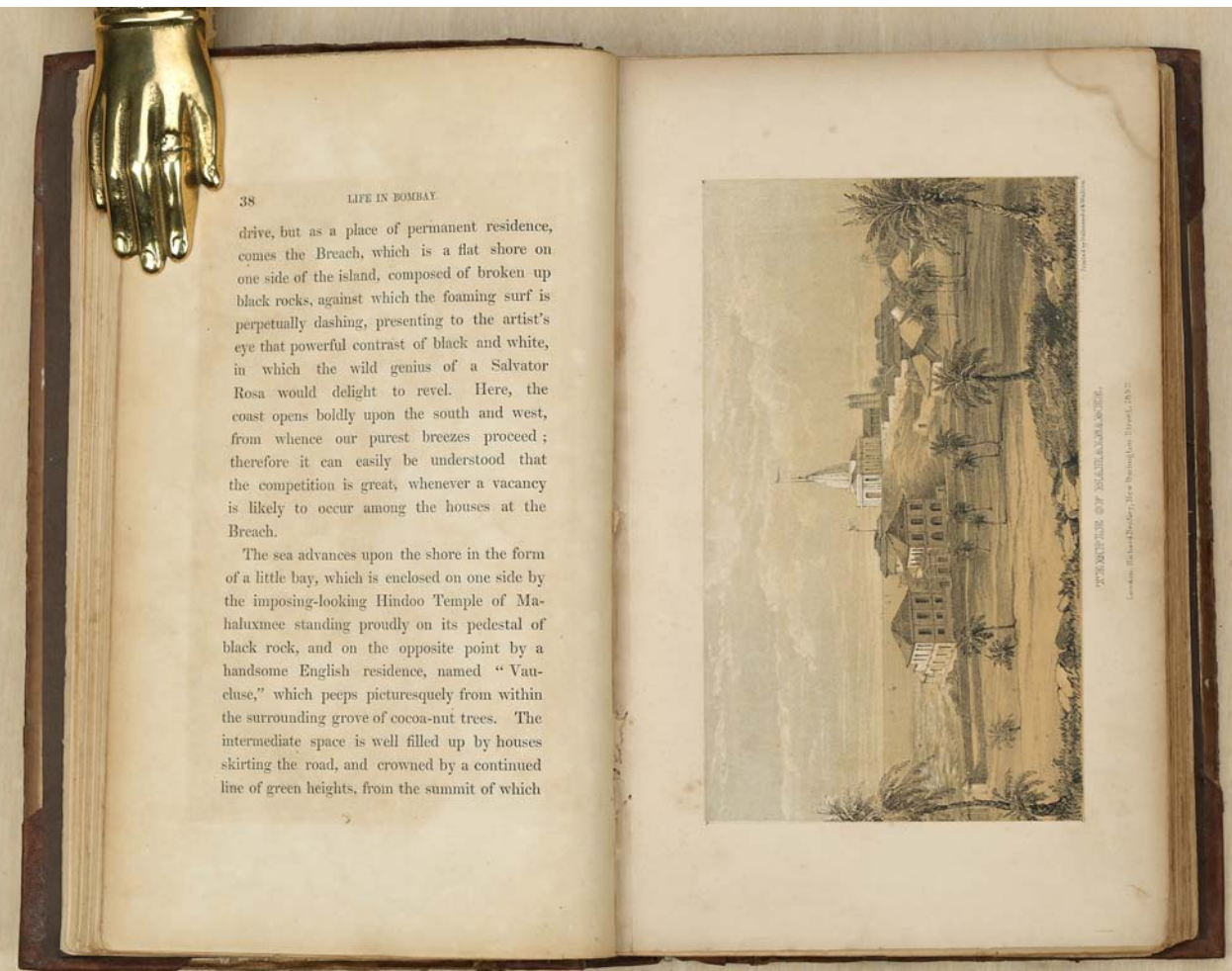
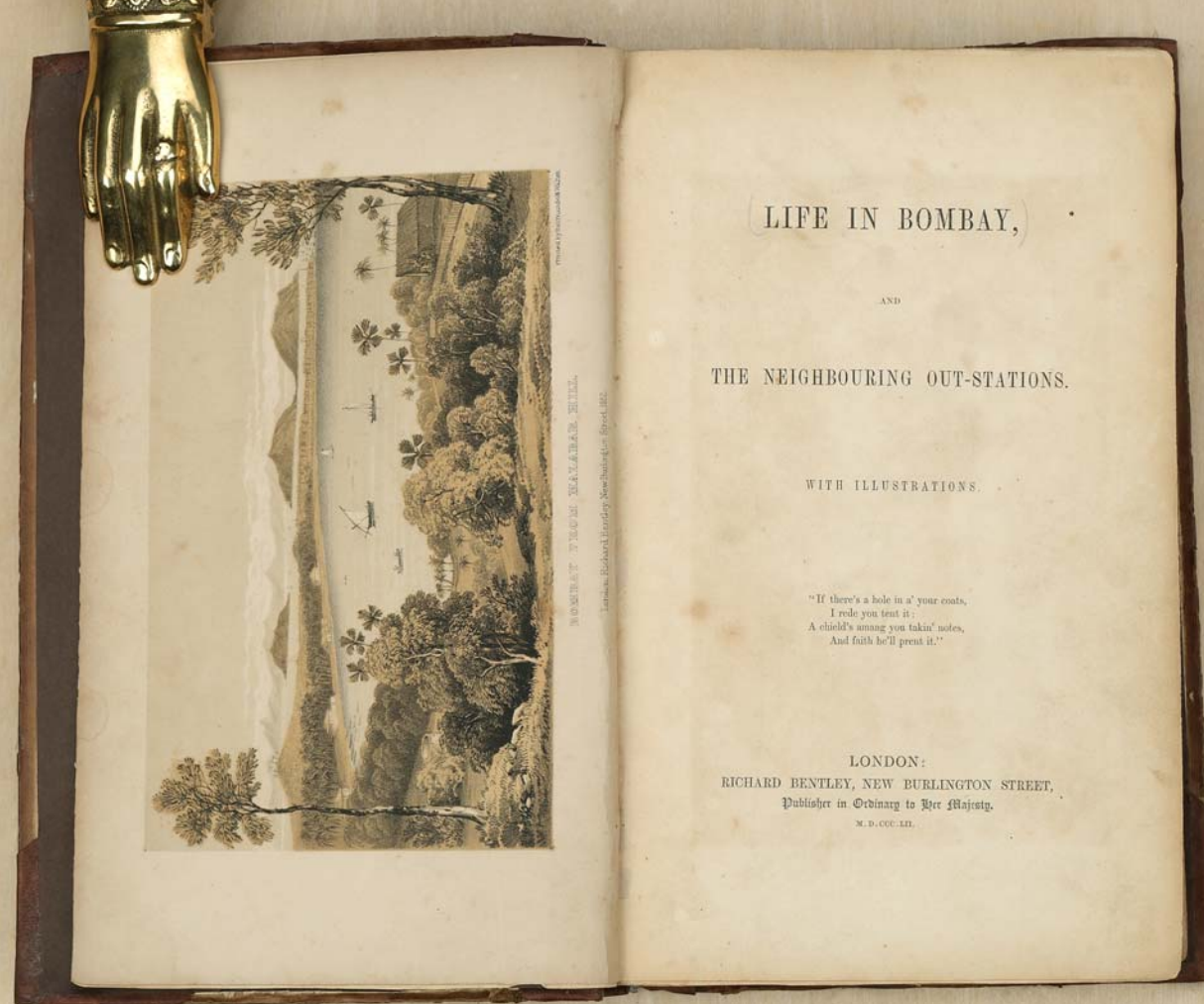
YEAR: 1852

NO. OF PAGES: 350 Pages, 13 tinted lithographic plates

BINDING: Original cloth binding, new spine

SIZE: 26 x 17 x 3 cm

An excellent descriptive and visual record of the period. "The public has been so long accustomed to contemplate India, either through the magic glass of imagination, as the land of gorgeous palaces and inexhaustible treasures, or through the scarcely less deceptive halo of military glory as the battle-field of contending armies and opposing dynasties; that we feel some serious misgivings, whilst we invite them to survey her with the natural eye, as she really is, in these sober days of peace, when the 'hurly-burly' of our battles lost and won has died away, and all that now is heard to remind us of them, is an occasional shot resounding through the Khyber Pass, and re-echoed from the far-distant mountains of Affghanistan" (Preface).

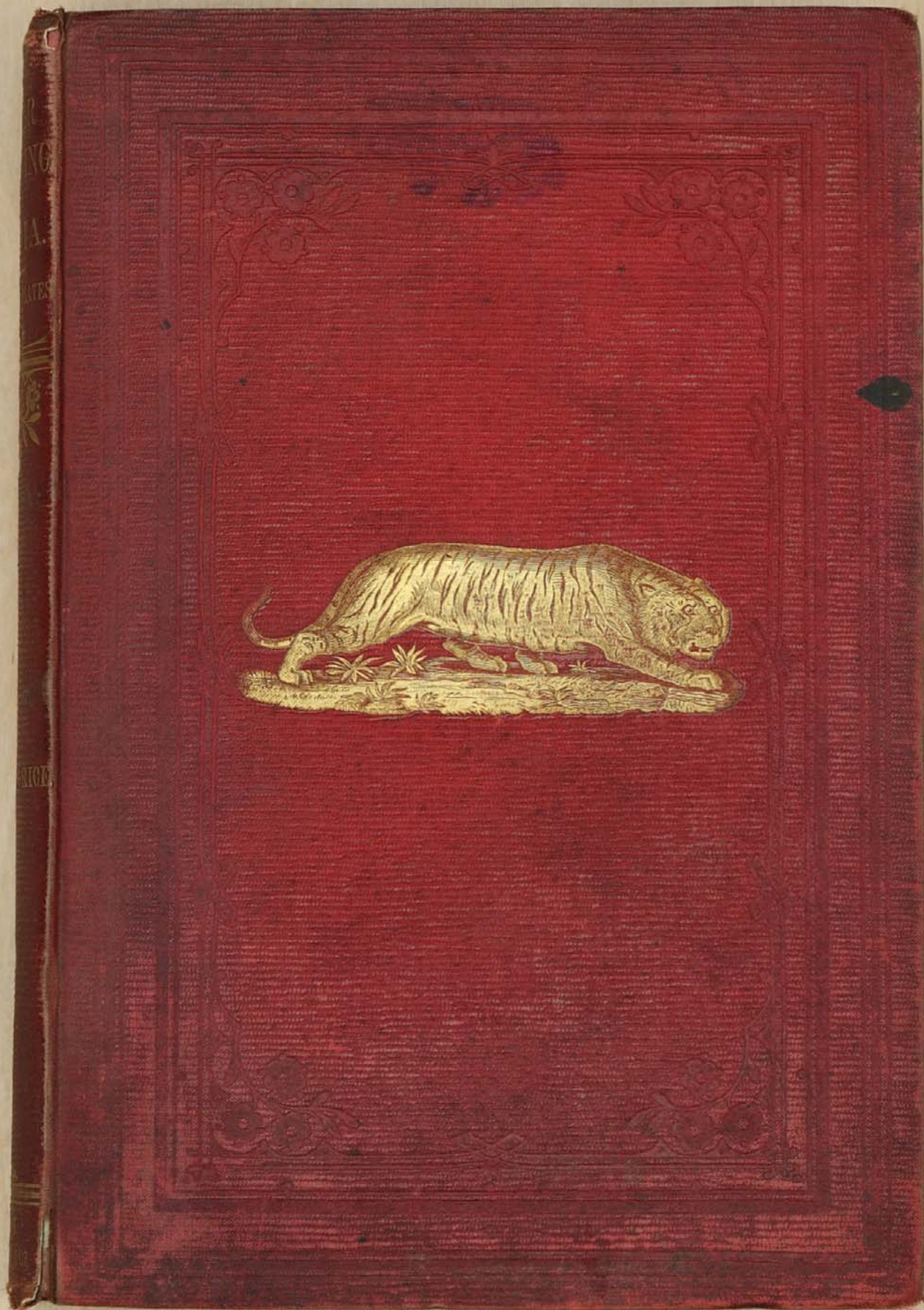


TIGER SHOOTING IN INDIA**\$ 1,590-\$ 1,985****Rs 1,00,000-Rs 1,25,000**

NON-EXPORTABLE

TITLE: Tiger-Shooting in India**SUB TITLE:** Being an account of hunting experiences on foot in Rajpotana, during the hot seasons from 1850 to 1854**AUTHOR:** William Rice**PUBLISHER:** Smith, Elder and Co.**PLACE:** London**YEAR:** 1857**NO. OF PAGES:** xiii + 219 pages including 12 colour plates in chromolithography from the sketches by the author**BINDING:** Contemporary half red morocco**SIZE:** 26.5 x 18.5 x 2.7 cm**LIST OF PLATES:-**

1. Our Camp
2. Tigerkilled by a Chance Shot near 'Maidah'
3. Bringing Home the Jaat Man-Eater in Triumph
4. Jaat Panther Charging
5. Order of Procession following up a wounded Tiger
6. Panic at 'Deypoor'.
7. Slaughtering a Gigantic Bear
8. Booj Tiger.br.9. Elliot being seized
10. Finding the 'Oomlrchee' Tiger
11. Murdering the 'Lohareea' Tigress
12. Last Tiger seen

REFERENCE: Abbey Travel 484



TIGER-SHOOTING IN INDIA;

BEING AN ACCOUNT OF

HUNTING EXPERIENCES ON FOOT IN RAJPOOTANA,

DURING THE HOT SEASONS,

FROM 1850 TO 1854.

BY

WILLIAM RICE,
LIEUTENANT 25th REGIMENT BOMBAY N. I. AND LATE CAPTAIN
TURKISH CONTINGENT.

WITH TWELVE PLATES IN CHROMALITHOGRAPHY,
FROM SKETCHES BY THE AUTHOR.

LONDON:
SMITH, ELDER AND CO., 65, CORNHILL.
BOMBAY: SMITH, TAYLOR AND CO.

1857.

[The right of Translation is reserved.]

We did not like to waste our time looking for it long, as the evening was coming on, so at once began following up the prints and blood of the big wounded tiger. These we took, with some little difficulty, through a dense patch of thorn-bushes and high grass, for about three hundred yards, keeping all the men well together in a body while we led the way. Presently we came out of this thick jungle on an open space, but here all traces of the tiger suddenly ceased. Placing a man from time to time up the low trees we passed, to look out all round, Elliot and myself advanced a few paces in front of the men, to more minutely examine the ground for the tracks, before they should be obliterated or trampled over by the feet of so many persons following us. While thus engaged in carefully endeavouring to recover the lost tracks of this wounded tiger, we were startled by a loud roar from a small ditch a few paces on our right. At this time Elliot was stooping down about twenty yards on my left, busily employed in looking for prints. The roar was instantly followed by the tiger, that came charging down at great speed straight for me. I had barely time to fire both barrels of my rifle, at only two or three paces' distance, into her chest, when these shots, or the smoke, caused the beast to swerve past me and make straight for Elliot, whom she at once sprang on, literally before he had time to get his rifle ready. The next moment I saw him falling backwards under the tigress, which was growling and roaring over him fearfully. My "shikarrees," with admirable coolness and presence of mind, quickly handed me spare loaded guns. I instantly fired two more shots at the beast's shoulder, as she stood over poor Elliot, but these wounds had little effect, for she at once commenced dragging him backwards, by the upper part of his left arm, which she had seized in her jaws, down a gentle slope, towards the ditch in which she had at first been lying hid. The ground was very uneven, and covered with broken pieces of rock, so I greatly feared to again fire at this



RIGHT. BEING SHIPPED.
Published by Smith, Elder & Co. 65, Cornhill.



ORDER OF PROCESSION FOLLOWING UP A WOUNDED TIGER.
Published by Smith, Elder & Co. 65, Cornhill.

down between us, is our head "shikarree," or chief hunter, who, by carefully observing each footprint or slightest drop of blood, points out the direction in which the wounded game has gone. Keeping guard over him with full cocked rifles, we lead the wedge-shaped procession. Immediately behind us follow our best or stoutest men bearing the spare loaded guns. Next comes the "band," which consists of four or five kettle-drums and one big drum, a man ringing a tremendous bell (more method of "belling the cat"), with perhaps others, either blowing a large brass horn, or beating cymbals, beside two of our men constantly loading and firing blank shots from a pair of old horse-pistols. At either side of these are some men armed with drawn swords and two "halberds," or most formidable-looking spears, which serve to keep the beaters well together in passing through high thick grass or reeds, often high over head, for all can see their broad sharp glittering points. Last of all come a number of men engaged in constantly slinging and throwing large stones, which they either pick up as they advance, or take a supply with them before starting, according whether the ground is stony or not. These stones fall just in front, and on all sides of the whole party, often starting a wounded tiger that perhaps could otherwise allow us to pass, in spite even of the deafening noise so close to him. Overlooking all is a man up a tree, which he climbs from time to time as we pass them, keeping a good look-out on all sides for any large game moving ahead. The whole party, in a compact body, keep close together, move on a steady pace, yell with their utmost power, and create what would be a most infernal din. No tiger will face such a mass of noise and noise as this. They sometimes charge down within some a few yards, but then invariably turn off, mostly getting well "perplexed," or are shot dead in the attempt.

With this system there is perfect safety to every one, no matter how dense the jungle may be; whereas solitary men or

me with my guns at this point, met a tiger walking over an open space between two hills. They quickly climbed up some high trees, and from these watched the tiger enter another patch of jungle some little distance beyond. Then, descending, they ran to the beaters, and warned them of what they had seen. These men very properly went round, and at once began beating the thicket in which the tiger was hiding, driving him in my direction. It seemed strange to me to hear the man making a noise in this unexpected quarter, but soon after I saw a tiger quietly walking straight for the place where I was lying down. My guns were all turned the wrong way, for I was looking out in a contrary direction. The tiger came on slowly within twenty paces; I remained perfectly still, when, to my delight, the tiger moved on, turning off a little to one side down a sloping bank. Directly the last tip of its tail had disappeared I raised myself up until a fair view of the retreating tiger could be had, when I shot her dead with the first ball. She made a tremendous leap forward in the air, when I again fired; but, being much excited, this shot missed altogether. The tiger fell to the ground without even a groan or kick. When the Beelies joined me, we skinned this tigress on the spot; she measured ten feet six inches, and was stout. Some men were sent to carry home the dead panther to my tent. Both skins were pegged down by sunset.

This tigress served me much the same trick as did one at "Panghur," on 13th June, 1852. I was lying flat on some rocks of a reddish tint much resembling the colour of my clothes. The guns were covered with green boughs. No doubt she mistook me for a mere stone. The suspense while she moved her head backwards and forwards as she peered at me was awful, but it was useless to move, as she could have



LATE TIGER SHOOT.
Published by Smith, Elder & Co. 65, Cornhill.

WILD BOAR HUNTING SCENE (SET OF FOUR)

\$ 3,970-\$ 5,560

Rs 2,50,000-Rs 3,50,000

NON-EXPORTABLE



a)

TITLE: The Wounded Boar, Charging

ARTIST: After A W Phillips

LITHOGRAPHER: Day and Son

PUBLISHER: J Watson

PLACE: London

YEAR: 4 June 1851

MEDIUM: Coloured lithograph

SURFACE: Paper

IMAGE SIZE: 37 x 55.5 cm

WITH MOUNT: 47.5 x 65 cm

WITH FRAME: 55 x 77 cm

b)

TITLE: The Jungle Side, the Boar Breaking

ARTIST: After A W Phillips

LITHOGRAPHER: Day and Son

PUBLISHER: J Watson

PLACE: London

YEAR: 4 June 1851

MEDIUM: Colour lithograph

SURFACE: Paper

IMAGE SIZE: 37 x 55.5 cm

WITH MOUNT: 47.5 x 65 cm

WITH FRAME: 55 x 77 cm

c)

TITLE: The Death of the Boar

ARTIST: After A W Phillips

LITHOGRAPHER: Day and Son

PUBLISHER: J Watson

PLACE: London

YEAR: 4 June 1851

MEDIUM: Colour lithograph

SURFACE: Paper

IMAGE SIZE: 37 x 55.5 cm

WITH MOUNT: 47.5 x 65 cm

WITH FRAME: 55 x 77 cm

d)

TITLE: The Early Repast

ARTIST: After A W Phillips

LITHOGRAPHER: Day and Son

PUBLISHER: J Watson

PLACE: London

YEAR: 4 June 1851

MEDIUM: Colour lithograph

SURFACE: Paper

IMAGE SIZE: 37 x 55.5 cm

WITH MOUNT: 47.5 x 65 cm

WITH FRAME: 55 x 77 cm

A W Phillips was born on 6 April 1819, the son of a Scotsman, William Edward Phillips, Governor of Prince of Wales Island (Penang) and Janet Bannerman whom he had married in Penang in June 1818. He went to Haileybury in 1837 and came "out" as a Madras Writer in 1839. He rose through various judicial appointments to become the Acting Civil and Special Judge of Ootacamund in 1864. He is recorded as being on furlough 1850-3 which is presumably when he married. A W Phillips was quite an artist; prints of four paintings he made of an Indian boar hunt were published in London in 1851.





8

SHOOTING IN THE HIMALAYAS

\$ 795-\$ 955

Rs 50,000-Rs 60,000

NON-EXPORTABLE

TITLE: Shooting In the Himalayas

SUB TITLE: A Journal of Sporting Adventures and Travel in Chinese Tartary, Ladac, Thibet, Cashmere, & Etc

AUTHOR: Colonel Fred Markham

PUBLISHER: Richard Bentley

PLACE: London

YEAR: 1854

NO. OF PAGES: xii + 375 pages frontispiece + 1 frontispiece and seven lithographic plates after Sir E P Campbell by Hullmandel & Walton, engraved title, folding map, woodcuts throughout

BINDING: Beautifully bound in half calf decorated spine, marbled boards with top edges in gilt

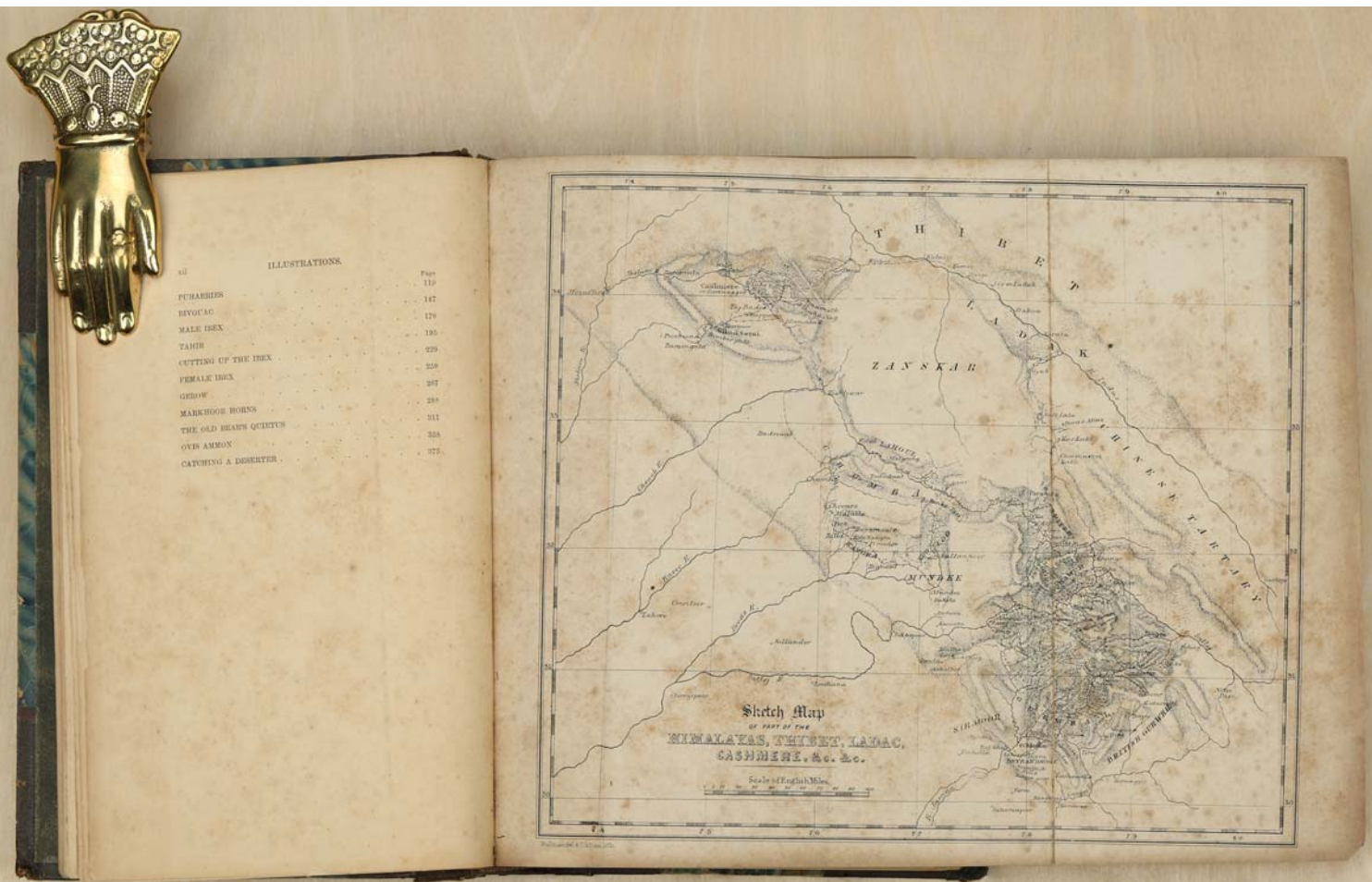
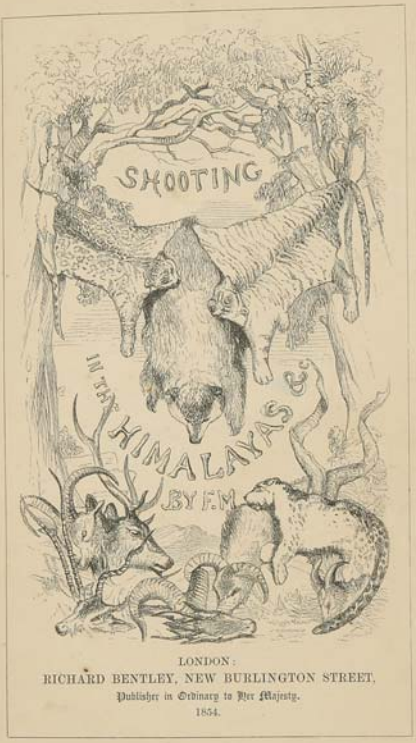
SIZE: 25.5 x 17 x 3.2 cm

ibex and the Ovis Ammon (a mountain sheep; a sketch of an Ovis Ammon skull can be seen on p. 338). The animals and the wildlife are meticulously described as well as ways to hunt them. There are sketched illustrations of animals, people and nature throughout the book. A map titled "Sketch Map of part of the Himalayas, Thibet, Ladac, Cashmere, etc" is available on pp. 2-3.

REFERENCE: Abbey Travel 503

ONE OF THE EARLIEST BOOKS ON HUNTING IN THE HIMALAYAS

Shooting in the Himalayas is a sporting journal written by Colonel Fred Markham during his six-year stay in the Himalayas and its surroundings as commander of the 32nd regiment that embarked for India in the early summer of 1846 in connection with the campaign on the Sutlej. This is a journal of a sportsman's life in the Himalayas with lengthy accounts of the wildlife in India and Tibet, from a British hunter's perspective. Throughout his travels in the Himalayas, Markham gives extensive descriptions of animals such as the tahir, deer, musk-deer (a sketch of which can be seen on p. 101), leopard, gooral, pheasant, snow-bear, burrell (the famous wild sheep of the Himalayas; a sketch of a burrell's head can be seen on p. 71), gerow (a sketch of which can be seen on p. 40), otters, snow pheasants, black partridge, quail, the hungul (a twelve-horned animal, with six points on each horn), the markhoor (a species of wild goat), the



JOURNAL OF A RESIDENCE IN THE BURMHAN EMPIRE**\$ 1,115-\$ 1,430****Rs 70,000-Rs 90,000**

NON-EXPORTABLE

TITLE: Journal of a Residence in the Burmhan Empire, and More Particularly at the Court of Amarapoorah**AUTHOR:** Captain Hiram Cox**PUBLISHER:** John Warren, Old Bond Street, and G. And W.B. Whittaler**PLACE:** London**YEAR:** 1821**NO. OF PAGES:** Half title, viii, 431pp. [1], colour aquatint folding frontispiece, 4 colour plates.**BINDING:** Later leather binding with original spine.**SIZE:** 22 x 14.5 x 3.3 cm**LIST OF PLATES:-**

1. A Whoonghee or First Minister's wife in her Hackney with Female Slave Attendants. Folding
2. Chief Sereedoghee
3. A Trooper
4. A Loto Seree
5. A Nakhan

Captain Hiram Cox (1760 - 1799) was a British diplomat serving in Bengal and Burma in the 18th century. As an officer of the East India Company, Captain Cox was appointed Superintendent of the Palongkee outpost after Warren Hastings became Governor of Bengal. In 1796, following a request from the Governor General to the East India Company, Captain Cox was sent to Rangoon to deal with a century-long conflict between Arakan refugees and local Rakhains.

JOURNAL
OF A
RESIDENCE
IN THE
BURMHAN EMPIRE,

AND MORE PARTICULARLY AT THE
COURT OF AMARAPOORAH.

By CAPT. HIRAM COX,
OF THE HONOURABLE EAST INDIA COMPANY'S BENGAL
NATIVE INFANTRY.

LONDON:
PRINTED FOR JOHN WARREN, OLD BOND-STREET;
AND G. AND W. B. WHITTAKER, AVE-MARIA-LANE.
1821.

gered them; however, after a little hesitation, they rejoined, "but your case is different; you are a resident."—"Well, and pray what is a resident?"—"Why a resident is a governor, the same as the mayhoon of Hunzawuddy; you may hang people, &c., if you choose, and therefore you must pay for your commission." In truth, they seem altogether to have a very confused idea of the nature of my office. The king, in his messages, and when he speaks of me, calls me his resident; and among the number of wise proposals intended to be made me by the looto, is, that I shall take an oath of allegiance to his majesty, according to the Burmhan form. That is, I am to swallow a quantity of holy water, in which muskets, lances, and other warlike instruments have been immersed, in public, at the great pagoda, attended by the principal ministers, &c. A man had great need of patience in dealing with these people, who are the most ignorant, presuming, and rapacious set of beings that I ever met with.

May 21. In the morning early I sent Mr. Burnett, &c., with a message to the pacam whoonghee, to represent the impropriety of my audience with the prince being so long delayed. He received him very kindly in an inner apartment of his house, and without any parade. Indeed dignity and state seem to sit very uneasy



A TROOPER



sent to my house by proper officers. The woodcock acknowledged that I was justified in this conduct, and laid all the blame on the mhee whoonghee. He then asked if the whoonghee had not sent for me yesterday evening: Mr. Burnett replied in the affirmative, and informed him of my reply. He rejoined, that he was not surprised at my resentment, as he had heard from others of his improper conduct towards me; but added, the Resident should not take offence at him, as every one knows him to be a rude low man, destitute of politeness.

At half-past eleven A.M. I sent Mr. Burnett with the interpreter to the looto, but when they arrived at the gate of the palace they were refused admittance. After some difficulty, the porter permitted the interpreter to go to the looto, to give notice that Mr. Burnett was waiting at the gate; orders were then given for his admittance. When he came to the looto, he found only the first woodcock there; he was directed to take his former place, and desired to sit down. The woodcock then asked him what his business was at the looto? He replied, he had a message to deliver. The woodcock told him, that he had better go to the nakhan's house, and deliver the message to him. Mr. Burnett replied, that his business was with the looto, and not with the nakhan; that he came to receive an answer to the message he



A NAKHAN

10

THE CAMPAIGN IN INDIA. 1857-58

\$ 1,905-\$ 2,385

Rs 1,20,000-Rs 1,50,000

NON-EXPORTABLE

TITLE: The Campaign in India. 1857-58

SUB TITLE: From drawings made during the eventful period of the great mutiny, illustrating the military operations before Delhi and its neighborhood with descriptive letter-press

AUTHOR: Capt. George Francklin Atkinson

PUBLISHER: Day & Son. Lithographers to The Queen

PLACE: London

YEAR: 1859

NO. OF PAGES: 42 pages including 1 tinted lithograph title plate + 25 tinted lithographs including 6 plates with two scenes, each with descriptive letterpress

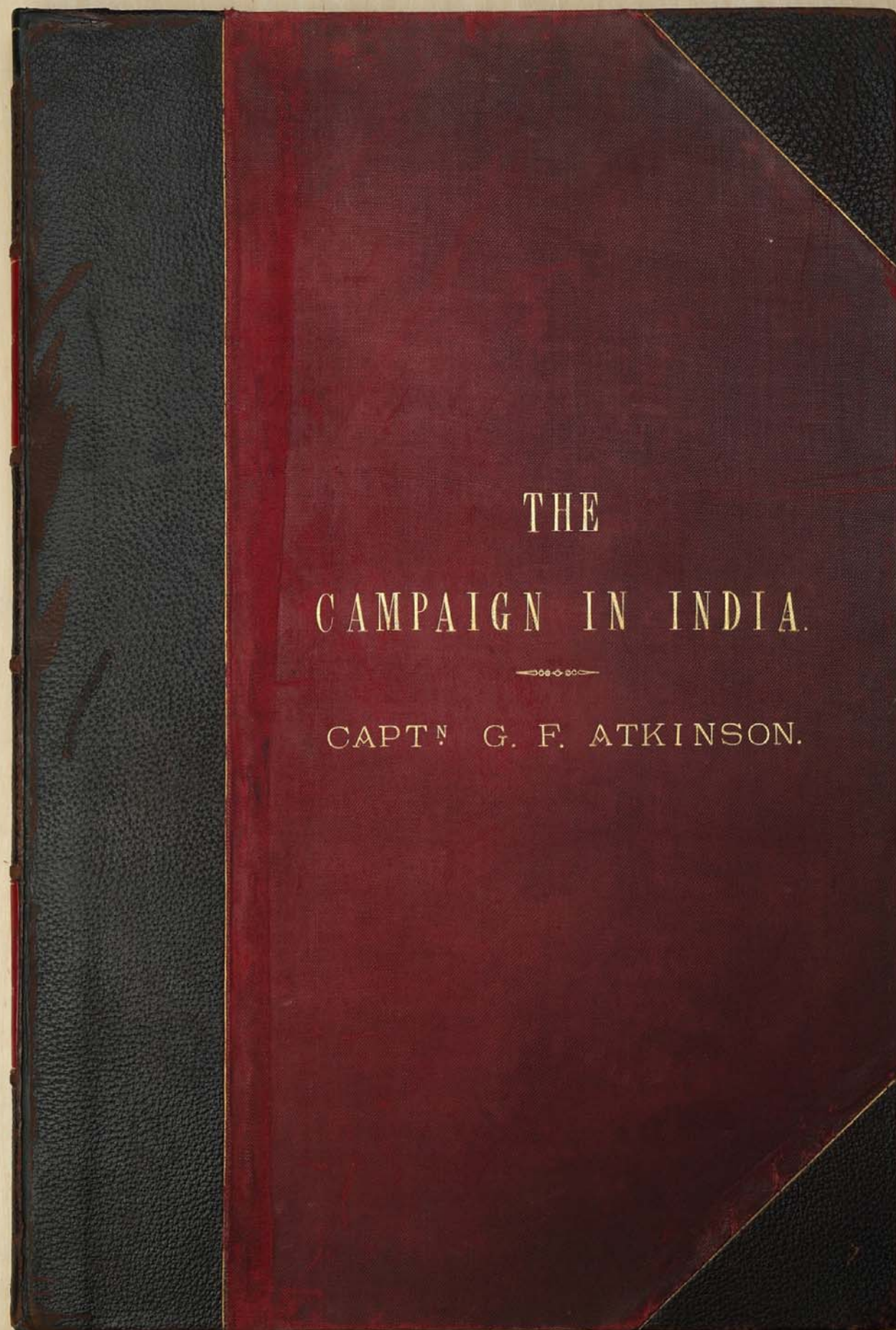
BINDING: Half binding with original redcloth board along with elaborate gilt text

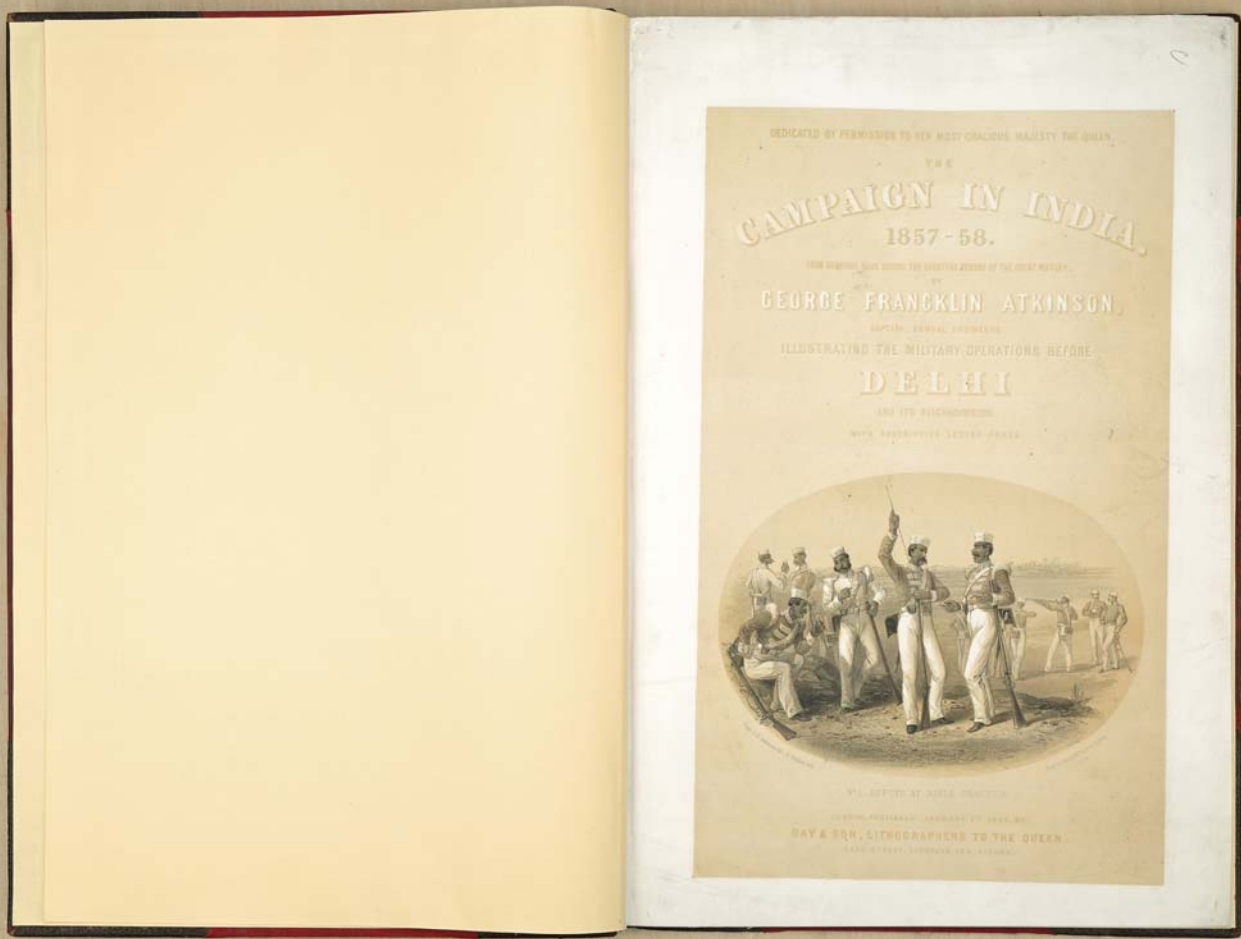
SIZE: 57 x 37 x 2 cm

ILLUSTRATING THE MILITARY OPERATIONS BEFORE DELHI AND ITS NEIGHBORHOOD

This book by George Atkinson, captain in the Bengal Engineers regiment, records the famous Indian Mutiny of 1857.. It was previously available in two different editions: one with hand-coloured plates and one with tinted copy plates.

REFERENCE: Abbey Travel 486





VIEWS OF BOMBAY (SET OF THREE)

\$ 1,430-\$ 1,590

Rs 90,000-Rs 1,00,000

NON-EXPORTABLE

a)

TITLE: Scene in Bombay

ARTIST: Captain Robert Melville Grindlays and coloured by J G Hogarth

ENGRAVER: Richard Gilson Reeve

PUBLISHER: Rudolph Ackermann

PLACE: London

YEAR: 1826

MEDIUM: Colour aquatint

SURFACE: Paper

IMAGE SIZE: 21.2 x 27.5 cm

PAPER SIZE: 27 x 33.5 cm

WITH MOUNT: 40 x 46.3 cm

b)

TITLE: Northwest View of the Fort of Bombay

ARTIST: Captain Robert Melville Grindlays, drawn by William Westall

ENGRAVER: Richard Gilson Reeve

MEDIUM: Colour aquatint

SURFACE: Paper

IMAGE SIZE: 21 x 28.7 cm

PAPER SIZE: 25.5 x 33.5 cm

WITH MOUNT: 38 x 46.5 cm

c)

TITLE: Scene in Bombay

ARTIST: Captain Robert Melville Grindlays

ENGRAVER: Richard Gilson Reeve

MEDIUM: Colour aquatint

SURFACE: Paper

IMAGE SIZE: 20 x 28 cm

PAPER SIZE: 25 x 33.5 cm

WITH MOUNT: 38.2 x 46.5 cm

A scene in Bombay depicting the main buildings, including the offices of the Governor's Secretary, and the Sudder Adalat or the Court of Appeals, a theatre on the right and a few local people





Engraved by G. B. Smeaton

Drawn by J. H. W. Edwards, R.S.A.

South West view of the Fort of Bombay.



Engraved by G. B. Smeaton

Drawn by J. H. W. Edwards, R.S.A.

Scene in Bombay.

Drawn and Engraved by G. B. Smeaton

A STREET SCENE IN BOMBAY**\$1,270-\$1,590****Rs 80,000-Rs 1,00,000**

NON-EXPORTABLE

TITLE: A Street Scene in Bombay**ARTIST:** William Simpson**PUBLISHER:** Day and Son**YEAR:** 1862**MEDIUM:** Chromolithograph**SURFACE:** Paper pasted on board**IMAGE SIZE:** 49.3 x 34.5 cm**WITH MOUNT:** 69 x 53 cm

Chromolithograph from plate 4 of William Simpson's *India, Ancient and Modern: A Series of Illustrations of the Country and People of India and adjacent Territories*. The artist depicts the teeming street of the bustling city of Bombay, the hub of Indian trade. A distinct feature of the architecture was the elaborate red-and-green coloured carving on wooden pillars and beams of houses. The man in a white turban reading a book is a Parsi priest. Simpson wrote: "the high turban of a Parsi is sure to greet you everywhere." The Parsis, are followers of the Zoroastrian religion and were mostly concentrated in Bombay. Their ancestors had emigrated to Sindh and Gujarat from Greater Iran to avoid persecution after the Arab Conquest of Persia between the 8th and 10 century. At the time of this image they began to adopt elements of western fashion, along with their traditional attire. (British Library Board)





13

VIEWS OF BOMBAY (SET OF THREE)

\$1,985-\$2,385

Rs 1,25,000-Rs 1,50,000

NON-EXPORTABLE

a)

TITLE: Indien: Strasse in Bombay (India: Street in Bombay)

ARTIST: E. Hilderbrandt

PUBLISHER: R Wagner

PLACE: Berlin

MEDIUM: Chromolithograph

SURFACE: Paper

IMAGE SIZE: 24.2 x 34 cm.

WITH MOUNT: 54.5 x 64 cm

FROM THE COLLECTION OF THE HERRN RICHARD GOEHDE

Title label on verso:

"No. 3"

"Ed. Hilderbrandt"

"Nach der Aquarelle aus der Sammlung des Herrn Richard Goehde" (After the watercolors from the collection of the Herr Richard Goehde)

"Chromofacsimilirt von Steinbock" (Chromolithograph from Steinbock)

"Verlag von R. Wagner, Berlin, Mauerstr. 36" (Publisher of R. Wagner, Berlin, Mauerstr. 36)

The present lot depicts a wide street in Bombay, India, after a watercolour by Eduard Hildebrandt (1818-1869). Born in Gdansk, Hildebrandt was a frequent traveller to the Middle East, India, Singapore, Siam (Thailand), Macao, Hong Kong, China, The Philippines, Japan and the United States. He worked mainly in watercolours, and his paintings were exhibited in London in 1866 and at the Crystal

Palace in 1868, just a year before his death in Berlin. A folio of chromolithographs, mounted in imitation of watercolour presentation, was published as 'Reise um die Erde' (Journey around the World).

b)

TITLE: Parel, the Government House, Bombay

ARTIST: Sir Harry Francis Colville Darell

PUBLISHER: Day and Son

PLACE: London

MEDIUM: Coloured lithograph

SURFACE: Paper

IMAGE SIZE: 29 x 41.5 cm

PAPER SIZE: 31.5 x 44.5 cm

WITH MOUNT: 45 x 57.7 cm

Coloured lithograph of the Government House at Parel, Bombay by Day & Son after Sir Harry Darell Bar (1814-1853) from his book 'China, India and the Cape' published in London. Parel, originally an island, is located in the northern part of Bombay. The building shown in this view was built by the Jesuits under Portuguese rule in the 16th and 17th centuries. It was used as a country retreat for the English Governor of Bombay from 1719. In 1829, the building officially became the Government House, later relocating to Malabar Hill in the 1880s. (British Library Board)

c)

TITLE: View of Bombay Harbour, taken from the Island of Colaba

ARTIST: W Watson

PUBLISHER: Smith, Elder and Co., printed by C Hullmandel

PLACE: London

MEDIUM: Lithograph

SURFACE: Paper

IMAGE SIZE: 29 x 42.2 cm

PAPER SIZE: 33 x 48.5 cm

WITH MOUNT: 49.5 x 64.5 cm

of seven islands separated by a marshy swamp. In 1661, the British Crown acquired the islands of Bombay from the Portuguese as part of Catherine of Braganza's marriage dowry to Charles II. From 1668, the East India Company developed the area as a trading port. The fort was situated on the island of Bombay. The island of Colaba, to the south, became a popular place for recreation in the 18th century and was connected to the island of Bombay by a causeway the 1830s. (British Library Board)

Lithograph of "View of Bombay Harbour, taken from the Island of Colaba" by W Watson after Charles Franklin Head from his 'Eastern and Egyptian Scenery' printed by . Hullmandel and published in London. The city of Bombay was originally composed



VIEW OF BOMPAY HARBOUR.

Taken from the Island of Colaba.

London, Published by Smith, Elder & Co. 1841.



PABELL, THE GOVERNMENT HOUSE, BOMBAY.



BOMBAY FROM MALABAR HILL**\$1,590-\$1,985****Rs 1,00,000-Rs 1,25,000**

NON-EXPORTABLE

TITLE: BOMBAY FROM MALABAR HILL (VUE DE BOMBAY ET DES MONTAGNES DU MALABAR)**ARTIST:** Isidore Laurent Deroy**PUBLISHER:** L Turgis, Jr.**PLACE:** New York**YEAR:** circa 1840**MEDIUM:** Colour lithograph**SURFACE:** Paper**IMAGE SIZE:** 30.5 x 47.5 cm**WITH MOUNT:** 44.5 x 61 cm

were forests of barrack and plantain. A pathway known as the "shid" or ladder connected the ancient Gamdevi temple in the plains through plantations of babul and banyans to the Walkeshwar temple on the hills.

A SCARCE ANTIQUE PRINT OF MUMBAI

A view of Mumbai from the very rare series 'Ports de Mer d'Asie' by Isidore Laurent Deroy (1796-1886). Taken from north of the city, it features a group of people including musicians seated on the grass in the foreground.

Around the time of this painting, Malabar Hill had become the the new residential precinct of the Bombay governors. The city's history dates back to the advent of the Silhara kings who ruled the Bombay islands (810-1260 AD), and built the original temples of Walkeshwar.

Coloured lithograph pub: circa 1840 the history of Malabar hill - - dates back to the from 810 to 1260 ad and built the original temples of Walkeshwar. At the south-eastern tip of the peninsula, they found, at what is now Malabar point, a strangely cleft rock, which they named, Shri-gundi, or "lucky stone". It was reputed to have the power to purge the sins of all those who passed through its magic fissure. On the plains, known as Girguam, between Dongri hill and the higher hill (Malabar hill)



BOMBAY FROM MALABAR HILL

No. 3.
Ed. Sifdebrandt.
INDIEN: Strasse in Bombay.
Nach der Aquarelle aus der Sammlung des
Herrn Richard Goebel.
Christophorus von Steinbeck
Verlag von R. Wagner, Berlin, 1840. 30

POONAH**\$2,385-\$2,780****Rs 1,50,000-Rs 1,75,000**

NON-EXPORTABLE

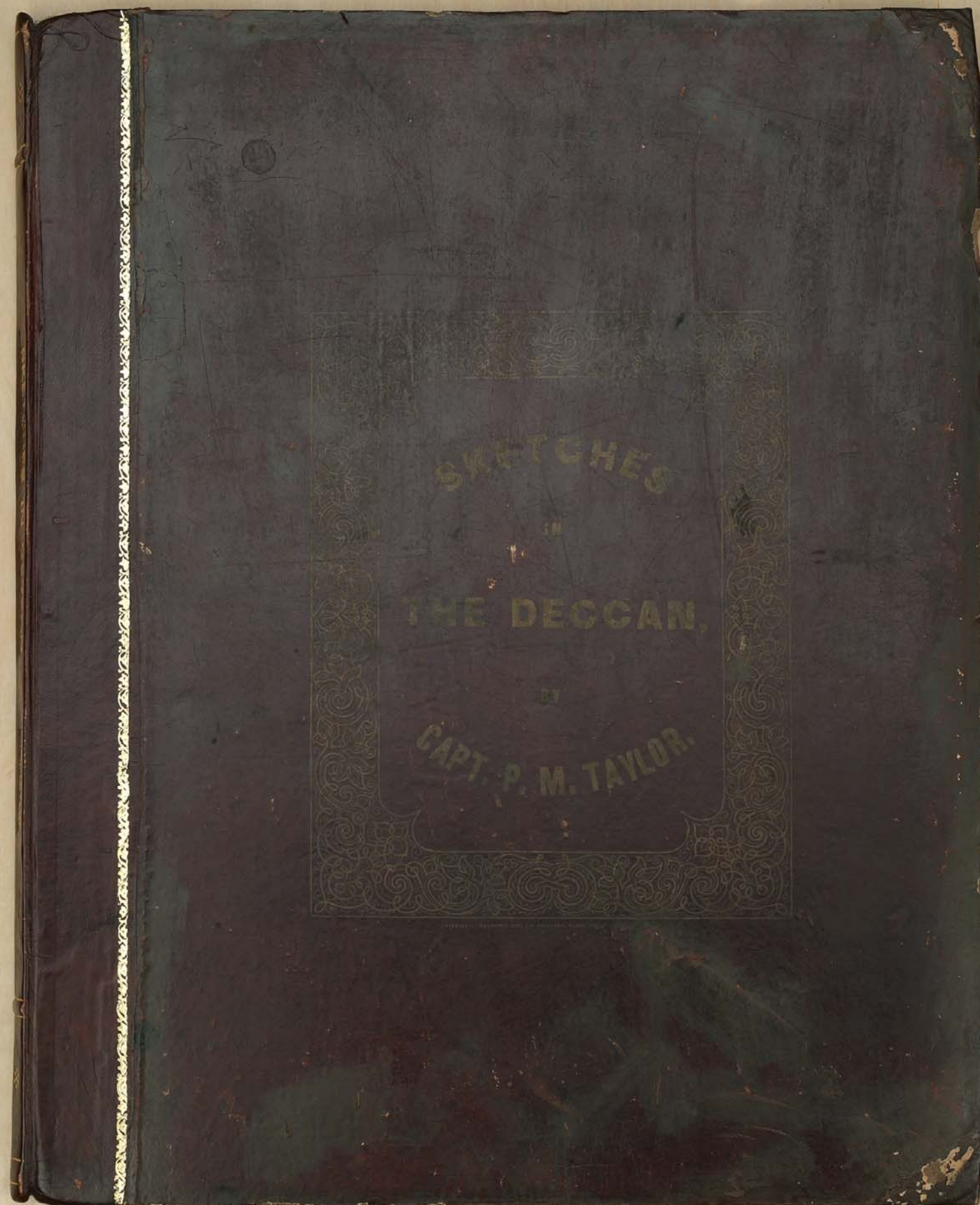
TITLE: Poonah**ARTIST:** Henry Salt**ENGRAVER:** Daniel Havell**MEDIUM:** Colour Aquatint and etching**SURFACE:** Paper**IMAGE SIZE:** 43.5 x 59.5 cm**PAPER SIZE:** 46.5 x 64.5 cm**WITH MOUNT:** 60 x 79 cm

Plate XIII from Salt's folio views of India, Egypt, Ceylon, Abyssinia, the Cape of Good Hope, and St. Helena.

This large coloured aquatint plate by Henry Salt depicts the city of Poona, an important military centre under British rule, located at the confluence of the Mutha and Mula rivers. In mid-ground is a group of mourners surrounding the city's river-side burning ghats. Salt was an artist, traveler, diplomat and collector of antiquities from Lichfield, England. Salt accompanied a nobleman named George Annesley on a tour of the East as his secretary and draughtsman. He made several paintings and illustrations on these journeys, many of which served to illustrate Annesley's, who also went by Lord Valentia, book *Voyages and Travels to India* published in 1809. The present lot is one of them.

The engraver of this plate was Daniel Havell, a member of the renowned English family firm of artists and engravers.





16

SKETCHES IN THE DECCAN

\$3,970-\$4,765

Rs 2,50,000-Rs 3,00,000

NON-EXPORTABLE

TITLE: Sketches in the Deccan

AUTHOR: Capt Philip Meadows Taylor

PUBLISHER: Richard and John E. Taylor for Charles Tilt

PLACE: London

YEAR: 1837

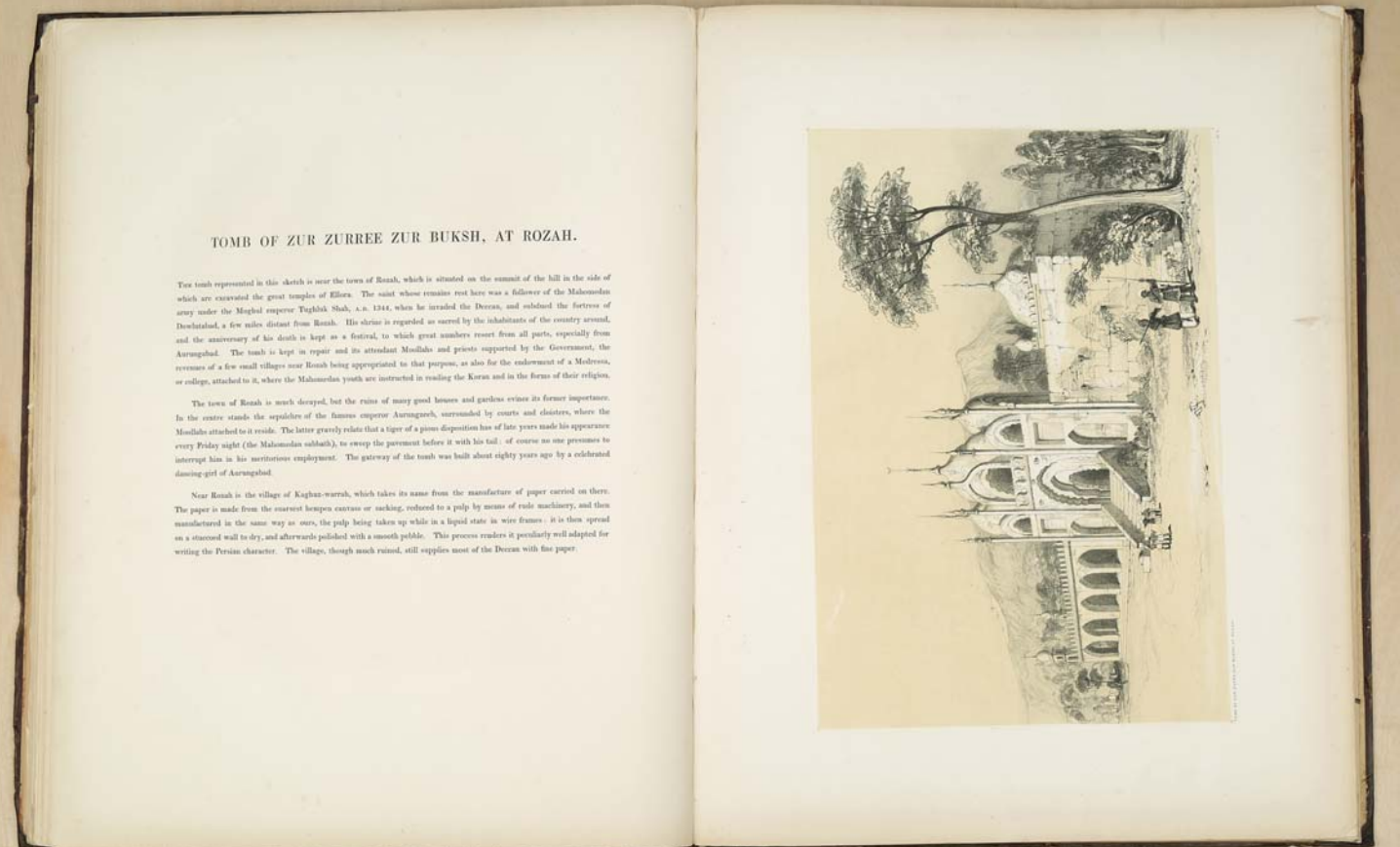
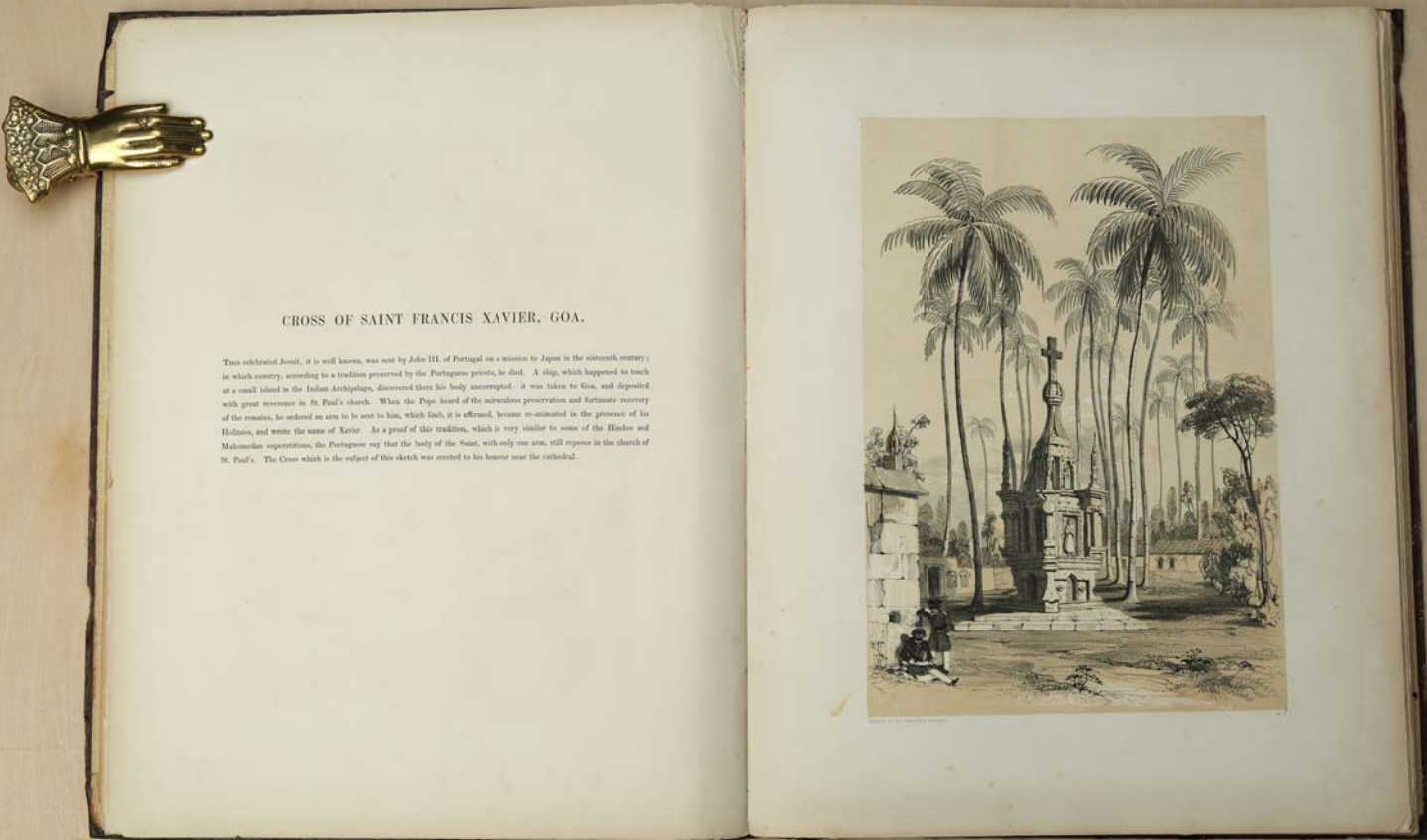
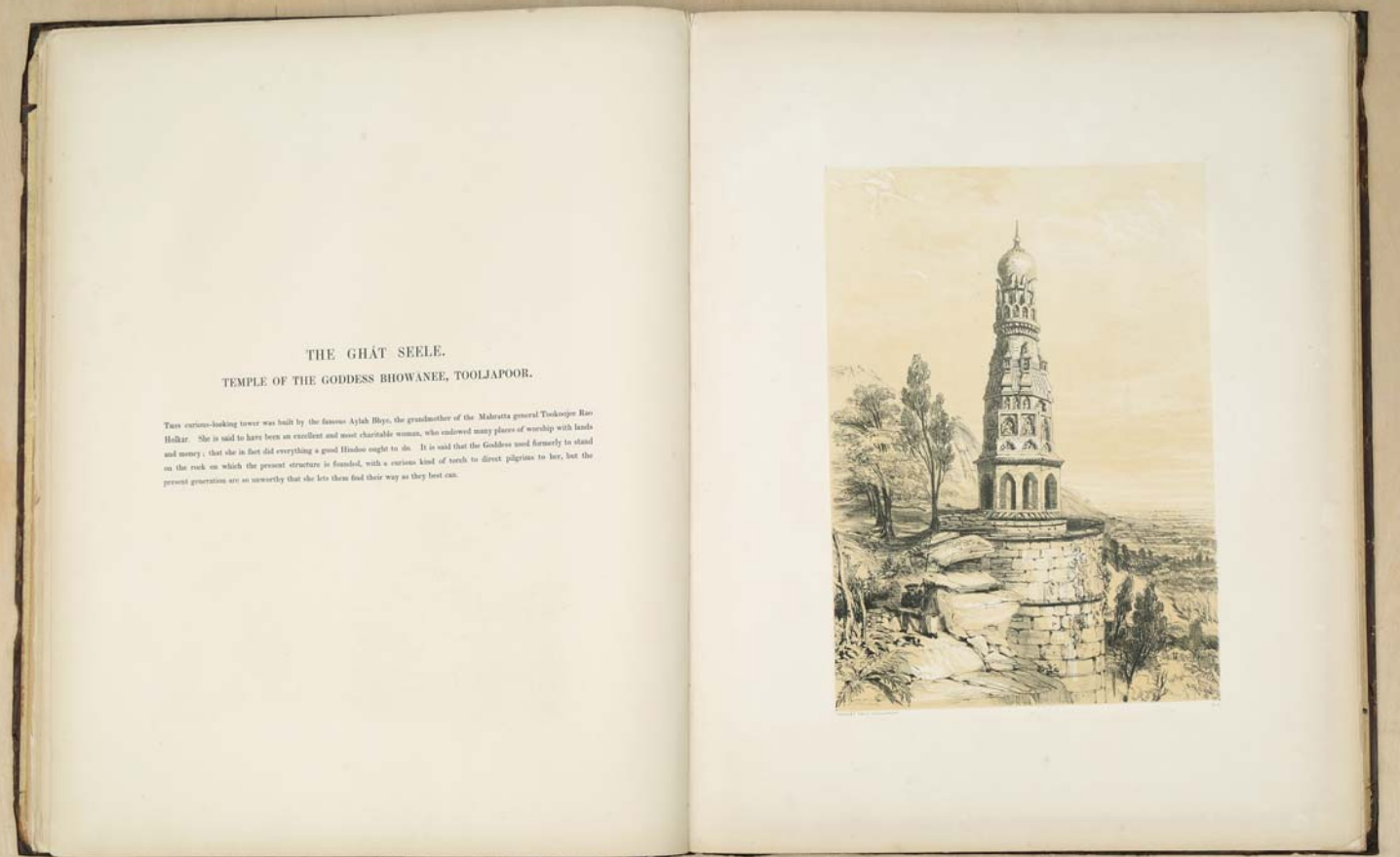
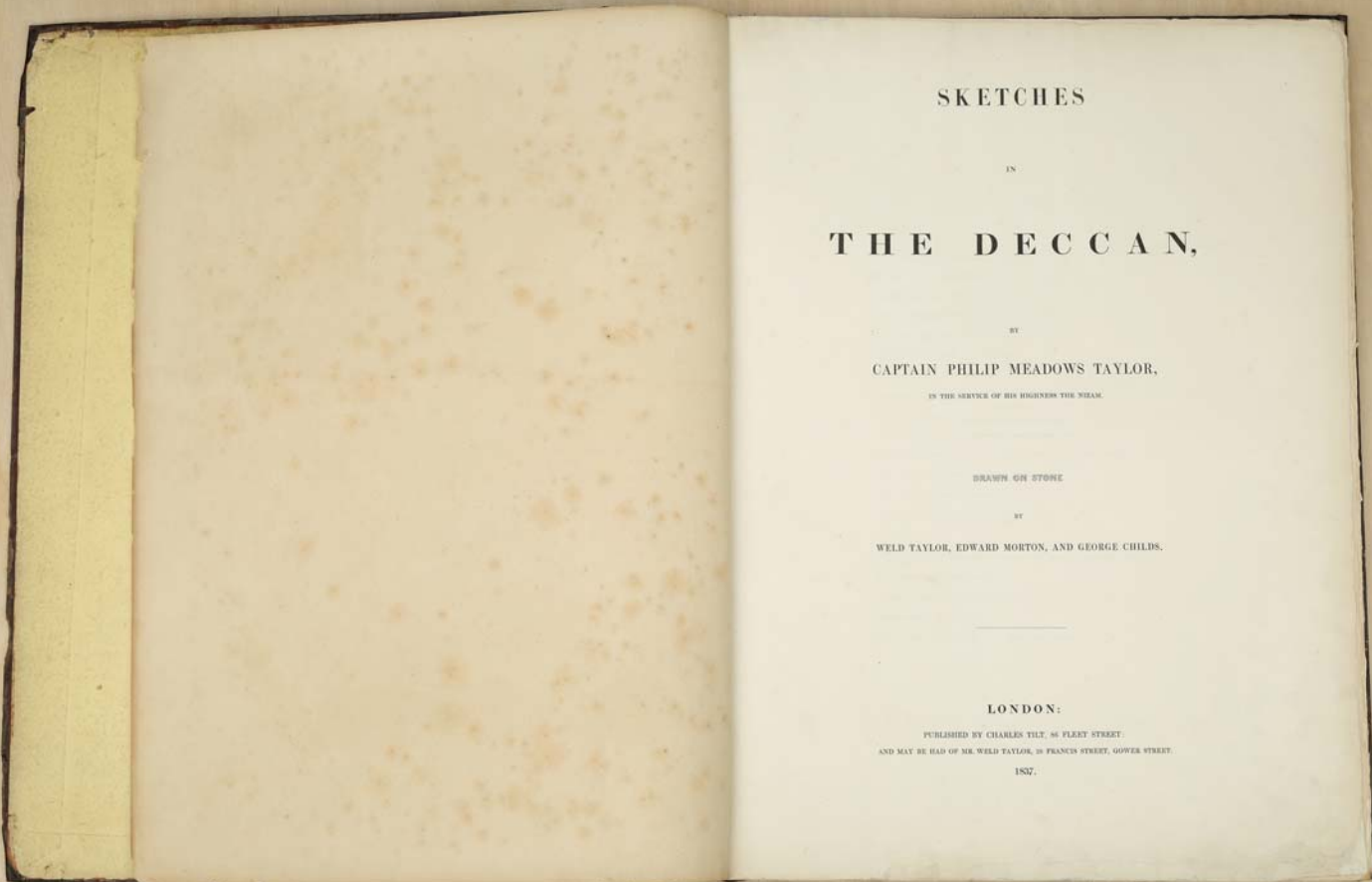
NO. OF PAGES: Tinted lithographic title and 19 tinted lithographed plates by William Taylor, Edward Morton, and George Childs after P.M. Taylor

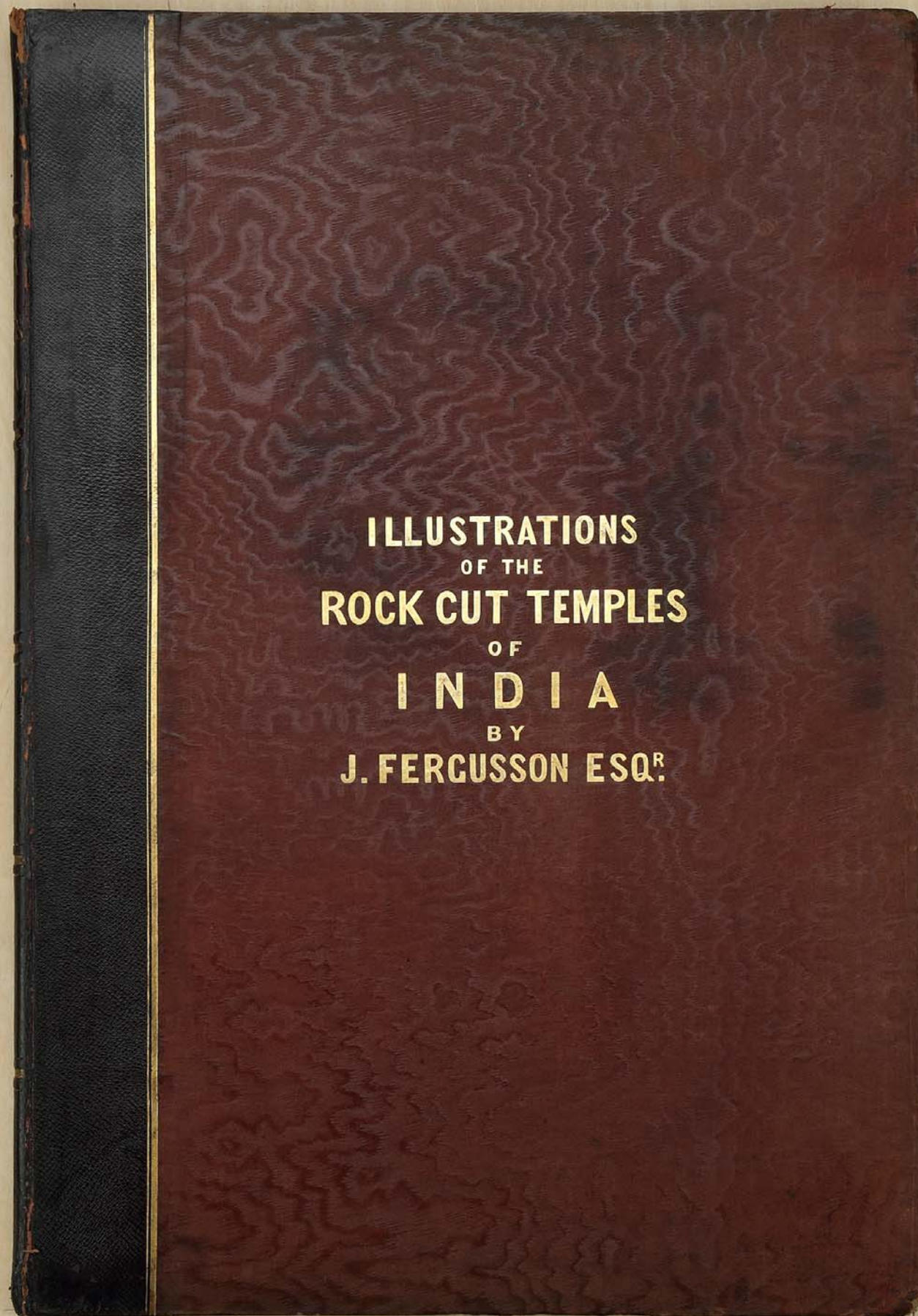
BINDING: Original half cloth

SIZE: 48 x 38 x 1.2 cm

Fine illustrations of various views of the Deccan, now the states of Andhra Pradesh and Telangana. The plates include scenes of places and buildings at Goa, Aurangabad, Tooljapoor, Golconda, Hyderabad, Ellors, Rozah, and the Tandoor hills, among others. A young Taylor arrived in India to work with a merchant from Bombay, but quickly accepted a military commission, during which he served as administrator of Shorapore, among other posts. Taylor was also a Times correspondent, and he wrote several works of fiction.

REFERENCE: Abbey Travel 460





ILLUSTRATIONS
OF THE
ROCK CUT TEMPLES
OF
INDIA
BY
J. FERGUSSON ESQ.^R

17

ROCK CUT TEMPLES OF INDIA

\$3,970-\$5,560

Rs 2,50,000-Rs 3,50,000

NON-EXPORTABLE

TITLE: Illustrations of Rock-Cut Temples of India

SUB TITLE: Selected from the best examples of the different series of caves at Ellora, Ajunta, Cuttack, Salsette, Karli, and Mahavellipore

AUTHOR: James Fergusson

PUBLISHER: John Weale

PLACE: London

YEAR: 1845

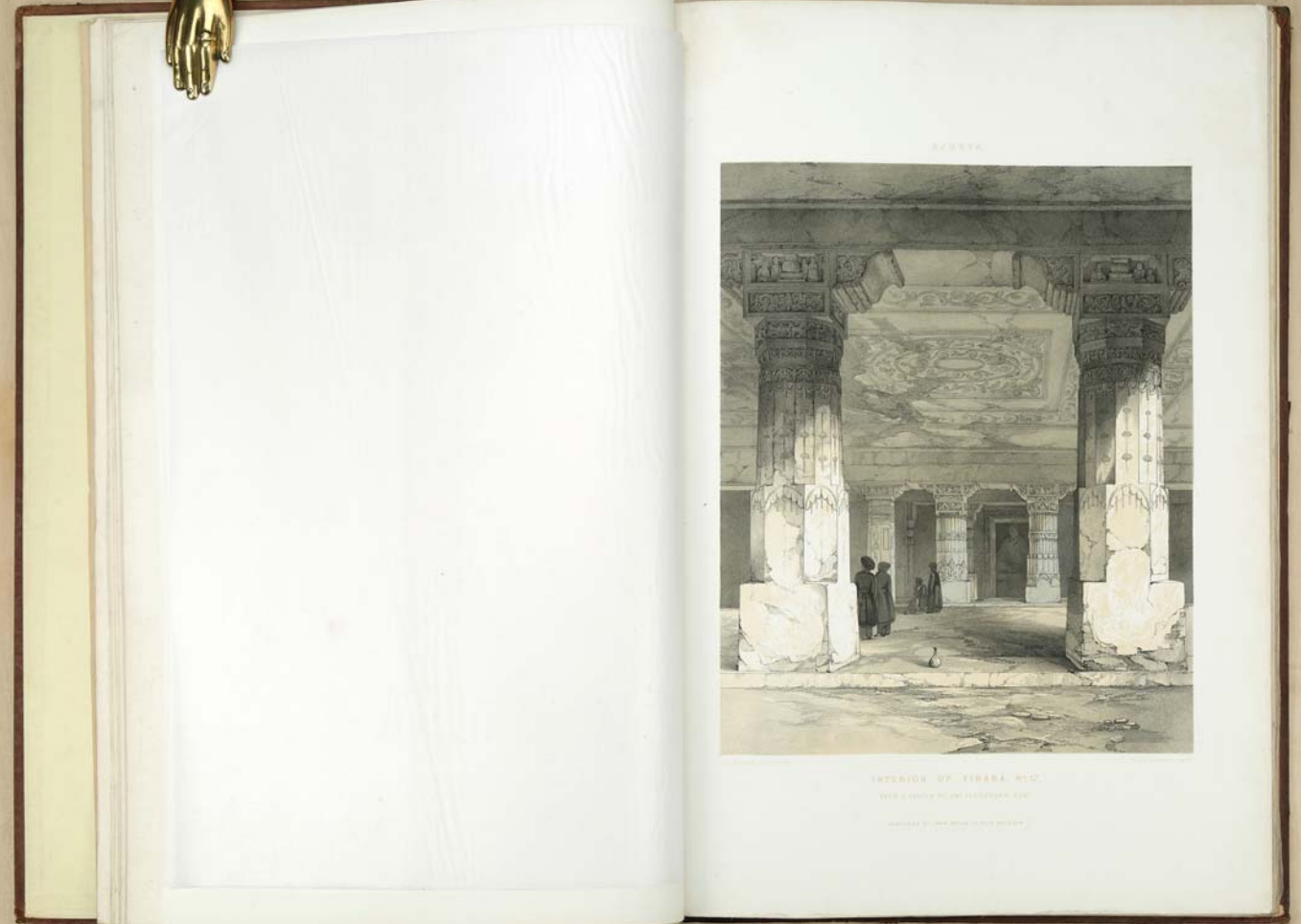
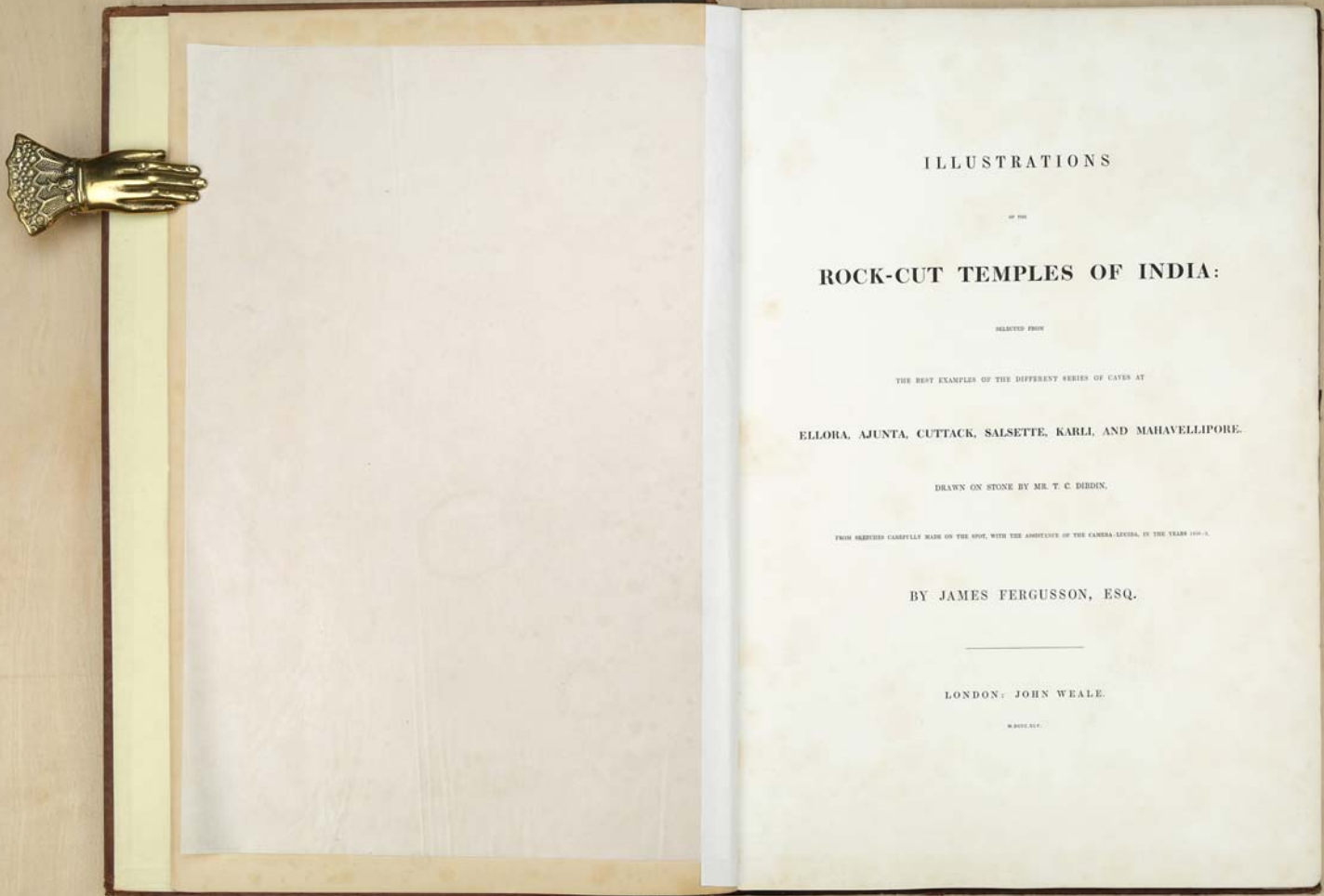
NO. OF PAGES: 1 Lithographed frontispiece and 18 lithographed plates, two plates with two scenes, after Fergusson by T.C. Dibdin.

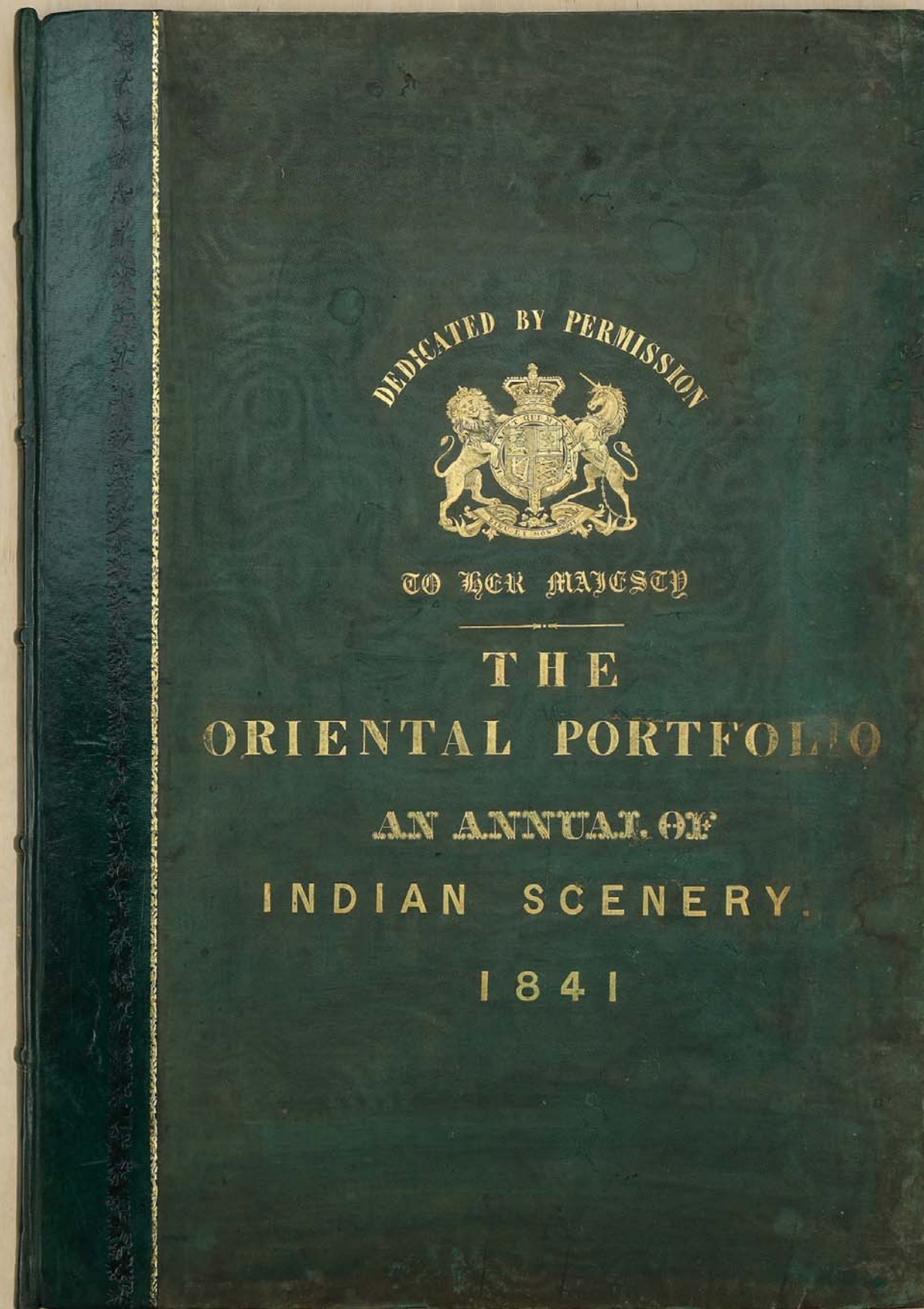
BINDING: Contemporary half morocco binding, cloth boards with gilt title

SIZE: 55.5 x 38 x 1.5 cm

A prolific architectural historian and noted antiquarian, Fergusson spent his early years as a businessman in Calcutta. Here, he studied remnants of ancient Indian architecture. On his return to London, he shared his observations of the rock-cut temples of India. A prolific architectural historian and noted antiquarian, Fergusson spent his early years as a businessman in Calcutta. Here, he studied remnants of ancient Indian architecture. On his return to London, he shared his observations of the rock-cut temples of India. Fergusson made the present drawings with the assistance of the camera-lucida, in 1838-1839. These sketches were further drawn on stone by Mr. T.C. Dibdin.

REFERENCE: Abbey Travel 467





18

SCENERY AND ARCHITECTURE OF INDIA

\$7,940-\$9,525

Rs 5,00,000-Rs 6,00,000

NON-EXPORTABLE

TITLE: The Oriental Portfolio: Picturesque Illustrations of the Scenery and Architecture of India

SUB TITLE: Drawn on stone from the delineations of the most eminent artists, taken from original designs; and accompanied by descriptive notices by Horace H. Wilson, M.A., F.R.S

EDITOR: Horace Hayman Wilson

PUBLISHER: Smith, Elder and Co.

PLACE: London

YEAR: 1841

NO. OF PAGES: 1 tinted lithographic additional title by T.H. Pitt after Bacon, printed by Lefevre, 10 tinted lithographic plates (9 after Bacon's sketches worked up by Dibdin (7) or Roberts (2), 1 after Stephanoff; lithographed by W. Gauci (5), A. Picken (1), Louis Haghe (2), W. Walton (1) and Hullmandel (1), each with a leaf of explanatory letterpress text.

BINDING: Modern green half morocco gilt over original boards, modern endpapers, upper covers blocked in gilt with the title, the British Royal arms and a dedication to Queen Victoria.

SIZE: 49.5 x 35 cm

AN EXCEPTIONAL COPY OF THIS VERY RARE WORK

The original intention of the publishers was "in the course of succeeding years, be able to present a body of picturesque illustrations which shall render much that is most valuable and interesting in Indian Scenery and Architecture, as familiar as that of any other Asiatic or European country, to the friends of India and Art" (preface).

David Roberts and Thomas Dibdin prepared drawings after Thomas Bacon's sketches. Together they

"transmuted Bacon's charming originals into splendid designs of true 1830s orientalism." (Archer & Lightbown) "Thomas Bacon, a Lieutenant in the Bengal Horse Artillery, ... served in India for about five years until 1836 ... The Oriental Portfolio visually recalls Bacon's travels in India." (Scenic Splendours p. 68)

REFERENCE: Not in Abbey; Archer & Lightbown India Observed pp.122-6, 149-50 no.s 183-4 (1841 reissue only); P. Godrej & P. Rohatgi Scenic Splendours pp.68-69.



THE
ORIENTAL PORTFOLIO:
PICTURESQUE ILLUSTRATIONS
OF
THE SCENERY AND ARCHITECTURE OF
INDIA.

DRAWN AND ENGRAVED FROM THE DELINEATIONS OF
THE MOST EMINENT ARTISTS,
TAKEN FROM ORIGINAL DESIGNS.

AND
ACCOMPANIED BY DESCRIPTIVE NOTICES

BY
HORACE H. WILSON, M.A., F.R.S.

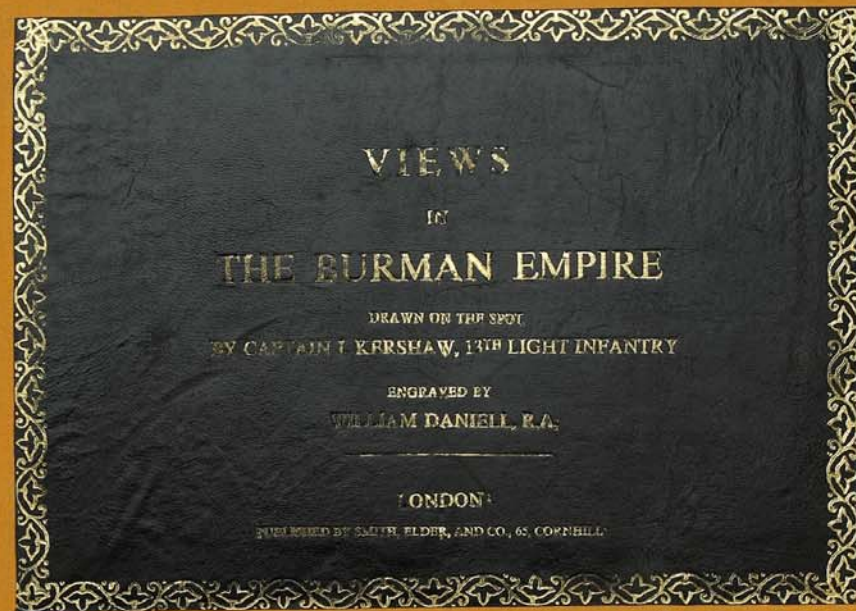
PROFESSOR OF HEBREW IN THE UNIVERSITY OF CAMBRIDGE.
ETC. ETC. ETC.

LONDON:
PUBLISHED BY SMITH, ELDER AND CO. CORNHILL.
MDCCCXXXII.



VIEWS IN BURMAN EMPIRE**\$17,465-\$22,225****Rs 11,00,000-Rs 14,00,000**

NON-EXPORTABLE



SOLD AS A COLLECTION OF PLATES

TITLE: Views in Burman Empire**SUB TITLE:** Drawn on the spot by Captain J. Kershaw, 13th Light Infantry**AUTHORS:** Captain James Kershaw and William Daniell**PUBLISHER:** Smith, Elder and Co.**PLACE:** London**YEAR:** 1831**NO. OF PAGES:****BINDING:** Yellow cloth solander box with black leather gilted title label to upper cover and leather spine along with gilted title label along with 5 raised bands. The prints are individually mounted and are presented in the box.**SIZE:**

BOX: 80 x 59.5 x 4.5 cm

PLATES: 34 x 47 cm (each)

WITH MOUNT: 45 x 58.5 cm (each)

A PORTFOLIO OF THIS RARE WORK

LIST OF PLATES (1 MISSING PLATE)

1. North face of the Great Pagoda, Prome
2. View from the West face of the Great Pagoda, Prome
3. Rangoon from the Anchorage. (MISSING)
4. View from Brigadier McCregh's Pagoda, Rangoon
5. Dagon Pagoda, near Rangoon, taken from the Lines of H.M. 13th & 38th Regiments
6. Dagon Pagoda, near Rangoon
7. Prome, from the South heights

8. Prome, from the heights occupied by H.M. 13th Light Infantry

9. Melloon from the British Position

10. Pagahm-Mew

The plates, all of which are signed beneath the title "Drawn on the spot by Capt: Kershaw, 13th Light Infantry", Though he was not the originator of these plates, they are in an unmistakable Daniell style in form and colouring, indeed this is probably the rarest of all the colour plate books in which he was involved.

REFERENCE: Abbey Travel 406



*View from the heights occupied by His Majesty's 15th Light Infantry.
Drawn on the spot by Capt. Kerker 15th Light Infantry.*



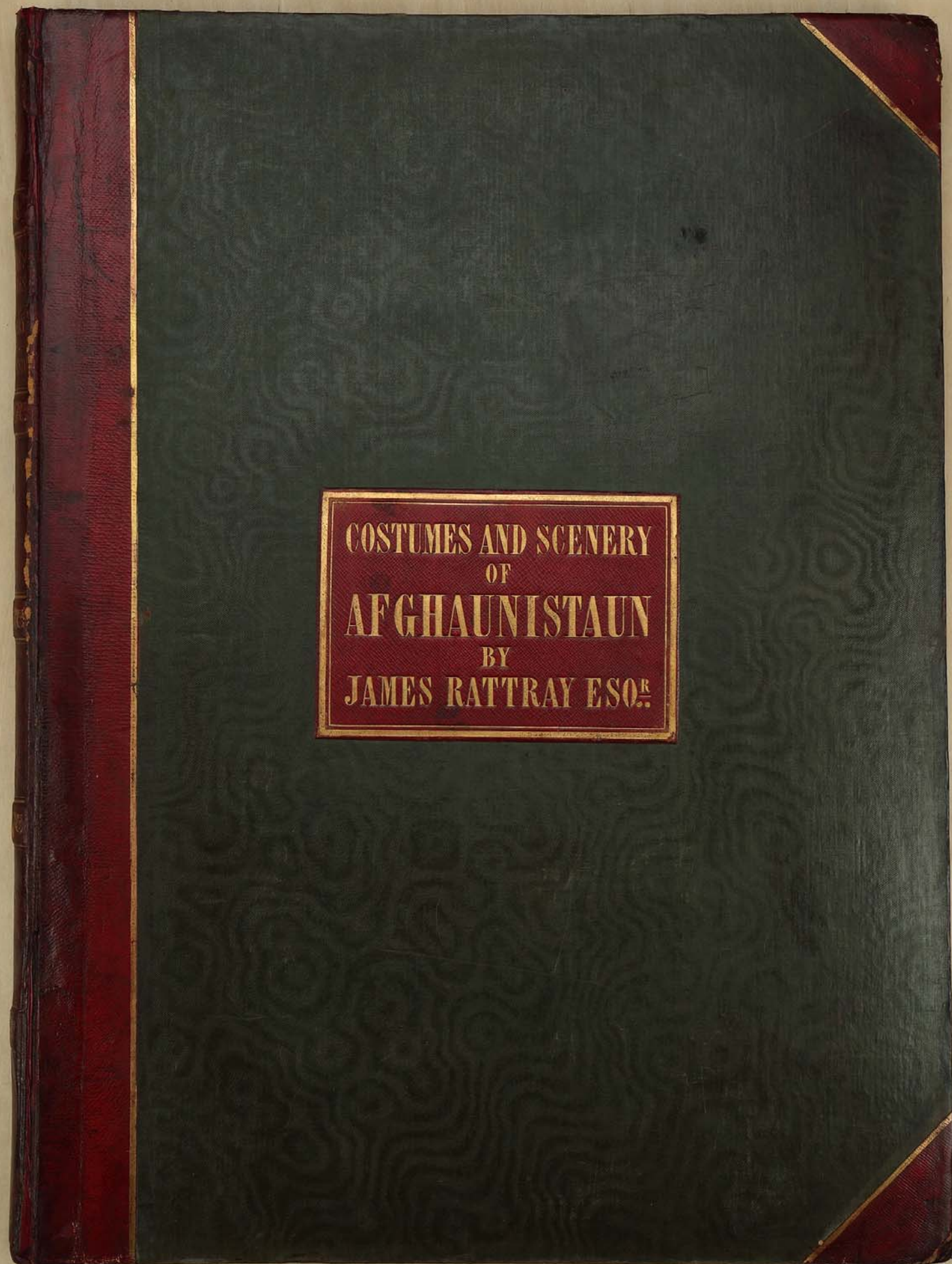
*View from the South heights.
Drawn on the spot by Capt. Kerker 15th Light Infantry.*



*View from Camp, Mr. Wright's Barracks, Pegahm.
Drawn on the spot by Capt. Kerker 15th Light Infantry.*



*Pegahm - View.
Drawn on the spot by Capt. Kerker 15th Light Infantry.*



20

SCENERY, INHABITANTS, AND COSTUMES, OF AFGHAUNISTAN

\$25,400-\$28,575

Rs 16,00,000-Rs 18,00,000

NON-EXPORTABLE

TITLE: Scenery, Inhabitants, and Costumes, of Afghaunistan

SUBTITLE: The costumes of the various tribes, portraits of ladies of rank, celebrated princes and chiefs, views of the principal fortresses and cities, and interior of the cities and temples of Afghaunistaun. From original drawings by James Rattray

AUTHOR: James Rattray

PUBLISHER: Hering & Remington

PLACE: London

YEAR: 1848

BINDING: Contemporary dark green half morocco, red morocco title label touppe cover with gilt to boards and spine with modern endpapers

NO. OF PAGES: Large folio, coloured lithographed title page, together with 29 finely coloured plates on 25 leaves, each with descriptive letterpress

SIZE: 62 x 46 x 3 cm

LIST OF PLATES:

1. Dourraunnee Chieftans in Full Armour (Lithographed title)
2. Dost Mahommed King of Caubul and his Youngest Son
3. Interior of the Palace of Shauh Shujah ool Moolk, late King of Cabul
4. Hawkers of Ko-i-Staun. With Valley of Caubul and Mountains of Hindooocoosh
5. Encampment of the Kandahar Army under General Nott, outside the Walls of Caubul, on the Evacuation of Afghaunistaun by the British
6. Ghiljie Women, of the Lower Orders
7. Khoja Padshaun, a Ko - I- Staun Chief, with his Armed

Retainers

8. Kelaut -i-Ghiljie

9. 'Atmaran' Hindoo of Peshawar

10. Mosque and Tomb of the Emperor Sooltaun Mahmood, of Ghuznee

11. Afghaun Foot Soldiers in their Winter Dress. With entrance to the Valley of Urgundeh

12. Ko -i-Staun Foot Soldiery in Summer Costume, actively employed among the Rocks

13. Fortress of Alimusjid, and the Khyber Pass

14. Chief Executioner and Assistant, of His Majesty the late Shah

15. Mahomed Naib Shurreef, a celebrated Kuzzilbach Chief of Caubul, and his Peshkhidmut, or Head Attendant

16. Bala Hissar and City of Kabul, with the British Cantonments from the 'Ba Maroo' Hill - Hostilities Commencing

17. Jaunbauz, or Afghaun Cavalry, with Horse bearing Implements for Smoking & C

18. Town and Citadel of Ghuznee

19. Hyder Khan, the Governor of Ghuznee

20. Oosbegs of Mooraud Bey

21. Jugdellu, The Last Stand made by General Elphinstone's Army in the calamitous Retreat

22. Meerz Fyze, an Oosbeg Elchee, or Ambassador

23. Interior of the City of Kandahar, from the House of the Sidar 'Meer dil Khaun', Brother of the King of Caubul

24. Ladies of Caubul in their in and out-of- door Costume

25. Gool Mohammed Khaun King of the Ghilgyes

26. The 'Bullock Hump' and Military Cantonments, Kandahar

27. Temple of 'Ahmed Shaun', King of Afghaunistaun, Kandahar, looked upon as so sacred an edifice, that the vilest criminal seeking protection at its threshold is secure from the hands of justice

28. City of Kandahar, its principal Bazaar and Citadel, taken from the Nakarra Khauneh, or Royal Band Room

29. Kandahar Lady of Rank, Engaged in Smoking

30. Mosque of Goolaum Hoossein Huzrut- Jee, a great prophet of the Afghauns, and the Tombs of the Kings at Kandahar

Set against the backdrop of the First Afghan War in 1838, part of a strategy to contain Russian expansion, the illustrations contain skilfully executed portraits of natives, and of Emir Dost Mohammad and the pro-British Shah Suja.

The author James Rattray, a lieutenant in the British Bengal Army, recorded his experiences and produced sketches during the first Anglo-Afghan War (1839 - 1842). Published after the war, the text and illustrations are autobiographical and recount many of the positive aspects and pitfalls of an ultimately

unsuccessful campaign. The book contains detailed accounts and illustrations of individual battles, Afghan cities, local people and customs, geographic features, and indigenous soldiers.

The book reflects the immense demand for depictions and accounts of the Eastern reaches of the Empire. The accounts of travel to an Islamic land and descriptions of its architecture, culture, and dress would have reflected the widespread Western interest in Islamic culture. Although this was a deluxe publication and was expensive when it was published, the text and illustrations were designed to appeal to a popular Victorian audience.

The work is dedicated to the Kandahar force and its late General William Nott, under whom Rattrey served. The views seen in the images include Kandahar, Kabul and Lugdulluk, the scene of the destruction of Elphinstone's forces.

REFERENCE: Abbey Travel 513; Bobins 267; Colas 2489; Lipperheide 1479.



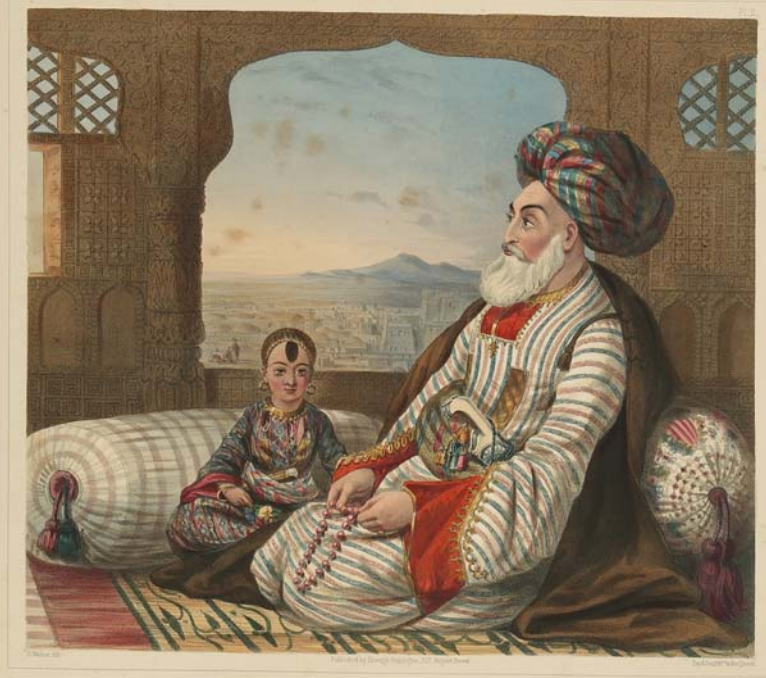
TO
HIS COMRADES OF THE CANDA HAR FORCE
UNDER THE COMMAND OF
THE LATE MAJOR-GENERAL SIR WILLIAM NOTT, G.C.B.,
AND
THE OFFICERS OF THE BRITISH
AND INDIAN ARMIES WHO SERVED IN AFGHAUNISTAUN,
This Work is Dedicated,
AS A MARK OF ATTACHMENT AND RESPECT,
BY THEIR FRIEND AND FELLOW-SOLDIER,

James Rattray

THE
COSTUMES OF THE VARIOUS TRIBES,
PORTRAITS OF LADIES OF RANK, CELEBRATED PRINCES AND CHIEFS,
VIEWS OF THE PRINCIPAL FORTRESSES AND CITIES,
AND INTERIOR OF THE CITIES AND TEMPLES
OF
AFGHAUNISTAUN.

FROM ORIGINAL DRAWINGS,
BY
JAMES RATTRAY, ESQ.,
LIEUTENANT 2ND GRENADIERS, BENGAL ARMY.

London:
HERING & REMINGTON, 137 REGENT STREET.
1848.



SAFAR SHAH, KING OF KABUL, AND HIS WIFE, SEATED.



KABULIAN LADY OF RANK, ENGAGED IN SMOKING.



SAFAR SHAH, KING OF KABUL, AND HIS WIFE, SEATED.



CHIEF EXECUTIONER AND ASSISTANT, BY HIS MAJESTY THE LATA SHAH.



MANAGED WITH SHU BUKET, BY HIS MAJESTY THE LATA SHAH.



21

EARLY INDIAN COOKERY BOOKS (SET OF TWO)

\$480-\$795

Rs 30,000-Rs 50,000

NON-EXPORTABLE

a)

TITLE: Indian Domestic Economy and Receipt with Hindustanee Romanized Names

SUB TITLE: Comprising numerous directions for plain wholesome cookery, both oriental and English; with much miscellaneous matter, answering all general purposes of references, connected with household affairs likely to be immediately required by families, messes, and private individuals residing at the presidencies or at out-stations

AUTHOR: R Riddell

PLACE: Calcutta

PUBLISHER: Thacker Spink And Company

YEAR: 1871

NO. OF PAGES: ix + 633 Pages

BINDING: Contemporary binding with 4 raised bands on the spine

SIZE: 19 x 14 x 4.5 cm

b)

TITLE: Culinary Jottings for Madras

SUB TITLE: A treatise in 30 Chapters on Reformed Cookery for Anglo Indian Exiles, based upon Modern English, and continental principles, with thirty menus for little dinners worked out in detail, and an essay on our kitchens in India

AUTHOR: Colonel Arthur Robert Kenney-Herbert "Wyven"

PLACE: Madras

PUBLISHER: Higginbothams And Company

YEAR: 1883

NO. OF PAGES: 551 Pages

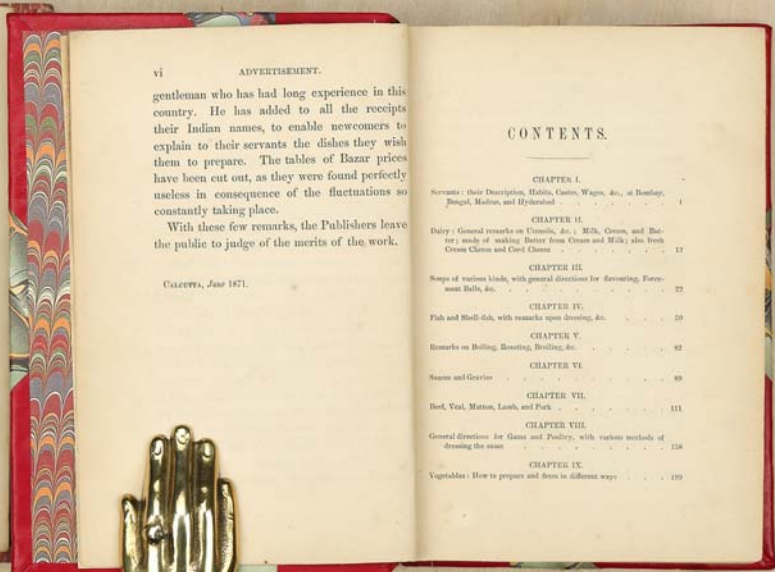
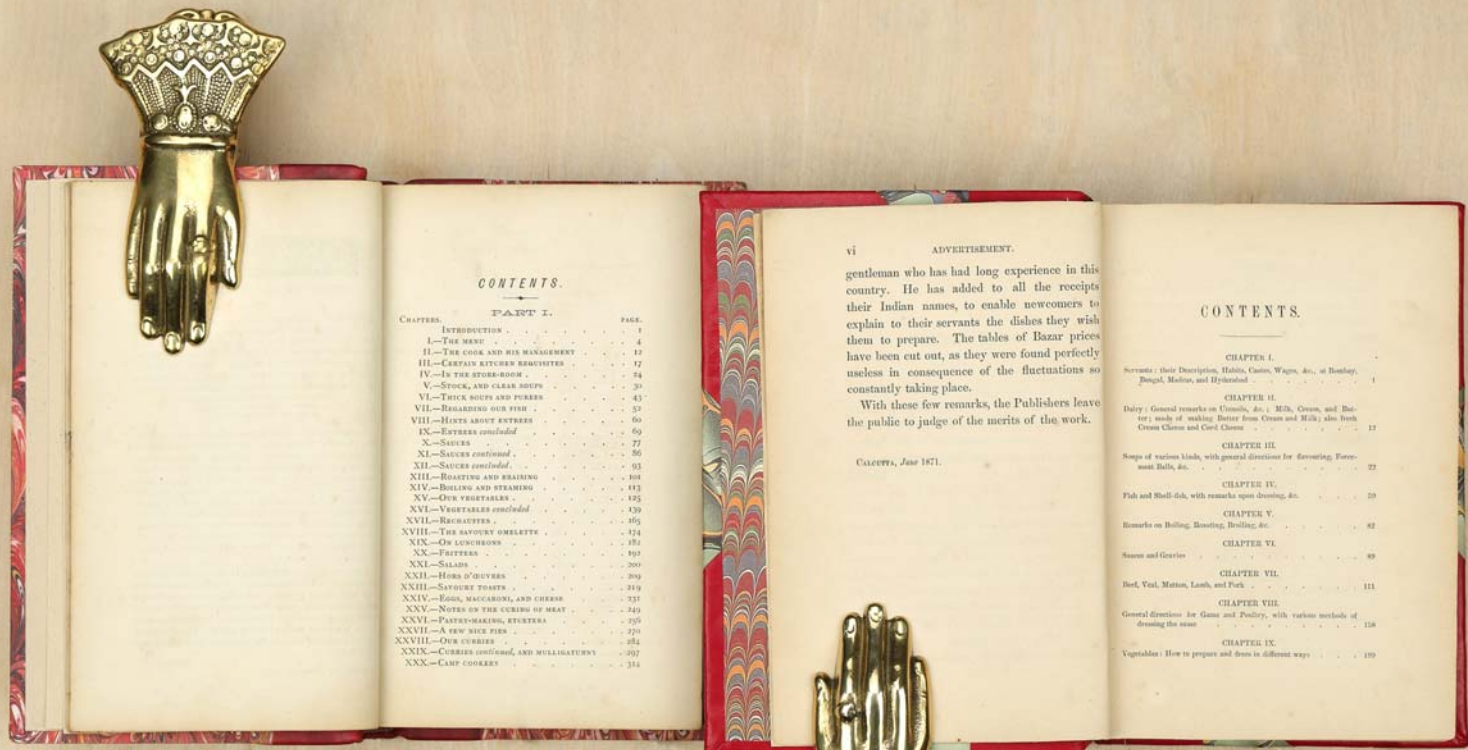
BINDING: Nicely rebound in half calf, marbled boards

SIZE: 19.8 x 12.9 cm

Wyvern' was a colonel in the Indian Army, long resident in Madras, who whiled away his spare time writing about cookery in the Madras Athenaeum and Daily News. The upshot of his interesting hobby was this book, which set out to instruct the memsahibs of the day in the best ways to cope with Indian kitchen staff and cooking arrangements and in how to produce decent English and French food with local ingredients and imported supplies. It was first published in Madras in 1878 and went through several editions in India.

It is a fascinating hybrid, for it tells the modern reader a great deal about Anglo-Indian cookery and gives a matchless description of Victorian haute cuisine. There is possibly no better introduction to good cookery than this book. His subsequent books, most notably Commonsense Cookery, were also models of their type, though in many respects never improved on his first attempt published here.

The chapters cover every aspect of the kitchen, from the cook and his management, the store-room, and the batterie de cuisine, to all dishes suitable for dainty dining, as well as excellent chapters such as "Our Curries", "Camp Cookery" and "Our Kitchens in India". There are extensive model menus for parties of six or eight people, or for "Little Home Dinners".



THE GRAPHIC: AN ILLUSTRATED WEEKLY NEWS PAPER

\$795-\$1,115

Rs 50,000-Rs 70,000

NON-EXPORTABLE

TITLE: The Graphic: An Illustrated Weekly News Paper

PLACE: London

YEAR: January - June 1876

NO. OF PAGES: 632 Pages, 50 Full Page Engravings, and 15 Double Page Engravings of India, 10 Single Page, and 3 Double Page Engravings of Ceylon

BINDING: Contemporary half calf, abundantly illustrated volume containing hundreds of illustrations

SIZE: 41.5 x 30 x 6 cm

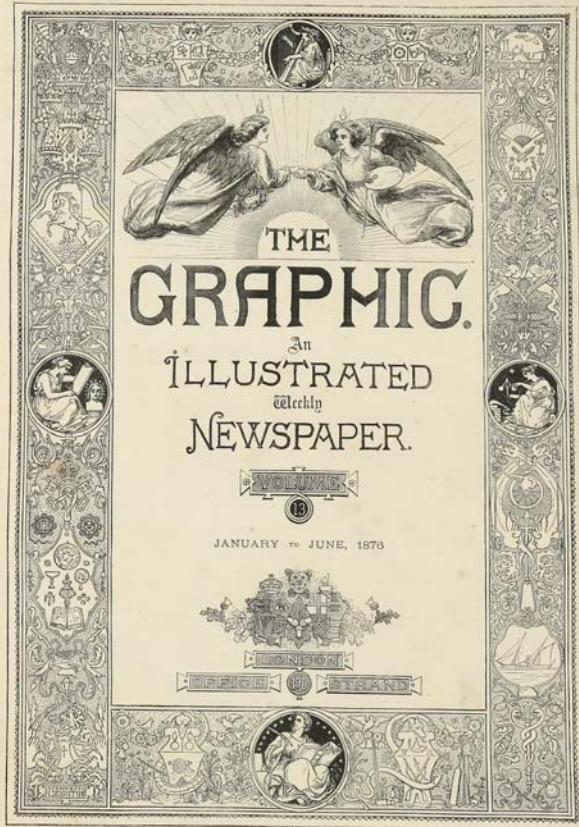
The Graphic (Jan-June 1876) is one of the most exhaustive record of the Prince of Wales tour in India on eve of the first Durbar of 1877. The Prince of Wales made an eight-month-tour of India and other colonies in 1875 and 1876.

The remarkable thing about this volume is that most of the drawings were first hand drawings, based on the actual event itself, contributed jointly by William Simpson, who, travelled separately for the Illustrated London News, along with two artist-reporters for the Graphic (Walter Charles Horsley and Herbert Johnson). Over the course of this seminal royal tour, which lasted seven months in total (including the journey to and from India), between them they channelled a constant stream of images back to Britain through the pages of the periodical press. They chronicled every aspect of the Royal visit to an unprecedented degree.

The Graphic was a British weekly illustrated newspaper, first published on 4 December 1869 by William Luson Thomas's company, Illustrated Newspapers Limited. The influence of The Graphic in the art world was immense, and its many admirers included Vincent Van Gogh and Hubert von Herkomer. In April 1932, the

title was changed to The National Graphic in and the weekly ceased publication after 3,266 issues. The Graphic was designed to compete with the famous Illustrated London News (established in 1842), and became its most successful rival. It appealed to the same middle-class readership, but The Graphic, as its name suggests, was intended to use images in a more vivid and striking way than the rather staid Illustrated London News (ILN). (Source: Wikipedia)





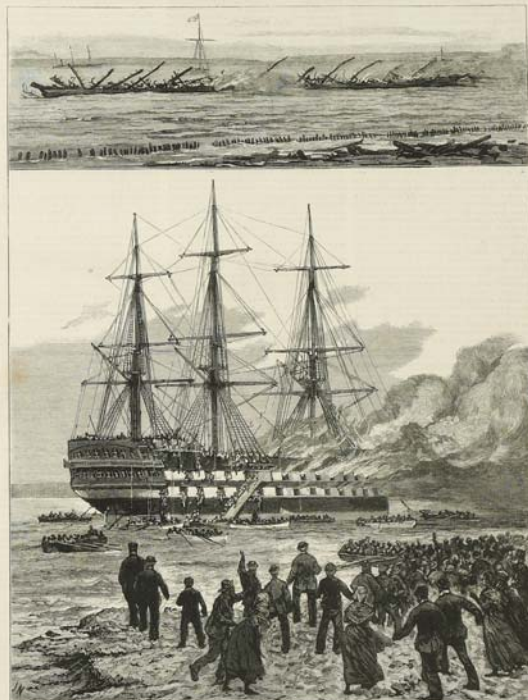
THE PRINCE OF WALES IN CEYLON—THE DEVILS' DANCE AT THE PRIVATE PEREHARA BEFORE THE PRINCE, KANDY
FROM A SKETCH BY ONE OF OUR SPECIAL ARTISTS

LIST OF ILLUSTRATIONS

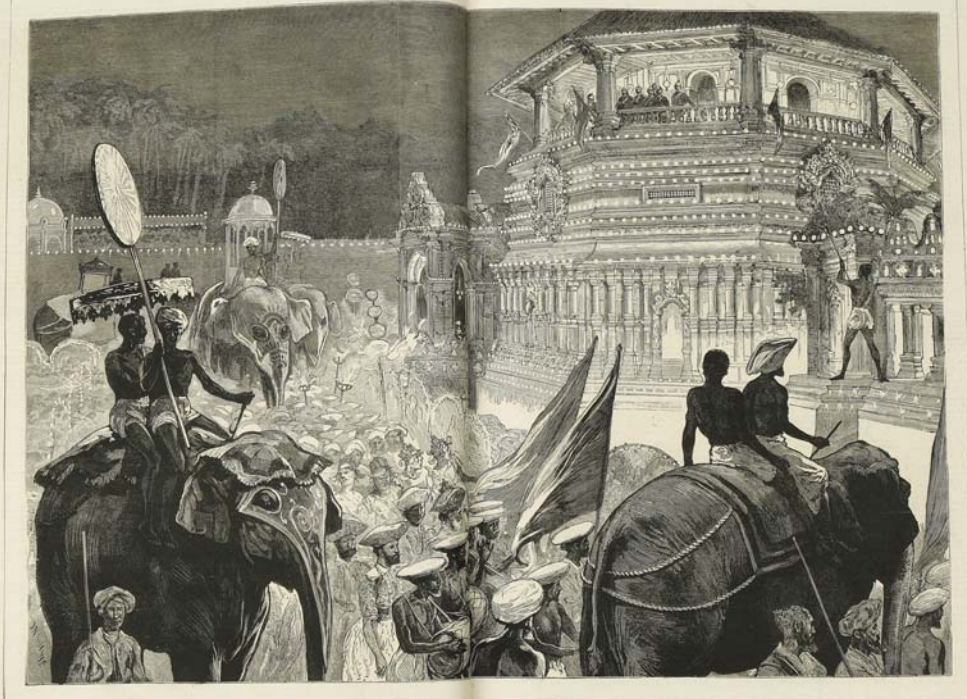
Various small text entries listing illustrations, including names of ships and events, such as 'The Prince of Wales in Ceylon', 'The Burning of the Training-Ship "Goliath"', and 'The Devils' Dance at the Private Perehara'.

THE GRAPHIC

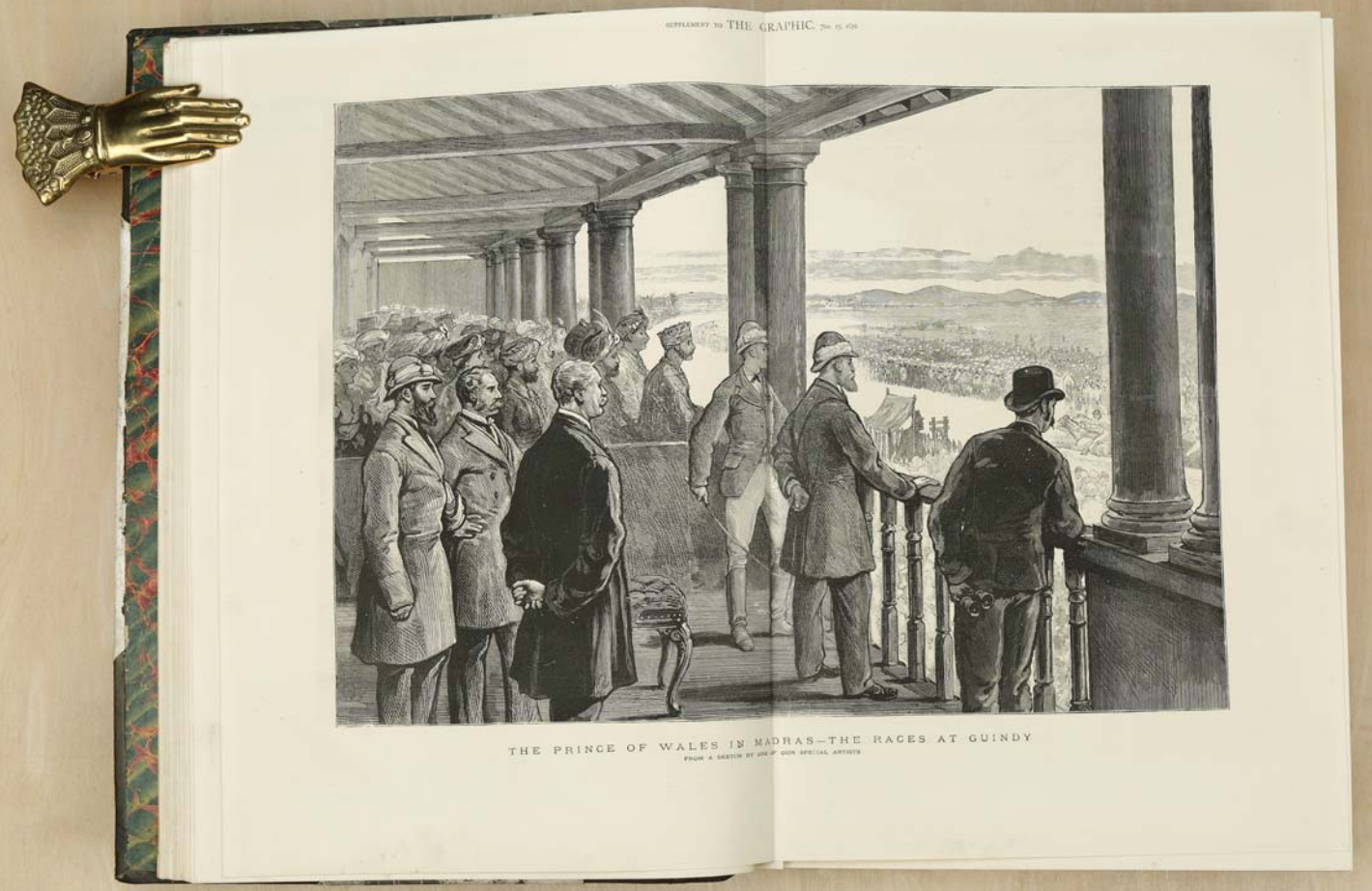
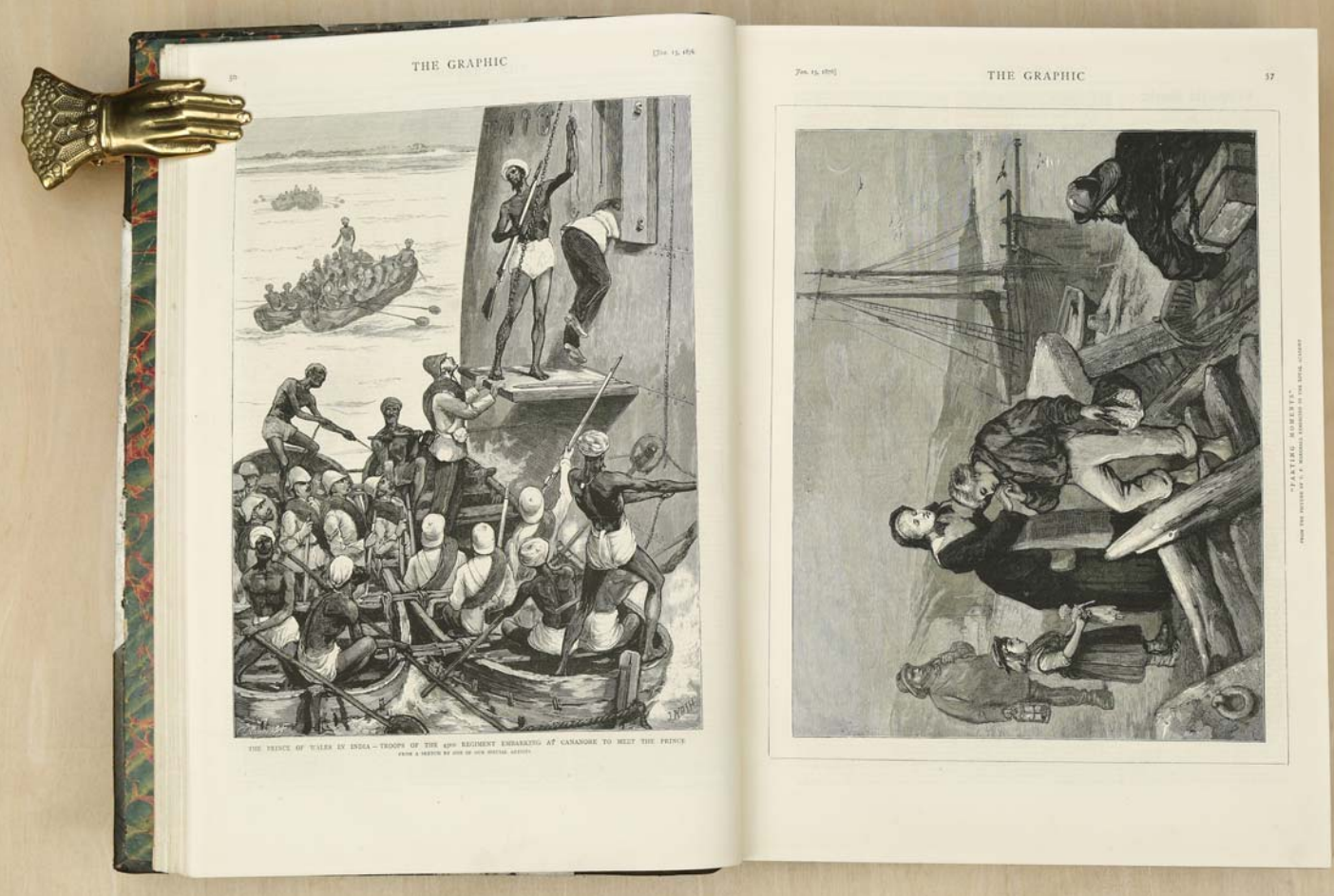
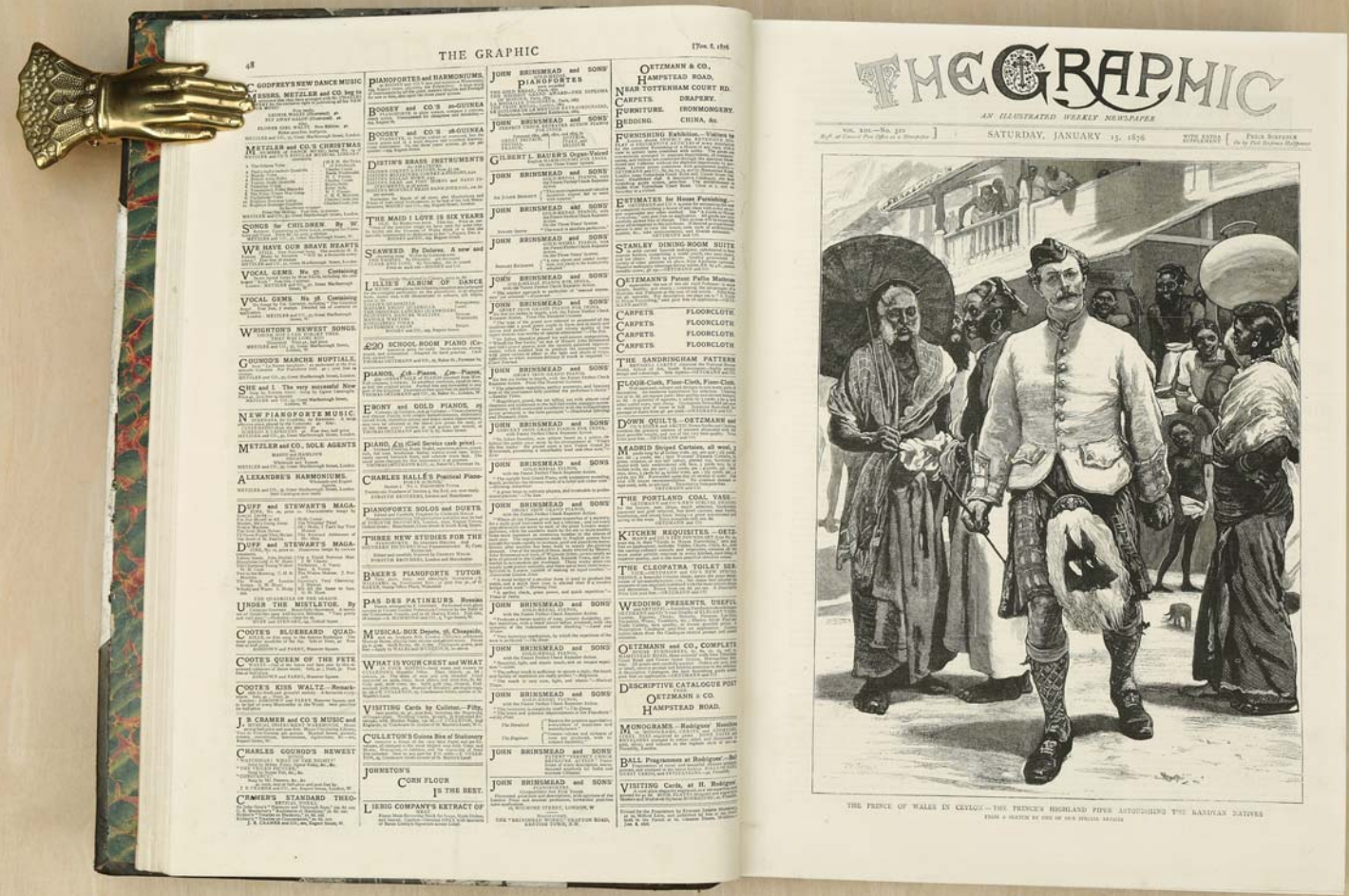
AN ILLUSTRATED WEEKLY NEWSPAPER
SATURDAY, JANUARY 4, 1878



THE BURNING OF THE TRAINING-SHIP "GOLIATH"



THE PRINCE OF WALES IN CEYLON—THE PUBLIC PEREHARA BEFORE THE PRINCE, KANDY
FROM A SKETCH BY ONE OF OUR SPECIAL ARTISTS



23

VIEWS IN INDIA, CHIEFLY AMONG THE HIMALAYA MOUNTAINS

\$635-\$955

Rs 40,000-Rs 60,000

NON-EXPORTABLE

TITLE: VIEWS IN INDIA, CHIEFLY AMONG THE HIMALAYA MOUNTAINS

AUTHOR: G F White

EDITOR: Emma Roberts

PUBLISHER: Fisher Sons And Company

PLACE: London

YEAR: 1838

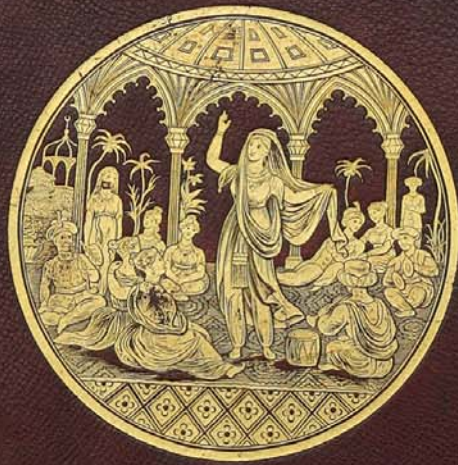
NO. OF PAGES: 94 Pages, 37 Steel Engravings

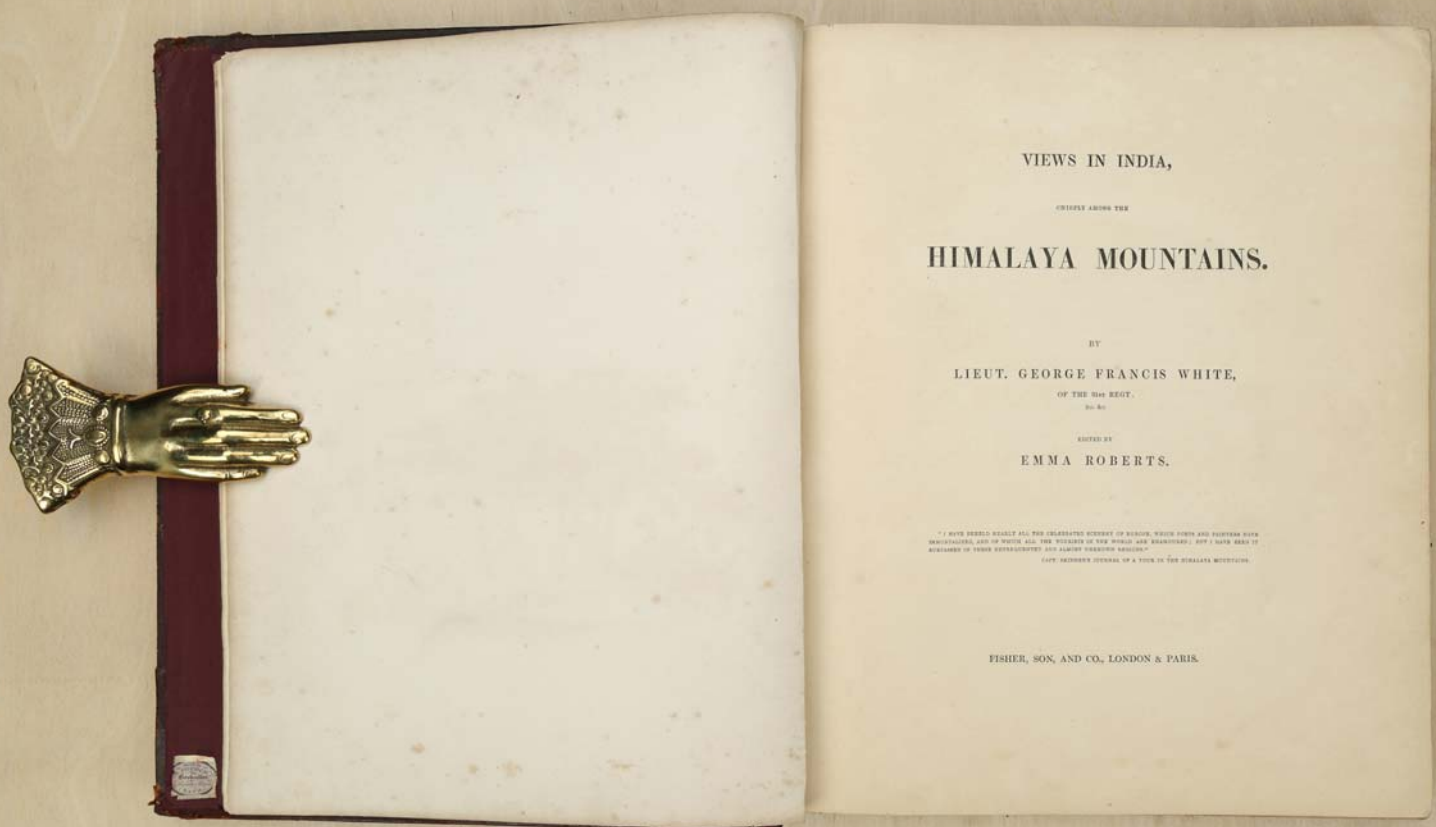
BINDING: Original decorated cloth-binding stamped with gilt medallion decoration of a dancing girl. All edges gilt.

SIZE: 32.5 x 26 x 2.7 cm

Lieutenant White of the 31st Regiment of the East India Co. records his Himalaya journey to the sources of the Jumna and Ganges rivers.

This work includes "description of the rocks in the Ganges and Sutlej, the Keeree pass, Hardwar, Mussoorie, Jamnotri, Gangotri, Nahaun, including an account of the ascent of Choor" (Kaul 751). The exquisite plates depict various scenes of the Ganges River, the Snowy Range of the Himalayas, Gungootree the Sacred Source of the Ganges, and the Valley of the Dhoon, among others. George Francis White (1808-98) served in the British Army, and was in India with the 31st Regiment of Foot from 1825-46. He fought in the Sutlej campaign of 1846 including the battles of Mudki and Ferozeshah. White was a skillful amateur artist and many of his drawings were engraved. His drawings were used by Robert Burford for a panorama of the Himalayas exhibited at Leicester Square in 1847.





24

HISTORY OF THE PARSIS (2 VOLUMES)

\$795-\$955

Rs 50,000-Rs 60,000

NON-EXPORTABLE



TITLE: History of the Parsis Including Their Manners, Customs, Religion, and Present Position (2 volumes)

AUTHOR: Dosabhai Framji Karaka

PUBLISHER: Macmillan and Co.

PLACE: London

YEAR: 1884

NO. OF PAGES:

1st volume: xxxiii + 332 pages including 1 black and white aquatint and 5 colour chromolithographs

2nd volume: viii + 350 pages including 2 colour chromolithographs

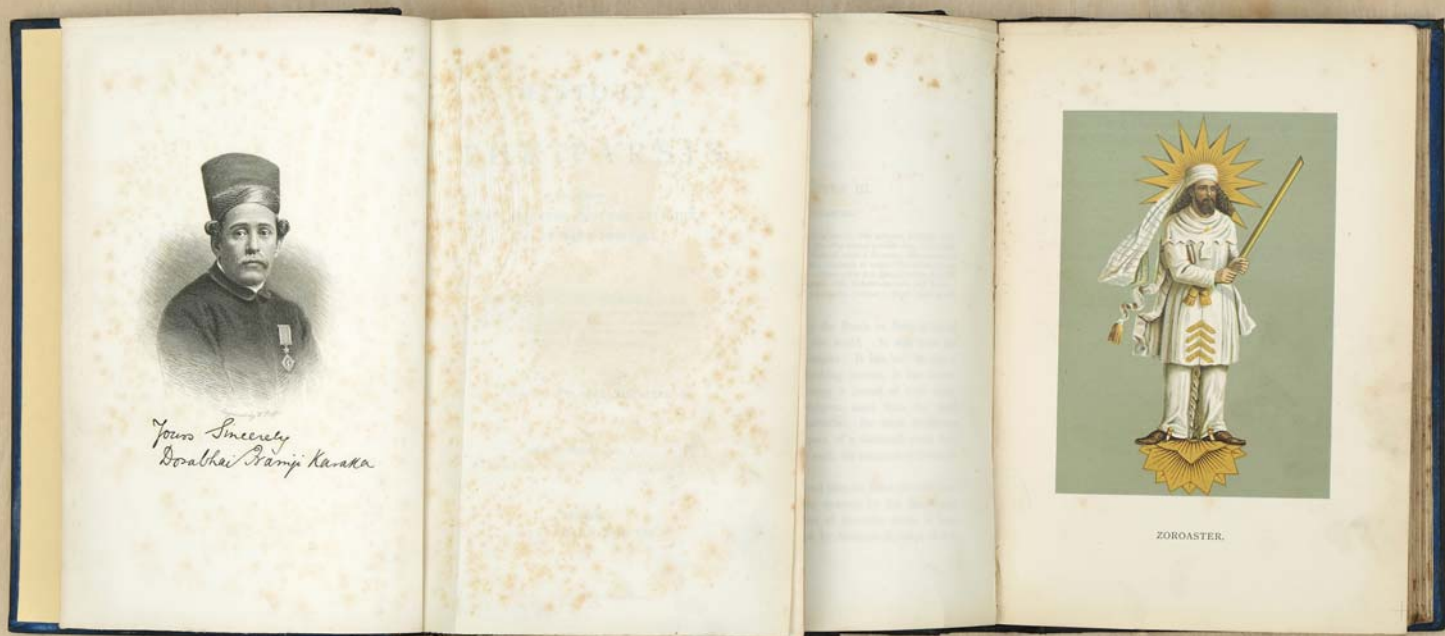
BINDING: Publishers pictorial cloth gilt, top edge gilt

SIZE: 23 x 16.5 x 3 cm (each)

A HISTORICAL ACCOUNT OF THE PARSI COMMUNITY,
DESCENDED FROM THE ANCIENT PERSIANS

The first volume has the printed signature by the author.

Dosabhai Framji Karaka (1829-1902) was educated at the Elphinstone Institution. He was the editor of a Gujarati newspaper, following which he became manager of the Bombay Times. In 1858-59, he was in England, where he wrote History of the Parsis, and became known for this work. After returning to India, he held a number of legal and official positions, and later became chairman of the Bombay Municipal Corporation.





25

RAMBLES OF AN INDIAN OFFICIAL (2 VOLUMES)

\$955-\$1,195

Rs 60,000-Rs 75,000

NON-EXPORTABLE

TITLE: Rambles and Recollections of an Indian Official (2 Volumes)

AUTHOR: Lieutenant Colonel W.H. Sleeman

PUBLISHER: J Hatchard and Son

PLACE: London

YEAR: 1844

BINDING: Publisher's fine-ribbed red cloth, blocked in gilt on front with rule border, elaborate tracery pattern enclosing circular medallion with seated figure; similarly in blind on back with circular tracery design in gilt instead of the medallion. Spine lettered in gilt within elaborate vignette architectural design in gilt

NO. OF PAGES:

VOLUME I: pp. xii, 478 including 1 colour chromolithographic frontispiece + 6 colour chromolithographic plates at the end

VOLUME II: pp. x, 459 including 1 chromolithographic frontispiece + 24 colour chromolithographic plates covered with tissue guards

SIZE: 24.6 x 18 x 3.7 cm (each)

Sleeman, although not a physician, gave the first account of a toxic malady, Lathyrism.

In Volume 1, he draws on his travels and experiences, and in 48 chapters discusses myriad aspects of Indian life, including Hinduism, local festivals and folklore, natural history and disease.

Volume 2 deals with Sleeman's suppression of the Thuggees and Dacoits, moves to end Suttee but also records his interest in Indian traditional life and natural

history, being the first discoverer of dinosaur fossils in Asia.

It also examines many issues related to governance, such as land, tax, military discipline and the justice system. The work includes plates of some of the spectacular buildings that he visits." (The Saleroom, thesaleroom.com, online)

REFERENCE: Abbey Travel 466



MOSQUE AT LUCKNOW**\$3,175-\$3,970****Rs 2,00,000-Rs 2,50,000**

NON-EXPORTABLE

TITLE: Mosque at Lucknow**ARTIST:** Henry Salt**ENGRAVER:** Daniel Havell**PUBLISHER:** William Miller**PLACE:** London**YEAR:** 1809**MEDIUM:** Colour Aquatint**SURFACE:** Paper**IMAGE SIZE:** 45.5 x 62.5 cm**WITH MOUNT:** 61.5x 78 cm

Henry Salt made a wash drawing in 1803, on which this print is based, and it currently resides in India Office Collection, British Library (WD1300).

Plate 6 from Salt's folio views of India, Egypt, Ceylon, Abyssinia, the Cape of Good Hope, and St. Helena.

The present lot is an aquatint from Henry Salt's 'Twenty Four Views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt'. It depicts the Grand Mosque in the Bada Imambara complex of Lucknow built by the Nawab of Awadh, Asaf-ud-Daula in the eighteenth century. Viscount Valentia (George Annesley) wrote that it was "built of brick but is completely covered with so brilliant a chunam, that it is impossible to bear the lustre when the sun shine full upon it. The tops of the minarets and of the domes are gilt. It forms one side of a square. The other sides are composed of a palace, celebrated for a deep and wide well, the Imaunbarah...and three light, fantastic gateways, with arches similar to those in the Mosque. In the centre is an Asiatic garden, divided into regular beds, by large walks of stone." (British Library Board)



A VIEW AT LUCKNOW**\$2,385-\$2,780****Rs 1,50,000-Rs 1,75,000**

NON-EXPORTABLE

TITLE: A View at Lucknow**ARTIST:** Henry Salt**ENGRAVER:** Daniel Havell**PUBLISHER:** William Miller**PLACE:** London**YEAR:** 1809**MEDIUM:** Colour Aquatint and etching**SURFACE:** Paper**IMAGE SIZE:** 43.5 x 59.5 cm**PAPER SIZE:** 46.5 x 64.5 cm**WITH MOUNT:** 60 x 79 cm 23.6 x 31.1 in

Plate VI from Salt's folio views of India, Egypt, Ceylon, Abyssinia, the Cape of Good Hope, and St. Helena.

The present lot is a large hand-coloured aquatint by Henry Salt depicting Lucknow, now the capital of Uttar Pradesh, and formerly the capital of the province of Oudh (Avadh). Situated on the banks of the Gomti, it had a rich cultural tradition. Salt painted this view in the time of Nawab Saadat Ali (1798-1814). George Annesley wrote: "the large building on the left is the Harem of Asof ud Dowlah where his widow now resides ... adjoining the harem, but out of sight, is a very beautiful palace, called the Sungi Dalam, built of stone, coloured red.... the high grass in the foreground is cultivated for elephants, whose principal food it is." (British Library Board)



THE MAUSOLEUM OF NAWAUB ASSOPH KHAN, RAJEMAHHEL

\$3,175-\$3,575

Rs 2,00,000-Rs 2,25,000

NON-EXPORTABLE

TITLE: THE MAUSOLEUM OF NAWAUB ASSOPH KHAN, RAJEMAHHEL

ARTIST: Thomas and William Daniell

ENGRAVER: Thomas and William Daniell

PUBLISHER: Thomas and William Daniell

PLACE: Howland Street, Fitzroy Square, London

YEAR: 1803

MEDIUM: Colour Aquatint

SURFACE: Paper

IMAGE SIZE: 45.5 x 59.5 cm

WITH MOUNT: 65.5 x 78.5 cm

Plate 24 from the 3rd set of Thomas and William Daniell's *Oriental Scenery*, a six volume work and published from 1795 to 1815 that documented Indian architecture, landscapes and people for a British audience. Between 1786 and 1793, Thomas Daniell (1749-1840) and his nephew William Daniell (1769-1837) shared a celebrated artistic journey around India. The Daniells' are considered the best among all the artists who travelled to India for their unparalleled visual record of 18th century India.

Some of their most important work shows buildings which have now vanished forever, even before the age of photography, such as this tomb, which they believed to be that of Nawab Asaf Khan, Jahangir's brother-in-law. Asaf Khan (d. 1641) in fact is buried in Lahore, and it is not now known who lies buried in this now vanished tomb in Rajmahal, the former capital of the Subahdar or Mughal Viceroy of Bengal and Bihar. (British Library Board)



MAUSOLEUM OF SULTAN PURVEIZ, NEAR ALLAHABAD**\$3,175-\$3,575****Rs 2,00,000-Rs 2,25,000**

NON-EXPORTABLE

TITLE: Mausoleum of Sultan Purveiz, Near Allahabad**ARTIST:** Thomas and William Daniell**ENGRAVER:** Thomas and William Daniell**PUBLISHER:** Robert Bowyer, at the Historic Gallery**PLACE:** London**YEAR:** 1796**MEDIUM:** Colour Aquatint**SURFACE:** Paper**IMAGE SIZE:** 46 x 59 cm**WITH MOUNT:** 65.5 x 78.5 cm

Plate 22 from the first set of Thomas and William Daniells' *Oriental Scenery*, a six volume work and published from 1795 to 1815 that documented Indian architecture, landscapes and people for a British audience. Between 1786 and 1793, Thomas Daniell (1749-1840) and his nephew William Daniell (1769-1837) shared a celebrated artistic journey around India. The Daniells' are considered the best among all the artists who traveled to India for their unparalleled visual record of 18th century India.

This coloured aquatint depicts a large mausoleum in the centre, with figures standing on steps and sitting by the main entrance, surrounded by trees. Although the Daniells' noted this to be the mausoleum of Sultan Parwez, the son of the Mughal Emperor Jahangir, there is some debate over whether it was actually his tomb, or the final resting place of his sister, Nisar Begum.



MAUSOLEUM OF THE RANEE**\$3,175-\$3,575****Rs 2,00,000-Rs 2,25,000**

NON-EXPORTABLE

TITLE: Mausoleum of The Ranee, Wife of The Emperor Jehangire, Near Allahabad**ARTIST:** Thomas and William Daniell**ENGRAVER:** Thomas and William Daniell**PUBLISHER:** Thomas and William Daniell,**PLACE:** Howland Street, Fitzroy Square, London**YEAR:** 1801**MEDIUM:** Colour Aquatint**IMAGE SIZE:** 45.5 x 60 cm**WITH MOUNT:** 66 x 79 cm

Plate 4 from the 3rd set of Thomas and William Daniels' Oriental Scenery, a six volume work and published from 1795 to 1815 that documented Indian architecture, landscapes and people for a British audience. Between 1786 and 1793, Thomas Daniell (1749-1840) and his nephew William Daniell (1769-1837) shared a celebrated artistic journey around India. The Daniells' are considered the best among all the artists who traveled to India for their unparalleled visual record of 18th century India.

This funerary monument was built for Jahangir's wife, known as the Shah Begum. She was a Rajput princess of Amber, and the mother of prince Khusrau. She killed herself in 1605, unable to bear the shame of her son's rebellion. As befitting a Hindu princess, her mausoleum is a three-storeyed trabeate construction without arches, finely decorated by sandstone screens pierced with geometric designs (British Library Board)



THE ENTRANCE TO THE MAUSOLEUMS

\$3,175-\$3,575

Rs 2,00,000-Rs 2,25,000

NON-EXPORTABLE

TITLE: The Entrance to the Mausoleums in Sultan Khusero's garden, near Allahabad

ARTIST: Thomas and William Daniell

ENGRAVER: Thomas and William Daniell

PUBLISHER: Thomas and William Daniell,

PLACE: Howland Street, Fitzroy Square, London

YEAR: 1802

MEDIUM: Colour Aquatint

SURFACE: Paper

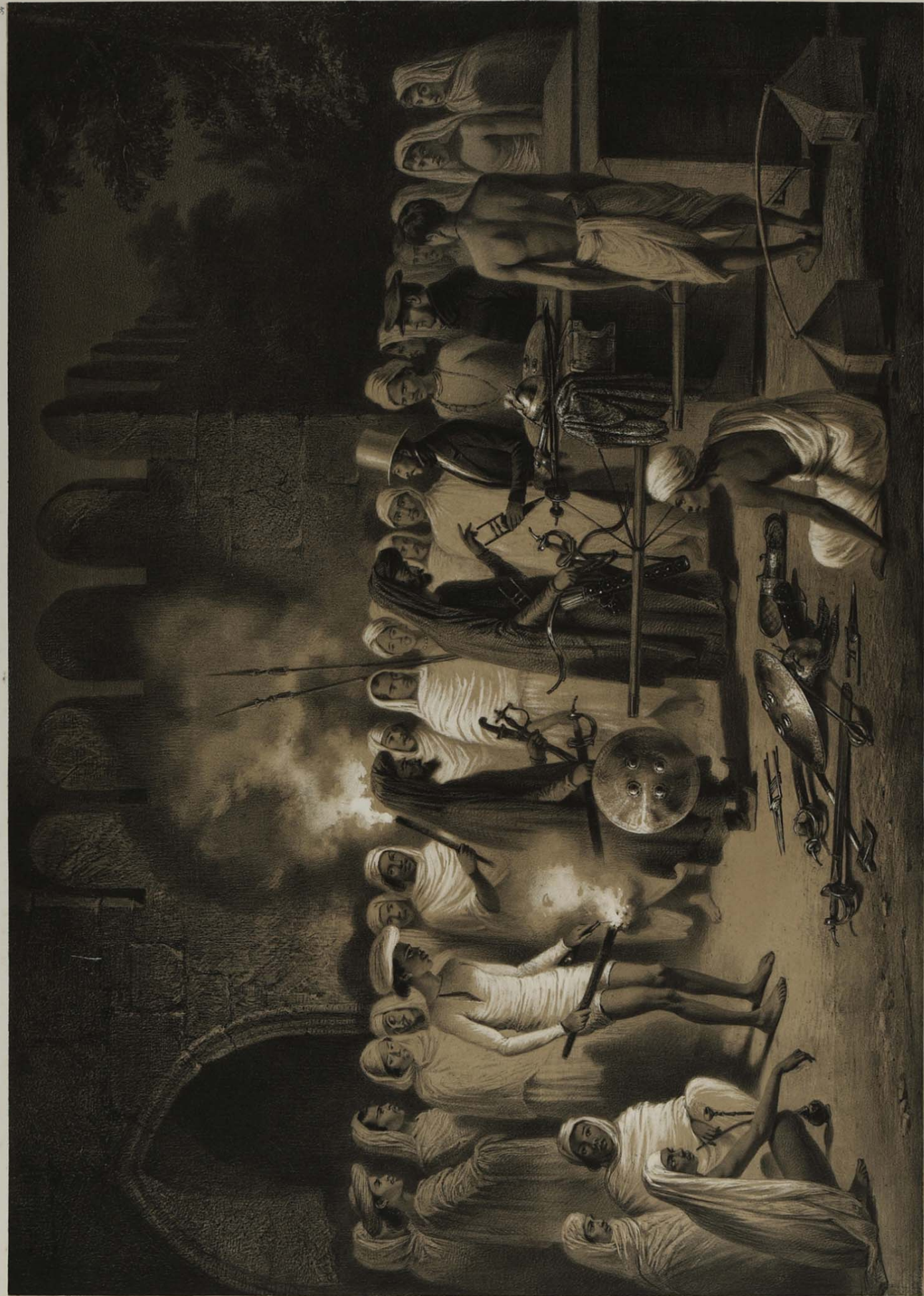
IMAGE SIZE: 45.5 x 59.5 cm

WITH MOUNT: 66 x 78.5 cm

The Khusrau Bagh in Allahabad had originally been built as a pleasure resort for the future Emperor Jahangir (1605-27), then Prince Salim, when he stayed here in 1599 when in rebellion against his father, and was designed in part by the artist Aqa Riza. The gateway seems to date from this time. Jahangir's eldest son, Khusrau, in turn rebelled against his father, and was kept incarcerated in this garden in Allahabad. He is buried here along with his mother and sister. The entrance gateway to the garden is an arched portal with projecting balconies; the Daniells' remark on the gradual disappearance of its painted decorations. (British Library Board)

Plate 8 from the 3rd set of Thomas and William Daniell's *Oriental Scenery*, a six volume work and published from 1795 to 1815 that documented Indian architecture, landscapes and people for a British audience. Between 1786 and 1793, Thomas Daniell (1749-1840) and his nephew William Daniell (1769-1837) shared a celebrated artistic journey around India. The Daniells' are considered the best among all the artists who traveled to India for their unparalleled visual record of 18th century India.





Paris, Goussier éditeur.

ACHAT D'ARMES A DELHI

Lith. par J. de Rudder. Copie à l'usage de l'Institut de France. L. Soltykoff.

32

ACHAT D'ARMES A DELHI

\$2,385-\$3,175

Rs 1,50,000-Rs 2,00,000

NON-EXPORTABLE

TITLE: Achat d'Armes a Delhi

ARTIST: Alexis Soltykoff

LITHOGRAPHER: Louis Henri de Rudder

PUBLISHER: Auguste Bry

MEDIUM: Lithograph

SURFACE: Paper

IMAGE SIZE: 40 x 53.5 cm

PAPER SIZE: 44 x 58.5 cm

WITH MOUNT: 61 x 73.5 cm



ENVIRONS DE CALCUTTA
(Octobre 1842)

33

ENVIRONS DE CALCUTTA. OCTOBRE 1842

\$3,175-\$3,970

Rs 2,00,000-Rs 2,50,000

NON-EXPORTABLE

TITLE: Environs de Calcutta. Octobre 1842. (A Road with A Rich Indian's Carriage Passing a Colony of Sannyasis.)

ARTIST: Alexis Sotyloff

LITHOGRAPHER: Louis Henri de Rudder (1807-1881), after Prince A Sotyloff

PUBLISHER: Auguste Bry

YEAR: 1842

MEDIUM: Lithograph

SURFACE: Paper

IMAGE SIZE: 52 x 68 cm

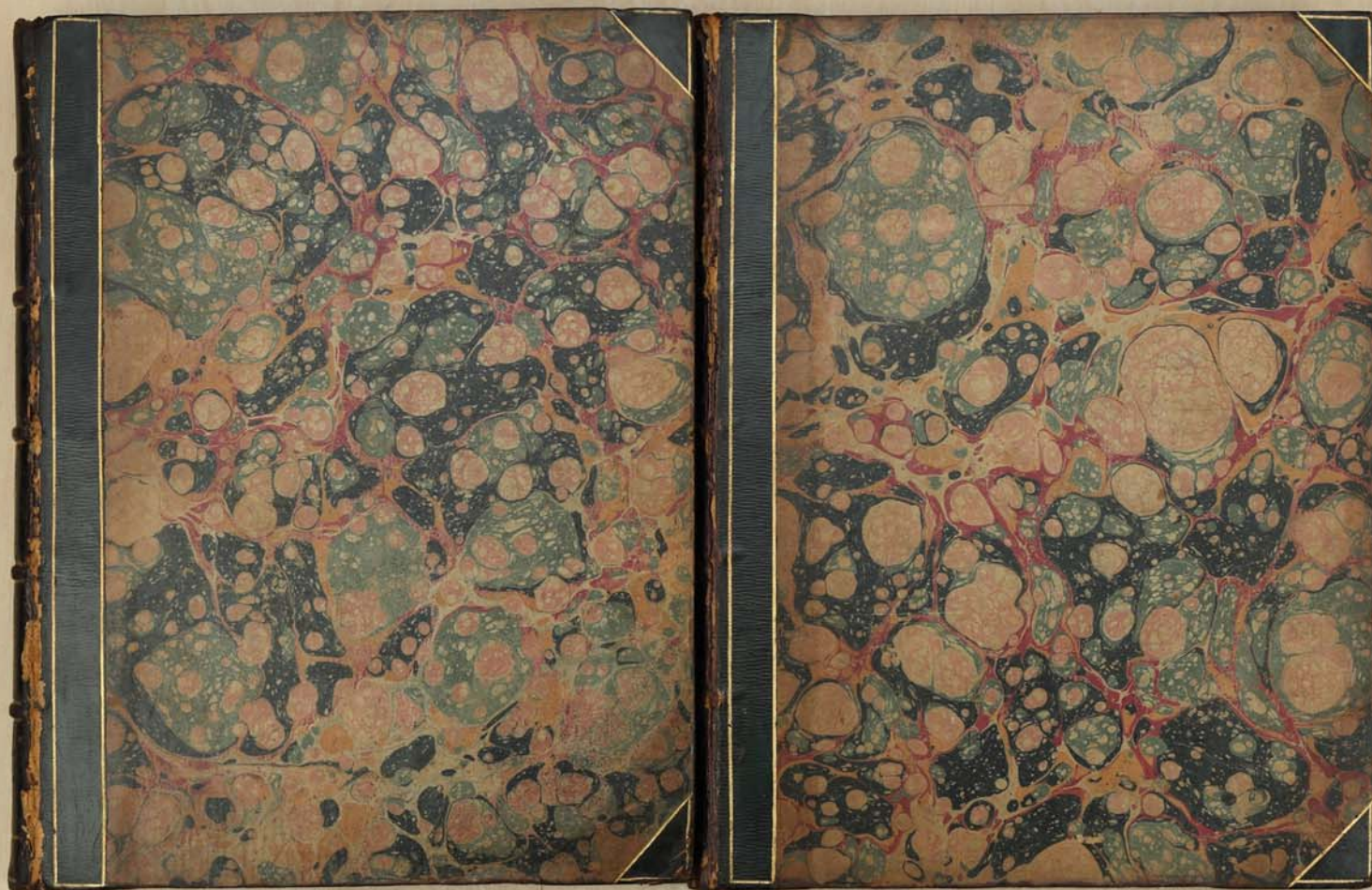
WITH MOUNT: 67 x 85.5 cm

WITH FRAME: 81 x 99 cm

Lithograph of a road in the vicinity of Calcutta by L.H. de Rudder (1807-1881). This print shows the carriage of a rich Indian passing a colony of sannyasis. Sannyasis or sadhus in Hinduism are holy men who have taken the path of renunciation. In the Hindu tradition, a man's life was divided into four ashramas or stages: brahmacharya (childhood and celibate youth), grihastha (householder), vanaprastha (householder devoted to spiritual pursuits) and sanyasa (ascetic). Sanyasa was in essence the culmination of an ideal life, when a human being practiced austerity and tried to discover life's truths and oneness with God. Having turned their back on material comforts, sannyasis sported unshorn hair and beards, meditating and performing rigorous penances and retreating to isolated caves, forests and hills. (British Library Board)

A DESCRIPTION OF CEYLON (2 VOLUMES)**\$2,385-\$3,175****Rs 1,50,000-Rs 2,00,000**

NON-EXPORTABLE

**TITLE:** A Description of Ceylon**SUB TITLE:** Containing an Account of the Country, Inhabitants and Natural Productions; with Narratives of a Tour Round the Island in 1800, The Campaign in Candy in 1803, and a Journey to Ramisseram in 1804**AUTHOR:** James Cordiner**PUBLISHER:** Longman, Hurst, Rees, and Orme**PLACE:** London**YEAR:** 1807**NO. OF PAGES:****VOLUME I:** xii + 445 pages including 21 black and white engravings with 2 maps**VOLUME II:** vi + 360 pages including 4 black and white engravings. 2-page advertisements bound at the end of second**BINDING:** Contemporary half calf, marbled boards**SIZE:** 28 x 22 x 4 cm (each)

A CLASSIC EARLY ACCOUNT OF COLONIAL SRI LANKA, A DETAILED STUDY OF THE ISLAND IN THE YEARS AFTER THE BRITISH HAD TAKEN POSSESSION FROM THE DUTCH

MAPS:

Volume I:

1. Sketch of the Island of Ceylon.
2. Plan of Columbo.

Volume II:

1. Fort of Columbo
2. Cingalese Dresses

3. Cingalese Alphabet

4. Malabar Dresses. Candian Dresses

5. Flag Staff at Point de Galle

6. View of Point de Galle from the South East

7. Buddha reclining in the Temple of Heetateea

8. Cingalese Temple of Agrabodiganni near to Belligau

9. Vishnu and Carticeyia in the Temple of Divinuara Maha Vishnu Dewawley

10. Mulgeerelenna seen from Kahawata

11. Mulgeerenna

12. Elephant Snare at Kotawy

13. A Talipot Tree or Batticaloe

14. Manner of carrying the sacred Book, preparatory to the administration of an oath to a Brahmin

15. The Fort of Trincomallee from the Governor's Bungalow. Folding

16. Fort Ostenburg and the Harbour of Trincomallee from the Governor's Bungalow. Folding

17. Penacaratthy between Coumpiorde & Coutchareilly

18. Banyan Tree

19. Larorns Cinnamomnm

Volume II:

20. Pagoda of Ramisserarn

21. The Governors House at Aripo, in Ceylon

22. Temple of Buddha at Arandera near Idalmalpany, in Ceylon

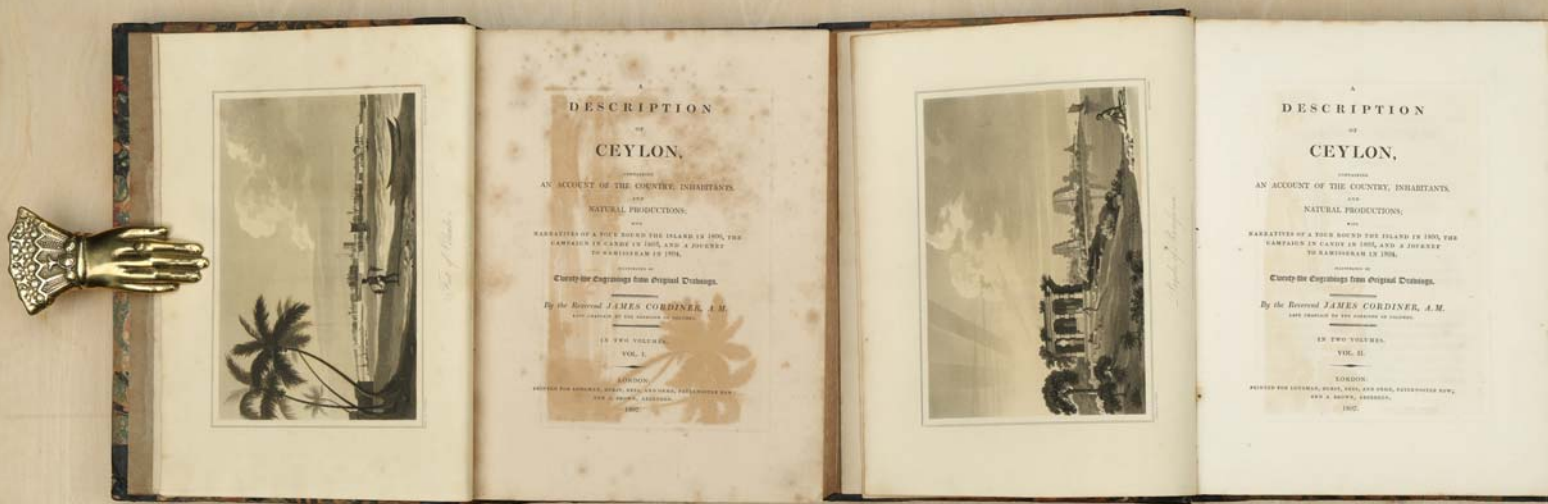
23. The hanging bridge near Idemalpany in the Island of Ceylon

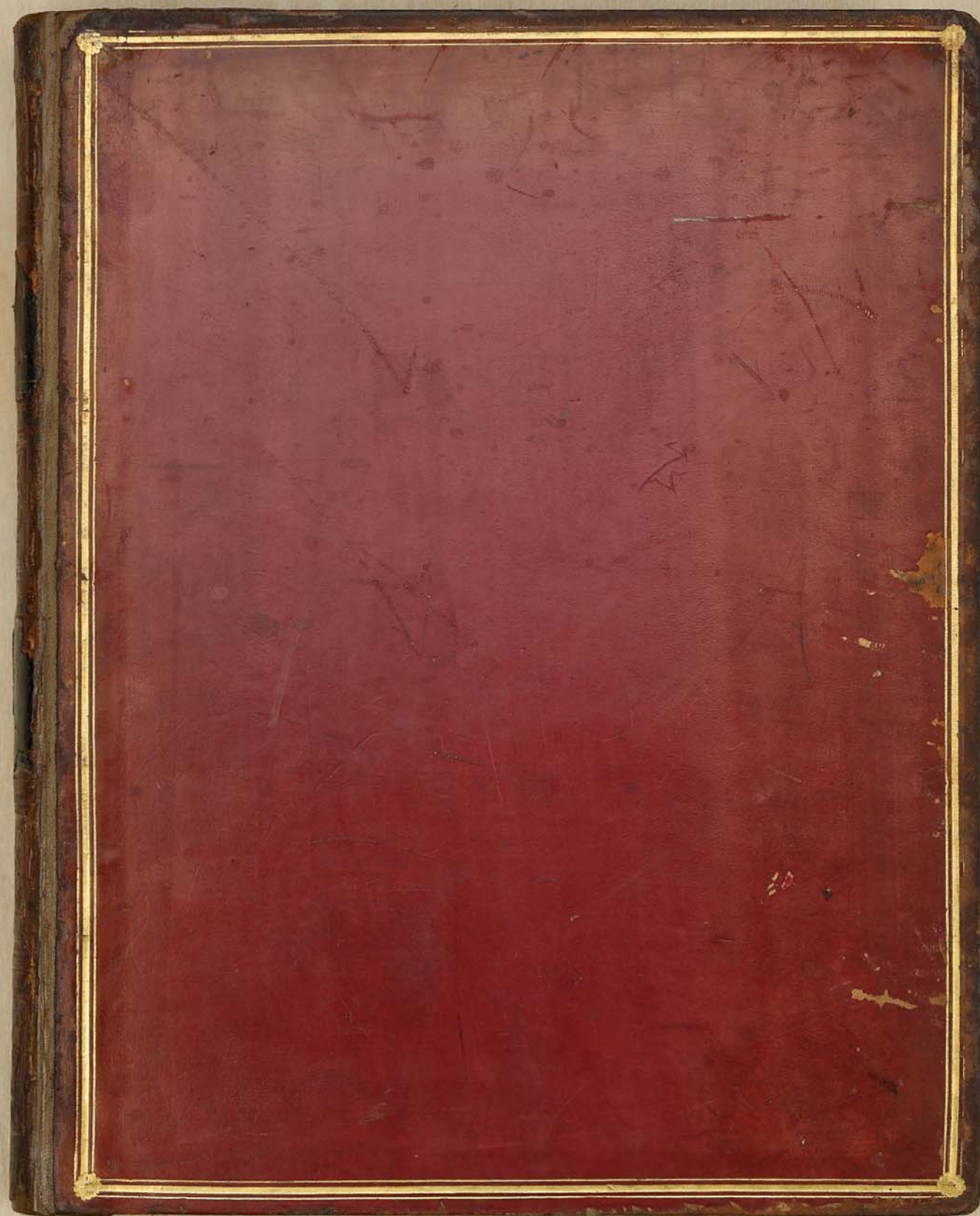
Rev. James Cordiner was a chaplain to the garrison at Colombo. The two volumes of text are replete with interesting and descriptive comments. The sepia, stone lithograph plates are of a very high quality showing scenes of local life and architecture (7" x 9", except for two large folding ones of Trincomallee 12" x 8").

James Cordiner, the chaplain of the fort at Colombo, made an extensive tour of the island, including the native-held central Candian territories and the East India Company island of Ramesseram, in 1800. He not only provides

first-hand information of many of the settlements on the island, but also descriptions of elephant hunts, methods of cultivating cinnamon, collecting seasalt and pearl diving. The fine plates of native dress, temples, and topographical studies are after drawings by Cordiner himself.

REFERENCE: Abbey 'Travel in Aquatint and Lithography 1770-1860', 409; Goonetilleke, Bibliography of Ceylon, 13.





35

AN ACCOUNT OF THE INTERIOR OF CEYLON

\$2,540-\$3,175

Rs 1,60,000-Rs 2,00,000

NON-EXPORTABLE

TITLE: An Account of the Interior of Ceylon, and of its Inhabitants. With Travels in that Island

AUTHOR: John Davy

PUBLISHER: Printed for Longman, Hurst, Rees, Orme, and Brown

PLACE: London

YEAR: 1821

NO. OF PAGES: pp. viii, 530, illustrated with 13 plates, including 2 hand-coloured aquatints (one of which is the frontispiece), 3 black and white aquatints, 1 lithograph and 7 line engravings (including 1 folding panorama of the palace at Kandy), 1 engraved, folding map, numerous wood-engraved figures within the text; corrigenda slip present.

SIZE: 28.6 x 22.2 cm

MAP:

1. Map of the Island of Ceylon.
2. Plan of the Town and Lake of Kandy.

PLATES IN ORDER

1. A Kandyan Disave and Priest of Boodhoo. Pl. 6
2. (Reptiles.)
3. (Reptiles.)
4. (Two skulls.) pl.III
5. (Six line-engravings of Ceylonese, with captions.) From Drawings & Figures in Ivory by a Native Artist; I. Clark sculpt. Pl. 4
6. The late King of Kandy, from a drawing by a Native. I.

Clark sculpt. Pl. 5

7. Nata. Visnu;j Sarnen. Patine, From a Drawing by a Native Artist; I. Clark, sculpt. Pl. 7. Four figures

8. Figures on the outer wall of the Maha Visnu Dewale. I. Clark sculpt

9. (Eight Idols.) I. Clark sculpt

10. Front of the Palace in Kandy. Drawn by Lieut Lyttleton H M 73 Rt: I. Clark sculpt. Folding. Pl. II

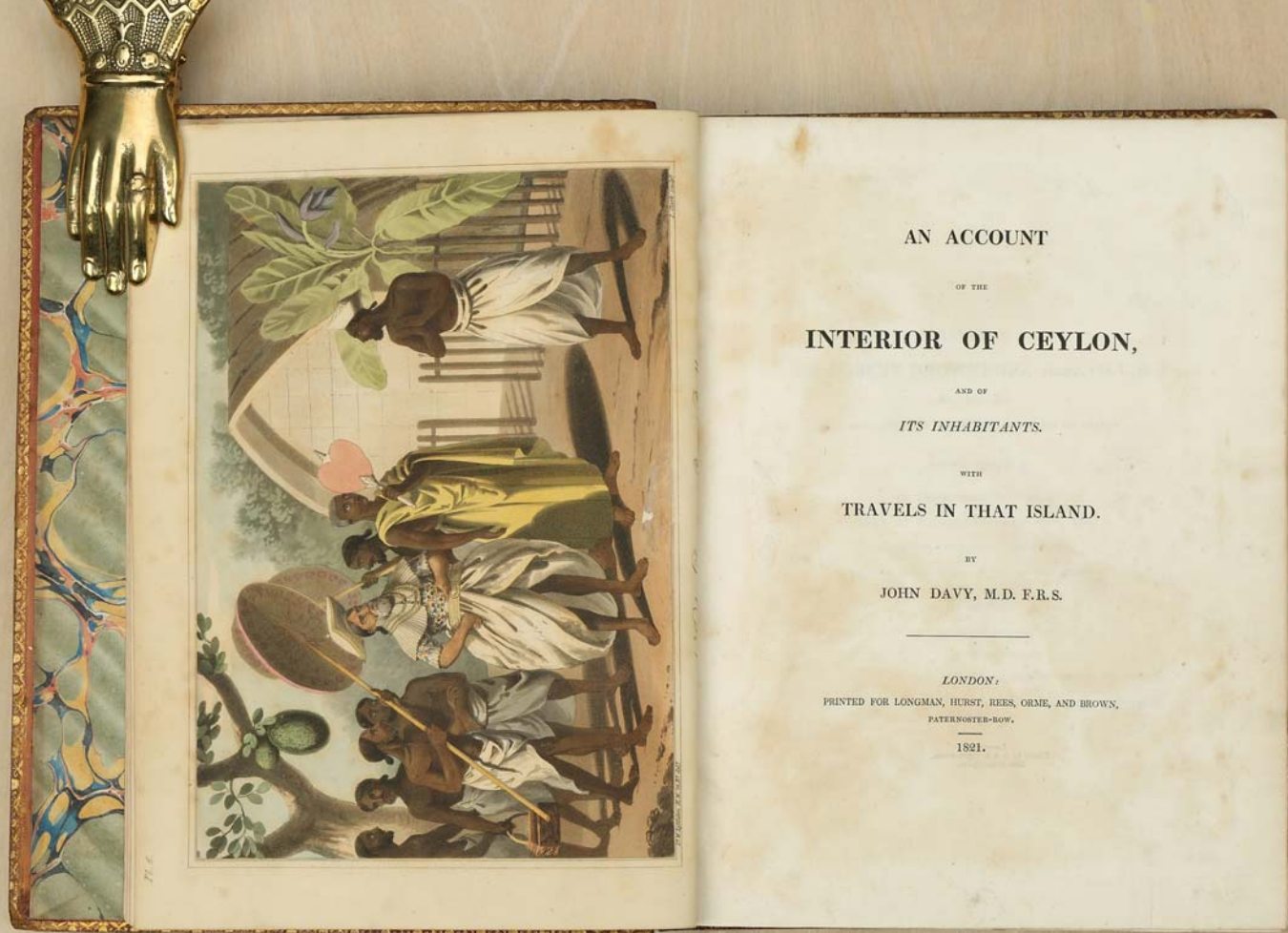
11. View of part of the Palace, including the Pateripooa, and of part of the Nata Dewale, from the great Square.

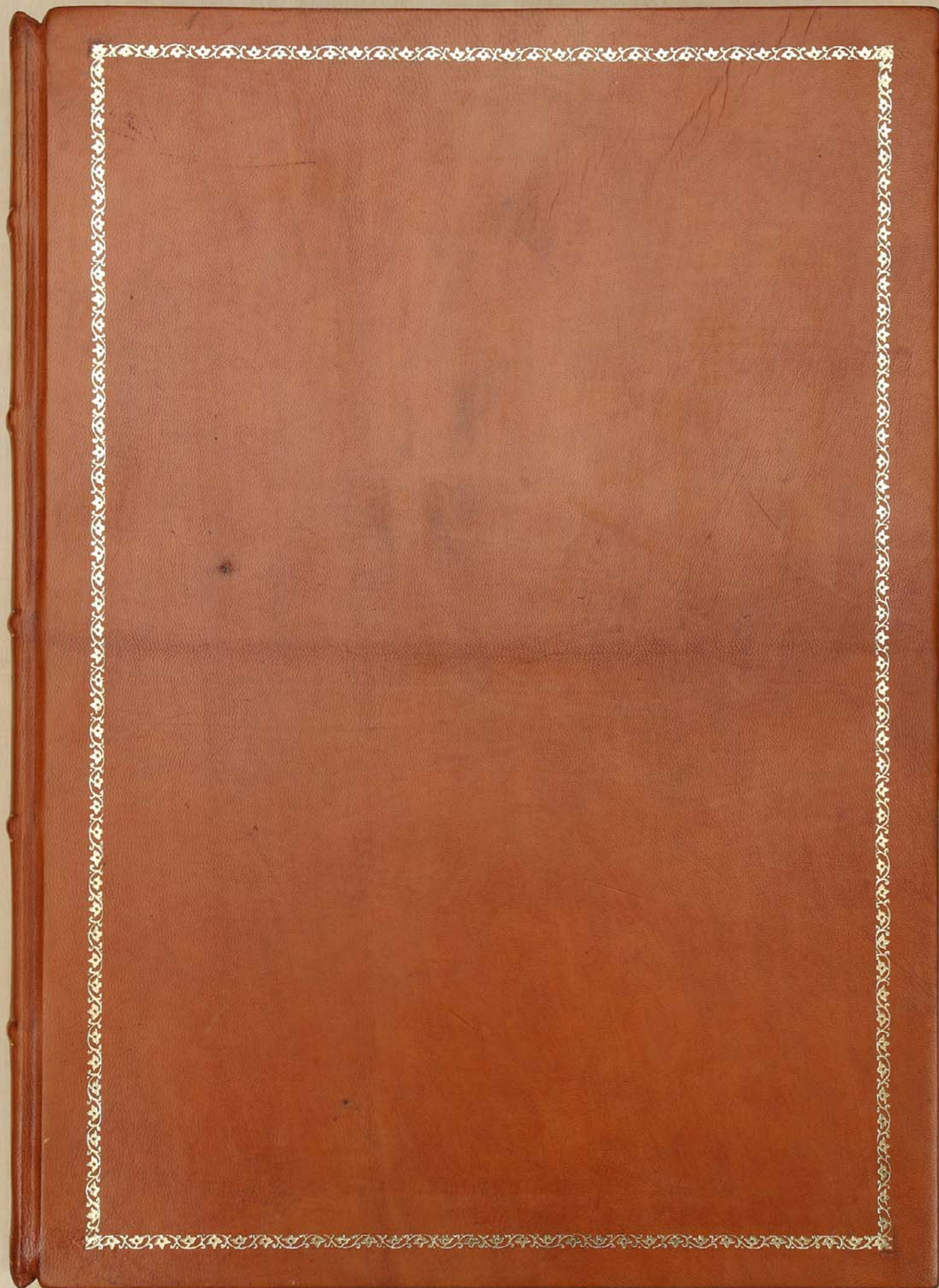
12. View from Himblatanelle of Part of Upper Ouva & of the Plains of Bintenny &c. Drawn by Lieut. Auber; Engraved by Fieldingj imprint dated June 1st 1821. Pl. 13.

13. View of the Valley of Badulla & of Namina-coolikandy. Signed and imprint as No. 12. Pl. 14.

John Davy was an army surgeon, anatomist and physiologist who arrived in Ceylon in 1816. He accompanied Sir Robert Brownrigg on his tour of the central highlands and Uva province. Davy penned this account following the tour with Brownrigg. Besides his travel experiences, Davy writes about geology, flora, fauna, climate, snakes and leeches. He provides a detailed description of the peoples of the Kandyan region, their government, laws, cosmology and the Buddhist religion. The author was the younger brother of Sir Humphry Davy, the noted chemist and inventor.

REFERENCE: Abbey Travel 412





36

HISTORY OF BUDDHISM IN CEYLON

\$3,175-\$3,970

Rs 2,00,000-Rs 2,50,000

NON-EXPORTABLE

TITLE: The History and Doctrine of Buddhism, with Notes of the Kappoism, or Demon Worship, and of the Bali, or Planetary Incantations of Ceylon

AUTHOR: Edward Upham

PUBLISHER: R. Ackermann, Strand

PLACE: Paris

YEAR: 1829

NO. OF PAGES: With forty-three lithographic prints from the original Singalese designs

BINDING: Contemporary leather binding with gilded text on spine and floral pattern on the front board

SIZE: 39 x 28 x 3 cm

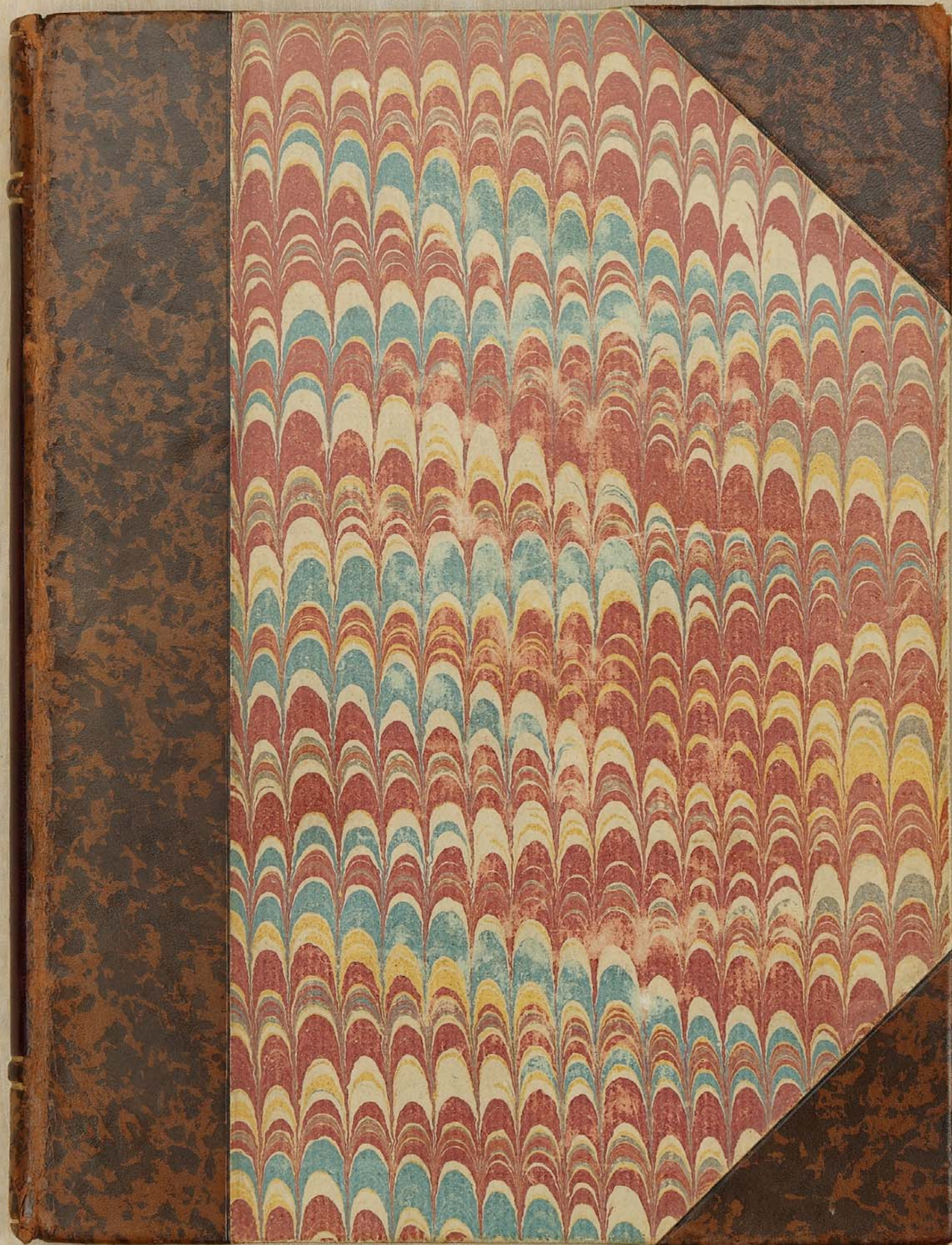
REFERENCE: Abbey Travel 413

THE
HISTORY AND DOCTRINE
 OF
BUDHISM,
 Popularly Illustrated:
 WITH NOTICES OF
THE KAPPOOISM, OR DEMON WORSHIP,
 AND OF
THE BALL, OR PLANETARY INCANTATIONS,
 OF
CEYLON,
 BY EDWARD UPHAM, M.R.A.S.

WITH FORTY-THREE LITHOGRAPHIC PRINTS FROM ORIGINAL SINGALESE DESIGNS

LONDON:
 PRINTED FOR R. ACKERMANN, STRAND,
 J. UPHAM, BATH, C. UPHAM, EXETER,
 AND DODDREY-DUPRE, LIBRAIRIE ORIENTALE, RUE RICHELIEU, PARIS.
 1825.





37

A DISCOVERIE OF THE SECT OF THE BANIANs

\$3,970-\$4,765

Rs 2,50,000-Rs 3,00,000

NON-EXPORTABLE

TITLE: A Discoverie of the Sect of the Banians

SUB TITLE: Containing Their History, Law, Liturgie, Casts, Customes, and Ceremonies. Gathered from Their Bramanes, Teachers of that Sect: As the Particulars were Comprized in the Booke of their Law, called the Shaster: Together with a Display of their Manners, Both in Times Past, and at this Present.

AUTHOR: Henry Lord

PUBLISHER: F. Constable

PLACE: London

YEAR: 1630

NO. OF PAGES:

BINDING: Modern brown calf with marbled boards, red morocco label, bookplate of Lawrence Strangman

SIZE: 18.5 x 14 x 1.5 cm

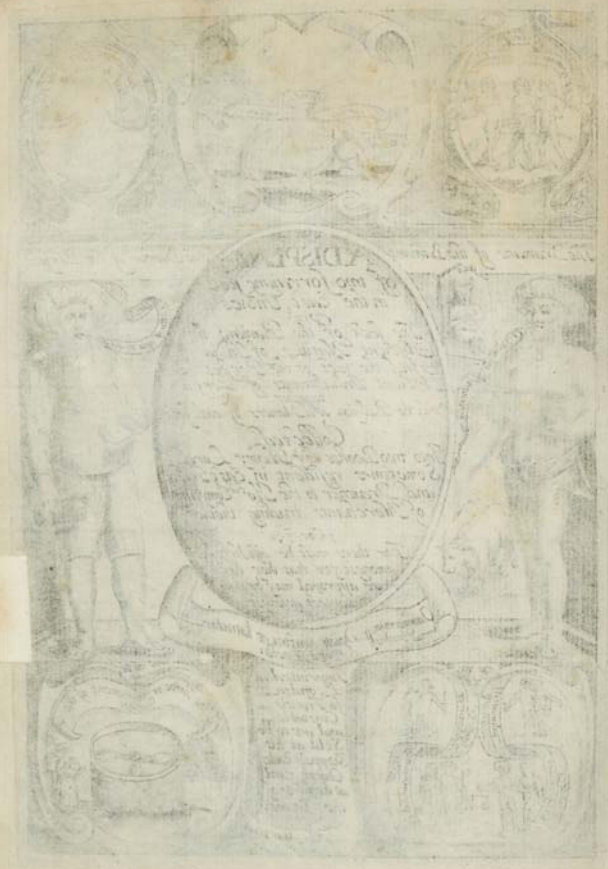
THE PART ON "BANIANs" OFFERS ONE OF THE EARLIEST ACCOUNTS OF HINDUISM IN A EUROPEAN LANGUAGE

Large devotion of the book is about the Parsis, which is in the second part of the book. This book is probably the first account of the Parsis by the Europeans.

Henry Lord was Chaplain to the East India Company in Surat, Gujarat from 1624-1629. During this time, he made a detailed study of the local people and of Hindu and Parsi Cosmology.

Lawrence Strangman

*Incluse
is good copy of a
scarce work*



A
DISCOVERIE
OF THE SECT OF THE
BANIANS.

Containing their History, Law,
Liturgie, Casts, Customes, and
Ceremonies.

Gathered from their BRAMANES,
Teachers of that Sect: As the particulars
were comprized in the Booke of their Law,
called the SHASTER:

Together with a display of their Manners, both
in times past, and at this present.

ESAY 9.16.
*The Leaders of this pople cause them to erre: and
they that are led of them are destroyed.*

LONDON,
Printed by T. and R. Cotes, for FRA. CONSTABLE,
and are to be sold at the signe of the Crane
in Pauls Churchyard. 1630.



THE PROEME.

worthy of my labour to bring to the eyes of
my Country men this Religion also, especially
since I neuer read of any that had fully pub-
lished the same, but that it hath remained
obscure and hidd from common knowledge.
For this cause desirous to add any thing to
the ingenious, that the oportunities of my
Trauayle might conferre vpon mee, I ioyned
my selfe with one of their Church men cal-
led their Daroo, and by the interpretation of
a Persee, whose long employment, in the
Companies seruice, had brought him to a
mediocrity in the English tongue, and whose
familiarity with me, inclined him to further
my inquirie: I gained the knowledge of
what hereafter I shall deliuer, as it was com-
piled in a booke writ in the Persian Chara-
cter, containing their Scripture, and in their
owne language, called their ZVNDAVASTAVV.
But becaue wee should bee better informed
concerning the People spoken of, before wee
lay downe their Religion, we will first declare
who these Persees are, and then proceed to
their worshippinge.

THE
RELIGION
OF THE
PERSEES.

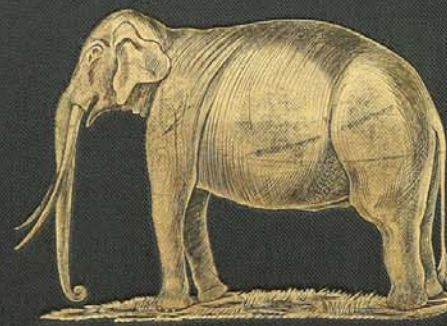
CHAR. I.
Declaring who these Persees are, their an-
cient place of aboad, the cause of relinqui-
shing their owne Country, their arrivall in
East India, and their aboad there.

THese Persians, or Persees, of
whose Religion we are now
to speake of; are a people
descended from the ancient
Persians; in times not long
after the Flood, who then
had their Natiue Kings and
Gouernours; but warre, that causeth an alte-
ration in States and Empires, brought vpon
them a forraigne Scepter.

Q About

SCENERY AND REMINISCENCES OF CEYLON**\$7,145-\$8,735****Rs 4,50,000-Rs 5,50,000**

NON-EXPORTABLE

**TITLE:** Scenery and Reminiscences of Ceylon**SUB TITLE:** By Deschamps, Esq., from Original Drawing and Notes made by him during a service of nine years, as an Officer of the Royal Artillery in that Island.**AUTHOR:** John Deschamps**PUBLISHER:** For the author by Ackermann & Co., 96 The Strand**PLACE:** London**YEAR:** 1844**NO. OF PAGES:** 48 pages with descriptive text for each plate + colour lithographed pictorial additional title, and 12 colour lithographed plates after Deschamps, all printed on thick paper**BINDING:** Contemporary green cloth; gilt embossed motif of an Elephant to upper board, paper label to spine**SIZE:** 50 x 34 x 1.5 cm**LIST OF PLATES:-**

1. Title page: The Grand Archway leading to the Temple of Buddha at Kalany
2. The Fort of Colombo, from the Galle-Face Esplanade
3. The Galle-Face Esplanade, from Middleburg Counterguard
4. Adam's Peak & the Lake of Colombo, from the Galle-Barrier
5. The Lake of Colombo and Slave Island, from the Glacis
6. Adam's Peak & Slave Island, from the Galle-Face Esplanade
7. Colpitty, from the Cinnamon-Gardens
8. The Ferry-House, at Pantura

9. Buddhist Temples at Bolgodde

10. The Ferry & Rest-House, at Bentotte

11. The Rock of Mulkirrigalle

12. The Lake of Kandy

13. The Great Elephant Kraal at Cottawya

A significant and ambitious survey of mid-19th century Sri Lanka, where Deschamps spent nine years as an officer in the Royal Artillery. The book offers accounts of topography as well as the social activities of colonists and indigenous people, in the company of animals.

REFERENCE: Abbey Travel 414

SCENERY AND REMINISCENCES

OF

CEYLON:

BY

JOHN DESCHAMPS, ESQ.

FROM

ORIGINAL DRAWINGS AND NOTES
MADE BY HIM DURING A SERVICE OF NINE YEARS,
AS AN OFFICER OF THE ROYAL ARTILLERY,
IN THAT ISLAND.

LONDON:

PUBLISHED FOR THE AUTHOR BY ACKERMANN AND CO.
36, STRAND.
1845.

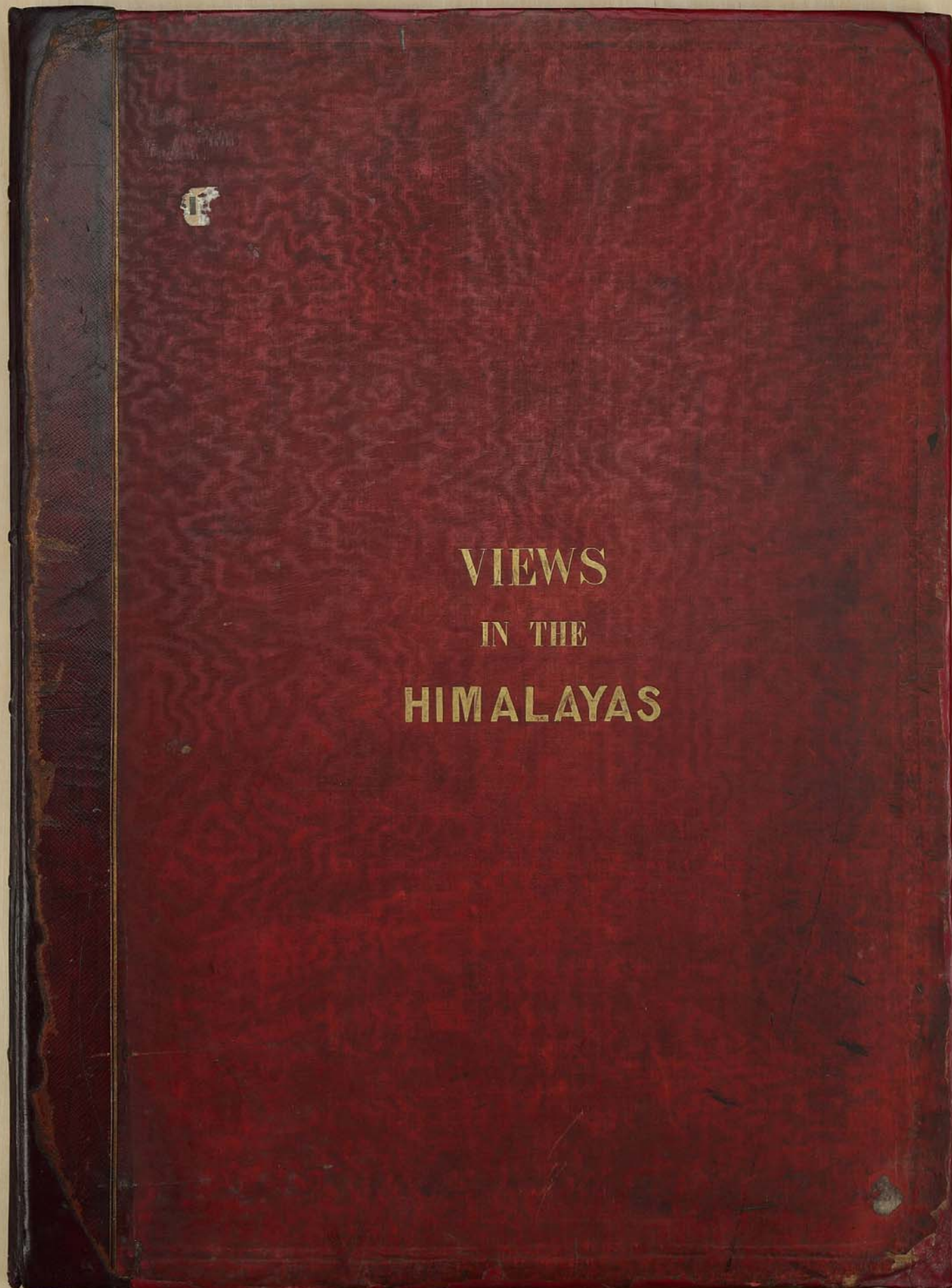


SCENERY AND REMINISCENCES

OF

CEYLON:





39

VIEWS IN THE HIMALAYAS

\$12,700-\$15,875

Rs 8,00,000-Rs 10,00,000

NON-EXPORTABLE

TITLE: VIEWS IN THE HIMALAYAS

AUTHOR: Mrs. W.L.L. Scott

PUBLISHER: Messrs Henry Graves & Co

PLACE: London

YEAR: 1852

BINDING: Modern half red morocco over red cloth, with gilt letters over the upper board and spine along with coloured end papers

SIZE: 62.5 x 45.5 x 2 cm

15 tinted lithographs

LIST OF PLATES:

1. Title page: Elysium Hill, Simla, and the Government House of Former Years - sunrise
2. Kussowlie and the Plains Beyond - sunrise
3. The Lawrence Asylum and Soniwur Hills - sunset
4. Suspension Bridge on the High Road from Kussowlie to Hurreepore - sunrise
5. Simla Prospect Point, Boileau-Gunge, Bentinck Castle, the Suddur Bazaar and unfinished Church - sunrise
6. Simla, Elysium Hill, on the left - in the distances the Snowy Range, the Peaks of the Greater and Less Shali, etc - sunrise
7. Simla, the North face of Jukko, the Bank in 1850, the Craigs (Sir Henry Elliott's Residence), Capt. Mavow's House etc,- sunrise
8. Simla Suddur Bazaar, Racket Court, and Church
9. Simla, Old Temple (Hindu) above the Waterfalls - sunset
10. Simla and Jukko from Capt. Metcalfe's Cottage,

Mahassoue - sunrise

11. The Mission Bungalow and School House, Theog, - The Forests of Mahassone and Phago in the distance - sunrise.

12. The Forest Mountain of Huttoo, near Nagkanda - sunset

13. The Snowy Range from Nagkanda Staging Bungalow - sunset

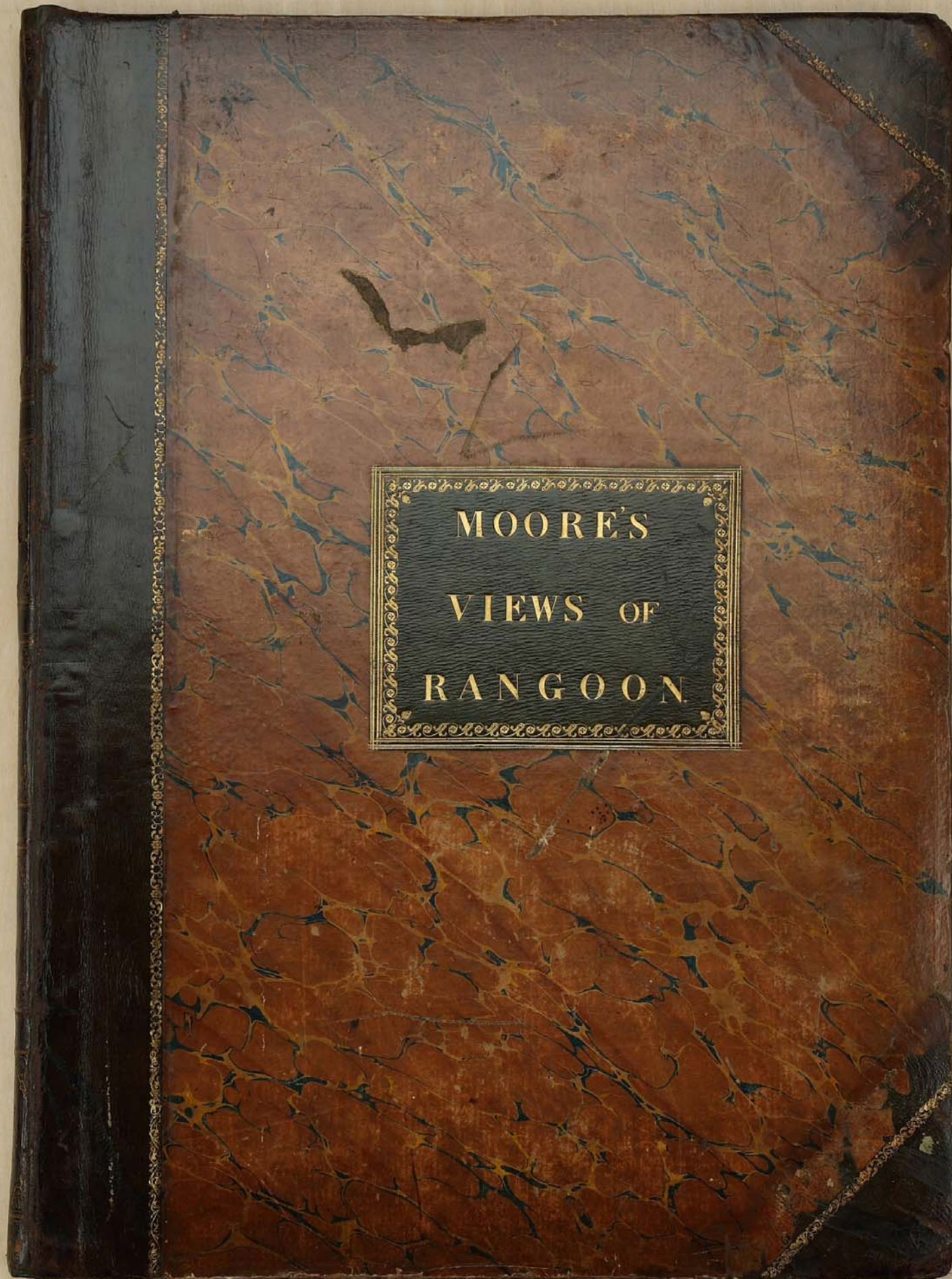
14. Mission Bungalow and School House at Khotghur - sunset

15. The village of Koomarsen on the left hand range, the Kooloo and Kote Kangaroo Ranges in the distance - sunset

Lithographed title in red, leaf of explanation and dedication leaf, double column printed in blue. 15 tinted lithographs showing the mountains around Simla and the plains surrounding Kussowlie, local residences, views of Koomarsen and Khotghur. Glossary on climate, costume, animals, birds, agricultural products etc.

REFERENCE: Abbey Travel 500





40

VIEWS OF RANGOON

\$14,290-\$17,465

Rs 9,00,000-Rs 11,00,000

NON-EXPORTABLE

TITLE: EIGHTEEN VIEWS TAKEN AT AND NEAR RANGOON [VIEWS...IN THE BIRMAN EMPIRE]

AUTHOR: Joseph Moore and Frederick Marryat

PUBLISHER: Thomas Clay

PLACE: London

YEAR: 1825-26

NO. OF PAGES: Engraved allegorical title incorporating the dedication leaf to the directors of the East India Company, engraved list of subscribers in India and England, with large mezzotint vignette by J. Bromley after T. Stothard, 24 hand-coloured lithographed plates (first series G. Hunt after Moore, second series by H. Pyall after Thornton and Marryat)

BINDING: Dark half brown morocco, over marbled boards, gilt and green title label to upper board. Spine in six gilded compartments, marbled end papers and one edge gilded.

SIZE: 53 x 39 x 1.2 cm

LIST OF PLATES:

1. The Storming of the Fort of Syriam by a combined force of Sailors, and European & Native Troops, on the 5th August 1824
2. View of the landing at Rangoon of part of the Combined Forces from Bengal and Madras, under the Orders of Sir Archibald Campbell, K.C.B. on the 11th May 1824
3. The Principal approach to the Great Dagon Pagoda at Rangoon
4. View of the Great Dagon Pagoda at Rangoon and Scenery adjacent to the Westward of the Great Road
5. Scene upon the Terrace of the Great Dagon Pagoda at

Rangoon looking towards the North

6. The Attack upon the Stockades near Rangoon by Sir Archibald Campbell, K.C.B. on the 28th May 1824
7. The Gold Temple of the principal Idol Guadma, taken from its front being the Eastern face of the Great Dagon Pagoda at Rangoon
8. Inside View of the Gold Temple on the Terrace of the Great Dagon Pagoda at Rangoon
9. Scene from the Upper Terrace of the Great Pagoda at Rangoon, to the South East
10. The Storming of the Lesser Stockade at Kemmendine near Rangoon on the 10th of June 1824
11. View of the Lake and part of the Eastern Road from Rangoon, taken from the Advance of the 7th Madras Native Infantry
12. Rangoon. The position of part of the Army previous to attacking the Stockades on the 8th of July 1824
13. Scene upon the Eastern Road from Rangoon looking towards the South
14. Scene upon the Terrace of the Great Dagon Pagoda at Rangoon taken near the Great Bell
15. Rangoon. The Storming of one of the principal Stockades on its inside on the 8th of July 1824
16. View of the Great Dagon Pagoda and adjacent Scenery taken on the Eastern Road from Rangoon
17. The Conflagration of Dalla on the Tagoon River
18. The Attack of the Stockades at Pagoda Point, on the Rangoon River by Sir Archibald Campbell, K.C.B. 8th July 1824
19. The Harbour of Port Cornwallis, Island of Great Andaman, with the Fleet getting under Weigh for Rangoon
20. The attack of the Dalla Stockade by the Combined

Forces, on the 4th September 1824

21. The attempt of the Birmans to retake the Stockades of Dalla on the night of the 6th September 1824

22. One of the Birman Gilt War Boats, captured by Capt. Chads, R.N. in his successful expedition against Tanthabeen Stockade

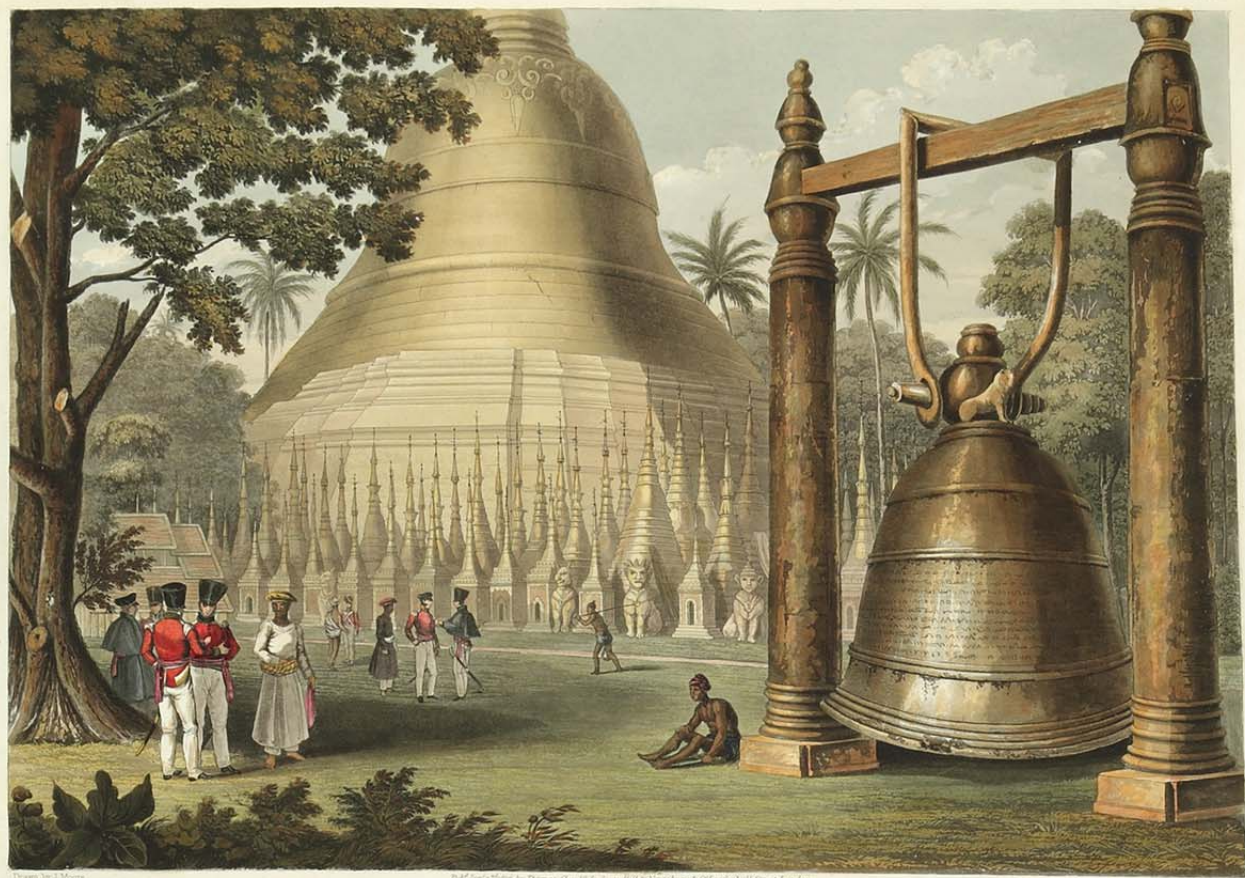
23. [H.M.S. Larne H.C. Compys] Mercury, Heroine, Carron & Lotus; Transports attacking the Stockades at the entrance of Bassein River on the 26th February 1825

24. The Combined Forces under Brig. Cotton, C.B. and Captains Alexander, C.B. & Chads, R.N. passing the Fortress of Donabue to effect a junction with Sir Archibald Campbell, on the 27th March 1825

Eighteen Views Taken at and Near Rangoon [Six Coloured Prints Illustrative of the Combined Operations of the British Forces in the Birman Empire], First and Second Series in one vol., lithographed pictorial titles (one partly hand-coloured), hand-coloured pictorial dedication leaf to the directors of the East India Company, subscriber's leaf with large vignette by J. Bromley after T. Stothard, 24 hand-coloured lithographed plates (first series G. Hunt after Moore, second series by H. Pyall after Thornton and Marryat), all on India-proof paper, 6 lithographed pages of subscribers (in India and England), half calf; Notes to Accompany the Rangoon Views [and Second Series], 2 vol. bound in one, original upper covers, contemporary brown half morocco, with gilted text on the board.

REFERENCE: Abbey Travel 404; Tooley 334; Robins 299.





View of the Terrace of the GREAT DAGON PAGODA at RANGOON taken near the Great Bell.



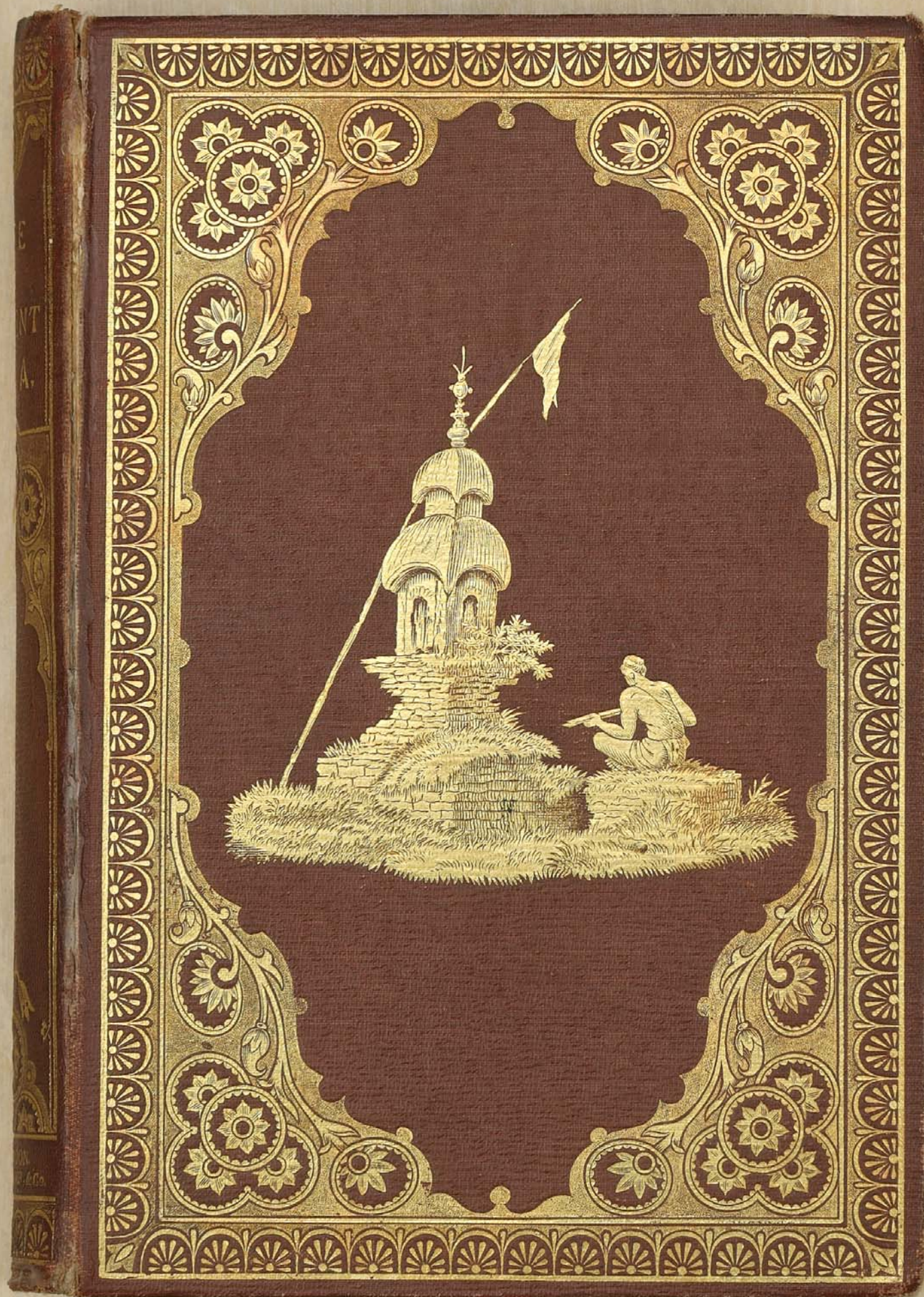
The CONFLAGRATION of DALLA on the RANGOON RIVER.



View of the GREAT DAGON PAGODA and adjacent Scenery taken on the Eastern Road from RANGOON.



The attempt of the BIRMAN'S to retake the STOCKADES of DALLA, on the Night of the 6th Sept. 1824.



41

LIFE IN ANCIENT INDIA

\$395-\$550

Rs 25,000-Rs 35,000

NON-EXPORTABLE

TITLE: Life in Ancient India

AUTHOR: Charlotte Speir

PUBLISHER: Smith Elder And Company

PLACE: London

YEAR: 1856

NO. OF PAGES: 464 Pages, 1 black and white map + 57 woodcuts in the text by George Scharf

BINDING: Original highly decorated cloth bound with intricate design, showing a Hindu temple and a Priest on upper cover, lower board and spines highly decorated, all edges gilt

SIZE: 20.2 x 14.5 x 3 cm



LIFE
IN
ANCIENT INDIA.

BY
MRS. SPEIR.

With a Map, and Illustrations drawn on Steel by
GEORGE SCHARF, JUN., F.S.A.

"Es ist immer das Land der Schönheit gewesen, und erscheint uns noch als ein
Wundersich, als eine verarbeitete Welt."—HARKE, *Philosophie der Geschichte Indiens*.

LONDON:
SMITH, ELDER, AND CO., CORNHILL.
SMITH, TAYLOR, AND CO., BOMBAY.
1856.



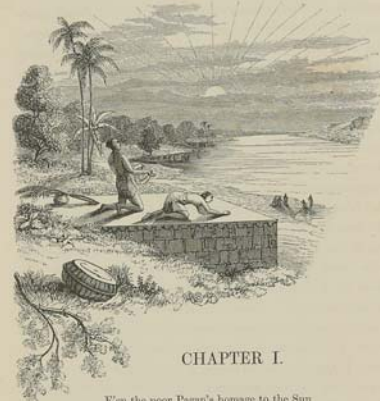
CHAPTER II.

"Let wild creeds come and go . . .
On nought but One, in Godhead infinite
And infinite in might,
Can deathless being lay its fever'd brow."—WILLIAMS.

SKETCHES of a nation's infancy bear some resemblance to a modern album or note-book, where many pages are blank, whilst others are crowded with graphic detail; where a few highly-finished drawings are found amongst numerous slight outlines, and where fragments of eloquent poetry are interspersed with dry, prosaic autographs. Or we may vary the image, and compare the earliest attainable views of Hindu life to a series of *tableaux vivans*, the first of which showed us the Patriarchs on the Indus writing hymns, invoking the Gods, and making war on their predatory neighbours;

THE BRAHMANS. 63
whilst five classes of men filled up the frame. This five-fold division is not explained in the Veda, and commentators are not agreed upon the subject; but it was evidently headed by the patriarch kings or chieftains, who united in themselves the office of high-priest and sovereign; the second class was probably formed of warriors riding and driving horses; the third was in this case a class of priests; the fourth comprised those following agriculture, trade, and mechanics; and the fifth is supposed to have been the aboriginal race, who stole cattle, but who possessed fields, cities, and gold, tempting the intruders to aggression. We have no means of adding to what we may thus learn from the ancient hymns, for the Hindus have no other writings of the same era, and neither Persia nor China afford chronicles referring to contiguous countries of such remote antiquity; and consequently when the Rig-Veda lets the curtain fall, a pause ensues of about six centuries.

At length the same people, with their Vedas and their Sanskrit, come again upon the stage; but the scenery has changed, and we now behold them occupying the broad lands of the Ganges, and possessing important towns in Oude and Tirhut. But we cannot at present advert to their political acquisitions, for our attention is at once riveted by a group of venerable persons upon whom the chief light of the picture is made to fall. They are sitting upon sacred *kusa* grass; their hair is shaved, their looks composed, and they are clothed in religious raiment peculiar to themselves: kings humbly take off their tiaras as they bow to the feet of the holy men; the merchant class make obeisance at a respectful distance; and the fourth and lowest class sweep the roads, uphold umbrellas, and



CHAPTER I.

Even the poor Pagan's homage to the Sun
I would not harshly scorn, lest even there
I spurn'd some element of Christian prayer,
An aim, though erring, at a world's abyss;
Acknowledgment of good, of man's frailty,
A sense of need and weakness, and indeed
That very thing so many Christians want—Humility.
THOMAS HOOD.

When first the British went to India, religious Hindus thought it sacrilege to allow unbelieving Christians even to look upon their sacred books, and in consequence the Vedas long enjoyed that mysterious reputation which ap-



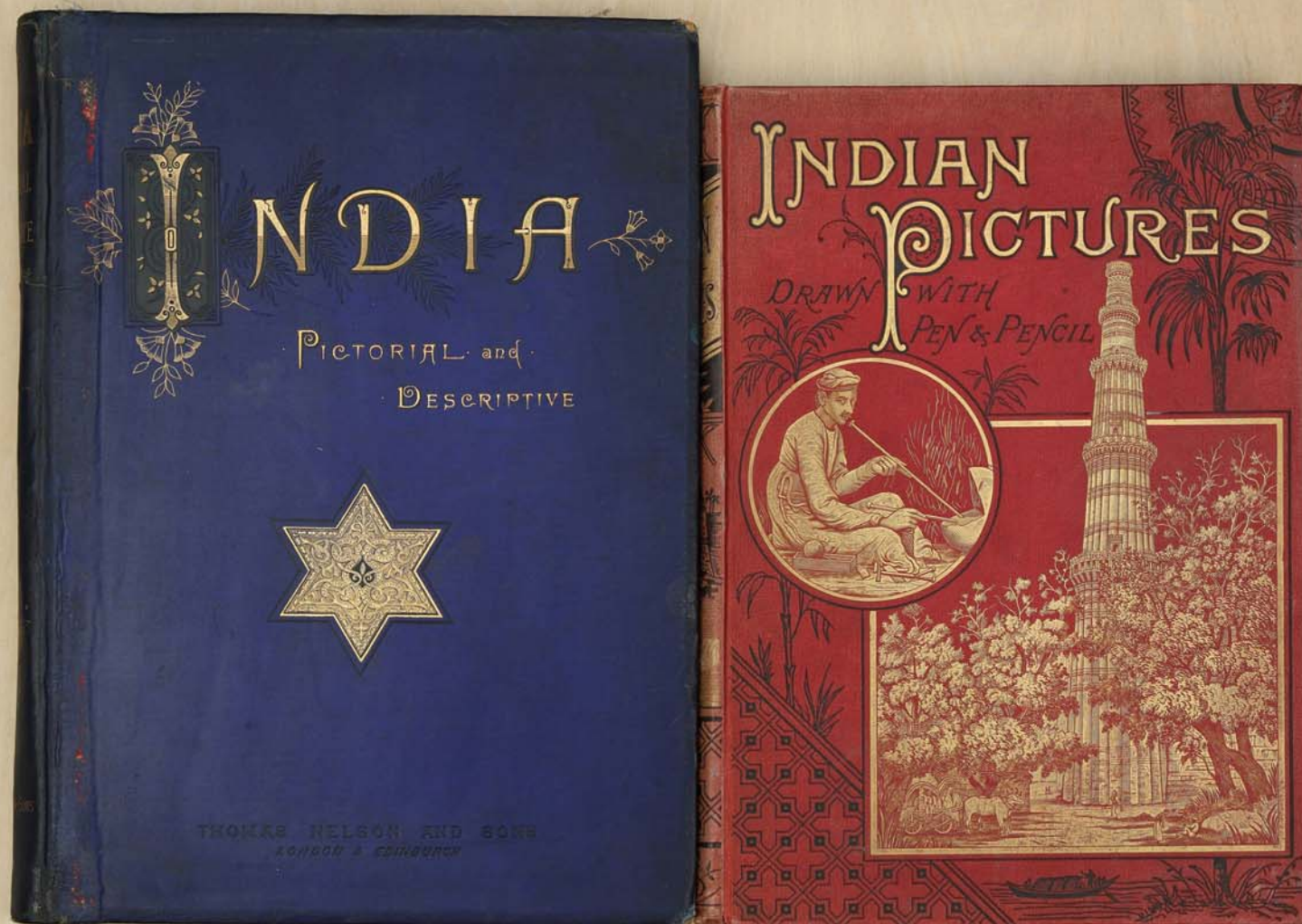
CHAPTER IV.
THE RAMAYANA.

"The lark soars upwards and is gone;
His voice is heard, but body there is none.
So poets' songs are with us, though they die,
And earth inherits the rich melody."—HOOD.

have been like voyagers sailing towards an . . . driving to catch glimpses through a tele- . . . ending features of the country, but baffled by . . . hoping to make more detailed observations. . . that we are about to look upon the graphic pages of . . . poetry, we shall feel a change in our sensations, as if when nearing our port at dusk the coast should suddenly appear illuminated by a revolving lighthouse, and a palace, a procession, a sacrifice, or a tournament were for a moment visible in the rich red light, or in the succeeding clear white rays of the lofty beacon. Such are the transitory high-coloured views of life in Ancient India, which we get from the portions of the Sanskrit Epics which have been

THE RAMAYANA. 99
translated; and it is more especially upon the kings and courts, so slighted in the Code, that they delight to shed their glowing gleams.
The Ramayana is the more ancient, and also the more connected of these poems, and commences with the history of a King of Ayodhya, an ancient city on the river Gogra, then called the Srayu (tributary to the Ganges). King of Ayodhya is his title, although Ayodhya was merely the capital of the province of Kosala, corresponding nearly with the modern province of Oude. Ayodhya held in fact nearly the same position as the modern city of Oude, where remains of old buildings are still visible.* "The streets and alleys of this city were admirably disposed, and the principal streets well watered. It was beautified with gardens, fortified with gates, . . . crowded with charioteers and messengers furnished with arms, adorned with banners, filled with dancing girls and dancing men, crowded with elephants, horses, and chariots, merchants and ambassadors from various countries. It resembled a mine of jewels, or the residence of *Sri*, the walls were variegated with divers sorts of gems like the divisions of a chess-board,† the houses formed one continued row of equal height, resounding with the music of the tabor, . . . the twang of the bow, and the sacred sound of the Veda. It was perfumed with incense, chaplets of flowers, and articles for sacrifice, by their odour cheering the heart."‡
In this city of well-fed happy people no one practised a

* Oude is seventy-nine miles from Lucknow, and adjoins Fyzabad.
† This expression seems to indicate that in India, as in Assyria, walls were ornamented in mosaic. See Fergusson.
‡ Cary, vol. i. pp. 95-98.



42

INDIA PICTORIAL AND DESCRIPTIVE (SET OF TWO)

\$480-\$635

Rs 30,000-Rs 40,000

NON-EXPORTABLE

a)

TITLE: India Pictorial and Descriptive

AUTHOR: W. H. Davenport Adams

PUBLISHER: T. Nelson and sons

PLACE: London

YEAR: 1888

NO. OF PAGES: 271 Pages, Abundantly illustrated with woodcuts in the text, with several full page illustrations

BINDING: Blue cloth binding with upper boards lettered in gilt

SIZE: 30.6 x 22.5 x 2 cm

b)

TITLE: Indian Pictures Drawn with Pen and Pencil

AUTHOR: W Urwick

PUBLISHER: The Religious Tracts Society

PLACE: London

YEAR: N.D.C 1880S

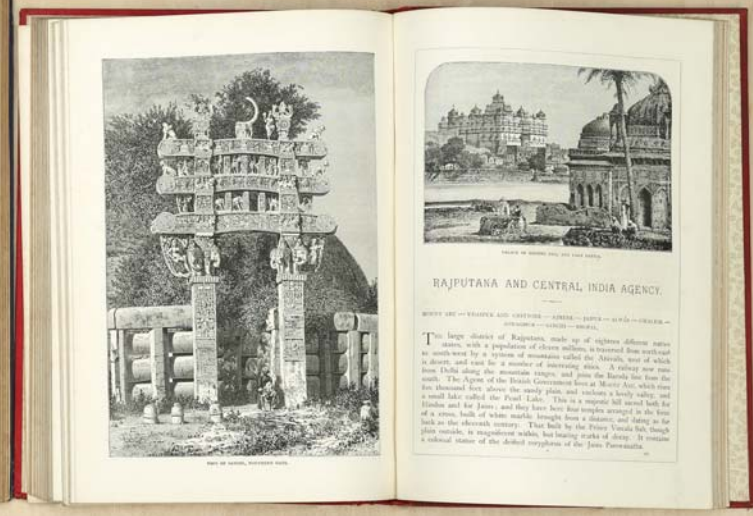
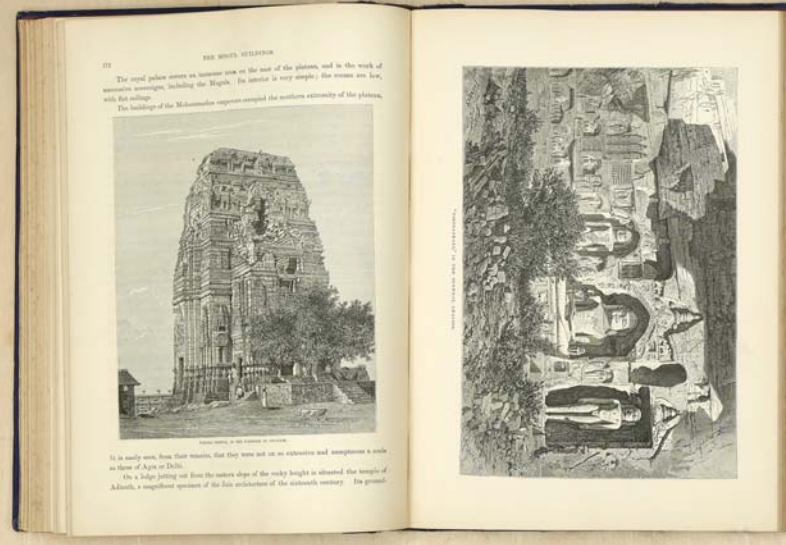
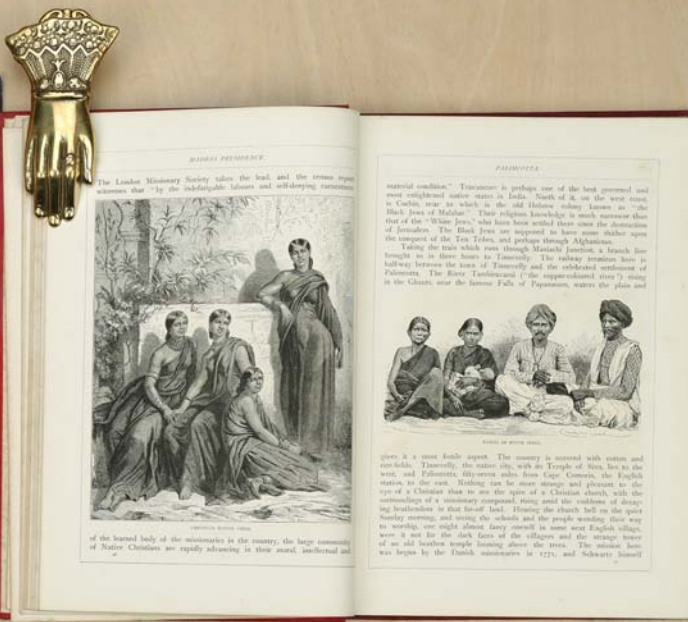
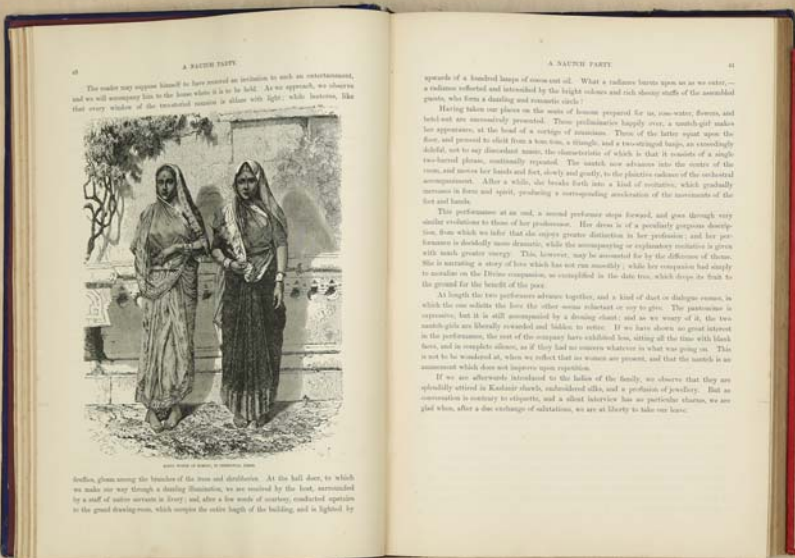
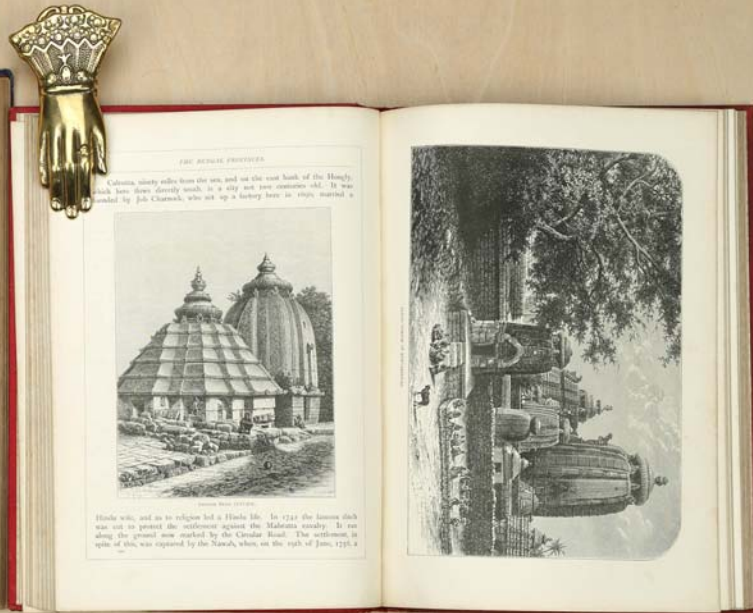
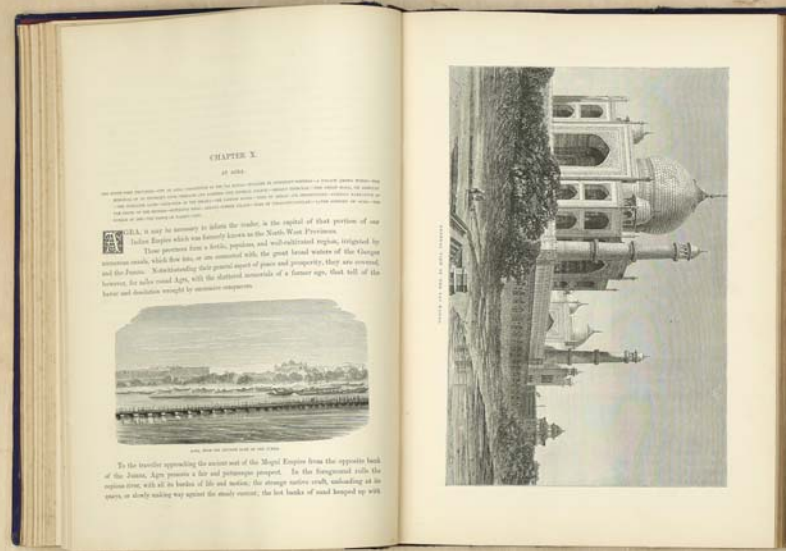
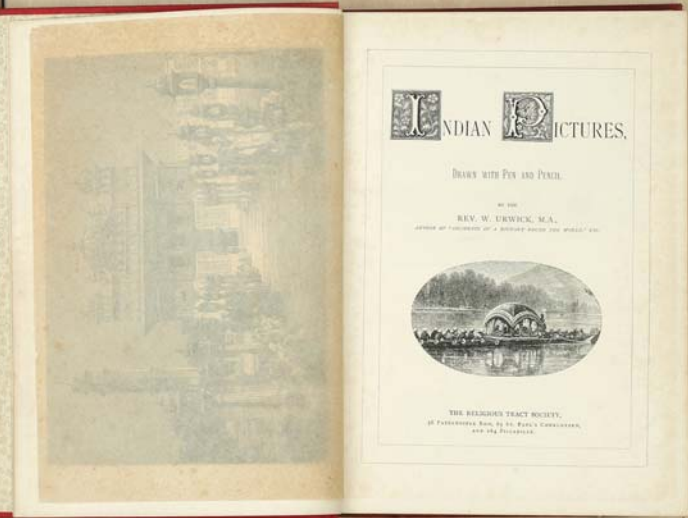
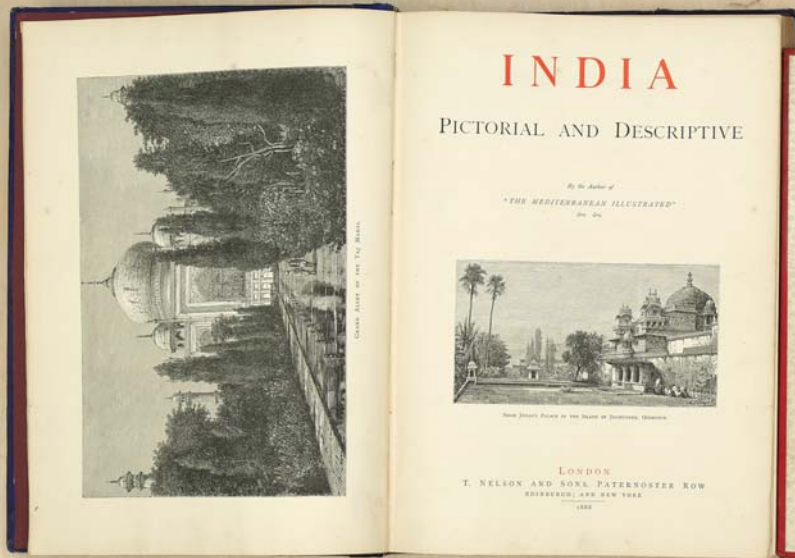
NO. OF PAGES: 221 pages, abundantly illustrated with woodcuts, both full page and in the text.

BINDING: Red cloth binding with intricate gilt illustration of the Kutub Minar on the upper board

SIZE: 28.5 x 20.5 x 2 cm

A LATE VICTORIAN GUIDE TO INDIA.

Both the books are classics on Indian travels during the British Raj, profusely illustrated with full page plates and woodcuts of monuments, peoples and places.

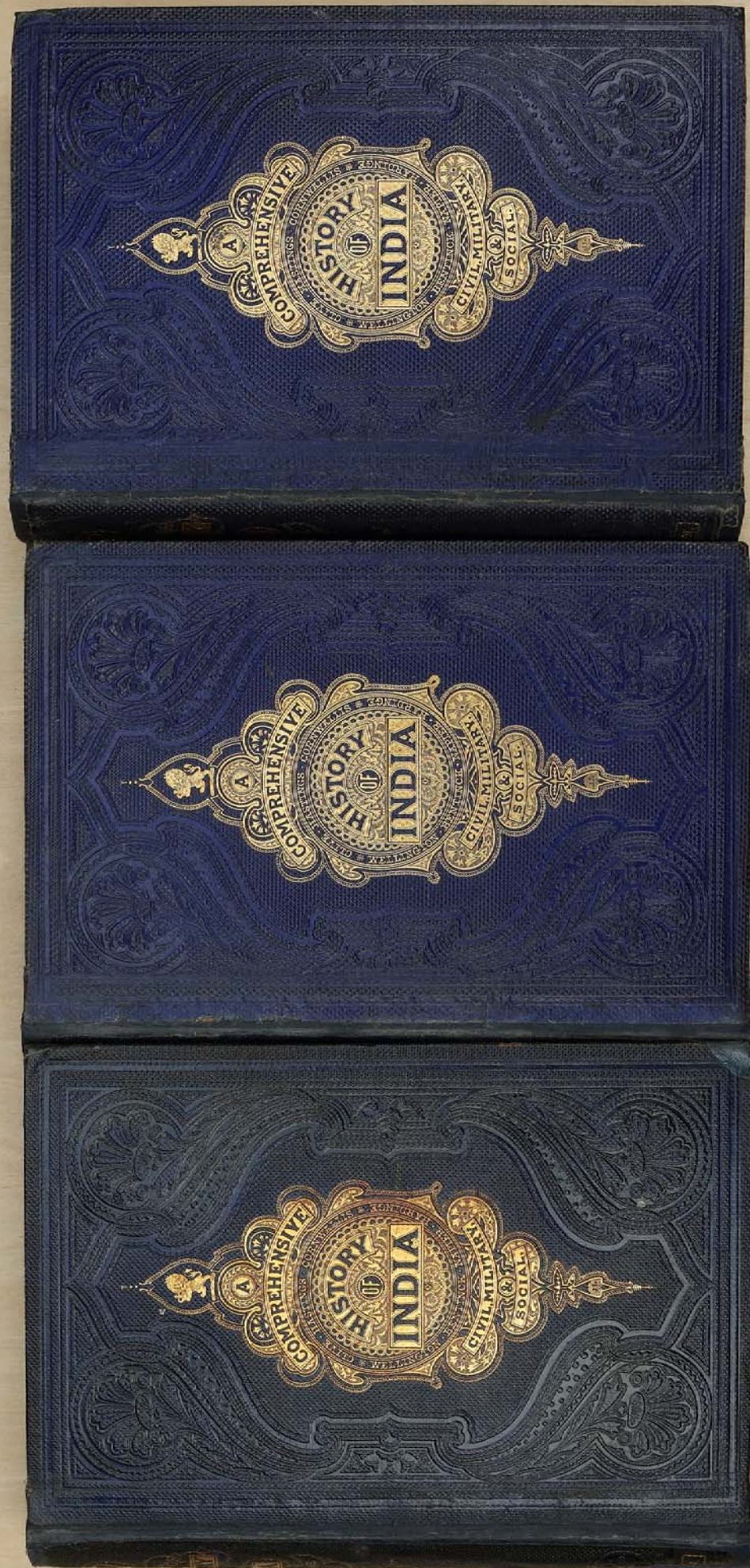


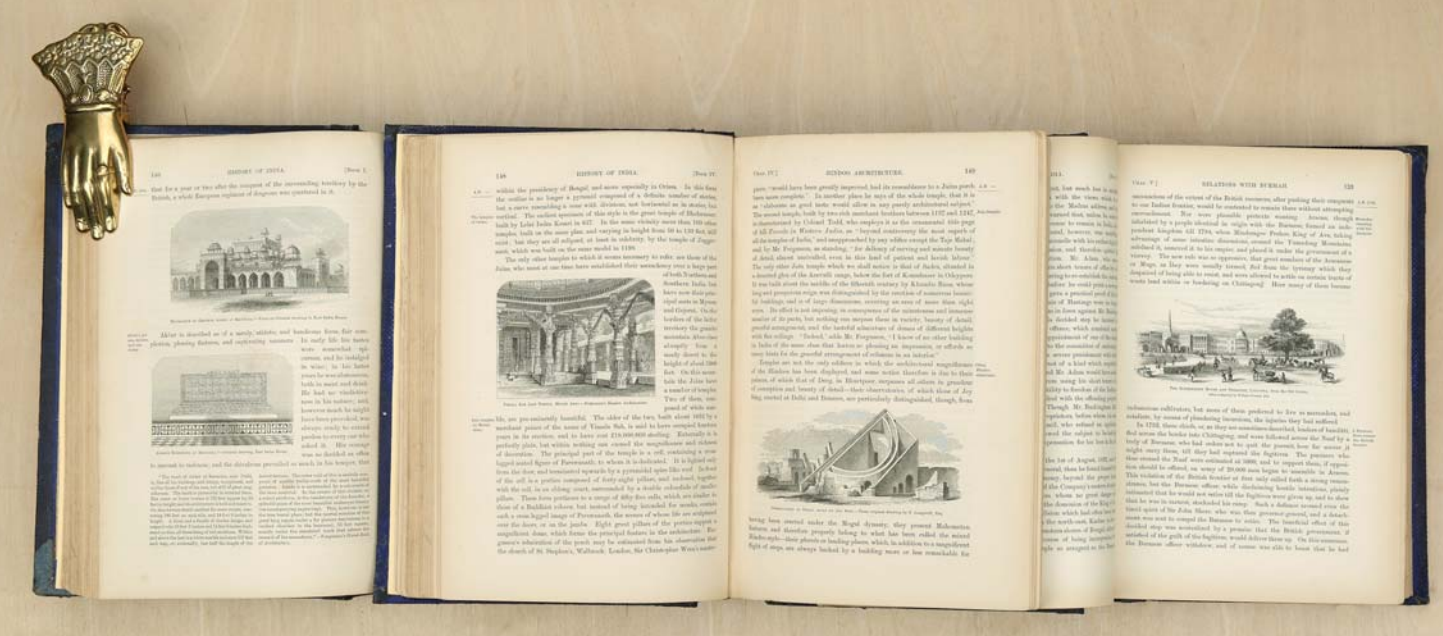
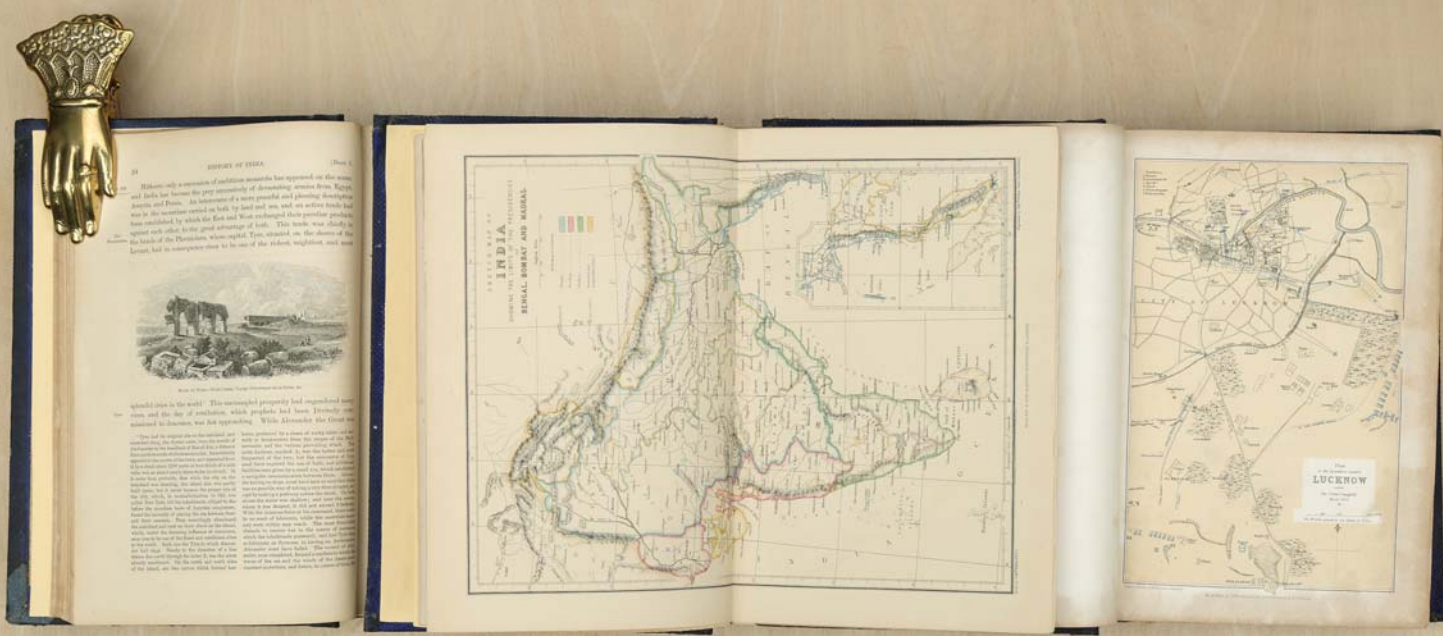
A COMPREHENSIVE HISTORY OF INDIA (3 VOLUMES)**\$560-\$715****Rs 35,000-Rs 45,000**

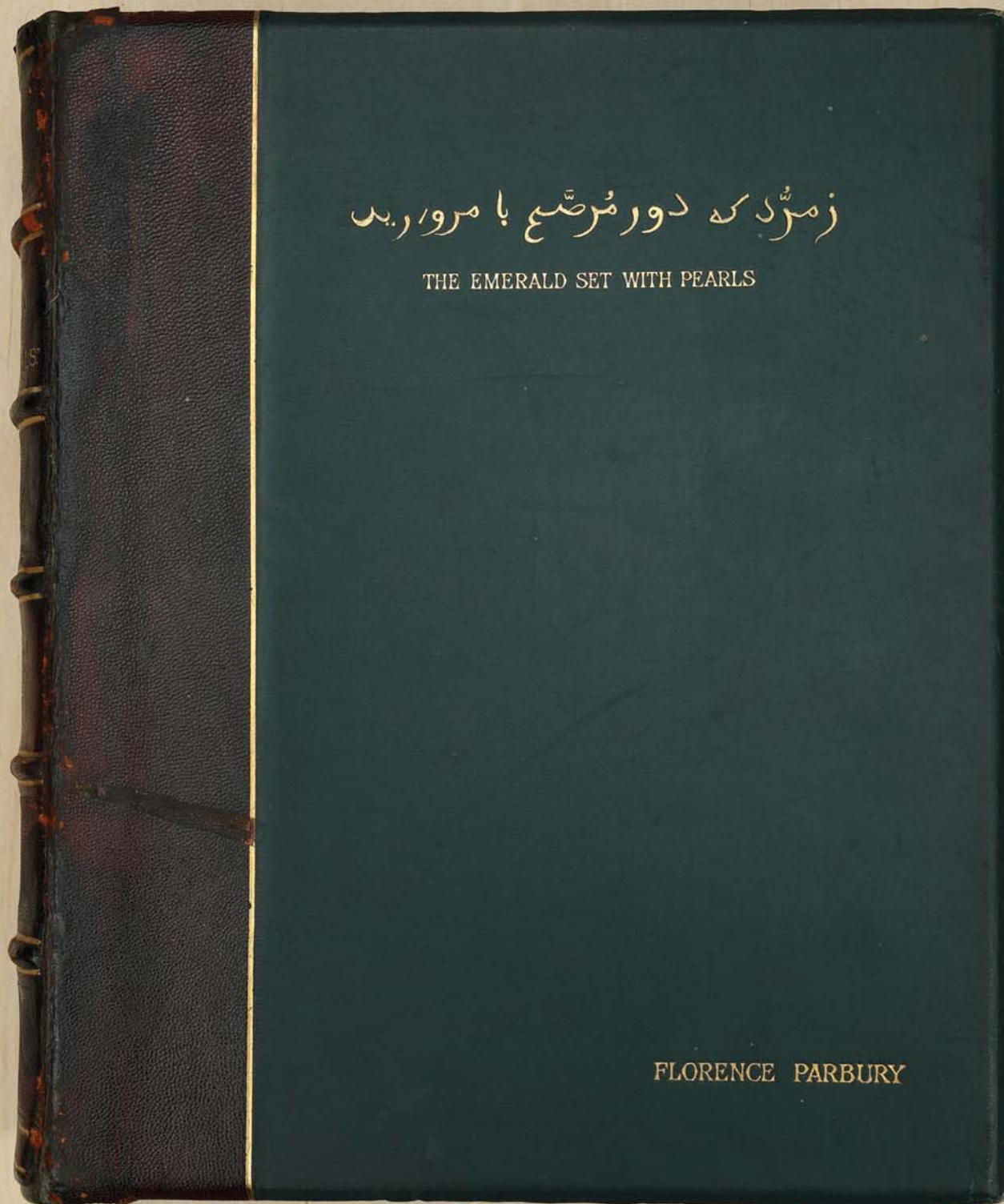
NON-EXPORTABLE

TITLE: A Comprehensive History of India: Civil, Military and Social**SUB TITLE:** From THE FIRST LANDING OF THE ENGLISH, To the Suppression of the Sepoy Revolt; including an outline of the early history of Hindoostan**AUTHOR:** Henry Beveridge, Esq.**PUBLISHER:** Blackie and Son**PLACE:** London**YEAR:** 1867**NO. OF PAGES:****VOLUME I:** pp. xii + 6 colour maps + 1 b & w engraved frontispiece, 1 b & w engraved title page and 707 pages including 173 b & w engraved illustrations**VOLUME II:** pp. X + 8 colour maps + 1 b & w engraved frontispiece, 1 b & w engraved title page and 852 pages including 191 b & w engraved illustrations**VOLUME III:** pp. X + 5 colour maps + 1 b & w engraved frontispiece, 1 b & w engraved title page and 743 pages**BINDING:** Cloth bound with attractive blind tooling**SIZE:** 26.3 x 19 x 5 cm (each)

In good condition, this set has original yellow endpapers and perfectly firm joints and hinges. Approximately 2250 pages including engravings and coloured maps. Each volume has an extra title page with engraved vignette.







44

EMERALD SET WITH PEARLS

\$635-\$955

Rs 40,000-Rs 60,000

NON-EXPORTABLE

TITLE: Emerald Set with Pearls

SUB TITLE: Being Reminiscences of the Beautiful Land of Kashmir with Illustrations from Water Colour Drawings by Florence Parbury; Also Thomas Moore's "Lalla Rookh" with Musical Additions by Florence Parbury and Guido Zuccoli

AUTHOR: Mrs Florence Parbury

PUBLISHER: Simpkin Marshall, Hamilton, Kent and Co. Ltd

PLACE: London

YEAR: 1909

NO. OF PAGES: 218 + 37 pages, 31 plates mostly tipped coloured plates, black and whites plates after photographs by Bourne and Shepherd, 1 map,

BINDING: Half calf deluxe binding, with gilt lettering on spine, all edges gilt

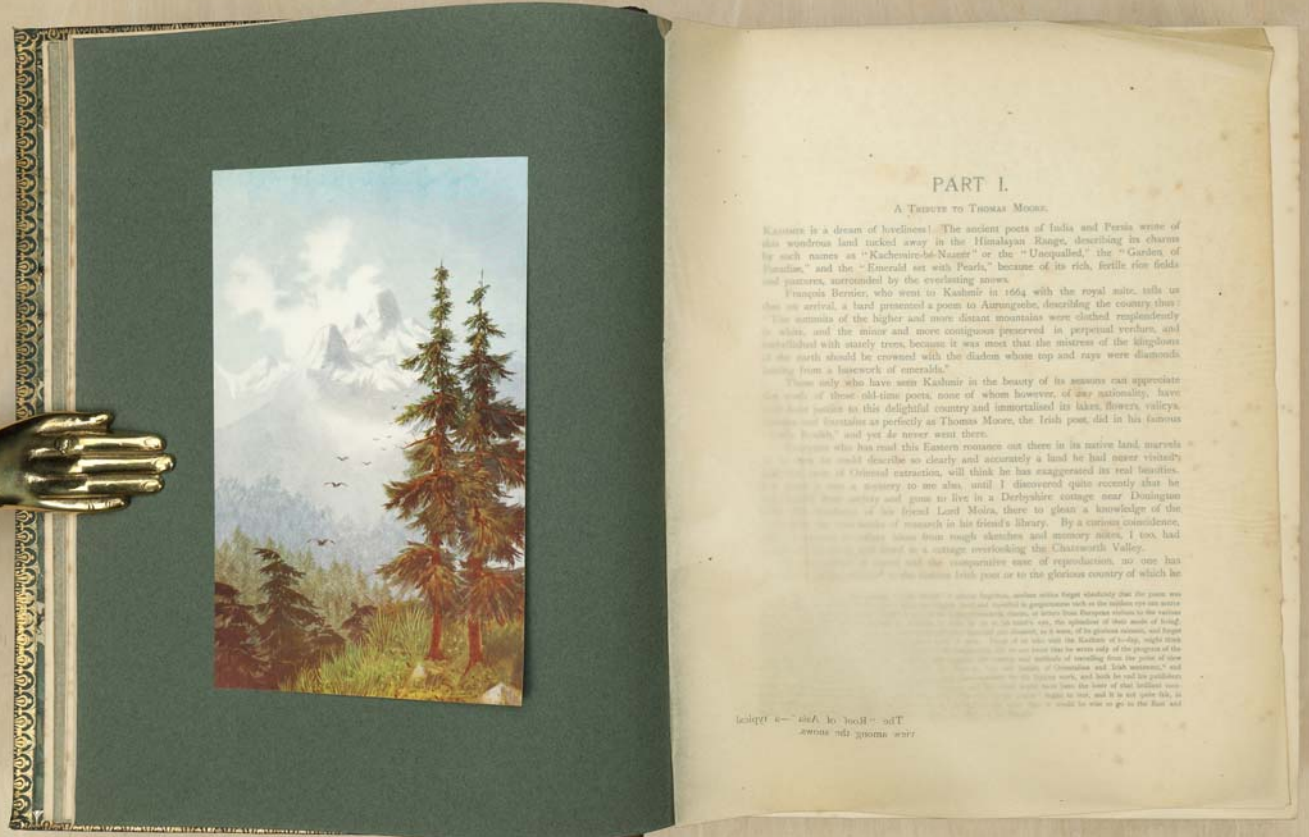
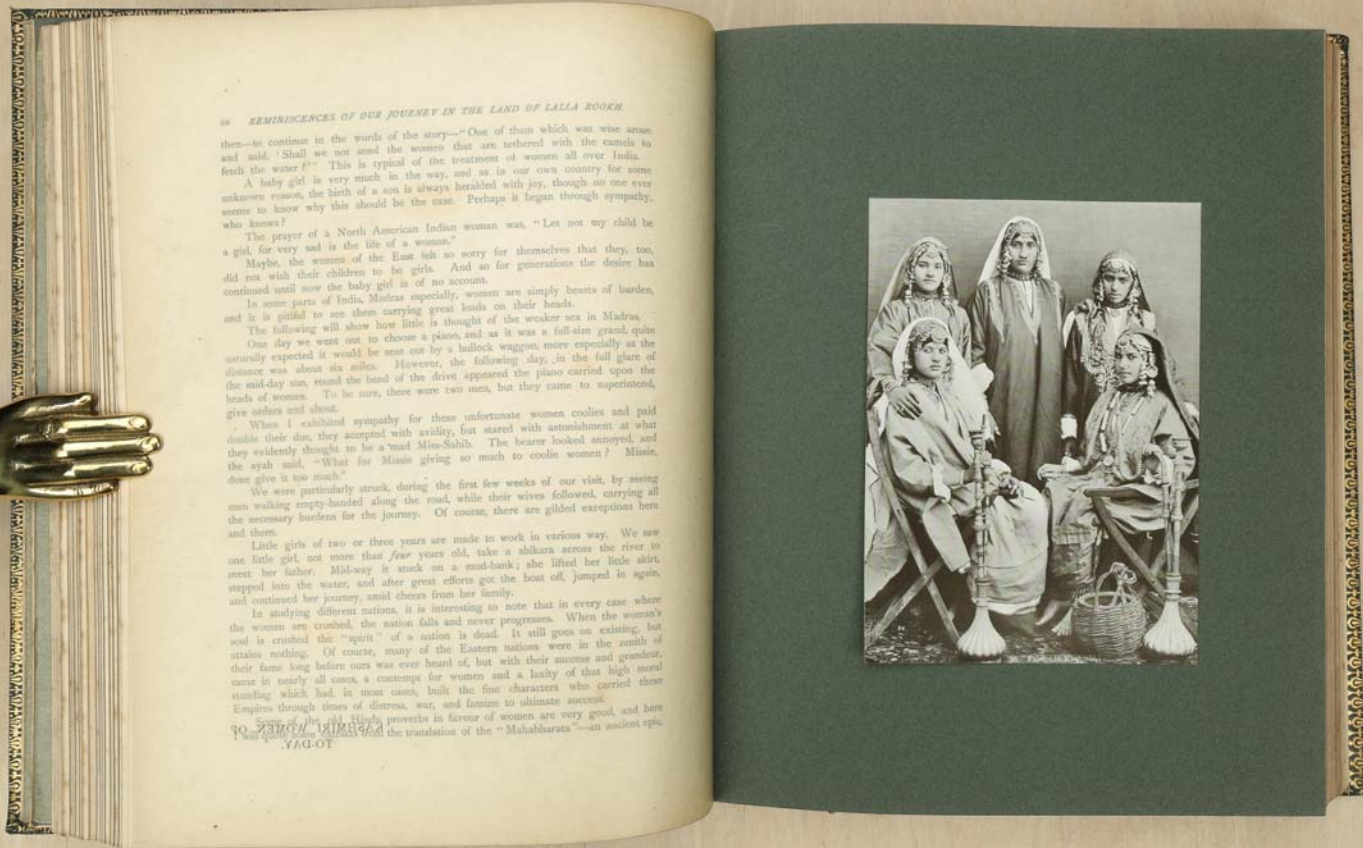
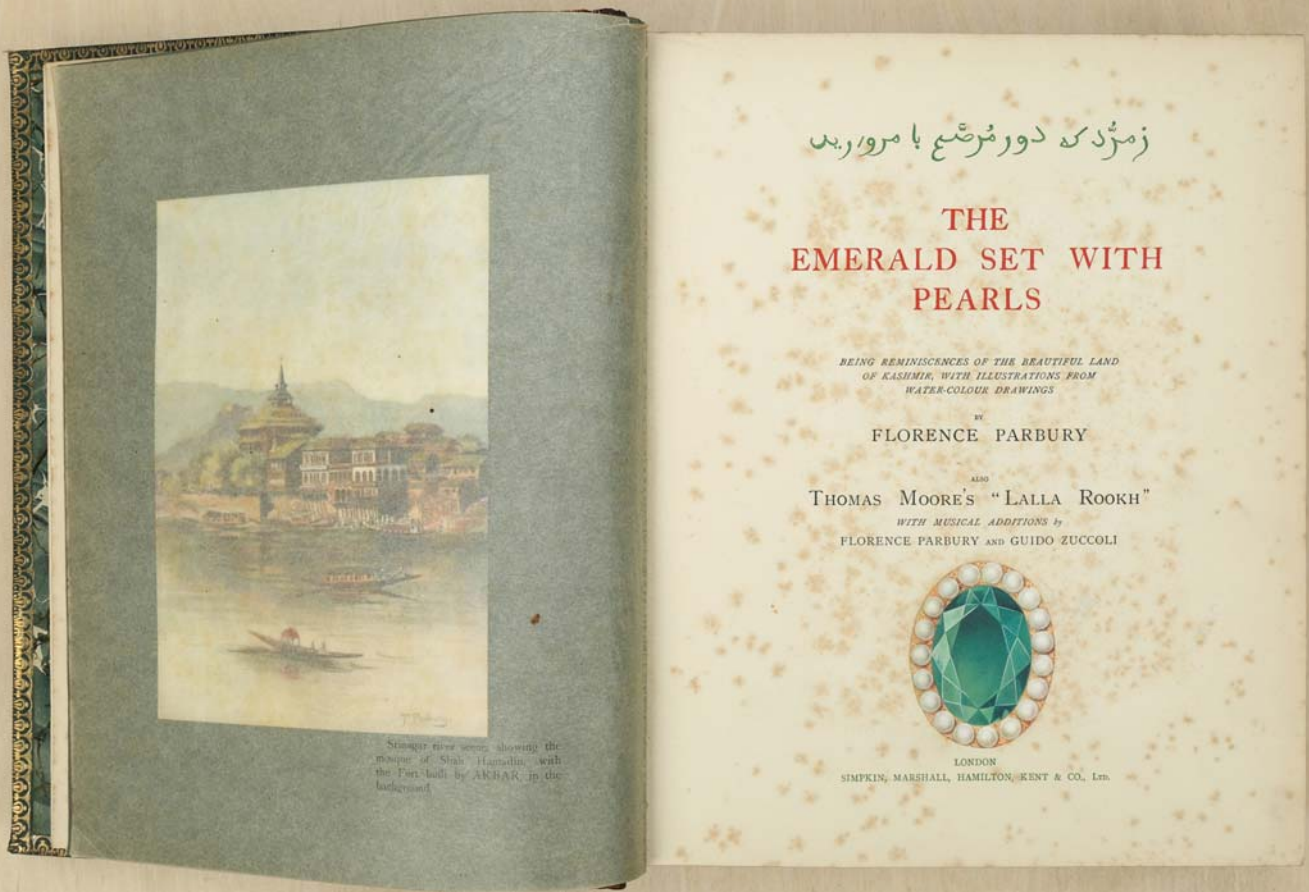
SIZE: 31.5 x 26.2 x 5 cm

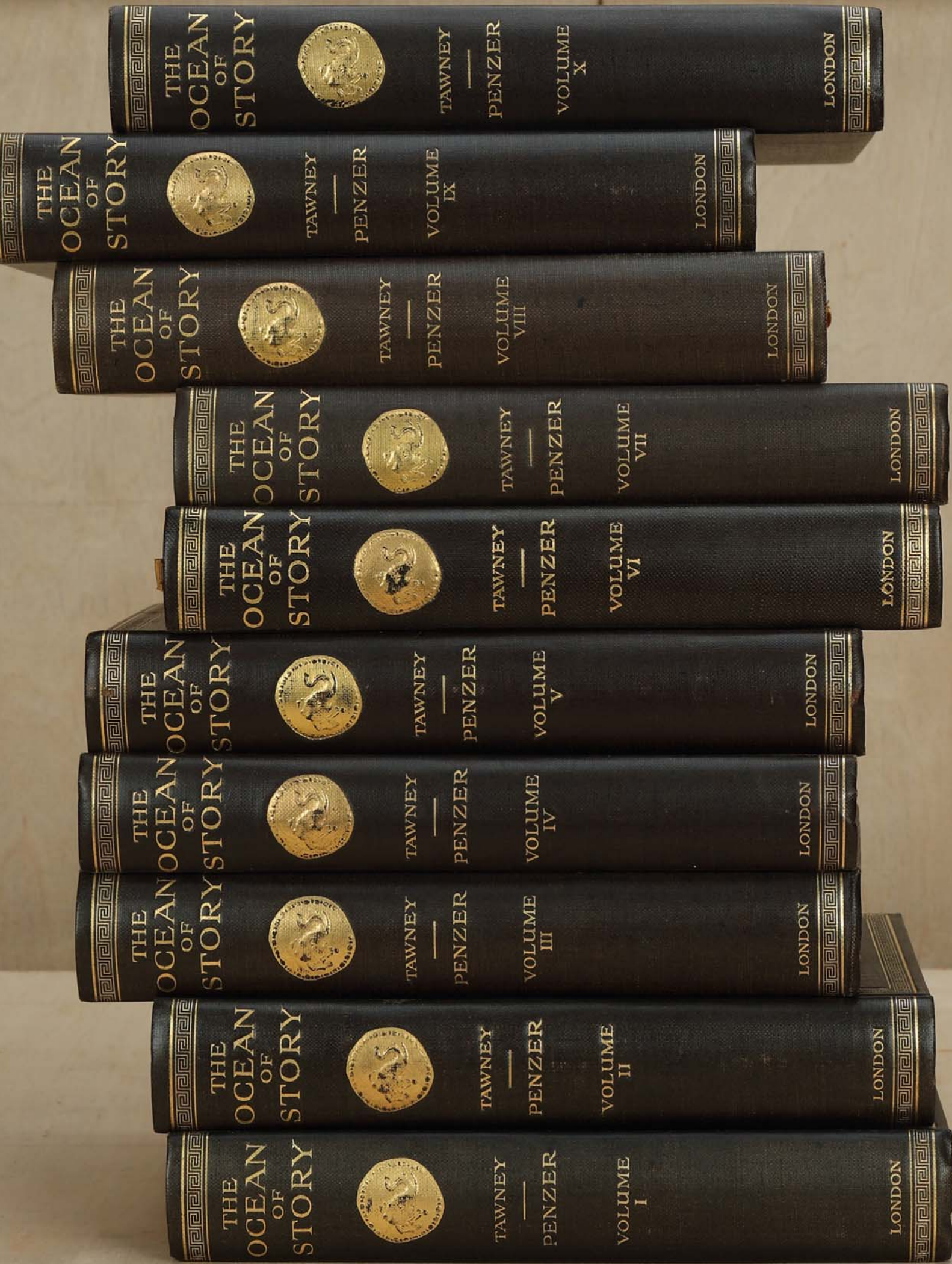
Author inscribed copy, 14th from a limited edition of 100 copies

The Persian title precedes the English title on the title page: Zumurrud kih dawr murassa ba murvarid.

In a 1909 review of this publication, The Spectator wrote, "This handsome volume is intended primarily as a memorial to the genius of Thomas Moore, as displayed in Lalla Rookh. The writer of this notice is inclined to agree with Miss Parbury in her admiration. He first read the poem many years ago, and still retains a most kindly recollection of it. The intention is carried out (1) by reprinting the poem, with its prose interludes; (2) by adding musical accompaniments to the songs, a work in which Miss Parbury has been aided by Signor Guido

Zuceoli ; (3) by quoting some tributes which have been paid to the poem ; and (4) by giving some reminiscences of travel in Kashmir, illustrated with photographs, water-colour drawings, a map, & etc." (The Spectator, 2 October 1909, p.13, online)





45

THE OCEAN OF STORY (10 VOLUMES)

\$635-\$955

Rs 40,000-Rs 60,000

NON-EXPORTABLE

TITLE: The Ocean of Story, being C H Tawney's Translation of Somadeva's Katha Sarit Sagara (or Ocean of Streams of Story)

AUTHOR: N M Penzer, ed.

PUBLISHER: Chas J Sawyer Ltd

PLACE: London

YEAR: 1924

BINDING: Deckled edge paper, top edges gilt, original decorated black Buckram cloth boards, with Natarja on upper cover in gilt, gold ribbon marker, silk-textured endpapers.

NO. OF PAGES: Approximately 350 pages in each volume

VOLUMES: 1 to 10

SIZE: 26x 18 x 3.7 cm (each)

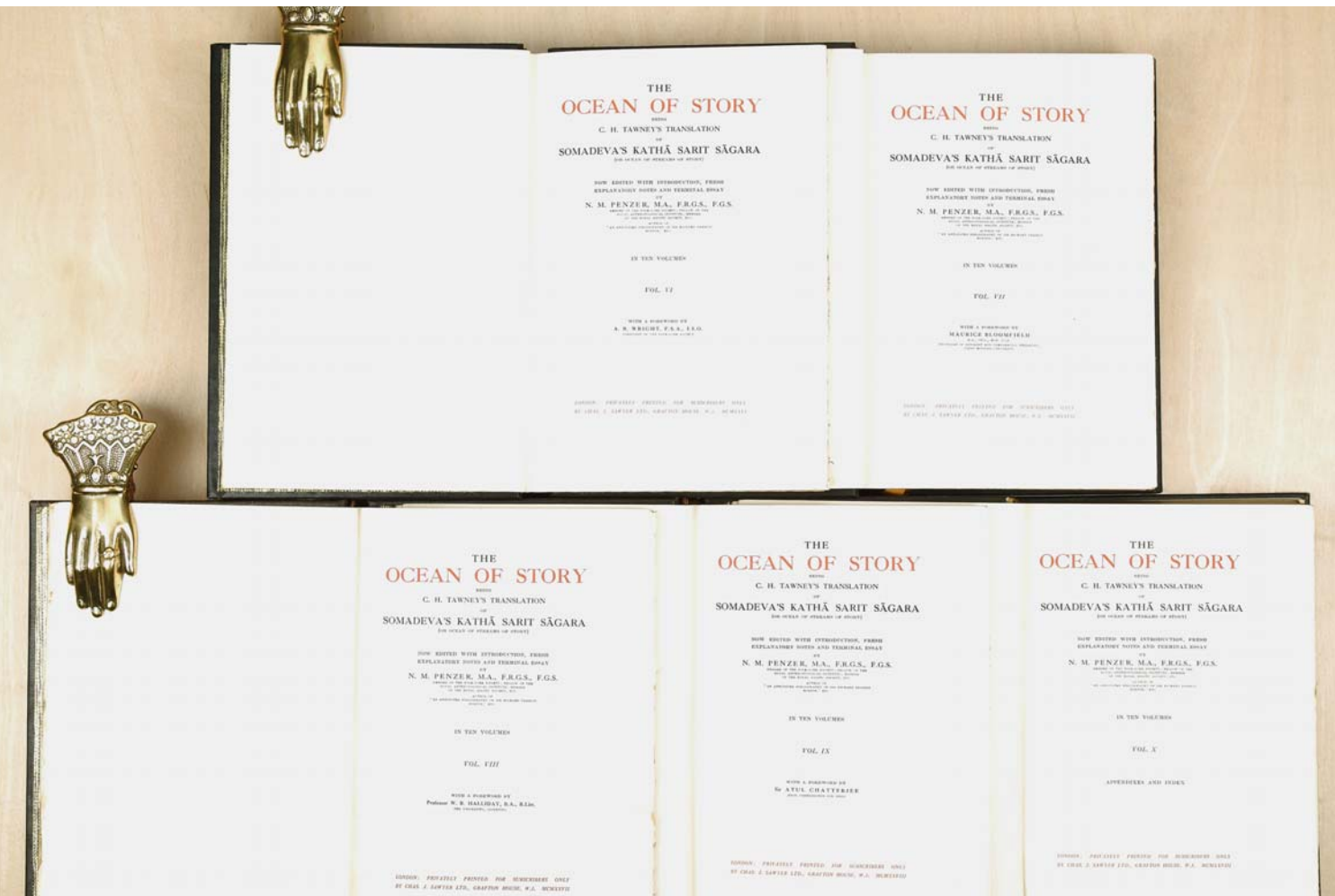
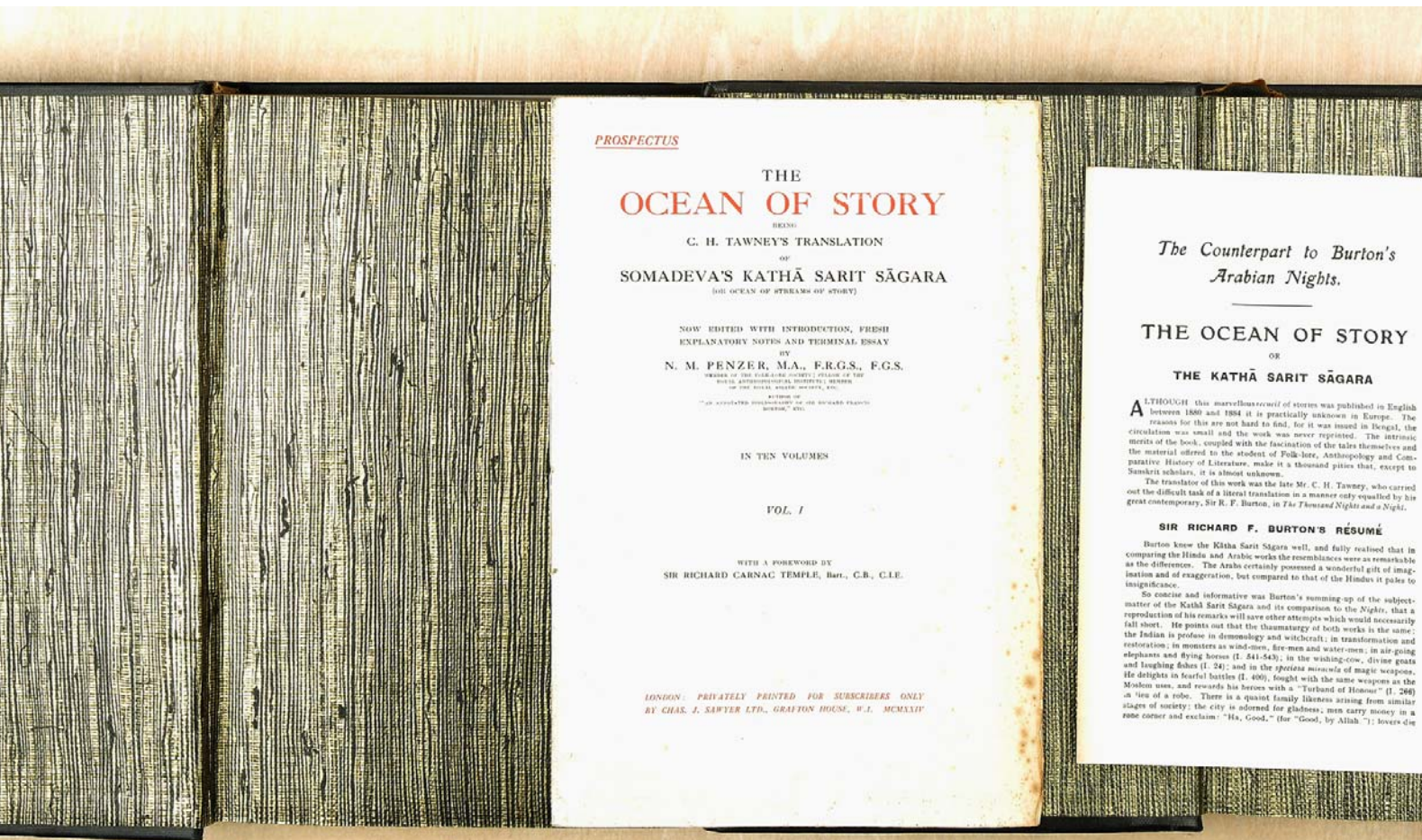
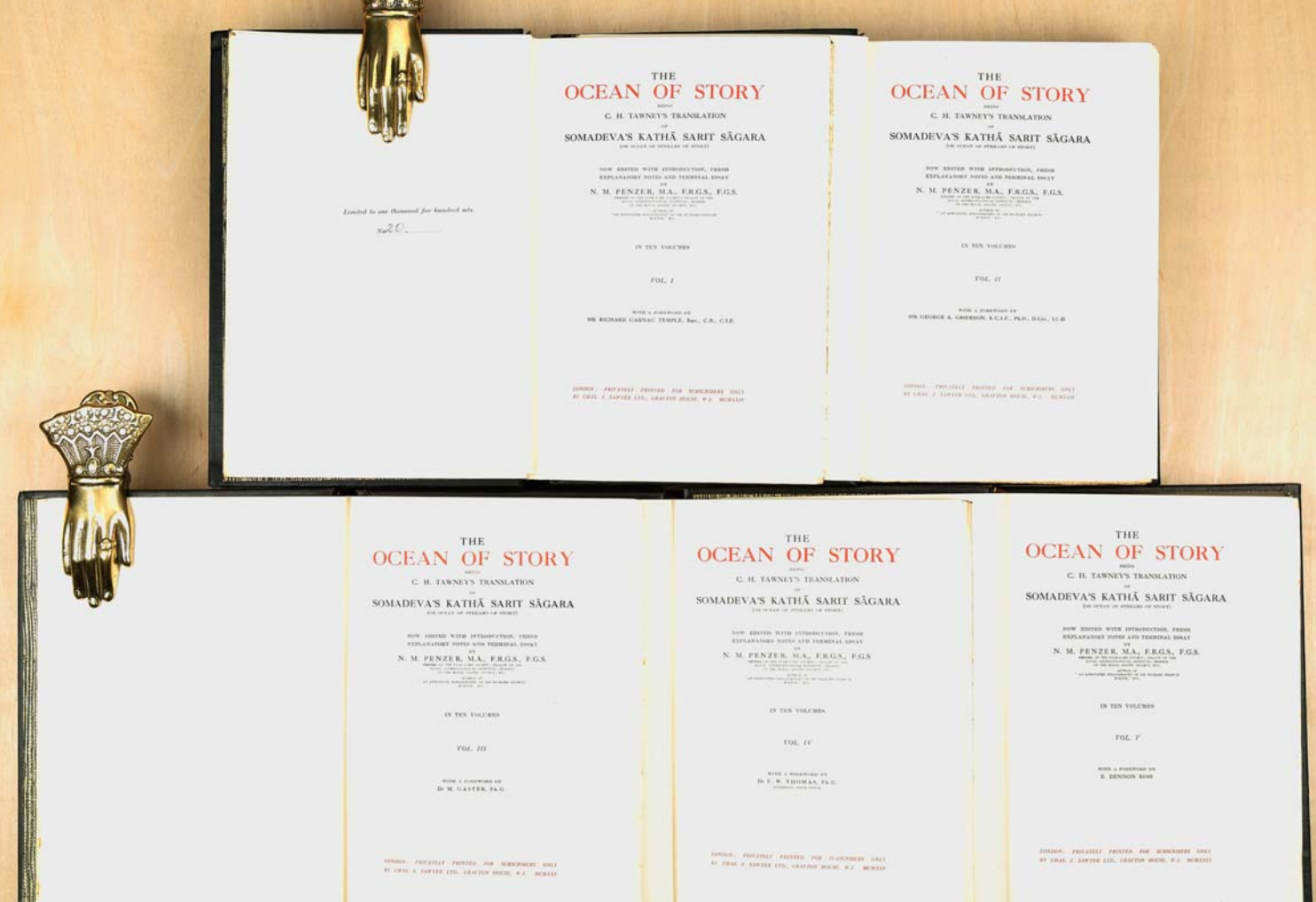
Privately printed for subscribers only, limited edition of 1500 copies. This is the 20th edition.

The Katha Sarita Sagara ("Ocean of Streams of Stories") is a famous 11th-century collection of Indian legends, fairytales and folk tales as retold in Sanskrit by Somadeva Bhatta.

According to the introductory text, it is considered the "earliest collection of stories extant in the world." Tawney's translation, first published in 1880-84, was the first complete translation in English. Penzer's edition is greatly expanded with detailed notes and commentary.

Tawney's is the only complete translation into English from the Sanskrit. The translation was originally published by the Asiatic Society of Bengal in their series

"Bibliotheca Indica" in two volumes, 1880-1884 (with an index published in 1887). This 1924-1928 edition edited by Penzer includes many additional notes. Somadeva's Ocean of Story includes extended tales-within-tales, making it difficult to keep track of the original story (c.f. the Hitopadesa). Somadeva assembled the collection in the 11th Century from earlier sources. No earlier collection of stories as large as Somadeva's Ocean of Story has survived through to the present day.



46

HISTORY OF THE BRITISH EMPIRE (2 VOLUMES)

\$795-\$955

Rs 50,000-Rs 60,000

NON-EXPORTABLE

TITLE: The Illustrated History of the British Empire in India and East

SUB TITLE: From the Earliest Times to the Suppression of the Sepoy Mutiny in 1859

AUTHOR: Dr Edward Henry Nolan

PUBLISHER: James S Virtue

PLACE: London

YEAR: 1857

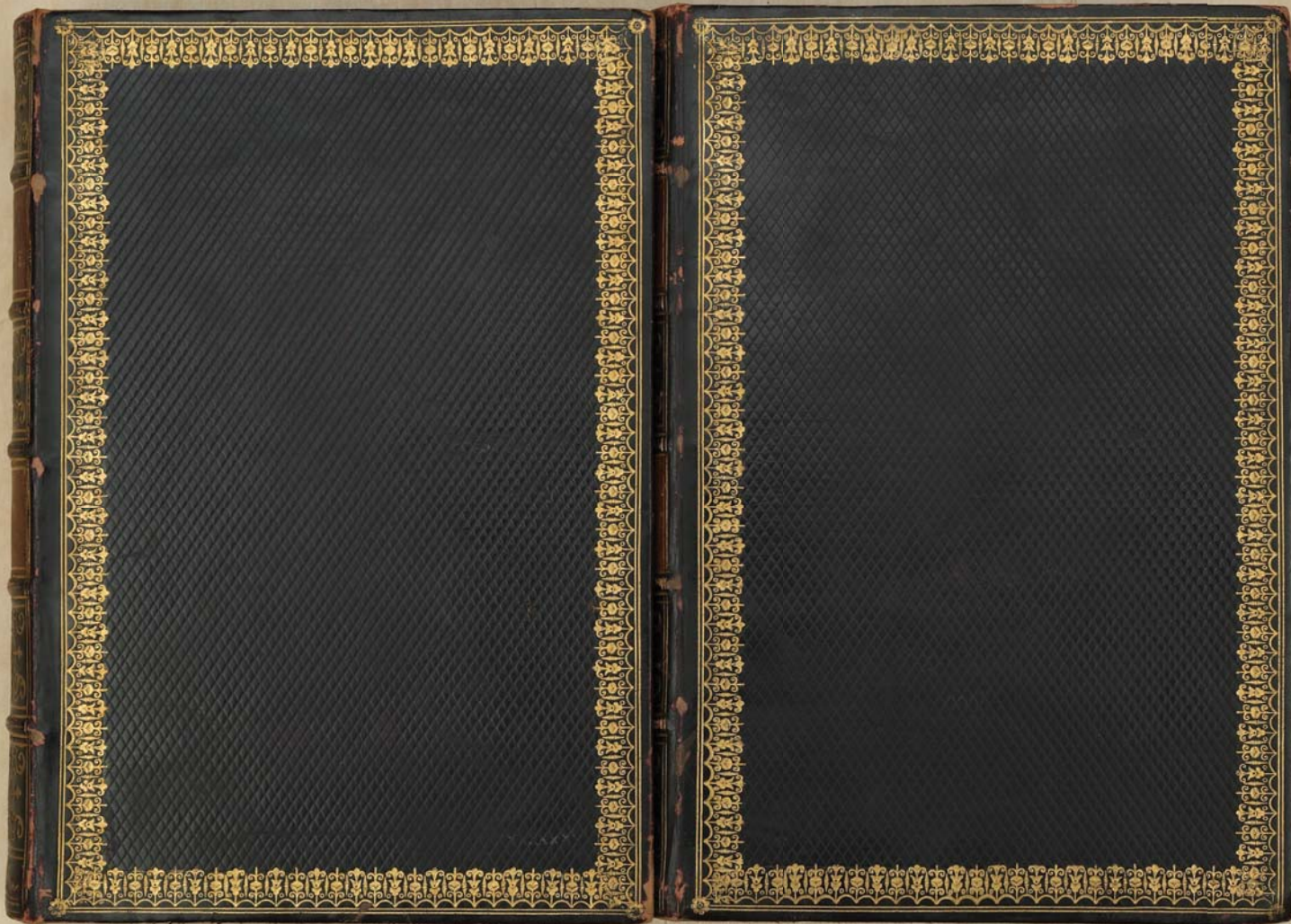
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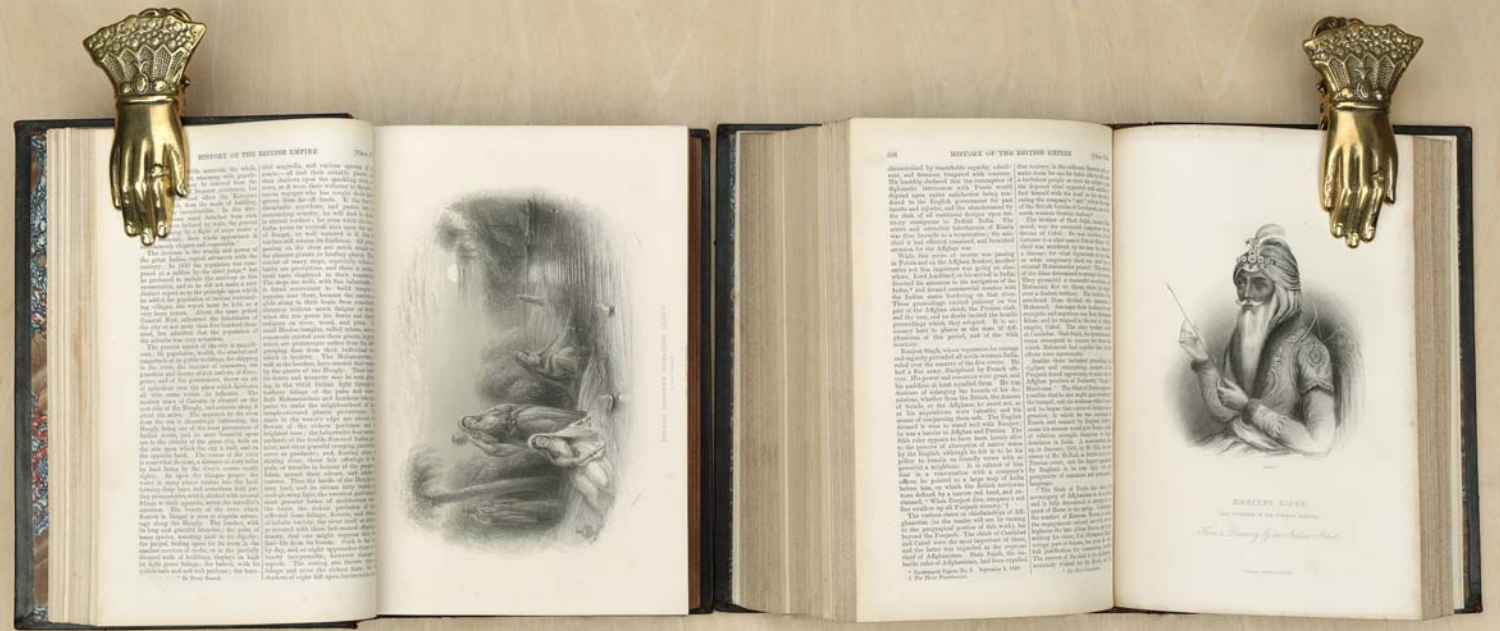
VOLUME I: vii + 804 pages including steel engraved map + numerous black and white engravings

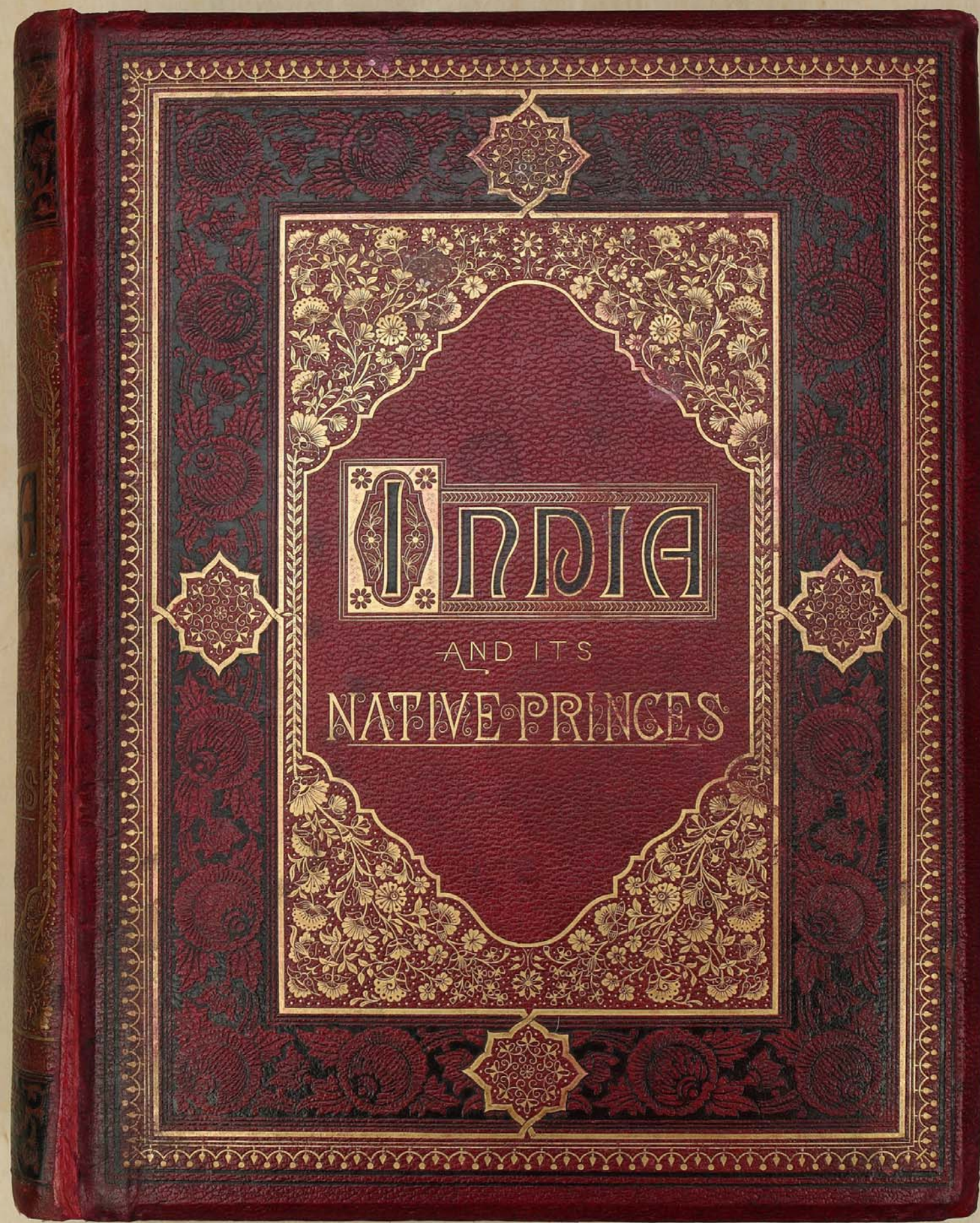
VOLUME II: vi + 774 pages

BINDING: Blue leather binding with exquisite gilding on the spine and as a border on the board

SIZE: 25.4 x 17.7 cm







47

INDIA AND ITS NATIVE PRINCES

\$940-\$1,095

Rs 60,000-Rs 70,000

NON-EXPORTABLE

TITLE: India and Its Native Princes

SUB TITLE: Travels in Central India and in the Presidencies of Bombay and Bengal

AUTHOR: Louis Rousset

PUBLISHER: Chapman and Hall

PLACE: London

YEAR: 1876

NO. OF PAGES: xviii + 579 including 317 illustrations and 6 maps

BINDING: Original, attractive publishers ornamental red cloth cover (intricately blind, gilt embossed) front cover, all edges gilt

SIZE: 35.5 x 29.5 x 5.5 cm

Baghelkhand, Govindgarh, Gondwana, Bhilsa, Sanchi, Bhopal, Malwa, Delhi, Kotur, Punjab, Himalayas, Awadh, Kanpur, Banaras, Bihar, Bengal and Calcutta.

The author, Louis-Theophile Marie Rousset, was a French writer, photographer and traveller, known for pioneering darkroom photography. Rousset was in India from 1864 to 1870, mainly travelling, hunting and spending time with Indian princes in their courts, but most of his time was spent in central India. In this account, he narrates his views on the different aspects of life in India. The book was originally published in French in 1875, with most, if not all, engraved illustrations from his own photographs. This edition, published in English, has been carefully revised and edited by Lieutenant Colonel Buckle, who also spent time in India.

The travelogue narrates the life and time of Indian Princely States in the last quarter of the 19 century. It includes 59 chapters on Bombay, Salsette, Konkan & Ghats, Deccan, baroda, Gujarat, Country of Bheels, Udaipur, Mewar, Ajmer, Kishangarh, Jaipur, Ambar, Sambher, Alwar, Agra, Bharatpur, Fatehpur, Dholpur, Gwalior, Datia, Jhansi, Orchha, Chhaterpur, Panna, Rewa,

Black Town, and all villages are freely allowed to enter it. You go, in the first place, into a large court, surrounded by sheds, in the midst of which are kept a number of oxen. There is nothing more curious than this assembly of sick quadrupeds. Some have bandages over their eyes; others, lame or in a helpless condition, are comfortably stretched on clean straw. Their attendants rub their heads, of low cast, containing dogs and cats in the same street. From this court we pass into another, of less extent, containing a building, the appearance of which is pitiable condition. This is a wretched receptacle for the blind and paralysed, and I venture to tell my guide it would be a greater charity to put an immediate end to their sufferings; in which he replied by asking whether we would not be in vain in this way. Aged crosses opened their lives possibly in this as an enclosure reserved for leprosy. Aged crosses opened their lives possibly in this as an enclosure reserved for leprosy.



RELIGIOUS MEETING OF JAINS, BOMBAY.

At the other end of the court, a heron, proud of his wooden leg, strutted their plumage. All the birds that dwell in the vicinity of mankind, have here their domestic animals, and all those that dwell in the vicinity of mankind, have here their domestic animals, and all those that dwell in the vicinity of mankind, have here their domestic animals.

However miserable this institution may seem, it is nevertheless an example of the kindness and humanity of those people, whose charity would not allow any being, created by the Almighty, to suffer; and we can forgive what appears to us an absurdity, to those men who can boast that they have covered India with their charitable donations. The Jains sect is not, however, the only one that has contributed to these works of beneficence; it is the whole sect of merchants, of whom a certain portion still follows the religion of Vishnu.

In order to complete the round of the objects of interest in the Black Town, it only remains to visit the district of Gungum, the Breda Street of Bombay; and the Cites of the Dead, which are in the neighbourhood. Gungum is a vast wood of cocconut trees, which extends from the houses to Chowpatty, at the head of Black Bay. In the midst of this pine-wood there are innumerable huts, half concealed by a rich tropical vegetation, in which reside layers of every nation, and of all colours—the demi-monde of the immense capital. At the night draws on, the depths of the wood become lighted up; on all sides around the tom-tom, the guitar, and the voice of song; and the illuminated windows are filled with women in dazzling costumes. One would say that a great fête was in preparation. The musical strings, deep, low-toned, and the voice of song; and the illuminated windows are filled with women in dazzling costumes.

But behind this scene of palms what a change of scene may be witnessed! It is the same scene, but the poor European, who, blighted in his hopes, has never been permitted to see his native land. Numerous are the tombs of our countrymen, who sleep beneath the shade of their palm-trees, their names effaced by the parasitic plants, just as is all remembrance of them in the land to which they have been conveyed. Death comes so quickly in India that

had cunningly deceived them with some penitentiary victims, and was destined to fall to narrow by our bullock.

The maharajah then discharged the honours of his palace in person. Its interior corresponds with the simplicity of its exterior; but, to make up for this, the principal rooms, or great saloon for fêtes, attains to the very same of bad taste in its over-decoration of glass, gilding, and utterly insignificant ornamentation; of which, however, in our anxiety to honour our amiable host, we figured the greatest admiration.

Meal-time.—The akharas came in to give us notice to be in readiness for the evening; and, at three o'clock, the hunting-squad passed by our campment, the rajah reclining on a litter smoking his hookah, which a young page held by his side, while the noble,



VIEW OF THE PALACE OF SHIBDHOOR.

soldiers, and followers of every description crowded around him. Mounting our saddles,* we rejoined the troop, and soon we are ascending the mountain all together.

I have already remarked that at this point the Kaimroos present a greatly inclined slope, rendering for a considerable distance without any break. The extremely easy angle of this slope renders its ascent commodious on any part of it; but the naked rock is covered with innumerable detached blocks of very unequal size, through which the elephant can with difficulty open a passage. The nature of the soil seems to me volcanic; for on all sides, between the blocks and the crumbling stones, may be seen small castings of a black substance similar to pitch when it is cooled, brilliant as jet, and which I should not hesitate to pro-

* Male elephant, without trunk, usually employed in hunting expeditions.



THE READY FOR THE HUNT, MOUNTAIN.

glazed lines; but, by a singular anomaly, they hold to it more than to the rest of their dress; which has pretty generally been exchanged for that worn by Europeans: they still preserve their curious head-gear, which is not only ugly, but does not protect its wearer from either sun or rain. As for their wives, they drape themselves gracefully in a large and long piece of silk, which first being folded about the hips, and forming a petticoat, is rolled round the waist, and half covers the head. They have a curious custom of enveloping the hair in a white handkerchief, which forms a band over the forehead, resembling that worn by our men. They are generally very pale, sometimes very pretty, and appear to enjoy as much liberty as our European women, for they are frequently seen walking in the houses, or appear in the evening in handsome carriages on the promenade frequented by the best society.



FERNAND IN BOMBAY.

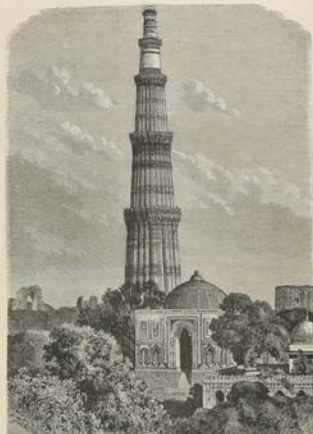
The Feroes worship the sun, which they maintain to be the emblem of the Supreme Being. They may be seen drawn up in long rows, on the shore of the Black Bay, addressing their prayers to the deity, which is sinking beneath the wave. Their worship is offered to all the elements in general: to the stars, the sea, rivers, and the sacred tree, (Hima); but, above all, to fire, to which alone they raise temples. They hate idols in the same degree as do the Jews and Mahomedans. Their temples are of the plainest description, and, although they do not allow strangers to enter the most sacred of them, it is easy to visit some even at Bombay, which give an accurate notion of the greatest.

They are generally large buildings, containing a hall supported by columns; in the centre of which, under a dome paved with mirrors, is a hall supported by columns; in the centre of which, under a dome paved with mirrors, is a hall supported by columns; in the centre of which, under a dome paved with mirrors, is a hall supported by columns.

The Feroes are generally of a gentle and conciliatory disposition, and cultivate the society of Europeans, their numbers being an exact copy of ours. They have magnificent equipages and sumptuous houses, and give dinners and fêtes, but, nevertheless, without the refined taste of the European. They are greatly deficient in that natural talent possessed by the Indian, for understanding in what luxury consists, and for arranging imposing spectacles.

They are in a state of transition, neither European nor Indian. I had, however, the opportunity of being present at a great marriage ceremony at the house of a rich banker, named Cowajee Jahnaghir; and I certainly think that it would be difficult to see greater luxury, or to find a more splendid host. Cowajee's residence was in the centre of a large garden, which had been illuminated to the brightness of day. The alleys were lighted up with lanterns, and the trees were covered with fruit and flowers of fire. Scarcely had I entered this enchanted spot when I found myself in the midst of a great assemblage of Feroe gentlemen, who, in their ornamental robes, long, white, and flowing, were walking about, engaged in conversation with one another. Their presence in this, the costume of the ancient Persians, gave to the scene an Asiatic character, in which of itself it was somewhat wanting. I was kindly received by them; numerous hand-shakings were exchanged, and joining their party I followed them into the house. Here I found Cowajee,

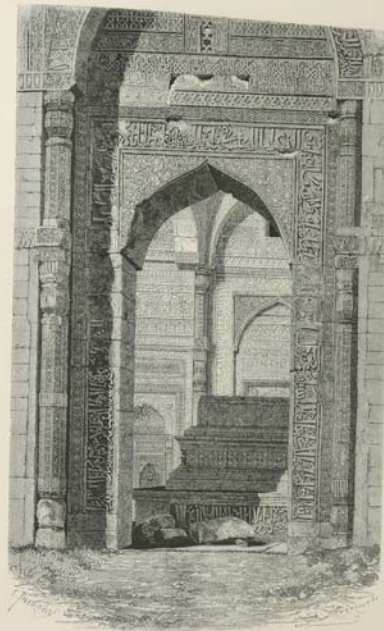
Such is the history of the tower of Koutub; but the Hindoos reject its authenticity, and assert that the monument was raised, many centuries before the appearance of the Musselman, by a Rajpoot prince. It is certain that in respect of its isolated position, and its division into stories, it bears a far closer resemblance to the jaya-stambha, or column of victory erected by the Hindoos, of which the Kherrat Khomb of Chittore is the pure type, *par excellence*, than to the minarets usually accompanying the Mahomedan



THE TOWER OF KOUTUB, PLAIN OF DELHI.

temples. But there is nothing surprising in the fact that the conqueror should have borrowed this custom from the conquered, only giving it the characteristic stamp of Islamism; and in this theory all can agree. The Koutub may be a jaya-stambha erected by Hindoo architects, but on Musselman plans.

As a good and faithful follower of Mahomet, the first care of Koutub was to raise a temple in honour of the true God beside the column commemorating his victory. He entrusted its execution to native architects, whom he first took care to convert by such



TOWER AT THE BUCKTA, DELHI.



48

BOOKS ON HUNTING (SET OF TWO)

\$795-\$1,195

Rs 50,000-Rs 75,000

NON-EXPORTABLE

a)

TITLE: Letters on the sport in Eastern Bengal

AUTHOR: Frank B Simson

PUBLISHER: R H Potter

PLACE: London

YEAR: 1886

NO. OF PAGES: 255 pages, 10 lithographic plates

BINDING: Beautifully bound in half calf, gilt edges, with spines intricately decorated, marbled boards

SIZE: 28 x 19,5 x 3 cm

The book records and advice on hunting the jackal, hog, tiger, leopard, elephant, rhinoceros, crocodile and jungle-fowl. Written in a series of letters addressed to a young British gentleman in the Civil Service, based on the author's hunting notes and diaries kept since 1847.

b)

TITLE: The Highlands of Central India: Notes on their Forests and Wild Tribes, Natural History, and Sports

AUTHOR: Captain J Forsyth

PUBLISHER: J Chapman and Hall

PLACE: London

YEAR: 1871

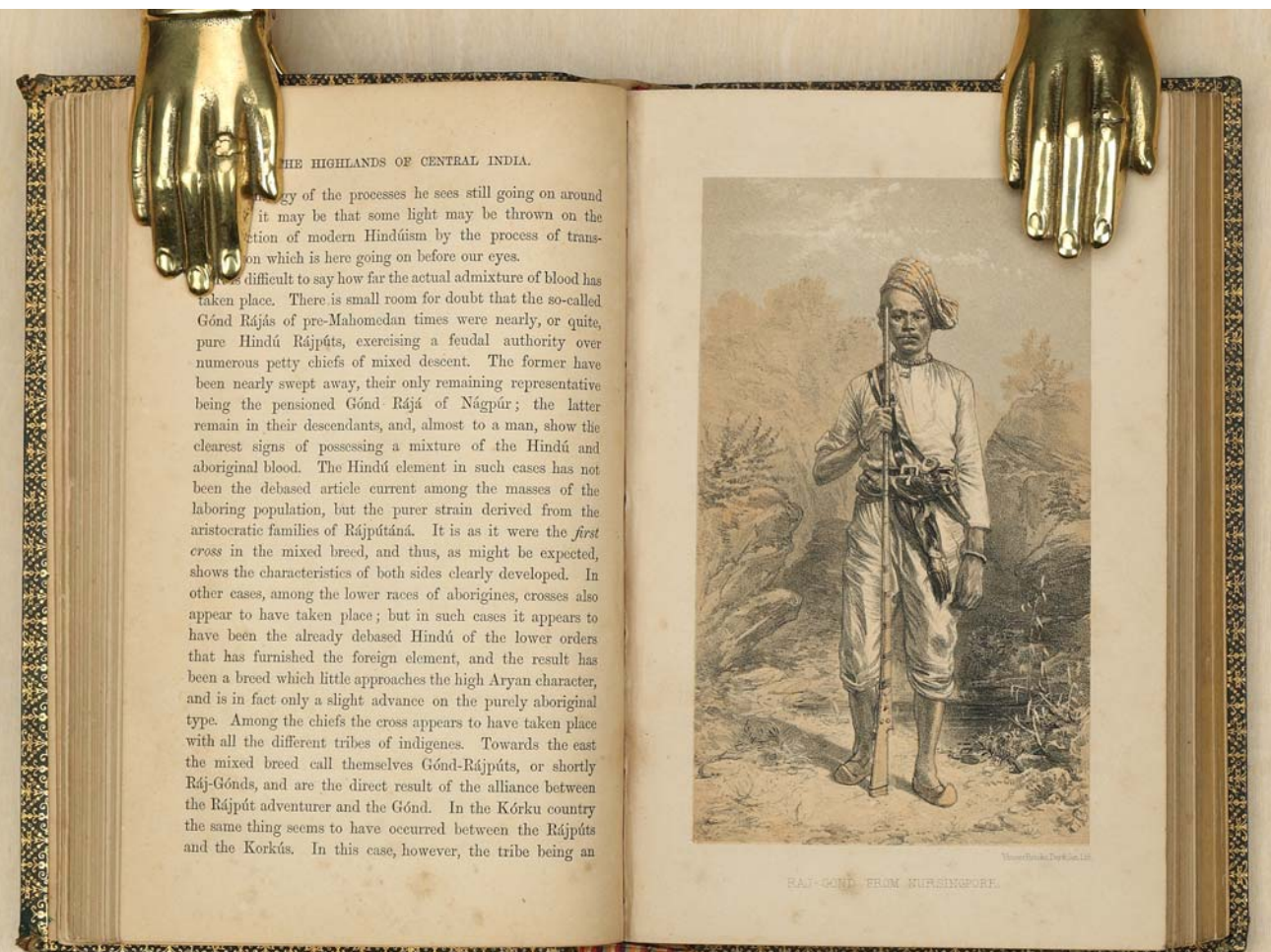
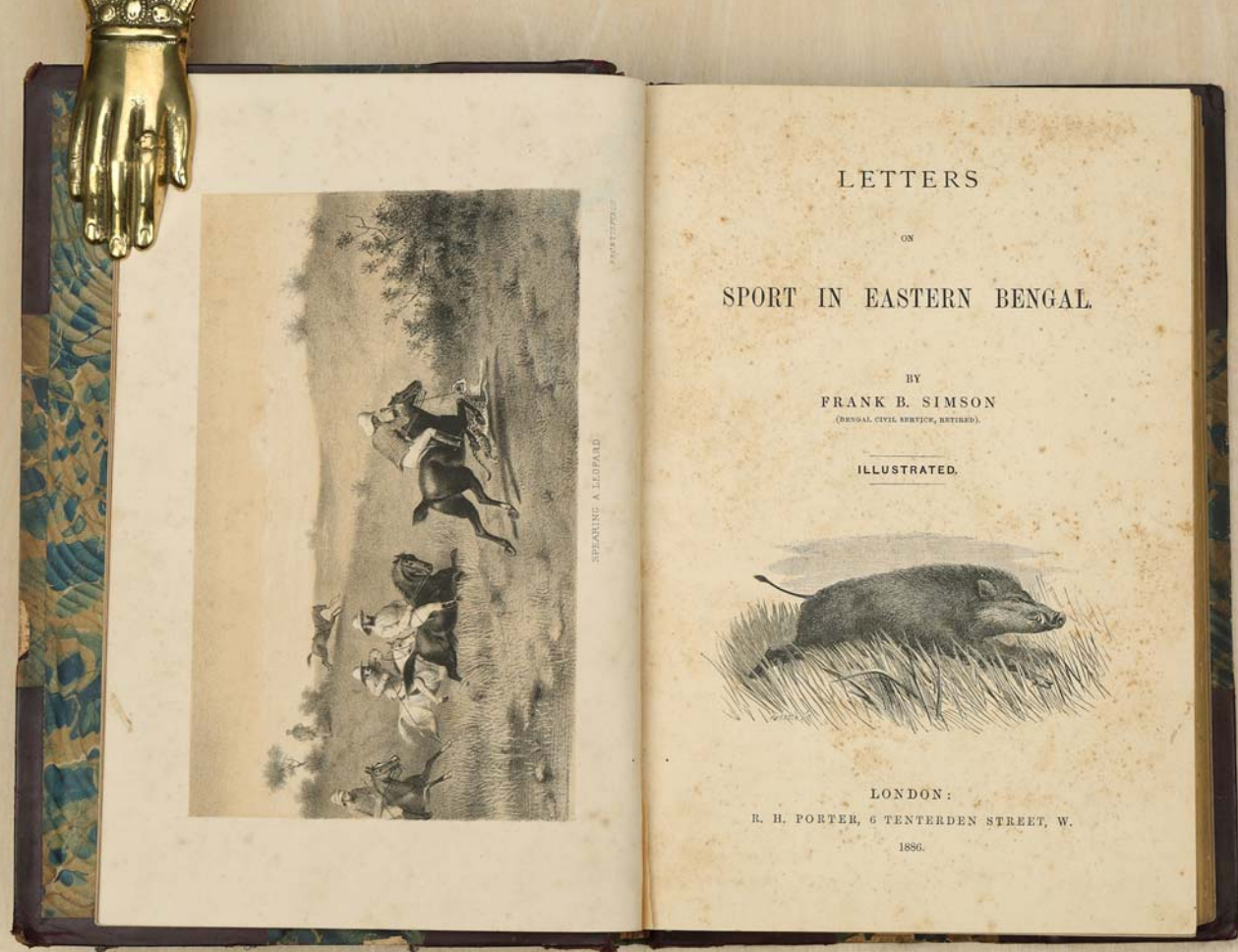
NO. OF PAGES: 472 pages, 6 coloured illustrations, 9 b/w figures, 1 folding map

BINDING: Beautifully bound in full calf, decorated spines with gilt in compartments, inner dentelles gilt, all edges gilt

Size 22.2 x 15 x 3.5 cm

James Forsyth (1838-1871) was an English traveller in India. After receiving a university education in England, Forsyth entered the civil service of the East India Company, and went out to India as assistant conservator and acting conservator of forests. In a short time he was appointed settlement officer and deputy-commissioner of Nimar, and served under Sir Richard Temple, 1st Baronet, Chief Commissioner of the Central Provinces.

Forsyth was attached to the Bengal staff corps, and made a complete tour of the Central Provinces of India in 1862-4. He reached Amarkantak, near the sources of the Narmada River, the Mahanadi River, and the Son River. He travelled across the plain of Chhattisgarh to the Sal forests in the east.

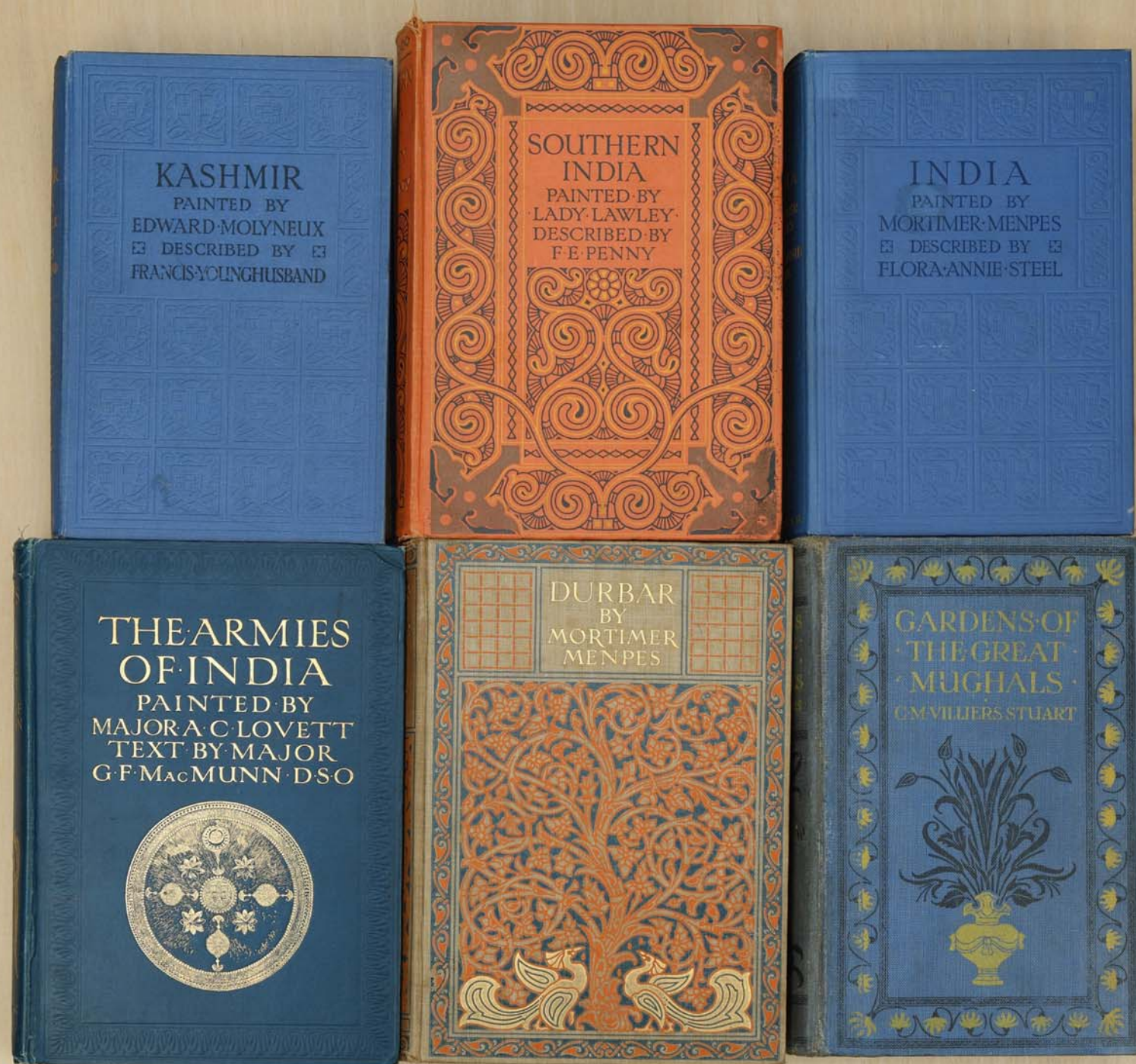


ADAM AND CHARLES BLACK PUBLISHERS (SET OF 6)

\$1,565-\$1,955

Rs 1,00,000-Rs 1,25,000

NON-EXPORTABLE



a)

TITLE: Gardens of the Great Mughals

AUTHOR: C M Villiers Stuart

PUBLISHER: Adam and Charles Black

PLACE: London

YEAR: 1913

NO. OF PAGES: xviii + 290 pages including 40 colour plates which are from the watercolour drawings by the author + 10 plans

BINDING: Original publishers cloth binding

SIZE: 22.5 x 15.5 x 4.5 cm

b)

TITLE: Southern India Painted By Lady Lawley. Described by F E Penny

AUTHOR: F E Penny

PUBLISHER: Adam and Charles Black

PLACE: London

YEAR: 1914

NO. OF PAGES: xi + 257 pages including 50 colour plates + 1 black and white map

BINDING: Original publishers cloth binding

SIZE: 22 x 16 x 4.7 cm

c)

TITLE: Durbar

AUTHOR: Mortimer Menpes

PUBLISHER: Adam and Charles Black

PLACE: London

YEAR: 1903

NO. OF PAGES: xii + 210 pages including 100 colour plates

BINDING: Original publisher's pictorial cloth binding, with top edges gilt

SIZE: 23 x 17 x 4.5 cm

d)

TITLE: Armies of India by Major A C Lovett

AUTHOR: Major G F MacMann. D S O

PUBLISHER: Adam and Charles Black

PLACE: London

YEAR: 1911

NO. OF PAGES: xiv + 224 pages including 72 colour plates

BINDING: Publisher's original red cloth lettered and pictorially decorated on the upper cover in black and on the spine in gilt and blind

SIZE: 23 x 16.7 x 4.2 cm

SUPERB WORK ON THE INDIAN REGIMENTS

With its lavish colour plates of regimental uniforms of men as well as local scenes, and accounts of colonial armies and military histories of Imperial India, this book is an indispensable work for historians and collectors alike. The watercolours by Lovett illustrate the full dress and field service dress uniforms of the Indian Army.

e)

TITLE: Kashmir Painted by Edward Molyneux, Described

by Francis Young Husband

PUBLISHER: Adam and Charles Black

PLACE: London

YEAR: 1924

NO. OF PAGES: xii + 238 pages including 32 colour illustrations

BINDING: Blue cover boards with gold writing to the spine and embossed front cover

SIZE: 21 x 15 x 4 cm

f)

TITLE: India Painted by Mortimer Menpes, Described by Flora Annie Steel

AUTHOR: Flora Annie Steel

PUBLISHER: Adam and Charles Black

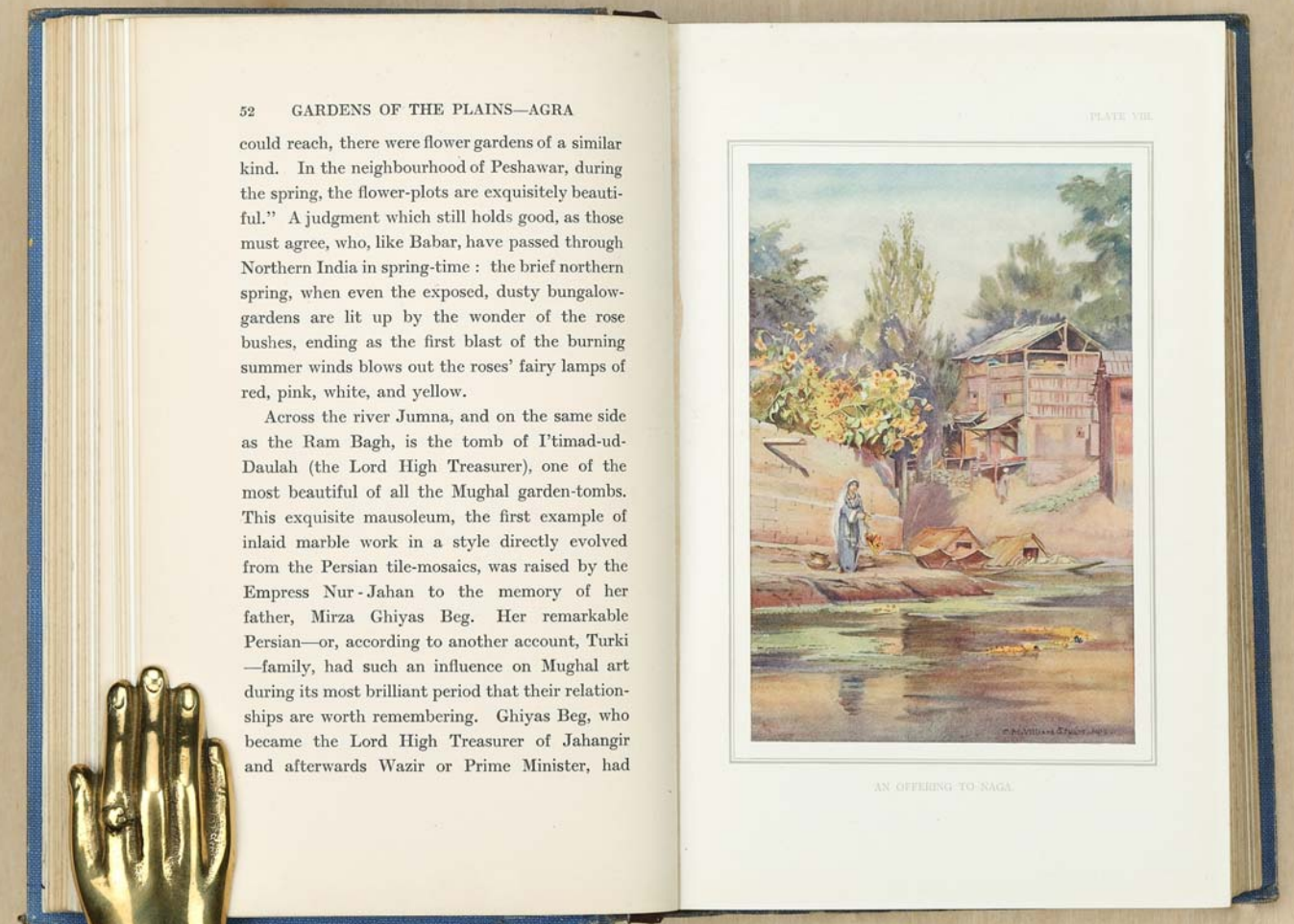
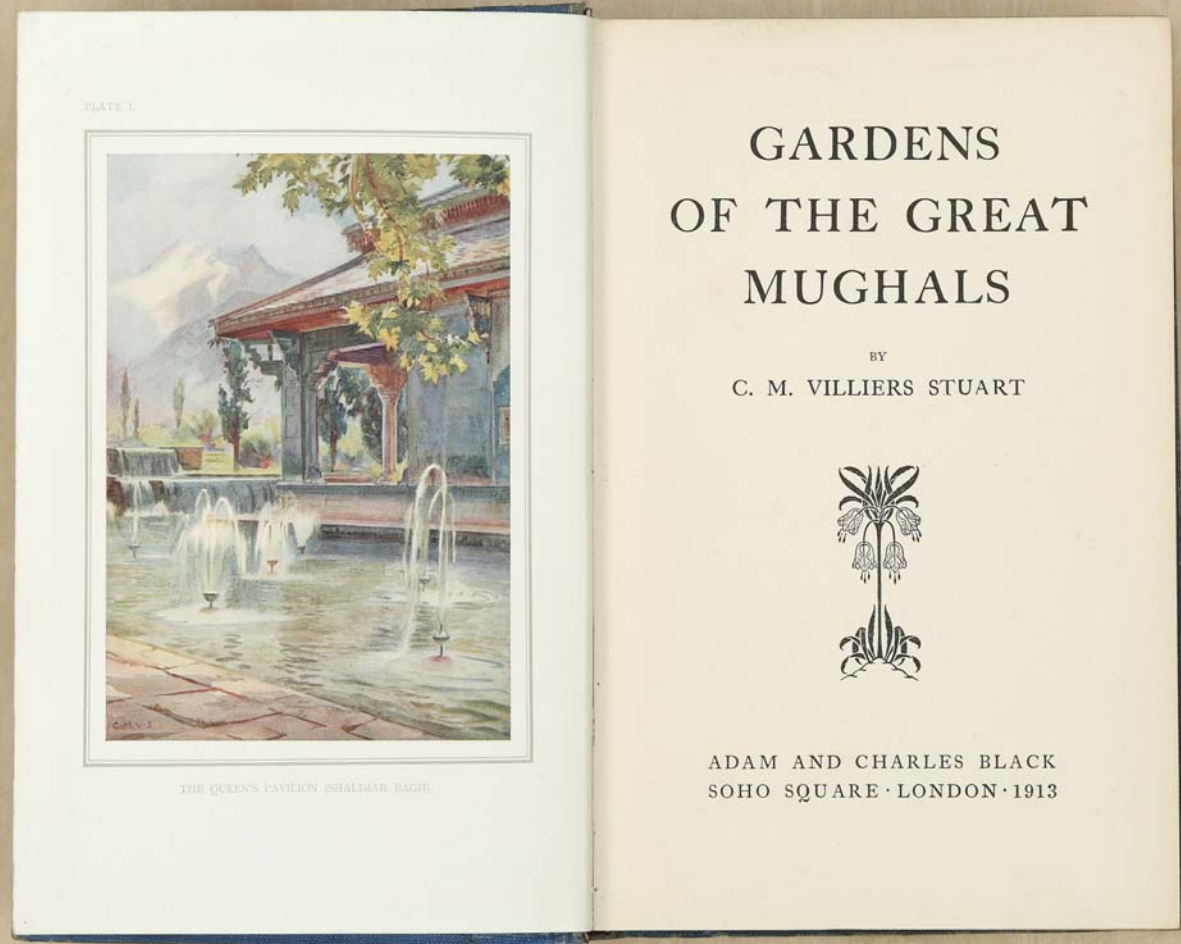
PLACE: London

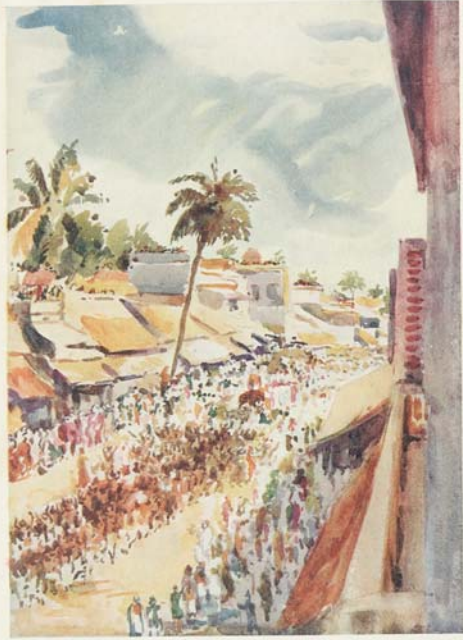
YEAR: 1923

NO. OF PAGES: x + 220 pages including 32 colour illustrations

BINDING: Blue cloth binding with gilded title on the spine

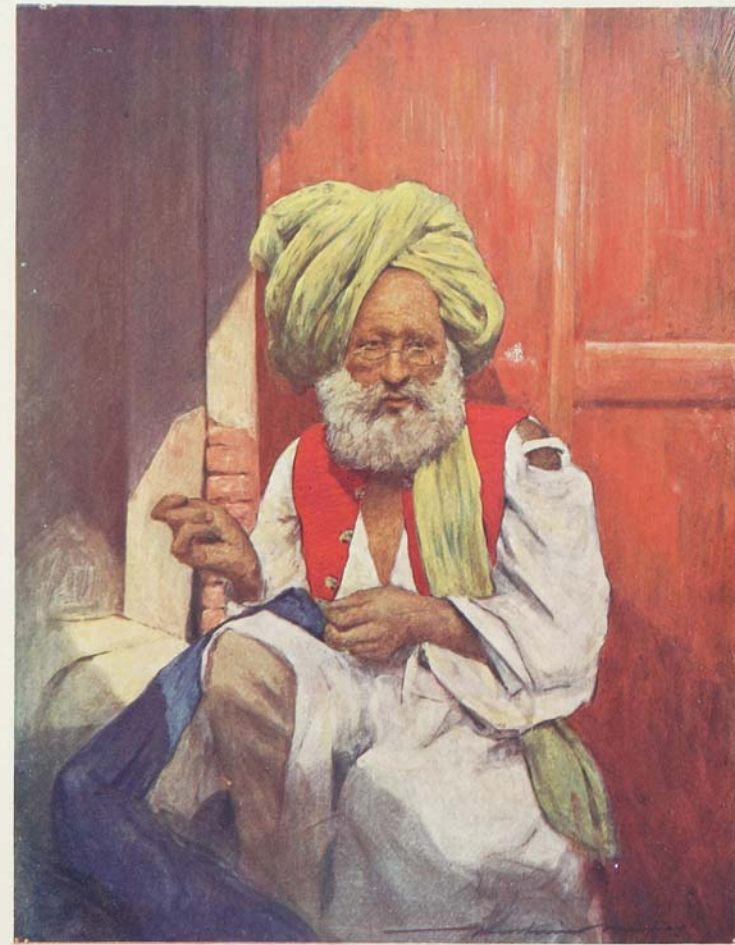
SIZE: 21 x 15 x 4 cm





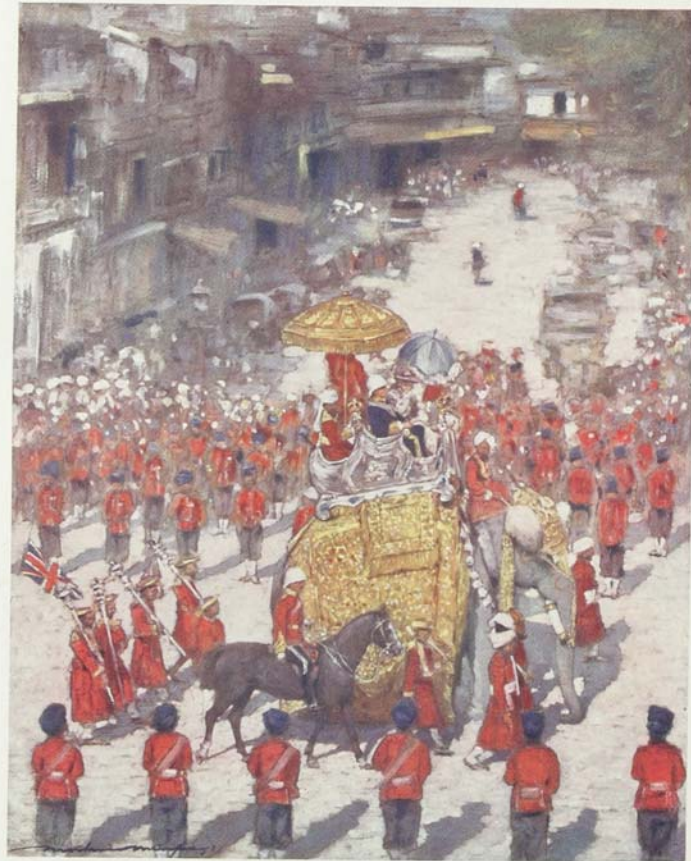
THE MUHARRAM, A MUHAMMADAN
RELIGIOUS FESTIVAL

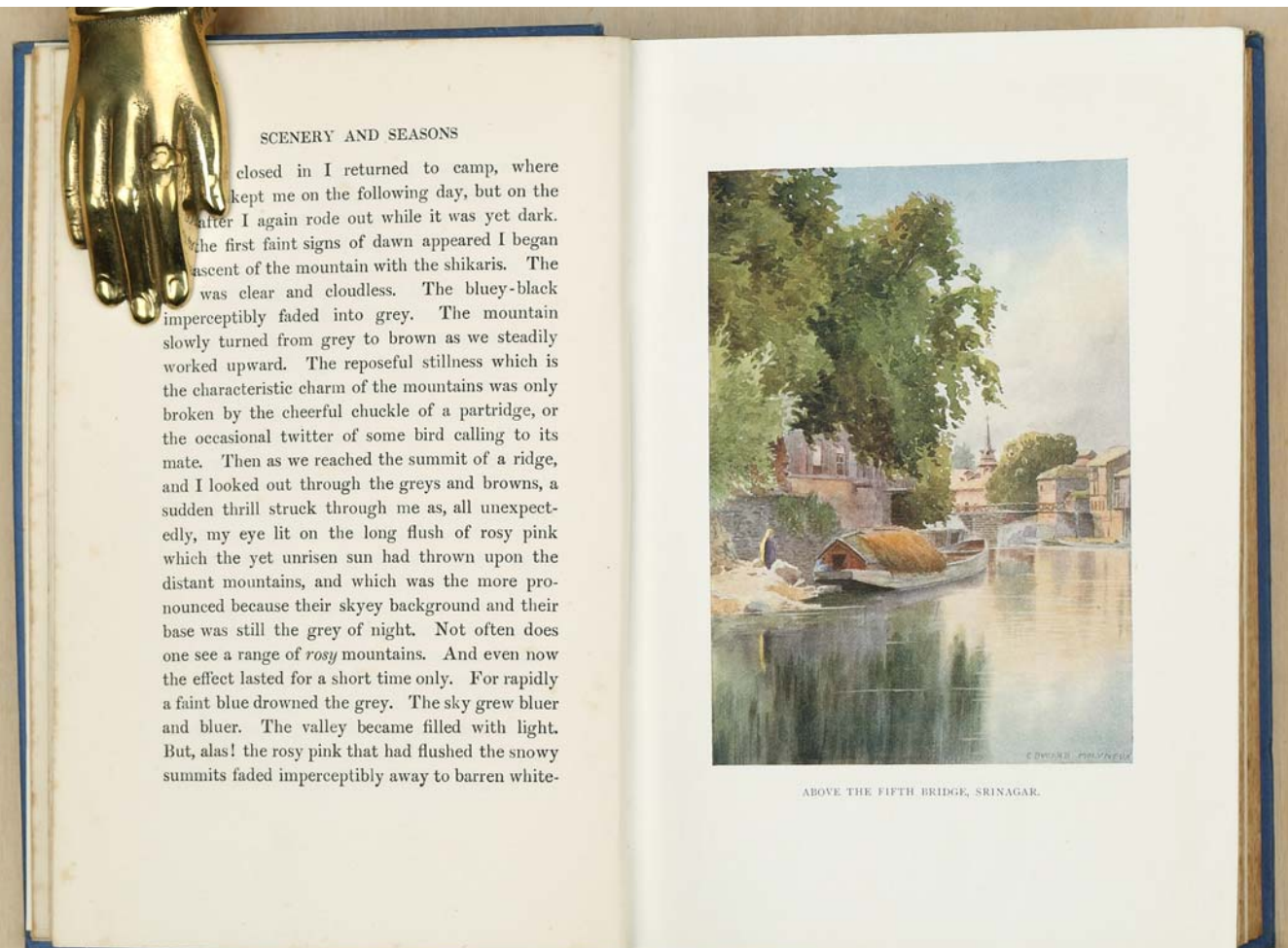
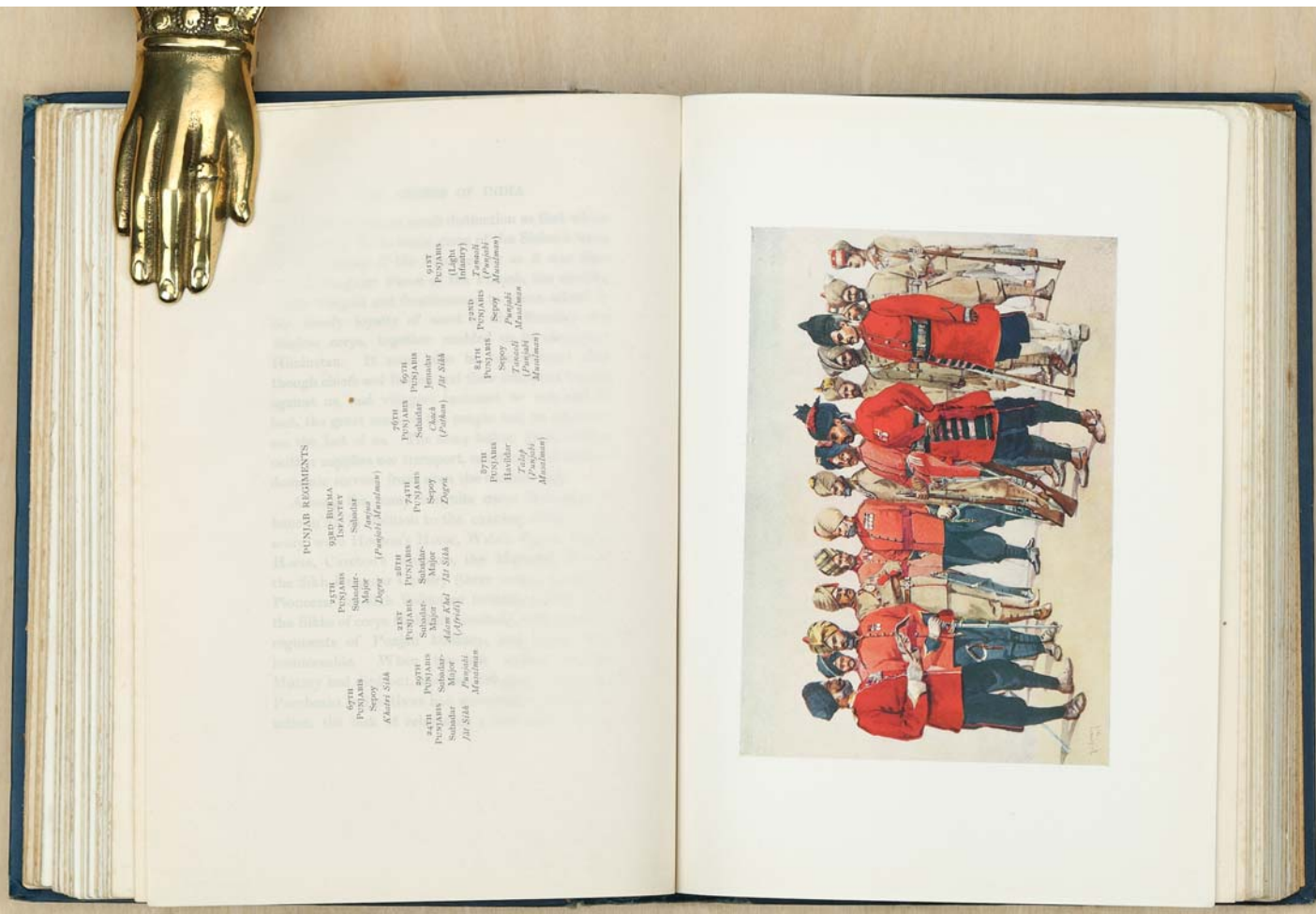
The procession of the tabats or tarshah through Triplicane, the Muhammadan quarter of Madras. The people beat their breasts and mourn aloud in commemoration of the deaths of Ali and of Hussain and Hasan, the prophet's son-in-law and grandsons.



DAUGHTER OF MEANJEE SAIT, A RICH
MUHAMMADAN MERCHANT

Her ankles are loaded with heavy silver bangles. The red voluminous cloth is a gold-bordered veil capable of completely shrouding her face and figure.







A. & C. BLACK, LTD., 4, 5, and 6 SOHO SQUARE, LONDON, W.1

THE GREAT
BOOKSELLERS
MADRAS & BANGALORE

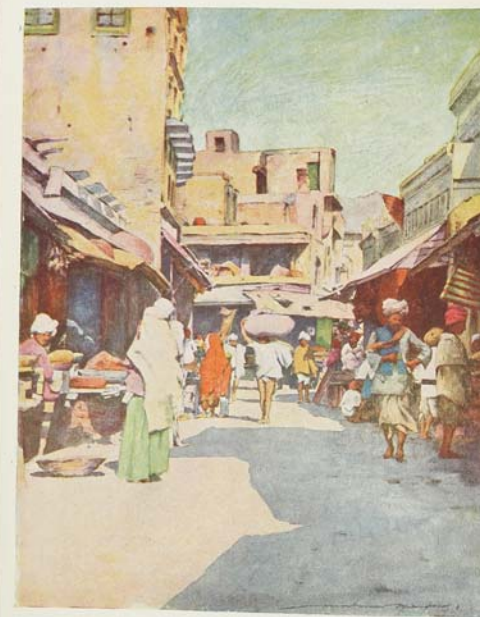
embroidered silk muslin, an invertebrate shine of old gold satin facing both ways, a few yards of silver shimmer on a violet ground.

"There is no one to buy," remarks Lalla-ji; "even the noble people sing cheap nowadays."

But the taste of India is not quite ruined yet; for a hush falls on the string bed set in the gutter, while Chand Kaur and Parbutti let the Manchester fabrics fall from their listless fingers, as they eye the "bundle from Samarkand" wistfully.

Let us purchase, if it be but one square inch of honest beauty, and go on our way amid the smiles of the onlookers. For never was such a sympathetic audience as the one in an Indian bazaar. It is ready always to chime in with the claims of the customer and to give remonstrant advice to the seller—to shake its head philosophically over a bad, and rejoice over a good bargain.

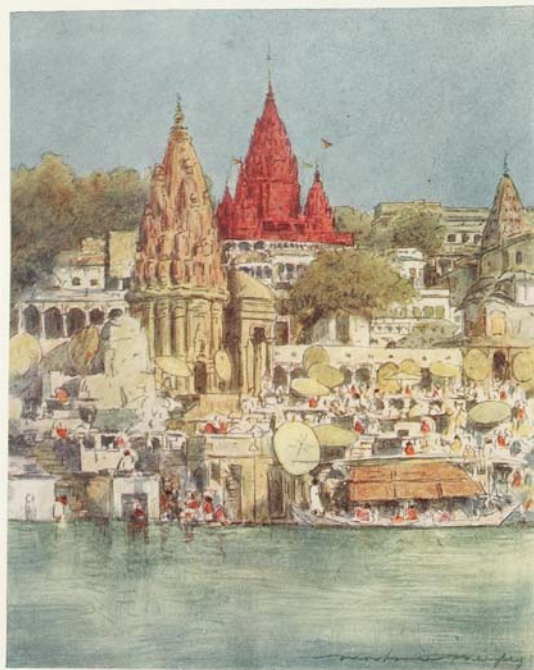
I remember once having a dispute in what is called a "box wallah's" shop—that is, a shop which sells haberdashery, soap, brushes, combs, writing-paper, babies' bottles, and Cockle's pills—over a hank of native floss silk, the only one in the shop of a peculiar apricot tint. The price asked was eight annas, and despite the support of a slowly gathering crowd I was unable to reduce it to the



A BAZAAR IN AMRITSAR.

the number of sanctions and limitations which he has to consider before he can get through a single day of it decently is perfectly appalling. These took possession of him long ere he was born, when his father and mother, in honour of his expected arrival, performed various ceremonies, the Un-cooked-Food ceremony, the Cooked-Food ceremony, and finally the Feast-of-the-Five-Gifts, when milk, clarified butter, curds, honey, and cow dung are worshipped as the food of the gods.

There is a belief prevalent amongst Europeans that every Hindu has to be born in a cow-house. If this were so, it would still be no more hardship than the birth of the Christ in a stable; but it is not the case. The mother, being ceremonially unclean, cannot remain in the house, and therefore finds refuge in some building or lumber room, where she stays until the days of her purification are over. The seventh night after birth, Brahma, in his Wisdom-form, is supposed to come and write its fate upon the child's forehead. The following ceremonials vary with every caste, every race; but the name-giving, in which the father writes the name with a golden ring in unhusked rice, is curiously persistent; its persistency pointing to some now-forgotten symbolism. The ceremony

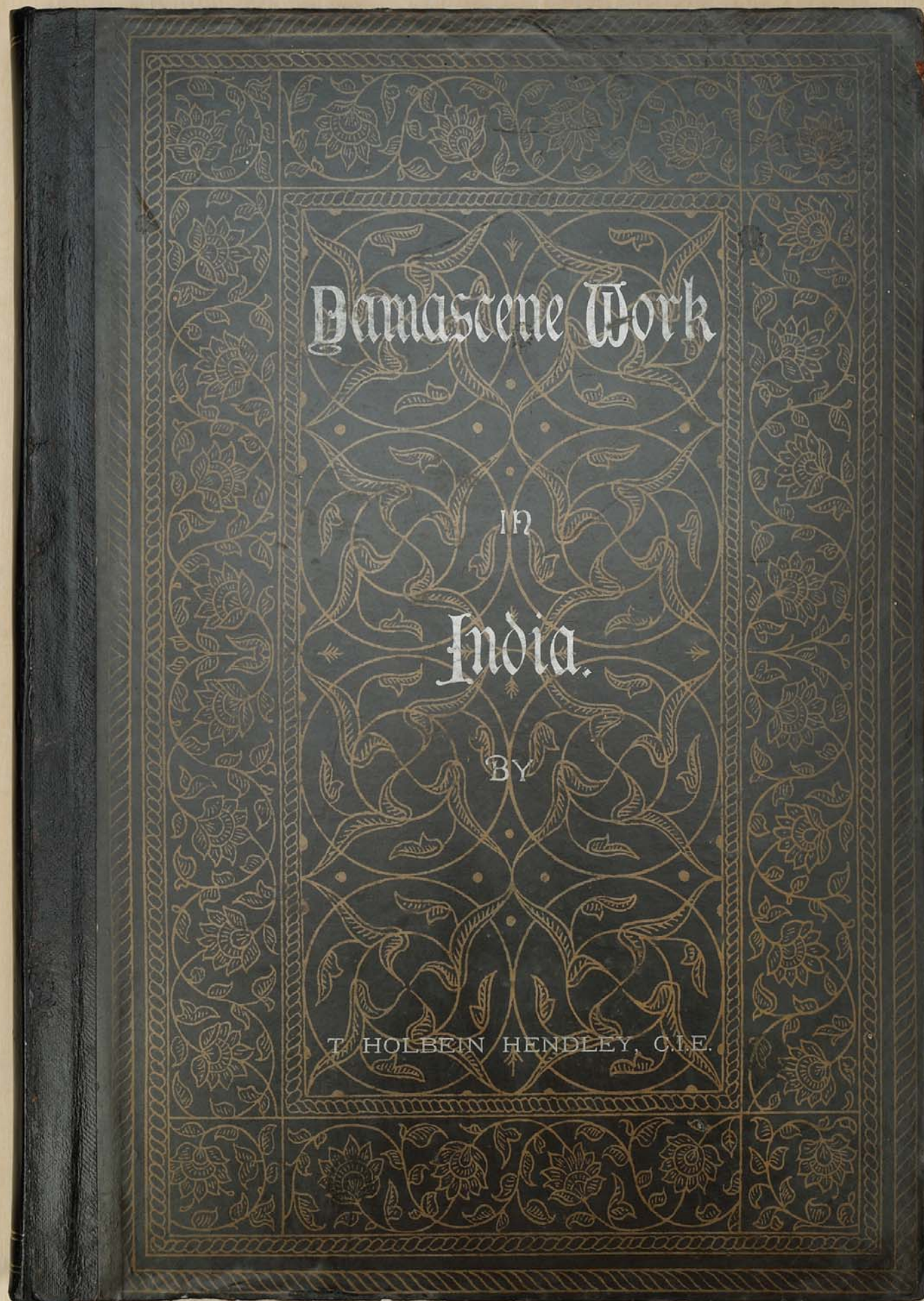


A RIVER FESTIVAL AT BENARES.

powder, black salt and peppers. He has opium too, and charras and bhang, selling these on a Government licence. Dried violets are also part of his stock-in-trade, and in the early morning customers will come to him for "Epsom Sarl," "Sidlis," or even "Eno's Fruit Salt." Later on in the day some old Mahomedan will take the drug-seller into his confidence, and together they will work out some occult and partially nefarious prescription—rose leaves, the shining spiculae from the inside of a bamboo stem, pigeon's dung, and Heaven knows what!—all of which *pansari-ji* will produce; for it is almost as much a shibboleth with him to have everything in stock, as it is with William Whiteley's, Limited. I myself have asked one for cuttle-fish bone, and lo! there it was, just two or three small broken pieces in a paper screw. If the *pansari-ji* be—which is but seldom—a Mahomedan, he may look on himself as a hakim or doctor also, in which case he will not only dispense medicines, including the celebrated Thirty-Six powder, which is supposed to cure thirty-six diseases, but will charge a few annas for mystic talismans written with many cantrips on betel leaves or scraps of paper, the same having to be rolled into pills or swallowed without water.



A FRUIT STALL.



50

DAMASCENING ON STEEL OR IRON

\$1,750-\$1,985

Rs 1,10,000-Rs 1,25,000

NON-EXPORTABLE

TITLE: Damascening on Steel or Iron, as Practised in India

AUTHOR: Thomas Holbein Hendley

PUBLISHER: W. Griggs & sons, Ltd.

PLACE: London

YEAR: 1892

NO. OF PAGES: 18 p + 32 full-page illustrations, containing 104 designs photo-chromo-lithographed by W. Griggs from water colour drawings by Murli Nand Lal, Chaju Lal, Ram Gopal, Jiwan and others.

BINDING: Later binding with decorative boards

SIZE: 37.5 x 28 x 1.5 cm

DAMASCENING

ON STEEL OR IRON, AS PRACTISED IN INDIA,
PUBLIC LIBRARY

BY
THOMAS HOLBEIN HENDLEY, C.I.E.,

*Surgeon-Lieut.-Colonel, Indian Medical Department,
Honorary Secretary of the Jagger Museum; Governor and Member of the Executive Council
of the Imperial Institute; Honorary Secretary, Exhibition of Indian Art Metal Work, Imperial Institute, 1892;
and Member of the Royal and Bengal Asiatic Societies.*

*Author of
"The Memorials of the Jagger Exhibition," "Uttar and its Art Treasures,"
six parts of the
"Journal of Indian Art," &c., &c.*

WITH THIRTY-TWO FULL-PAGE ILLUSTRATIONS, CONTAINING ONE HUNDRED AND FOUR DESIGNS,
PHOTO-CHROMO-LITHOGRAPHED.

BY
W. GRIGGS
FROM WATER COLOUR DRAWINGS

BY
MURLI NAND LAL, CHAJU LAL, RAM GOPAL JIWAN,
AND OTHER INDIAN ARTISTS.

LONDON:
W. GRIGGS & SONS, LTD., ELM HOUSE, HANOVER STREET, PECKHAM,
1892.



PLATE 18. a—Sword hilt from Sindh; iron damascened in gold. b—Top of the scabbard of a dagger (Bharat); iron damascened in gold. c—From Sindh; part of a walking stick; iron damascened in gold. d—Part of walking stick presented by Raja Jung to H.R.H. the Duke of Edinburgh. e, f—Two views of the handle of a scabbard, iron damascened in gold.

(18)

9. Chhoti rot, small file. 10. Jhara sidhi, straight tool. 11. Jhara kara jharba, thick probe. 12. Tikhara patla khakar ka, thin pointed graver. 13. Kalam khakar ka sidhi, straight needle or pen. 14. Tivaki kalam ka sidhi, oblique-pointed tool. 15. Karam khakar ka sidhi, straight cutting tool. 16. Karam sidhi, straight cutting tool. 17. Sidhi, round punch. 18. Karam sidhi, straight cutting tool. 19. Chakar sidhi, wide punch. 20. Chakar sidhi, straight punch. 21. Sidhi, round punch. 22. Sidhi, round punch. 23. Magnifying glass. 24. Nohdar khakar, pointed hammer. 25. Sidhi khakar, straight hammer. 26. Jandi, polisher or smoother. 27. Khari ka khakar, pointed hammer. 28. Whetstone. 29. Whetstone. 30. Karam ka sidhi khakar, conical slab. 31. Large hammer.

PLATE XXXI.—Implements used in false damascening, or soft work:—
1. Opat pata ka, hammer (opata). 2. Opat jia ka, burin. 3. Opat khakar ka, for applying silver or gold leaf. 4. Sidhi tar lagani ka, probe for applying wire. 5. Chakra, scraper. 6. Tar chandi ka, silver wire. 7. Tar sona ka, gold wire. 8. Haki, hammer. 9. Parbat, compass. 10. Opat, burin. 11. Chakra, scraper. 12. Kalam sidhi, graver. 13. Kalam sidhi, graver.



PLATE XXXI. Group of Damasceners in Gold.



PLATE 19. Four Hindu Daggers (dabbi); all examples of true damascening. a—Hunting dagger, front view; iron. b—Iron dagger. c—Iron dagger, on which is inscribed the "Shakti Shakti" or Power of Devi. d—Hunting dagger.

EUROPEANS IN INDIA

\$2,860-\$3,495

Rs 1,80,000-Rs 2,20,000

NON-EXPORTABLE

TITLE: Europeans in India

SUB TITLE: From a Collection of Drawings, By Charles Doyley, Esq. Engraved by J H Clark and C Dubourg; With a Preface and Copious Descriptions, By Captain Thomas Williamson ; Accompanied with A Brief History of Ancient and Modern India, From the Earliest Periods of Antiquity to the Termination of the Late Mahratta War, By F W Blagdon, Esq.

AUTHOR: F W Blagdon and Captain Thomas Williamson; respectively. **ARTIST:** Charles Doyley

PUBLISHER: Edward Orme

PLACE: London

YEAR: 1813

NO. OF PAGES: pp. xxiii + 1 colour aquatint frontispiece + 114 pages including 20 fine colour aquatint plates, each accompanied by descriptive letterpress (mostly on two leaves), with wide margins.

BINDING: Contemporary blue straight-grained morocco binding, with gilt edges and spine of raised bands

SIZE: 29 x 23.6 x 2.5 cm

Plates are identical to those in *Costume and Customs of Modern India* / by Charles Doyley. London: E. Orme, [ca. 1824](T 440), differing only in that the frames are washed in grey and pink instead of yellow only.

LIST OF PLATES:

1. A European gentleman with his Moonshee, or native professor of languages
2. A gentleman in his private office, attended by his Duftoree, or native office keeper
3. A gentleman in a public office, attended by his crannies, or native clerks
4. A gentleman dressing, attended by his head bearer, and other servants
5. A gentleman attended by his Hajaum, or native barber
6. A gentleman delivering a letter to a Soontah Burdar, or

Silver Batonbearer

7. A gentleman's Kedmutgars, or table servants, bringing in dinner
8. An English family at table, under a Punkah, or fan, kept in motion by a Khelassy.br.9. A gentleman with his Sircar, or money servant -- A gentleman with his Hookah Burdar, or pipe bearer
10. A Saumpareeah, or snake catcher, exhibiting snakes before Europeans
11. Marquis Wellesley's dandy, or boatman, in his livery
12. An European lady giving instructions to her Durzee, or native tailor
13. A dancing woman of Bengal, exhibiting before an European family
14. A dancing woman, of Lueknow, exhibiting before an European family
15. An European lady attended by a servant, using a hand punkah, or fan
16. An European lady and her family, attended by an Ayah, or nurse
17. Kaut Pootlies, or puppets, exhibited by native jugglers, for the amusement of European children
18. A native gentleman, smoking a Goorgoory, or hookah, in his private apartments, attended by his dancing girls
19. Marquis Wellesley & his suite, at the Nabob of Oude's breakfast table, viewing an elephant fight.

An unusual book in which Europeans are shown in juxtaposition with the people of India.

The book details the personal experience of the Englishman in India, with its people, sights and sounds. Although stereotypes and prejudices abound, the text is told with a light touch, as it was meant to entertain as well as inform, and the plates allow us to see India through the eyes of a Regency gentleman.

REFERENCE: Abbey 435, Colas 887

THE
EUROPEAN IN INDIA;

FROM A COLLECTION OF DRAWINGS,

BY

CHARLES DOYLEY, ESQ.

ENGRAVED BY J. H. CLARK AND C. DUBOURG;

WITH A PREFACE AND COPIOUS DESCRIPTIONS,

BY CAPTAIN THOMAS WILLIAMSON;

ACCOMPANIED WITH

A Brief History of

ANCIENT AND MODERN INDIA,

FROM THE EARLIEST PERIODS OF ANTIQUITY TO THE TERMINATION OF THE LATE
MAHRATTA WAR,

BY F. W. BLAGDON, ESQ.

LONDON:

PUBLISHED AND SOLD BY EDWARD ORME, BOND STREET, CORNER OF BROOK STREET,
PRINTSELLER AND PUBLISHER TO HIS MAJESTY AND HIS ROYAL HIGHNESS
THE PRINCE REGENT.
PRINTED BY J. E. DODD, 9, ST. JOHN'S SQUARE, CLERKENWELL.
1813.



PLATE I.
AN EUROPEAN GENTLEMAN WITH HIS MOONSHEE,
OR NATIVE PROFESSOR OF LANGUAGES.

As a knowledge of the languages of the East is certainly a primary object with such gentlemen as resort to India in the East India Company's service, or with the intention to reside there, for the purpose of trading, &c. a description of the Moonshee, or Linguist, may, with propriety, precede the other more menial occupations.

This profession is not invariably filled by the Mussulmans, though there are very few instances of Hindoos being Moonshees. Nor is it an hereditary occupation, or confined to any particular sect, or tribe, among the former. Moonshees, in general, take great care that their sons become capable of teaching; but there are numerous competitors for this distinguished employ among those whose parents have the means of educating them in a suitable manner. This, indeed, requires but little expense, and but a mere trifle of assiduity. The learning of the generality of Moonshees is extremely confined. Writing a fair hand, an acquaintance with the

PLATE XV.
A DANCING WOMAN, OF LUCKNOW, EXHIBITING
BEFORE AN EUROPEAN FAMILY.

LUCKNOW being the capital of the Nabob Vizier of Oude, at whose court all the luxuries of the East abound, and where most of the rich natives have either a residence or an agent, that city naturally becomes the resort of such persons as are celebrated in their several callings, or who possess a liberal spirit of adventure. Accordingly, we find many *tuffahs*, or sets of dancing girls, at Lucknow, eminent either for their personal charms, or the superior elegance of their accomplishments. The natives, however, are not so liberal to these Cyprian devotees as formerly; nor indeed, all things considered, do they, by any means, retain the splendour and munificence which, some years back, were their peculiar characteristics. The people of Hindostan have undergone a change of character, within the last thirty years, in consequence of the introduction of Europeans and their customs, among the superior classes of the natives. Whether from that circumstance, or the great influx of young officers, &c. that arrived from Europe, between the years 1778 and 1783, it is certain, that the prime sets of dancing girls quitted the cities, and repaired to the several cantonments, where



PLATE XII.
MARQUIS WELLESLEY'S DANDY, OR BOATMAN, IN
HIS LIVERY.

THE person exhibited in this Plate must not be viewed as the ordinary *Dandy*, or boatman, employed in the vessels trading throughout the country; these being generally poor naked wretches, whose depravity and thievish habits are absolutely proverbial. The uniform in which the subject of this Chapter is habited, is the distinguishing dress of the boatmen employed by Marquis Wellesley, the late Governor General of India, on board the Honourable Company's State Yacht, the *Soumamooly*, and its attendant *Phel-Cherrah*, or light barge, the head of which is ornamented, or rather constructed, with the resemblance of the fore parts of an Elephant; whence its designation. The *Soumamooly*, implying "the appearance of gold," was built by Mr. Hastings, while Governor, of teak wood, sheathed with copper, and was fitted up in a style suited to the dignity of a Viceroy. If my memory serves me right, this vessel, which is a strange mixture of European and oriental naval architecture, cost no less than forty-five thousand rupees. It can row about thirty oars; but,



PLATE XIX.
A NATIVE GENTLEMAN SMOKING A GOORGOORY,
OR HOOKAH, IN HIS PRIVATE APARTMENTS, AT-
TENDED BY HIS DANCING GIRLS.

THE *Goorgory* is formed on the same principles as the *Hookah*; but, for the sake of convenience, has, in lieu of a long plant snake, a curved pipe of bamboo, at the end of which the mouth-piece is fitted. The bottoms, or water vessels, are made of composition, but smaller than the *Hookah* bottoms, and more of an urn shape in general. The smoker usually holds the *Goorgory* in his hand. The lower classes of natives all smoke the *Goorgory*, made of a cocoa nut, with only a straight bamboo pipe, serving as a snake, and without any mouth-piece. This apparatus, indeed, is an indispensable part of the travelling baggage of even the poorest among them; and to such a pitch is their passion for smoking carried, that it is common to see a *Goorgory* slung to some part of a gentleman's palanquin, when he is going but a few miles from home. When resting, or waiting for their master, the bearers obtain some lighted charcoal, and soon put the *Goorgory* in motion, passing it round in high style, and playing at patches, on the ground; where, by means of pieces of brick, stones, &c. they continue to get through



52

INDIANS & ANGLO INDIANS

\$4,765-\$6,350

Rs 3,00,000-Rs 4,00,000

NON-EXPORTABLE

TITLE: Sketches illustrating the manners and customs of the Indians and Anglo Indians

SUB TITLE: Drawn on stone from the original drawings from life by William Tayler Esq.

AUTHOR: William Tayler

PUBLISHER: Thomas McLean

PLACE: London

YEAR: 1842

BINDING: Modern leather binding with gilded border at the front and back boards

NO. OF PAGES: Lithographed title and dedication and 6 lithographed colour plates. The six plates are coloured lithographs by J. Bouvier of the General Lithographic Establishment, 70, Martin's Lane, after watercolors by Tayler.

SIZE: 51 x 35 x 1.5 cm

LIST OF PLATES:-

1. The Young Civilians Toilet
2. The Young Ladies Toilet
3. The Breakfast
4. The Women Grinding at the Mill
5. The Suntasees
6. The Village Barber

BRITISH COLOR-PLATE PORTFOLIO

William Tayler (1808-1892) joined the East India Company in 1829 and retired in 1859. In June 1830, he was appointed assistant to the commissioner of Cuttack, and subsequently held various posts in Bengal. During his time with the East India Company, he made many friends owing to his portraiture skills.

A rare British portfolio with colour plates that depict the domestic life of an Anglo-Indian couple. Some plates show native Bengali genre scenes. The letterpress provides detailed explanations of the plates, including glossaries of Indian terms that would have been unfamiliar to his audience in Victorian England.

REFERENCE: Abbey Travel 465

Printed and Published by
W. & A. G. & Co. 25, Abchurch Lane, London, E.C. 4.
Sketches
Illustrating the
Manners & Customs
of the
Indians & Anglo Indians
Drawn on Stone from the
Original Drawings from Life
by
William Tayler Esq.
Bengal Civil Service

London
 Thomas McLean, 26, Paternoster Row,
 1872.



THE YOUNG CIVILIAN'S TOILET.

PLATE I.
 THE YOUNG CIVILIAN'S TOILET.
 The Gentleman has just come out of his bath, and is sitting in his dressing chair.
 The woman is washing his face with water from a pot. He has a *Patka* in his hand, and, in addition to the large *Patka* over his head, a hand-*Patka* is being raised by the boy at his side.
 In the right hand corner stands a *Patka*, the *Patka*, saddle, boots, and gaiters, these that are here in a *Patka*; and *Patka* and *Patka* the bill for jewelry, which is seen in the floor, after some ground for operation as to his matrimonial intentions.
 The most little man kneeling his hair in the *Patka*, whose office and authority are marked by the bunch of keys on his *Patka*. The *Patka* is washing his master's feet in a *Patka*, while a *Patka* is holding a *Patka* in an *Patka* in the floor, which is covered with a *Patka*.
 The venerable old man with a white beard, who is bringing in a cup of coffee, is the *Patka*. A portrait of the young lady, and a *Patka*, when the wall.

Patka—A woman's name covered with cloth, and supported by ropes from the ceiling.
Patka—A *Patka*.
Patka—A *Patka*, covered with the great reputation of the *Patka*, and with the *Patka* of the *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.

Printed and Published by
W. & A. G. & Co. 25, Abchurch Lane, London, E.C. 4.
Sketches
Illustrating the
Manners & Customs
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Indians & Anglo Indians
Drawn on Stone from the
Original Drawings from Life
by
William Tayler Esq.
Bengal Civil Service

London
 Thomas McLean, 26, Paternoster Row,
 1872.



THE YOUNG LADY'S TOILET.

PLATE II.
 THE YOUNG LADY'S TOILET.
 The several objects in the young lady's room having been described in the first plate, it is only requisite to say that the attendant, performing the duties of the toilet, is an *Patka*. The woman sitting on the ground is the *Patka*, a *Patka* key is hanging in a *Patka* of red water overlaid in a *Patka*, covered with red cloth, the *Patka* being before the door, at the back of the picture, is a common appearance to Indian rooms.

Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.
Patka—A *Patka*.



53

RUINS OF FORT AT JUANPORE ON RIVER GOMTEE

\$1,590-\$2,385

Rs 1,00,000-Rs 1,50,000

NON-EXPORTABLE

TITLE: Ruins of Fort at Juanpore on River Gomtee

ARTIST: Drawn by Henry Salt and engraved by Daniell Havell

PUBLISHER: William Miller

PLACE: London

YEAR: 1808

MEDIUM: Colour aquatint and etching

SURFACE: Paper

SIZE:

IMAGE SIZE: 44 x 59.5 cm

WITH MOUNT: 63 x 78 cm

This aquatint is taken from plate 5 of Salt's 'Twenty Four Views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt'. The fort at Jaunpur was built by Feroz Shah Tughluq in 1360. Viscount Valentia, George Annesley wrote: "The castle rises considerably above the level of the country, and is venerable in its ruins. Our road lay on the opposite side of the river, through the midst of monuments and mosques in ruins, which gave an idea of ancient magnificence ... considerable trade is carried on between Oudh and Benares, by means of the river, which rises during the rains to a very great height, so as to cover the surrounding country. The view is taken at sun rise when the Hindoos hasten down to perform their morning ablutions, and the elephants are brought by their drivers to wash themselves." (British Library Online)

VIEWS OF HYDERABAD (SET OF 2)

\$3,175-\$3,575

Rs 2,00,000-Rs 2,25,000

NON-EXPORTABLE



a)

TITLE: North-east view of Hyderabad

ARTIST: Thomas Anburey

PUBLISHER: Thomas Anburey and F Jukes

PLACE: London

YEAR: 1799

MEDIUM: Coloured aquatint with etching

SURFACE: Paper

IMAGESIZE: 37 x 52 cm

PAPER SIZE: 39 x 56 cm

WITH MOUNT: 56 x 73 cm

SURFACE: Paper

IMAGE SIZE: 37.5 x 52.5 cm

PAPER SIZE: 41 x 56.5 cm

WITH MOUNT: 54.5 x 70 cm

Plate 3 from 'Hindoostan Scenery consisting of Twelve Select Views in India' by Francis Jukes (1746-1812) and Thomas Anburey (1759-1840) of the Corps of Engineers in Bengal.

Anburey served with the Bengal Army as a surveyor in 1792 and 1793, travelling first from Seringapatam to Hyderabad, then on through Berar to Kalpi. His sketches of the journey included many views that British audiences had never seen before. The beauty of these prints does not convey the rigors experienced on the long march, which were contemporaneous with a series of regional battle against the local Muslim ruler Tipu Sultan, known as the Mysore Wars (1767-1792). (British Library Board)

Plate 1 from 'Hindoostan Scenery consisting of Twelve Select Views in India' by Francis Jukes (1746-1812) and Thomas Anburey (1759-1840) of the Corps of Engineers, Bengal..br.

While serving with the Bengal Army between 1792 and 1793, Anburey helped survey a route from Seringapatam to Hyderabad and on through Berar to Kalpi in between. After the rigorous march through the Nallamalais Range, the city of Hyderabad must have been a welcome sight, with the wide Musi river and elegant mosques and palaces in the background. (British Library Board)

b)

TITLE: View of Mola Aly near Hyderabad

ARTIST: Thomas Anburey and Francis Jukes

PUBLISHER: Thomas Anburey and Francis Jukes

PLACE: London

YEAR: 1799

MEDIUM: Coloured aquatint with etching





From the Collection of the Hon. the East India Company

View of MOLA AIX near Hyderabad

Published according to the Permission of the Government of the East India Company

Drawn and Engraved by Thomas Daniell and John Daniell



South Coast of India

Published according to the Permission of the Government of the East India Company

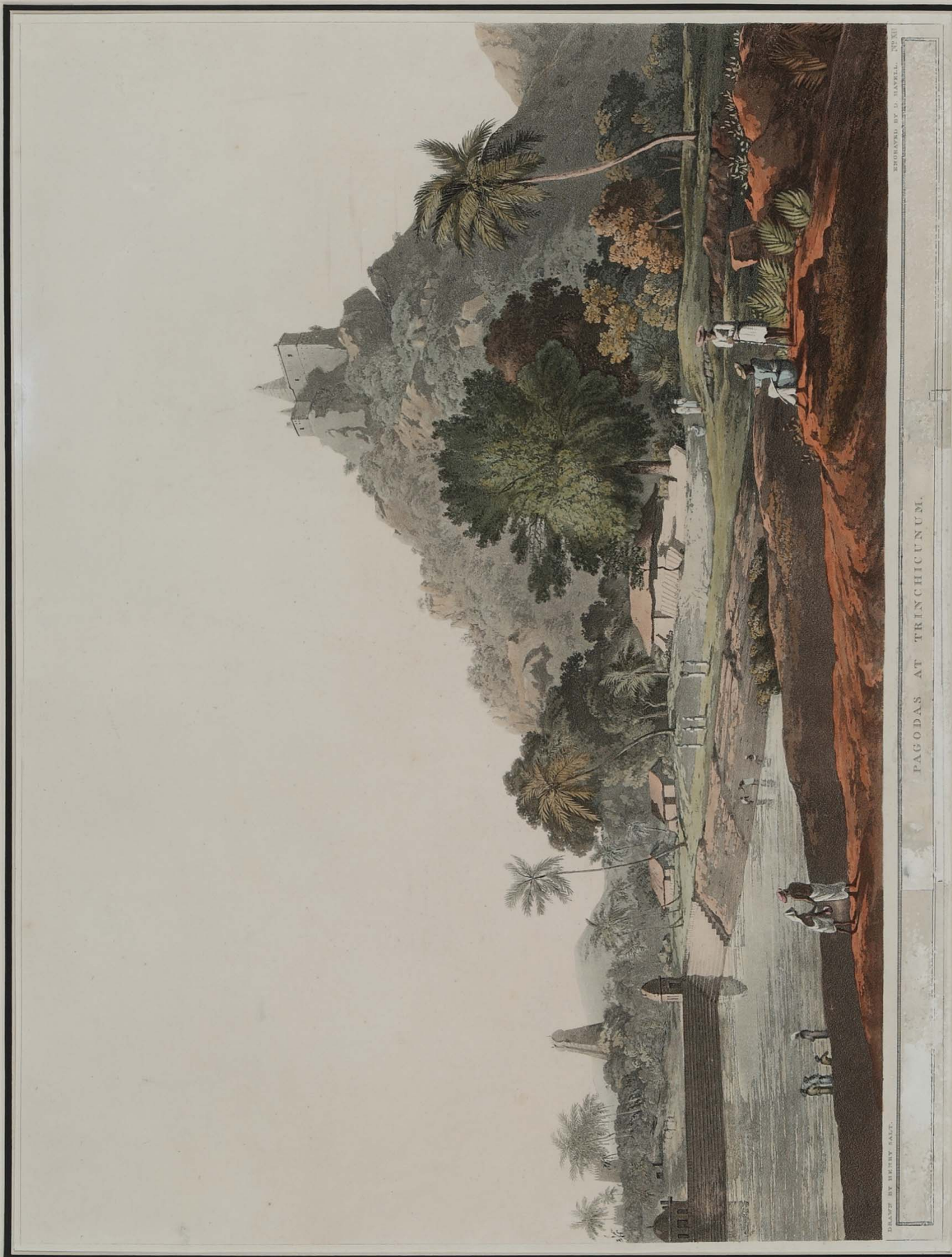
Drawn and Engraved by Thomas Daniell and John Daniell

PAGODAS AT TRINCHICUNUM**\$1,590-\$2,385****Rs 1,00,000-Rs 1,50,000**

NON-EXPORTABLE

TITLE: Pagodas at Trinchicum**ARTIST:** Drawn by Henry Salt and engraved by Daniell Havell**PUBLISHER:** William Miller**PLACE:** London**YEAR:** 1808**MEDIUM:** Colour aquatint and etching**SURFACE:** Paper**SIZE:****IMAGE SIZE:** 46 x 60 cm**WITH MOUNT:** 63 x 78 cm

The sacred hill at Tirukkalikunram in Tamil Nadu must have been seen by Salt as he made his way to Mahabalipuram from Pondicherry. He wrote: "[The Chief Brahmin] resides on the hill, where the Pagodahas the appearance of a fortification and would in fact be extremely difficult of approach, were it not for a handsome flight of steps cut in the rock. The Pagodas below consist, as usual of a lofty wall of stone, and having gateways of a pyramidal form, ending in something like a sarcophagus. These are surrounded by groves of coconut, mango and tamarind trees." (British Library Board)



FOUR PLATES FROM 'VIEWS IN THE HIMALAYA MOUNTAINS' (SET OF FOUR)

\$7,940-\$8,735

Rs 5,00,000-Rs 5,50,000

NON-EXPORTABLE

"AMONG THE FINEST AQUATINTS OF MOUNTAIN SCENERY EVER PRODUCED" (Godrej and Rohatgi)

TITLE:

- a) View of the Country from Urshalun Teeba
- b) Crossing the Touse
- c) Bheem ke Udar
- d) Assemblage of Hillmen

ARTIST: Drawn by James Baillie Fraser and Engraved by R. Havell & son

PUBLISHER: Messrs. Rodwell and Martin

YEAR: 1820

MEDIUM: Colour aquatint

SURFACE: Paper

SIZE:

IMAGE SIZE: 44 x 58 cm (each)

WITH MOUNT: 64 x 76.5 cm (each)

- a) View of the Country from Urshalun Teeba

This coloured aquatint by Robert Havell and Son from plate 3 after JB Fraser 'Views in the Himala Mountains'. On 18 June 1815 Fraser and his brother William reached Urshalun, near to where the Nepalese General Kirti Rana had surrendered. Three days later James celebrated his 32nd birthday by climbing the peak, Tiba, behind the village. (British Library Board)

- b) Crossing the Touse

This coloured aquatint was made by Robert Havell and Son from plate 10 of JB Fraser's 'Views in the Himala Mountains'. It shows a detachment of William Fraser's

'Irregulars' crossing the River Tons - a tributary of the Yamuna - by means of a harness dangling from a rope. Crossing rivers in the Himalayas was always a hazardous undertaking as the waters from the mountains were often raging torrents. (British Library Board)

- c) Bheem ke Udar

This coloured aquatint was made by Robert Havell and Son from plate 7 of JB Fraser's 'Views in the Himala Mountains'. While crossing the mountain pass between the valleys of the Ganges and Yamuna rivers, on their way to the source of the latter, Fraser and his party spent a night at this spot. It is named after Bhima, one of the five Pandava brothers in the epic Mahabharata. Fraser wrote: "Our encamping ground was ... a cave under a large stone, called Bheem-Ke-Udar; in a dry night it is sufficiently comfortable, but rain would readily beat in. In this cavern, and under a few other large stones around it, there was some shelter, though scanty for our company." (British Library Board)

- d) Assemblage of Hillmen

This coloured aquatint was made by Robert Havell and Son from plate 12 in JB Fraser's 'Views in the Himala Mountains'. James and his brother William met with many hill tribes in villages along the way as they travelled the Himalayan region. James sketched many of these groups and was fascinated by the diversity of their facial features and dress. The detachment accompanying the Fraser brothers became known as 'Fraser's Irregulars'. It was made up of 600 men from the hill states, mostly Kumaon tribesmen, together with Mewatis, Gujars and Sikhs, plus about 100 Pathans. Officers of the Gurkha Army were of the Chetri, or warrior caste, and regular soldiers were made up of Nepalese hill-tribes, particularly the Magars and Gurungs, whom the British mistakenly thought of as 'real Gurkhas'. (British Library Board)



James Baillie Fraser (1783-1856) was a Scottish traveler and artist, who, following the end of the war with Nepal in 1815 traveled with his brother William to the Himalayas, spending two months exploring the region. They became the first Europeans to reach the sources of the Jumna and Ganges rivers. Tutored by the artist George Chinnery, Fraser was encouraged by William Havell to publish his sketches upon his return

to Calcutta. Fraser's account of his travels was separately published as 'Journal of a Tour through Part of the Snowy Range of the Himala Mountains, and to the Sources of the Rivers Jumna and Ganges'. (British Libray Board)

REFERENCE: Abbey Travel 498.



ASSEMBLAGE OF HILLMEN.



VIEW OF THE COUNTRY FROM URSHALUN TEEBA.



CROSSING THE TOUSE.



ENGRAVED BY D. HAYFELL. SCULPT.

ANCIENT EXCAVATIONS AT CARLI.

DESIGNED BY HENRY SALT.

57

ANCIENT EXCAVATIONS AT CARLI

\$2,385-\$2,780

Rs 1,50,000-Rs 1,75,000

NON-EXPORTABLE

TITLE: Ancient Excavations at Carli

ARTIST: Henry Salt

ENGRAVER: Daniel Havell

PUBLISHER: William Miller

PLACE: London

YEAR: 1809

MEDIUM: Colour Aquatint and etching

SURFACE: Paper

IMAGE SIZE: 46 x 60 cm

PAPER SIZE: 48.5 x 63 cm

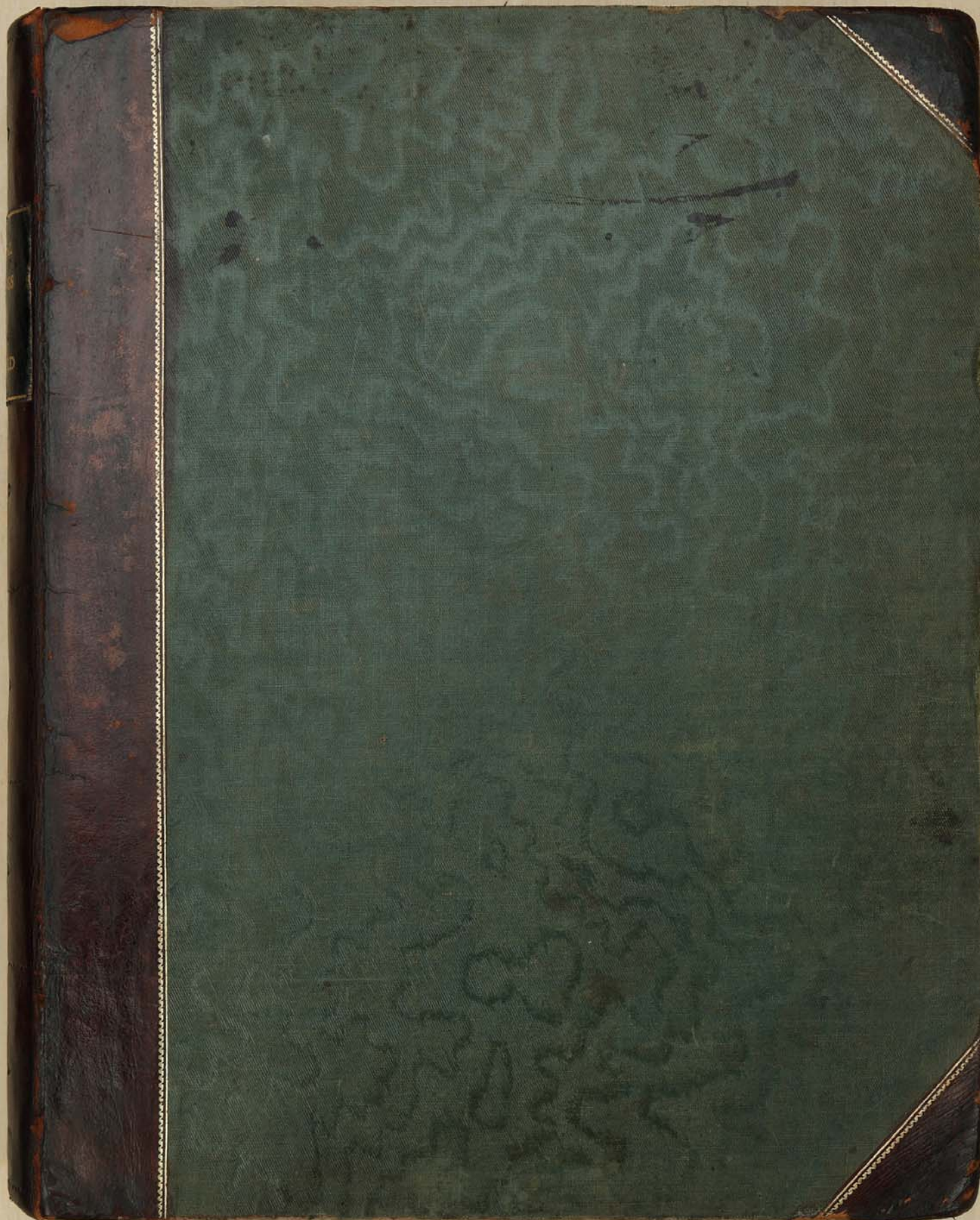
WITH MOUNT: 65.5 x 79 cm

Plate 14 from Salt's folio views of India, Egypt, Ceylon, Abyssinia, the Cape of Good Hope, and St. Helena.

The Buddhist Chaitya (hall of worship) at Karli (Karle), with rocks on the right, ruins by the entrance and figures in front.

The present lot "shows the great Buddhist Chaitya (hall of worship) at Karli (Karle). Dating from some time between the second century BC and the first century AD, the Karli caves are in the Poona district of Maharashtra, and this chaitya is the largest rock-cut cave in India. Explorer and earl, George Annesley described the carvings and entrance screens as greatly damaged by human hand, but was much impressed by the grandeur of the huge arched roof. The cave is also distinguished by the entrance pillar, which is 24 feet high and eight feet in diameter, with a summit carving of four lions." (British Library Board).

Henry Salt made a wash drawing in 1804, on which this print is based, and it currently resides in the India Office Collection, British Library (WD1307). A pencil drawing also depicting the same view is in this collection (WD1308).



58

ORIENTAL DRAWING BY CAPT. CHARLES GOLD

\$7,940-\$9,525

Rs 5,00,000-Rs 6,00,000

NON-EXPORTABLE

TITLE: Oriental Drawings: Sketched between the Years 1791 and 1798

AUTHOR: Captain Charles Gold

PUBLISHER: Bunney and Co, for G. and W. Nicoll

PLACE: London

YEAR: 1806

NO. OF PAGES: 292

BINDING: Old contemporary half leather binding with cloth boards, spine with label gilt lettered and marbled endpapers.

SIZE: 32.5 x 26.5 x 3.5 cm

THIS IS A PRESENTATION COPY BY THE AUTHOR

LIST OF PLATES:-

1. Cattamarans
2. A Durbash
3. A Gentoo Fortress
4. A Gentoo Zealot, rolling a Pilgrimage
5. A Church Brahmin, Chief of a Temple dedicated to the God Veeshnu Nagapatnam
6. Coolies, at Dinner on the Road
7. A Female Devotee, of the Gentoo Cast
8. A Village Church, with Indins worshipping the God Pollear
9. A Brahmin, of the Tribe of Seeva, returning from bathing
10. A Sepoy, of Tipoo Sulatun's regular Infantry
11. Female Brahmins, Carrying Water from the Well
12. Mausoleum, of a Mahomedan of Rank
13. A Pandarom
14. An Artillery Elephant on Duty
15. Sepoys of the Madras Establishment
16. A Tank
17. Barbers
18. A Moorish Fakir, Decorated for the Hussain Haussain Festival
19. Ramlingam - Pandaree
20. A Pagoda, od Indian Place of Worship
21. Gentoo Women, Employed beating Rice
22. A Satadeven, Accompanied by his Son
23. Untitled plate of 20 assorted Musical Instruments
24. Snake - Men with Serpents dancing to Music
25. Gateways of Moorish Architecture
- 26-27. Untitled Gateways of Moorish Architecture
28. A Collery, One of the Cast of Thieves
29. A Naigue of the Bombay Grenadier Battalion
30. A Juggler
31. A Musical Beggar, With a new Method of performing on Wind Instruments
32. Hanuman, Kingof Apes, an Indian Deity
33. A Marriage Procession
34. Amboor Fort
35. Barbarous Ceremony in honour of Mariatale, Goddess of the Small-pox
36. [Untitled plate] Barbarous Ceremony
37. A Cuisinenggara and Soldiers' Cook - boys
38. Officers and Private of the Gun Lascar Corps, Madras

Establishment

39. Flying Foxes and Banyan Tree

40. A Lame Beggar and his Family

41. A Choultry of Moorish Construction

42. A Peesash. The Effects of the Land Wind

43. Palankeens, Passing through a Tope of Cocoa-nut, Palmyra, and Arica Tree

44. Smoking the Hooka

45. Colossal Idols, Near the Village of Manapar.

46. A Bengal Sepoy and his Family meeting one of the Byraggee Cast

47. Festival of the Chariot

48. Mysorean Cavalry, Attacked by British Dragoons

49. Tippoo's Palace

50. The Tomb of Hyder Ali and Tippoo Suldaun in the Laul Baug

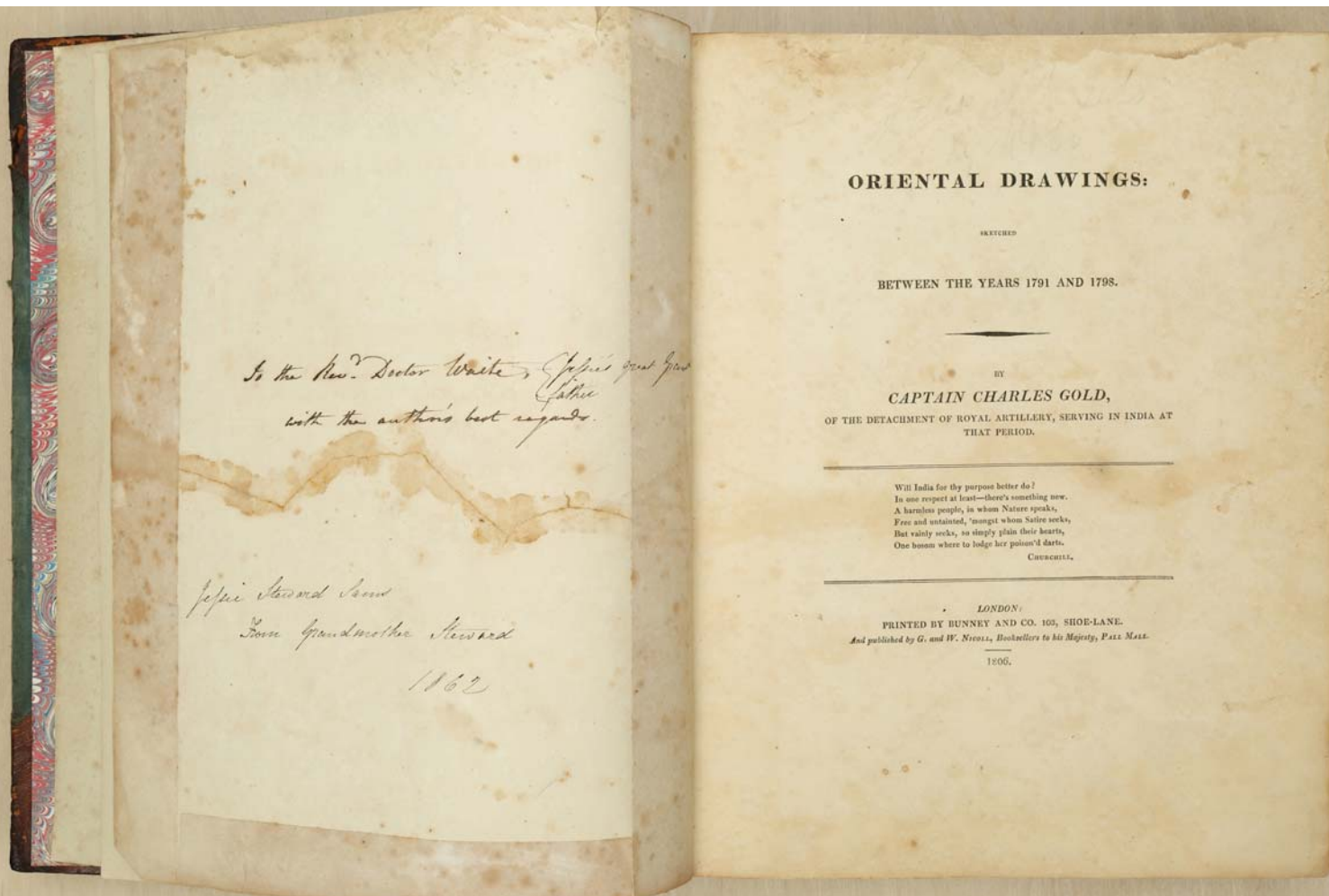
CHARLES GOLD'S SPLENDID ORIENTAL DRAWINGS, WITH 49 RICHLY COLOURED AQUATINTS OF INDIA

Charles Gold's costume studies reveal his fascination with Indian processions and the splendor of Indian architecture.

Oriental Drawings is a collection of images produced from sketches made by Captain Charles Gold between 1791 and 1798, while he was serving in military campaigns against Tipu Sultan, ruler of the Kingdom of Mysore.

The book was designed to appeal to contemporary taste for faraway lands, and was dedicated to the war-time Governor General of India, Charles, Marquis Cornwallis (1738-1805). The images are etched almost entirely in aquatint, which produces a soft tonal quality, and then enhanced with watercolour. 49 plates are coloured, with only one plate being uncoloured.

REFERENCE: Abbey Travel 428; not in Tooley; Archer pp. 72, 79-80; Cox Vol. I, p. 310; Martin Hardie, p. 134; Prideaux, pp. 247, 338; Bobins 250, SPL 964



59

ORIGINAL SKETCHES IN THE PUNJAUB

\$12,700-\$15,875

Rs 8,00,000-Rs 10,00,000

NON-EXPORTABLE

TITLE: Original sketches in the Punjaub by a Lady

AUTHOR: Unknown (By a lady)

PUBLISHER: Dickinson Bros; Publishers to her Majesty

PLACE: London

YEAR: 1854

NO. OF PAGES: 20 colour lithographed plates

BINDING: Publisher's red cloth, gilt lettered "Sketches in the Punjaub" on the spine and the front board

SIZE: 27 x 35 x 1.5 cm

FINE VIEWS OF LAHORE AND AMRITSAR

A scarce work, "possibly privately published." (Abbey) The drawings were selected from an album produced by the wife of a British army officer serving in the Punjab. The artist remains unknown, although through the preface one can understand their intention:

"No attempt has been made to draw pictures as they ought to be; the desire has been to convey to an English eye some notion of the bright, vivid colouring of Indian scenes - the strange, and often uncouth attitudes of the natives, - and their costume, as far as the scale of these sketches will admit of exactness. Nothing is more untrue than the heavy, brassy sky, the usual accompaniment of an Indian sketch. The great heat, on the contrary, takes away colour from the atmosphere, and leaves it almost white, leaving the houses, and gay clothing of the natives, all the brighter for the contrast." - Abbey Travel 483

REFERENCE: Abbey Travel 483

ORIGINAL SKETCHES
IN THE
PUNJAUB
BY A LADY





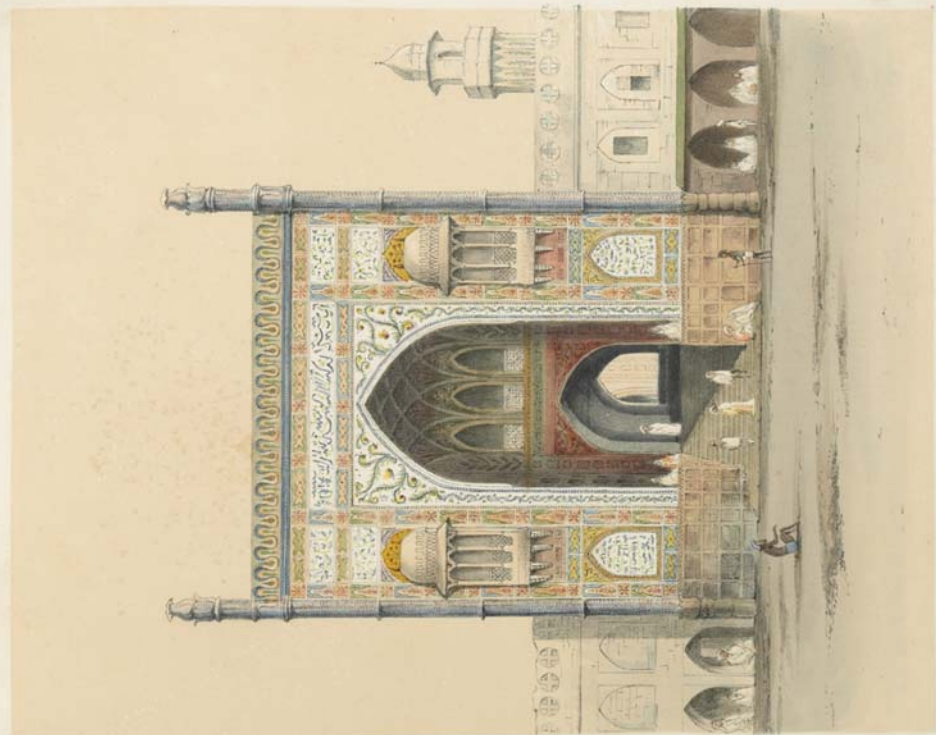
Tomb of Purjayat Singh, built on the place where his body was burnt with four wives & seven female slaves.

Engraved, Printed & Published by Debenon, Brothers, 24, New Bond St.



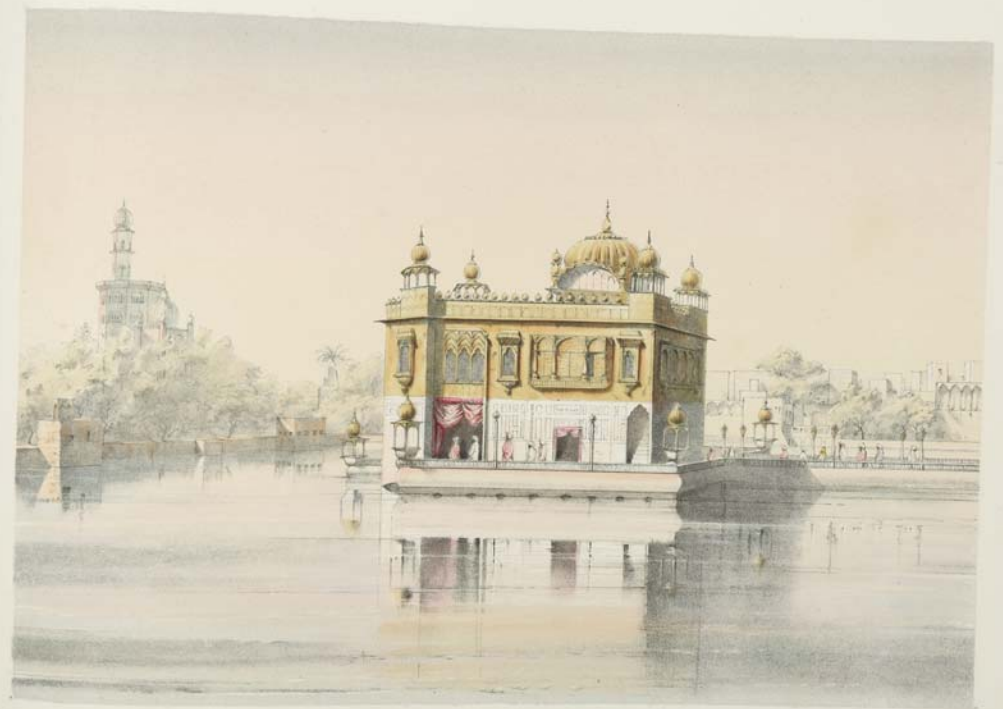
*Entrance to the Holy Temple at Amritsar
from the Side of the Sarovar.*

Engraved, Printed & Published by Debenon, Brothers, 24, New Bond St.



Entrance to the Holy Temple.

Engraved, Printed & Published by Debenon, Brothers, 24, New Bond St.



The Holy Temple.

Engraved, Printed & Published by Debenon, Brothers, 24, New Bond St.



60

SELECT VIEWS IN INDIA

\$25,400-\$28,575

Rs 16,00,000-Rs 18,00,000

NON-EXPORTABLE

TITLE: Select Views in India, Drawn on the Spot, in the Years 1780, 1781, 1782, and 1783, and Executed in Aquatinta, by William Hodges

AUTHOR: William Hodges

PUBLISHER: J. Edwards

PLACE: London

YEAR: 1786

NO. OF PAGES: Including text in English and French, engraved map of part of the rivers Ganges, Munma, Goomty and Gogra 48 aquatint plates by and after William Hodges, India paper proofs before letters, numbered in manuscript in the lower corners.

BINDING: Later binding

SIZE: 68.5 x 50 x 3 cm

LIST OF PLATES:-

1. A map of part of Bengal and Bahah with the Provinces of Benares, Allahabad, Oude and Agra
2. A View of Part of the City of Oud
3. A View of the North End of Chunar Gur.br.4. A View of the S.W. Side Of Chunar Gur
5. A View of the Gate of the Caravan Serai, at Raje Mahel
6. A View of the Fort of Gwalior, from the N.W
7. A View of the South Side of the Fort of Gwalior
8. A View of the Ruins of a Palace at Gazipoor on the River Ganges
9. A View of Tombs at Gazipoor
10. A View of part of the Fort of Lutteefpoor
11. A View of the Fort of Bidjegur
12. A View of the Ruins of part of the Palace and Mosque

at Futti poor Sicri

13. A View of the Mosque at Futti poor Sicri
14. A View of a Musjd, or a Tomb at Jionpoor
15. A View of a Mosque , at Rajemahal
16. A View of the Fort of Agra, on the River Jumna
17. A View of a Farm-Yard in the Kingdom of Bengal
18. A View of a Mosque, at Mounter
19. A View of the Mosque at Mounter, from the S.E
20. A View of a Mosque at Chunar Gur
21. A View of the Fort of Allahabad
22. A View of part of the City of Benares, upon the Ganges
23. A View of the Pagodas at Deogur
24. A View of the Great Pagoda at Tanjore
25. A View of the Bridge over Oodooanulla
26. A View of a Hill-Village in the District of Baugelepoor
27. A View of the Gaut at Etawa on the Banks of the River Jumna
28. A View of the Ravines at Etawa
29. A View of Chinsura, the Dutch Settlement in Bengal
30. A View of the Fort of Monger, upon the banks of the River Ganges
31. The East End of the Fort of Mongheer
32. A Mosque at Gazipoor
33. A View of an Insulated Rock, in the River Ganges, at Jangerah
34. A View of the Fort of Jionpoor, upon the Banks of the River Goomty
35. A View of the Bridge at Jionpoor, over the River Goomty

36. A View of part of the Ruins of the City of Agra
37. A View of a Mausoleum at Etmadpoor
38. A View of part of the Palace of the late Nabob Suja ul Dowla at Fizabad
39. A View of part of the Palace of the late Nabob Suja ul Dowla at Fizabad
40. A View of part of the Tomb of the Emperor Akbar at Secundru
41. A View of Tombs at Secundru near Agra
42. A View of the Cuttera built by Jaffier Cawn at Muxadavad
43. A View of Firozabad
44. A View of Shekoabad
45. A View of the Fort of Peteter
46. A View of the City of Benares
47. A View of the Pass of the Sicri Gully
48. A View in the Jungle Ferry
49. A View of a Hindoo Monument

Title and text in English and French, engraved map of part of the rivers Ganges, Munma, Goomty and Gogra.

This is an excellent copy of William Hodges' pioneering work on the architectural and picturesque wonders of India. Hodges (1744 - 1797) was the first professional landscape artist to visit India to meet the new demand for paintings of Indian scenery. His architectural subjects depicted many little known Muslim tombs and mosques, temples, forts and palaces in northern India. Hodges' writing and illustrations are considered to be of seminal importance by both Indian and Western historians.

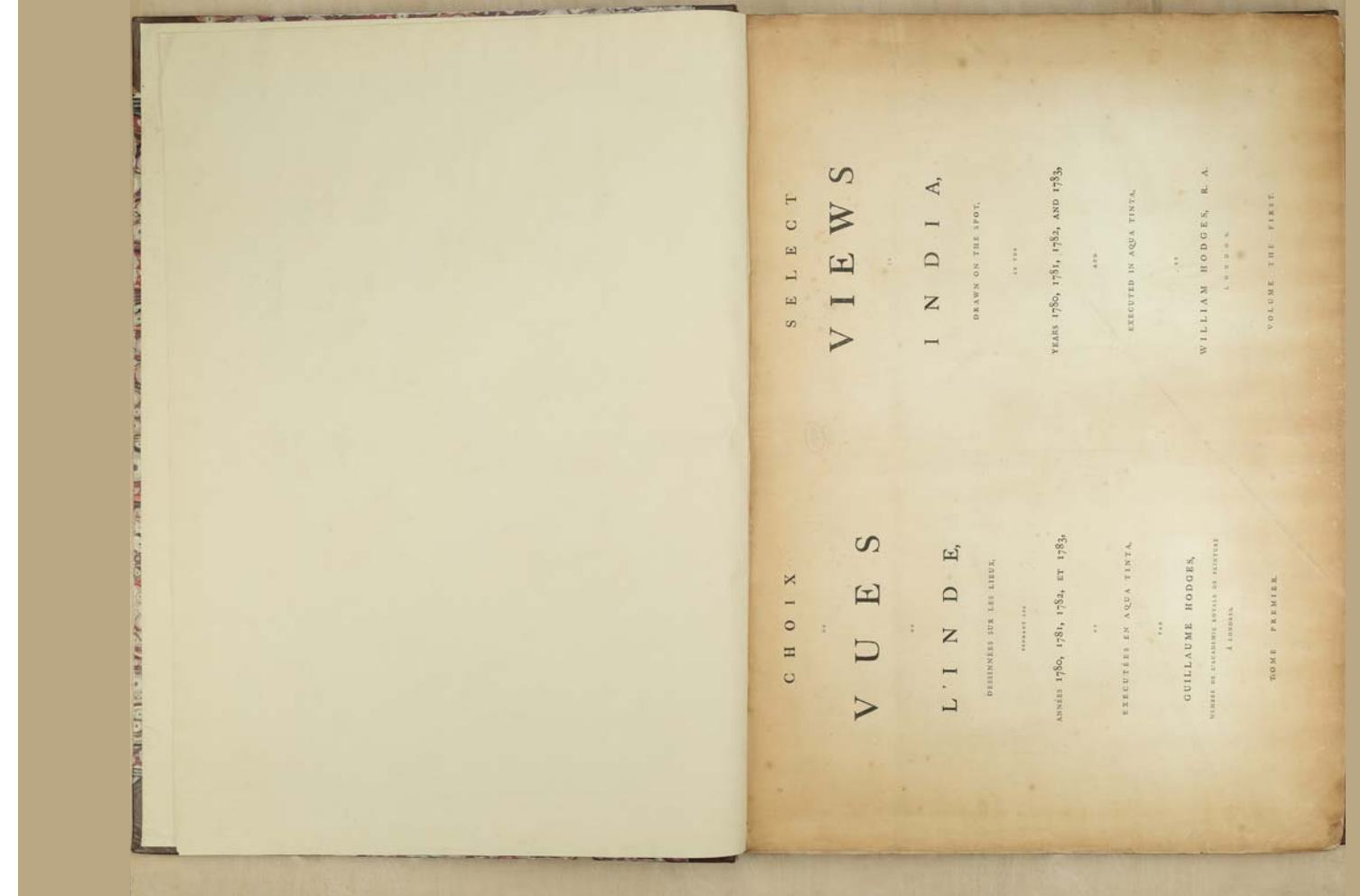
Hodges was born in London to a blacksmith. Hewas employed as an errand-boy in Shipley's drawing school, where he learnt how to draw in his spare time. He was noticed by Richard Wilson, a landscape painter, and was taken as the latter's assistant and pupil. By 1766, Hodges was holding exhibitions of his work. In 1772, he was appointed as draughtsman to Captain James Cook's second expedition to the South Seas. Inspired by the voyage, he made and exhibited several pictures at the Royal Academy in London in 1776 and 1777.

In 1778, following the death of his wife, Hodges left for India. He arrived there via Madras, then traveled up the Coromandel coast to visit Calcutta, Bengal, Patna,

Benares and Bidjegur before returning to Calcutta due to illness. After recovery he visited Allahabad, Cawnpoor, Lucknow, Agra and Fyzabad. Travelling through the country allowed him to observe its architecture, inhabitants, customs and scenery up close. He left India in 1783 and on his return to London, exhibited 25 oil paintings and a selection of aquatints at the Royal Academy between 1785 and 1794. These works "gave a completely new and direct vision of India translated into an eighteenth century painter's composition. His views of the countryside with its great rivers and forests had little in common with the popular picture of India gained from old engravings in the travelers' accounts. His architectural subjects depicted many little-known Muslim tombs and mosques, Hindu temples, forts and palaces in Upper India...."(India Observed).

Select Views in India, a two-volume set of 48 aquatints, was issued in 12 equal parts between 1785 and 1788. Hodge executed these drawings while in India as the guest of Warren Hastings, the first governor-general of India. This work, with its spectacular scenes of India, caused a sensation, as nothing on this scale had been published previously. The text gives a brief history of each site, along with an account of events that occurred in each place. Both volumes were enthusiastically received as they offered a look at unfamiliar, faraway lands. Hodges' expressive and skilled draughtsmanship played no small role in boosting their popularity. The panoramic vistas, unlike the Europe Hodges was familiar with, and the strong contrasts between sun and shadow were appealing at the time. Hodges "conveyed the towering bulk of many Indian monuments by exaggerated proportions and foreshortened perspective. The countryside is shown rough with stunted scrub and windswept trees; paint is vigorously applied ... Here was a new and fresh approach to the Indian scene, viewing it in the 'picturesque' taste and presenting novel material, especially architecture, to the British public in a new manner." (India Observed, accessed online) The first four plates in the set were probably published by Hodges, the next 24 were published by John Wells (plates 5 to 28) and the rest by J Grives. The famed British aquatint master, Thomas Daniell, mastered the art of aquatint hoping to emulate Hodge's commercial success.

REFERENCE: Abbey Travel II, 416; cf. Mildred Archer, India Observed pp.8-10; Bobins, Exotic and the Beautiful I, 255; Brunet III, 242; cf. H de Almeida & G.H. Gilpin Indian Renaissance pp.114-126; Lowndes II, p.1079; cf. P. Rohtagi & P. Godrej, India A Pageant of Prints pp.37-47; cf. P. Rohtagi & G. Parlett, Indian Life and Landscape pp. 142-149; Tooley 264; Lowndes, p. 939.





A VIEW of PART of the CITY of OUDH



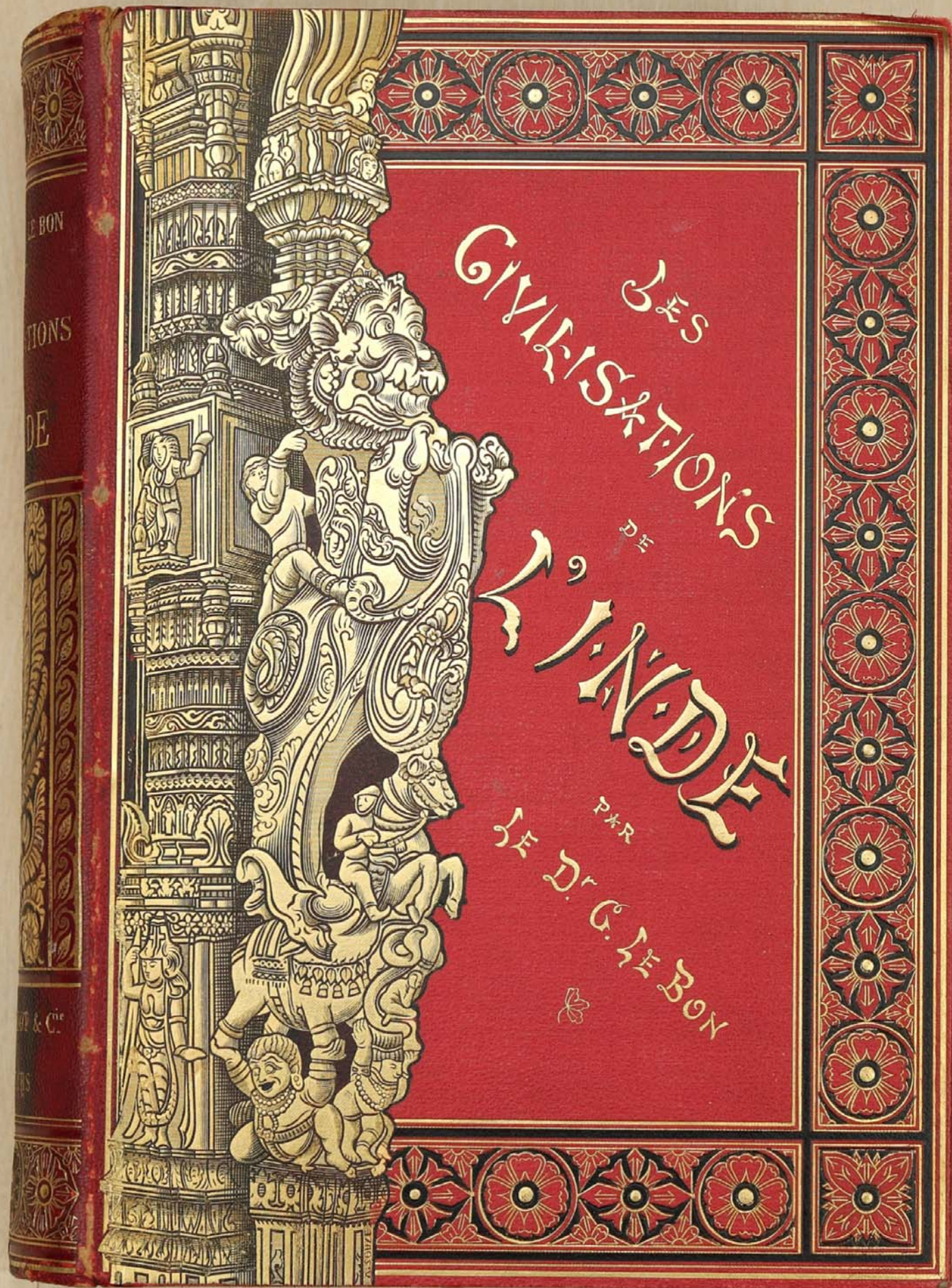
A VIEW of the COURT of the Emperor, Akbar at Agra



A VIEW of a MOSQUE, or TOMB of Agra



A VIEW of the SURROUNDING COUNTRY



61

LES CIVILIZATIONS DE L'INDE

\$480-\$795

Rs 30,000-Rs 50,000

NON-EXPORTABLE

TITLE: Les Civilisations de L'Inde

AUTHOR: Gustave Le Bon

PUBLISHER: Librairie De Firmin Didot

PLACE: Paris

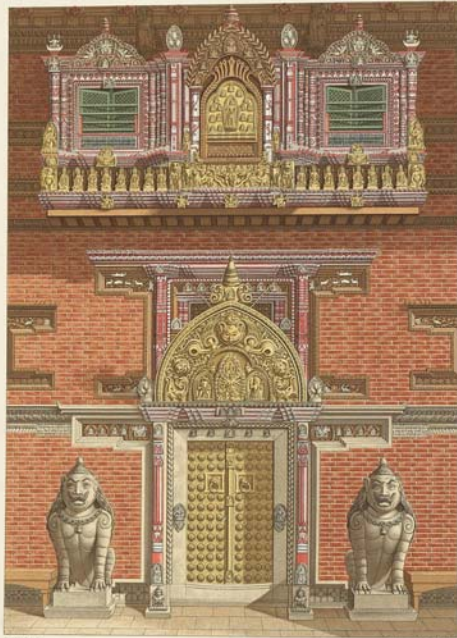
YEAR: 1887

NO. OF PAGES: 743 Pages, 7 coloured chromo lithographs + 2 black and white maps + 350 engravings and heliogravures . Text in French.

BINDING: Red dyed Shaguran leather bound with wide gilt border on upper board showing temple pillar and spine, all edges gilt

SIZE: 28.4 x 21 x 5.5 cm

Gustave Le bon (7 May 1841 - 13 December 1931) was a French polymath whose areas of interest included anthropology, psychology, sociology, medicine, invention. In 1884, he was commissioned by the French government to travel around Asia and report on the civilisations there. The results of his journeys were a number of books. He published Les Civilisations de l'Inde (1887), in which he applauded Indian architecture, art and religion.



PORTE EN BRONZE DU PALAIS DU ROI A PATAN - NEPAL.
D'après une photo et une aquarelle de M. Gustave Le Bon.

LES CIVILISATIONS DE L'INDE.

PAR M. GUSTAVE LE BON

REVUE GÉNÉRALE DE LA SCIENCE ET DE L'INDUSTRIE.
REVUE GÉNÉRALE DE LA SCIENCE ET DE L'INDUSTRIE.



PARIS,

ÉDITEUR M. FIRMIN DIDOT ET C^o,
BOULEVARD DES FILLES-DU-CALVAIRE, 15.

1887.

LES CIVILISATIONS DE L'INDE.

singulier, qui cependant a dû se produire avant l'apparition de l'homme à la surface de la terre.

§ 3. — INDE MAHOMÉTANE (PUNJAB, RAJPOUTANA, SINDH, ETC.).

Tout le bassin de l'Indus, comprenant le Punjab, le Rajpoutana, le Guzerat, le Sindh, forme ce qu'on pourrait appeler l'Inde mahométane, à cause des conquérants qui la dominèrent, comme à cause des nombreux monuments que la civilisation musulmane y a laissés.



Fig. 16. — Grand lac d'Ellypou (Rajpoutana).

Il faut y joindre cette région du haut bassin du Gange, que les Anglais nomment provinces du nord-ouest. La Jumna, affluent de la rive droite du Gange, forme la limite officielle entre le Punjab et les provinces du nord-ouest.

Le Punjab, longue région populeuse et cultivée, qui s'étend à la base de l'Himalaya, semble prolonger jusqu'à delà de l'Indus la riche plaine du Gange, et forme le trait d'union entre les deux grands bassins du nord qui, sans lui, seraient totalement séparés.

Dans le Punjab, on voit encore des campagnes bien arrosées et par conséquent fertiles, une population nombreuse, des villes brillantes et célèbres, telles que Lahore, Amritsar, Delhi, etc.

Mais dès que l'on se tourne vers le sud, on aperçoit, à perte de vue, se déroulant vers la mer d'Arabie, la morne étendue des déserts. Les groupes d'habitations humaines s'espacent ou disparaissent; nulle cul-

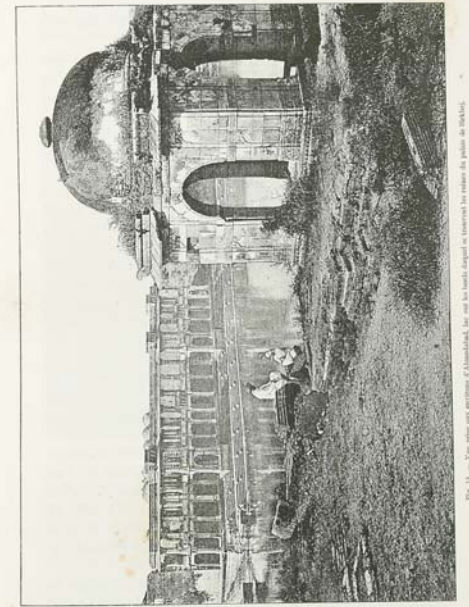


Fig. 18. — Vue prise aux environs d'Allahabad, sur les bords du grand lac de l'Inde.

ÉTUDES DE L'INDE.

idée religieuse; parmi eux se trouvent bon nombre de marchands qui profitent de cette agglomération pour exercer leur commerce.

Un des plus grands affluents du Gange, la Jumna, prend sa source non loin de lui, mais dans la chaîne de l'Himalaya proprement dit. Cette rivière est presque aussi sacrée que le grand fleuve lui-même; c'est à leur confluent que se dresse Allahabad, « la cité de Dieu. »

Non loin d'Allahabad, en descendant le Gange, on aperçoit la célèbre Bénarès, qui s'élève en amphithéâtre sur la rive gauche du fleuve. C'est la ville sainte par excellence, le centre religieux de l'Inde, la métropole du culte brahmanique.

Le respect des Hindous pour le Gange, leur « Mère Ganga », est tel que les Anglais faillirent exciter des soulèvements populaires lorsqu'ils commencèrent le canal de navigation et d'arrosage du Doab et qu'ils détournèrent les eaux saintes dans ce nouveau lit. Ce canal, qui part de Hardwar et aboutit à Kanpou, est en ce genre le plus considérable du monde; il a fallu, pour le creuser remuer autant de terre que pour le percement de l'isthme de Suez.

Les conquérants européens n'eurent pas moins de préjugés à vaincre lorsqu'ils voulurent essayer d'empêcher les Hindous de livrer aux eaux du Gange les corps de leurs morts. Cette sorte de sépulture est si chère à ces peuples, qu'en dépit de toutes les défenses ils la pratiquent chaque fois qu'ils peuvent échapper à la surveillance de leurs vainqueurs. Ils attachent le mort sur une sorte de petit radeau auquel ils fixent une lumière, puis ils l'abandonnent aux flots. Et, la nuit, on voit au loin briller ces faibles étoiles errant sur la surface noire des eaux.

Avant de rejoindre le Gange, la Jumna se grossit dans sa course d'importants affluents, entre autres le Chambal et le Sindh. Le Gange qui, jusqu'à sa réunion avec la Jumna, a suivi la direction du sud-est, coule maintenant à l'est, pour tourner ensuite brusquement vers le sud. En amont de ce coude, il reçoit sur sa rive droite la Soan; sur sa rive gauche, il est successivement rejoint par les nombreux cours d'eau qui s'échappent de l'Himalaya, ou plutôt qui traversent cette chaîne après être sortis du Trans-Himalaya; les principaux sont la Gogra, le Gandak, la Bighmati et la Kosi.

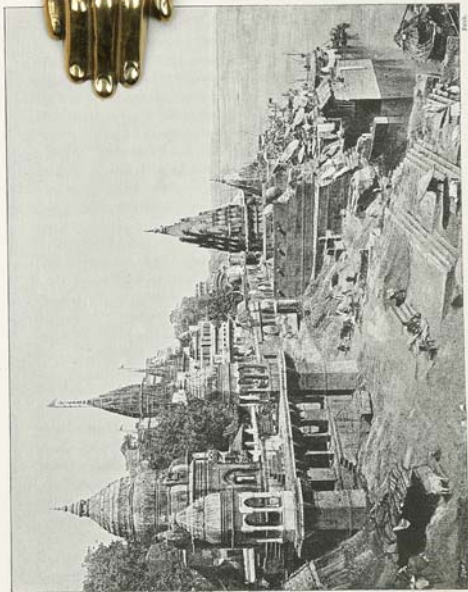


Fig. 17. — Bénarès. Les bords du Gange.

LES CIVILISATIONS DE L'INDE.

profondeur d'une civilisation antique. Il est évident que la formation de ce pays a été précédée par la présence d'un océan, et qu'il est probable que les premières civilisations qui se sont développées dans l'Inde ont été maritimes. C'est ce que nous apprend le témoignage de l'histoire, et ce que nous confirme la géographie. L'Inde a été envahie par les Aryens, qui ont apporté avec eux leurs idées religieuses, leurs coutumes, leurs langues, et qui ont fondé les grandes civilisations de l'Inde. Les Aryens ont apporté avec eux leurs idées religieuses, leurs coutumes, leurs langues, et qui ont fondé les grandes civilisations de l'Inde.

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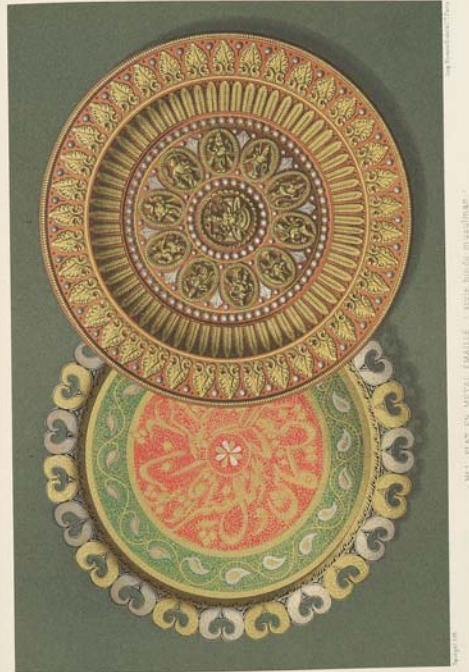
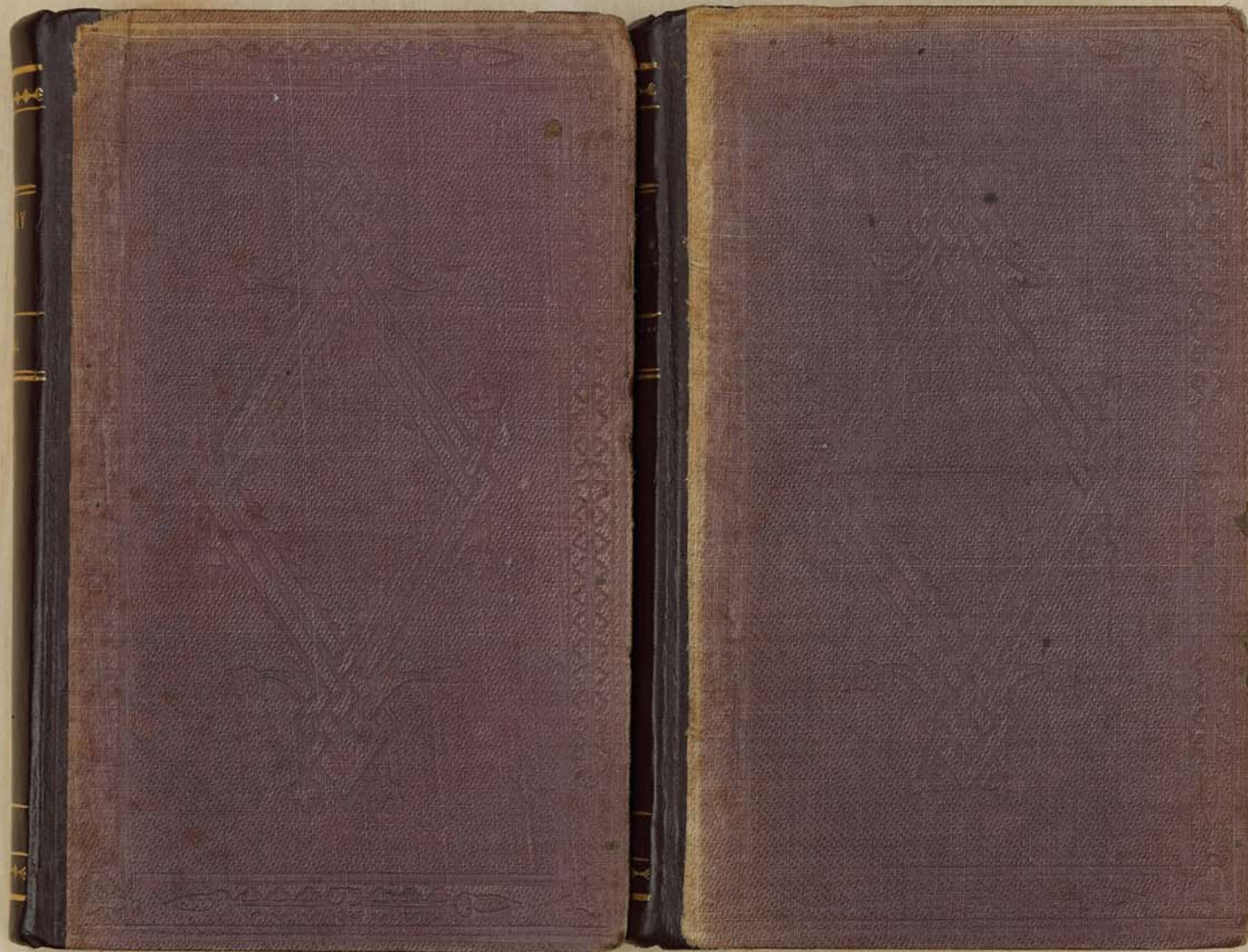


Fig. 19. — Plaque de métal enlaidée. — Musée de l'École française d'Égypte.
Fig. 20. — Plaque d'ivoire enlaidée. — Musée de l'École française d'Égypte.

MY DIARY IN INDIA (2 VOLUMES)**\$635-\$795****Rs 40,000-Rs 50,000**

NON-EXPORTABLE

**TITLE:** My Diary in India, in the year 1858-9 (2 volumes)**AUTHOR:** William Howard Russell**PUBLISHER:** Routledge, Warne, and Routledge**PLACE:** London**YEAR:** 1860**NO. OF PAGES:**

1st Volume: xiii + 408 pages including 1 black and white map + 5 tinted lithographs

2nd Volume: xi + 420 pages including 6 tinted lithographs

BINDING: Original stamped publishers cloth with gilt titles to spines**SIZE:** 20 x 13 x 3 cm (each)

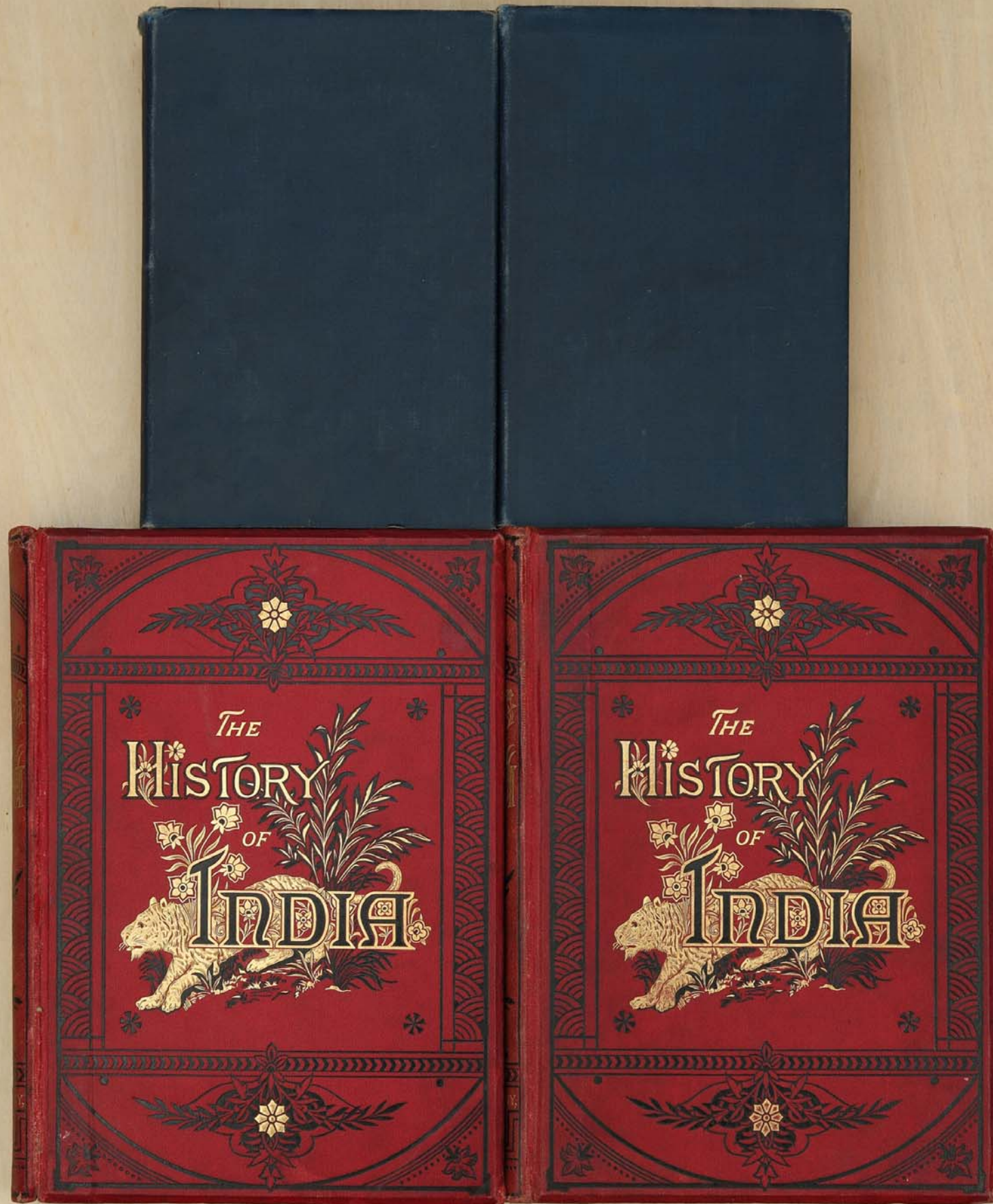
Journalist William Howard Russell (1820-1907) was the first celebrity war correspondent, who spent two years covering the Crimean War for the London Times, beginning in 1854. In December 1857, Russell was sent to India to cover the rebellion, and "though much of the mutiny had passed, this highly experienced journalist participated in the final retaking of Lucknow with Commander-in-Chief Sir Colin Campbell and the follow-up campaign in Oudh. Russell's entries reflect a sharply critical evaluation of the depth of British violence in suppressing the mutiny and the subsequently high levels of racial feelings. Russell's view ranges over not only the obvious campaigning, but also touches on the agricultural richness of Oudh, the torturous extremes of Indian weather, and his personal observations of native life. Russell's views of British involvement are slightly cynical for the times in his belief that the Indian was better off under native rule and that the future of British involvement in India was bleak at best." (Riddick, *Glimpses of India*, p. 77)

REFERENCE: Sorsky 926, Riddick 247, Abbey Travel 491



HISTORY OF INDIA (SET OF TWO)**\$625-\$940****Rs 40,000-Rs 60,000**

NON-EXPORTABLE



a)

TITLE: A Cassell's Illustrated History of India (2 Volumes)**AUTHOR:** James Grant**PUBLISHER:** Cassell and company ltd**PLACE:** London**YEAR:** 1890**NO. OF PAGES:****VOLUME I:** xi + 576 pages including 178 black and white illustrations and few maps and plans**VOLUME II:** 588 pages including 175 black and white illustrations with few maps and plans**BINDING:** Decorated red boards with title in reverse gilt. Gilt Tiger device & foliage on front cover.

Gilt to spine & plain end papers.

SIZE: 26 x 20 x 3.6 cm (each)

James Grant (1822-1887) was a prolific author, writing some 90 books, including many yellow-backs. Titles included Adventures of an Aide-de-camp, One of "The six hundred", The Scottish musketeers and The Scottish cavalier.

Many of his 56 novels are about important characters and events in Scottish history. In 1853 he founded the National Association for the Vindication of Scottish Rights. Grant is known today as an historian, primarily because of his thoroughly-researched six-volume Old and New Edinburgh, published in 1880 by Cassell's.

b)

TITLE: India Past and Present (2 Volumes)**AUTHOR:** C H Forbes Lindsay**PUBLISHER:** Henry T Coates & Co.**PLACE:** Philadelphia**YEAR:** 1903**NO. OF PAGES:**

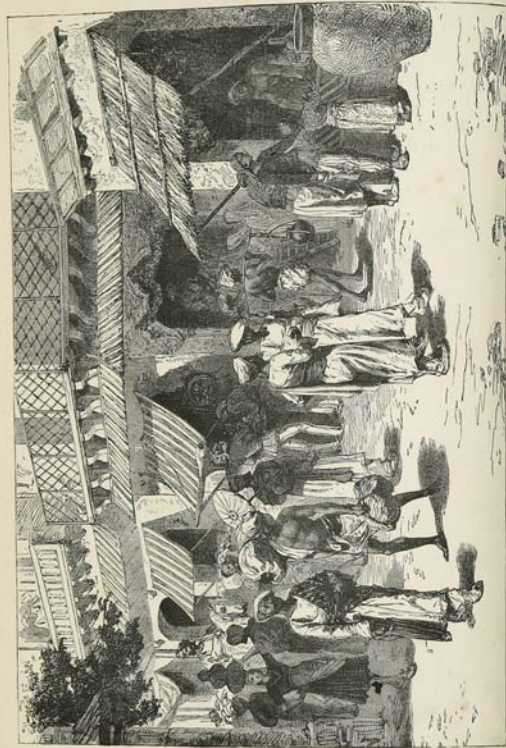
Volume I: 320 including 25 Photogravures Plates

Volume II: 388 including 25 Photogravures Plates and 1 folded coloured map

BINDING: Navy blue binding with intricate gilt detail all over, including gilt illustration of the "Taj Mahal" on front board and spine, with matching blue dust jackets and gilt lettering on spine.**SIZE:** 20.5 x 14.5 x 3.2 cm (each)

Well preserved volumes with exquisite decorations.

This work was considered culturally important by scholars, and offered insight into Indian history of that period. It provides a historical record of the subcontinent, including that of the changing dynasties and rules, religions, people and the culture, with fine illustrations.



CASSELL'S
ILLUSTRATED
HISTORY OF INDIA.

BY
JAMES GRANT,
Author of "British Battles on Land and Sea," &c.



VOL. I.

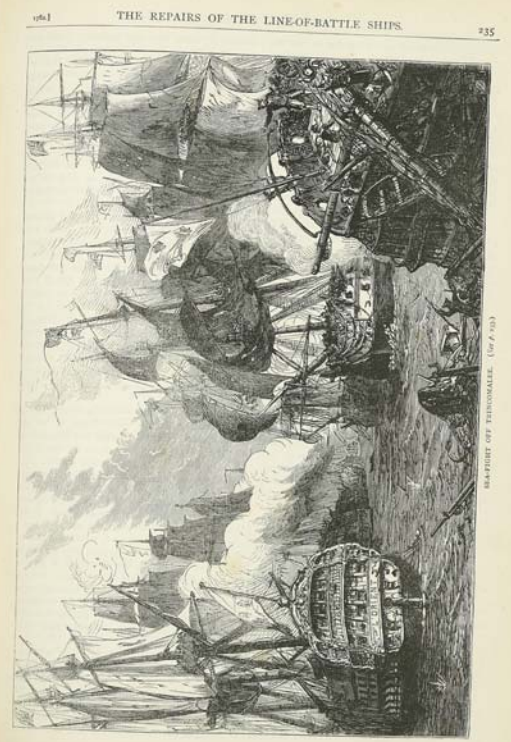
CASSELL & COMPANY, LIMITED:
LONDON, PARIS & MELBOURNE.

1896.
[ALL RIGHTS RESERVED.]

234 CASSELL'S ILLUSTRATED HISTORY OF INDIA. 1896.
the wounded, 676. * *L'Hirois*, the flag-ship, had on board at the commencement of the action 1,200 men, of whom 450 were killed and wounded. The monsoon was fast approaching; thus Sir Edward Hughes, on his return to Madras, gave his orders to Trincomalee on the night of the action, and so



great was their haste, but they should be pursued that *L'Orion*, Captain Pallier, ran ashore in the dark, and was totally lost. De Suffren was so dissatisfied with some of his captains that he sent six of them to the Mauritius under arrest, and the loss he sustained was never published, the slaughter having been unusually great. The slain are said to have been 412, and line-of-battle ships such repairs as enabled them to proceed to Bombay, where it was his intention to have them all coppered. * It is said that shelter might have been found for him nearer at hand, on the Coromandel coast, but it is not so clear that Hughes could have found there the accommodation, materials, and workmen he wanted, though * *Naval Chronicle*.



182 CASSELL'S ILLUSTRATED HISTORY OF INDIA. 1896.
of the sword, and, in hot haste, mustered 40,000 men—infantry, horse, and rocketeers. With these, Haifa Rahmet took up a strong position at Babel Nullah. There, on the morning



of the 23rd April, they were seen under arms as Champion's brigade advanced in line against them, and they did not decline the encounter; so the battle began on both sides with equal spirit. Champion had, save a few field-guns, musketry only; the enemy, in addition to their matchlocks, had their heavy artillery and terrible rockets.

183 BATTLE WITH THE ROHILLAS. 1896.



* Juppell, small brass cannon mounted upon camels, have been long used in the native armies of India. Though almost useless when opposed to the means and appliances of modern warfare, they possess the advantage of being portable, and, in some cases, are used to transport across a very valuable one, the camel being able to carry his load across nullahs and over portions of road torn away by mountain torrents in the rainy season, where no carriage of any description could venture. The rider, who is also the artilleryman, works the gun from his seat on the shoulder of the camel, for which purpose he shifts his position, facing round towards the gun, and leaving the management of the camel to the *Andalusian* on foot, who turns the animal about as opportunity presents themselves, to enable the gunner to point his weapons, which works upon pivots giving it a vertical and horizontal movement, and, if necessary, sweeping the whole of the surrounding country within the limits of its range.

182 CASSELL'S ILLUSTRATED HISTORY OF INDIA. 1896.



HOUSTADERS OF THE WESTERN HIMALAYAS.

183 THE MUTINY. 1896.

thankful for "the grace and protecting providence of a forbearing and merciful God." * "but, alas! that the number rescued should be so small. Major-General Shelton, of H.M. 44th Foot, stands at the head of the list. The total number of all who were released and recovered by Nott and Pollock's brilliant advance to Cabul, and by message to General Pollock to send troops to their support, at the Pass of Suffed Khak, through which they had to march, was said to be beset. At the



SIR CHARLES NAPIER.

same time, it was resolved that the party should move forward by forced marches, for which every facility was afforded by the Kuzilboah chiefs, who supplied fresh horses; and on the 20th they met a British officer, who gave them the welcome intelligence that the gallant Sale, with his noble brigade, was but a few miles distant, on the road to meet them. "All doubt was now at an end," says Lieutenant (afterwards General Sir Vincent) Eyre: "we were once more under the safeguard of British troops. General Sale was there in person, and his happiness in regaining his long-lost wife and daughter may be imagined." * *Lieutenant Eyre's "Journal"*. 80. * *Madras*.



LATE REVOLUTION OF THE MOGOL EMPIRE

\$1,590-\$2,385

Rs 1,00,000-Rs 1,50,000

NON-EXPORTABLE

TITLE: The History of the Late Revolution of the Empire of the Great Mogol

SUB TITLE: Together with the most considerable passages, for 5 years following in that Empire. To which is added, a letter to the Lord Colbert, touching the extent of Indostan; the circulation of the gold and silver of the world, to discharge itself there; as also the riches, forces, and justice of the same: and the principal cause of the decay of the states of Asia...English'd out of French

AUTHOR: F. Bernier

PUBLISHER: Moses Pitt

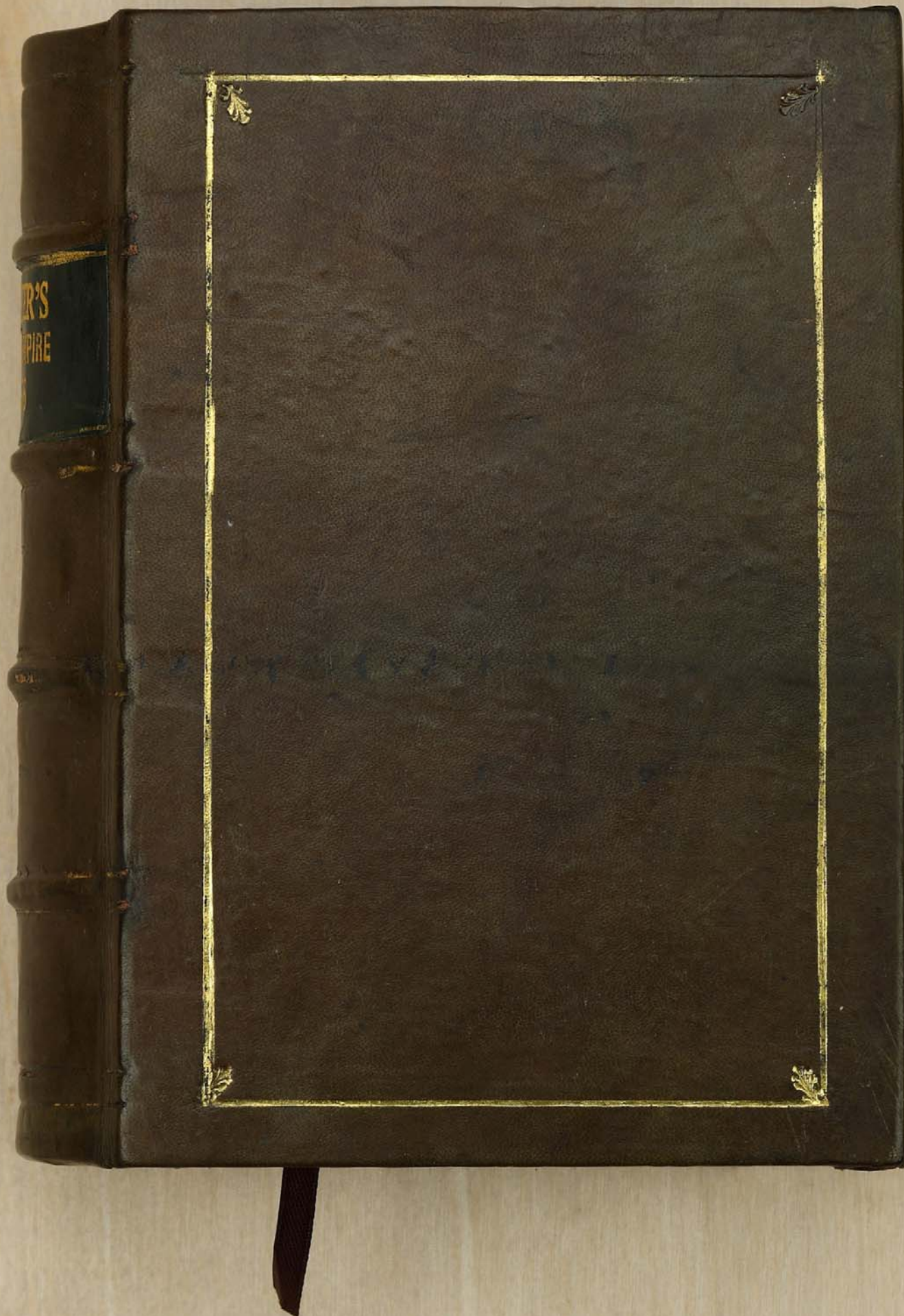
PLACE: London

YEAR: 1676

NO. OF PAGES: 179,191,181,178, + 39 pages, 4 Volumes + Letters Bound in One Volume, Map Supplied in facsimile

BINDING: Contemporary calf with maroon title-label accompanied in a solander box with maroon title-label, lettered in gilt

Written over a span of eight years, this book is an important travel document of the 17th century by Francois Bernier, a French traveler and philosopher, with detailed accounts of the Mughal Empire, including its trade, economic and judicial practices, and subsequent collapse of its individual states. Bernier's arrival at the Indian port city of Surat in early 1659, marked the beginning of his eight-year long adventures in and around the Timurid dynasty of the Mughal Empire. During this time, there was great interest in learning about South and Southeast Asia from the Europeans, who had commercial interests in the subcontinent, and Bernier's accounts played a significant role in this regard.





65

HISTORY OF THE INDIAN MUTINY (7 VOLUMES)

\$795-\$955

Rs 50,000-Rs 60,000

NON-EXPORTABLE

TITLE: The History of the Indian Mutiny

AUTHOR: Charles Ball

PUBLISHER: The London Printing and Publishing Company Limited

PLACE: London

YEAR: circa 1875

NO. OF PAGES:

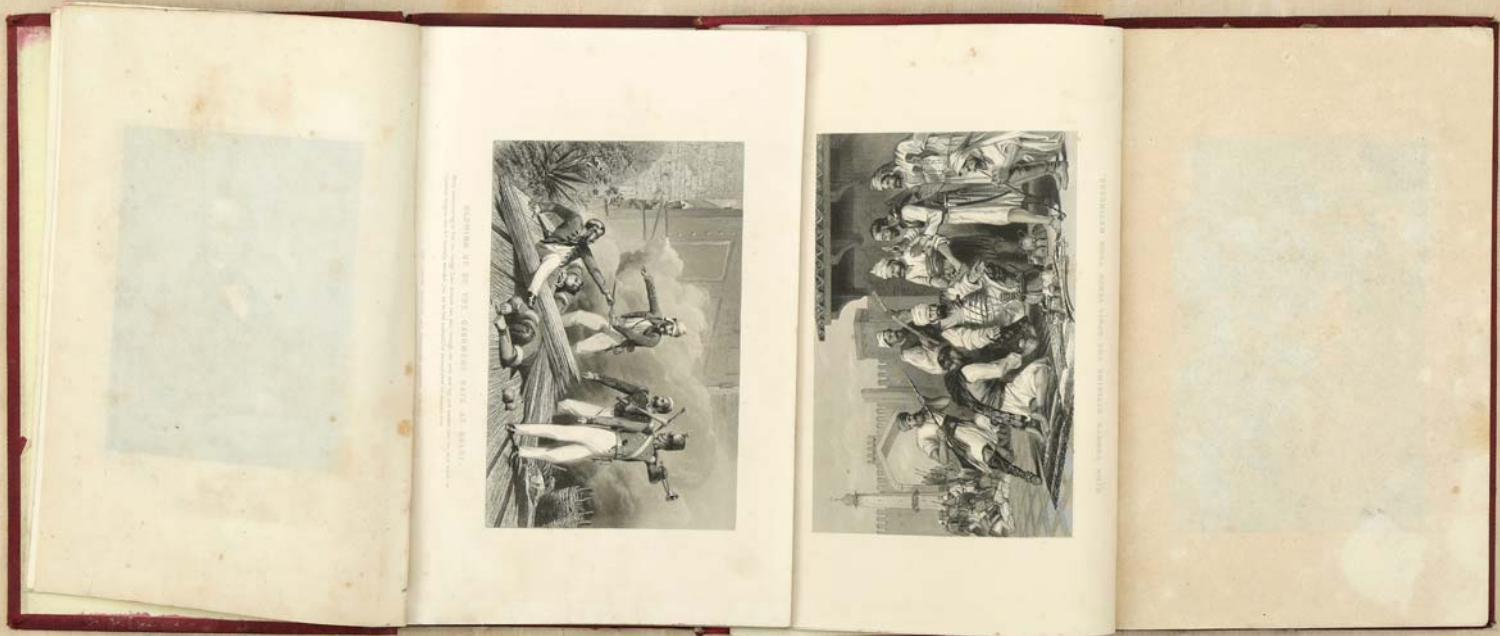
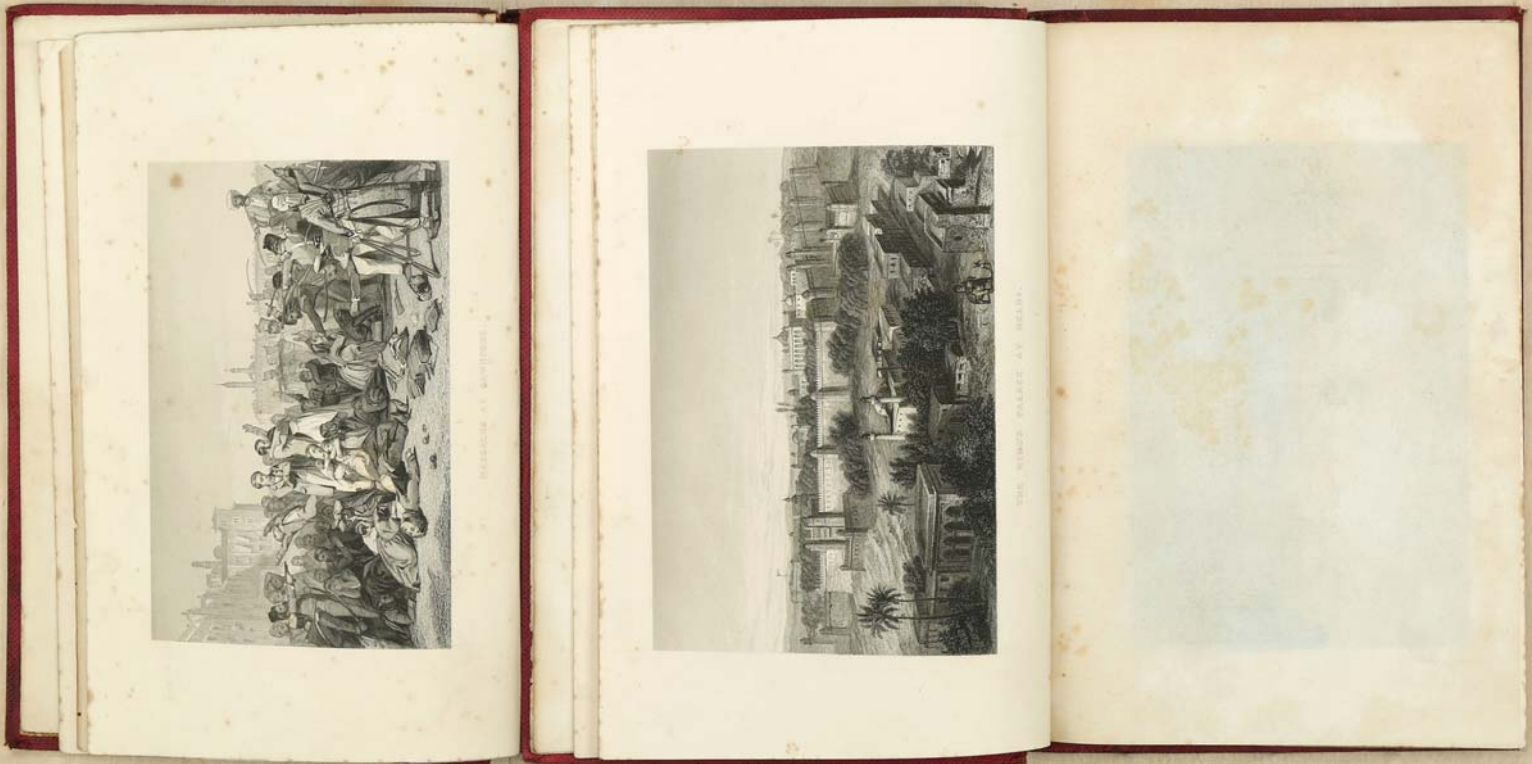
BINDING: Publisher's gilt- and blind-stamped red cloth (each)

SIZE: 28 x 20 x 4.5 cm (each)

An early edition of Ball's illustrated history of the Sepoy Mutiny, with two engraved title-pages, seven steel-engraved portraits, 71 steel-engraved views and battle scenes, and two double-page maps of India hand-coloured in outline.

A detailed history of the Sepoy Mutiny of 1857-58, often described as India's First War of Independence.







66

VIEWS IN THE EAST (2 VOLUMES)

\$1,020-\$1,175

Rs 65,000-Rs 75,000

NON-EXPORTABLE

TITLE: Views in the East Comprising India, Canton and Shores of the Red Sea

AUTHOR: Captain Robert Elliot

PUBLISHER: H. Fisher, Son, & Co.

PLACE: London

YEAR: 1833

NO. OF PAGES:

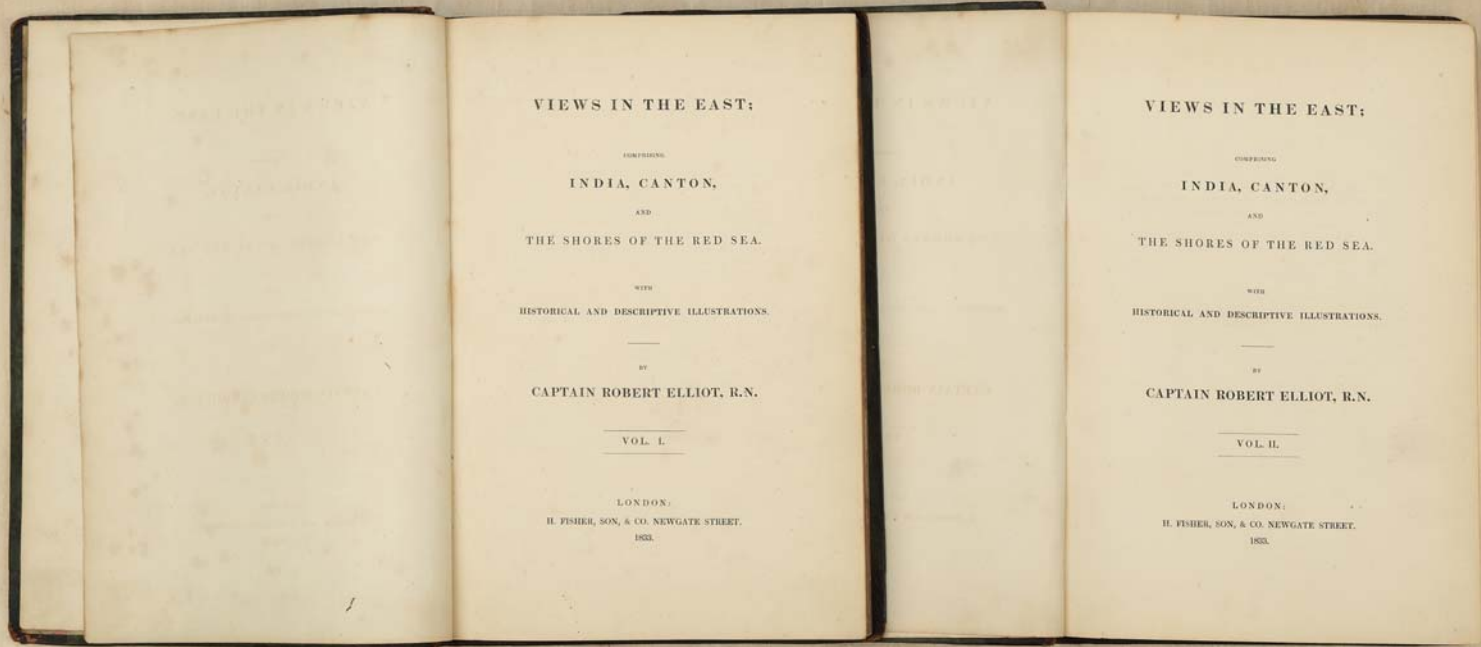
VOLUME I: 30 black and white engravings

VOLUME II: 30 black and white engravings

BINDING: Half leather bound with cloth boards

SIZE: 26.6 x 19 x 2.2 cm (each)

The artist was a captain in the Royal Navy and executed the drawings between 1822 and 1824. With text by Emma Roberts.

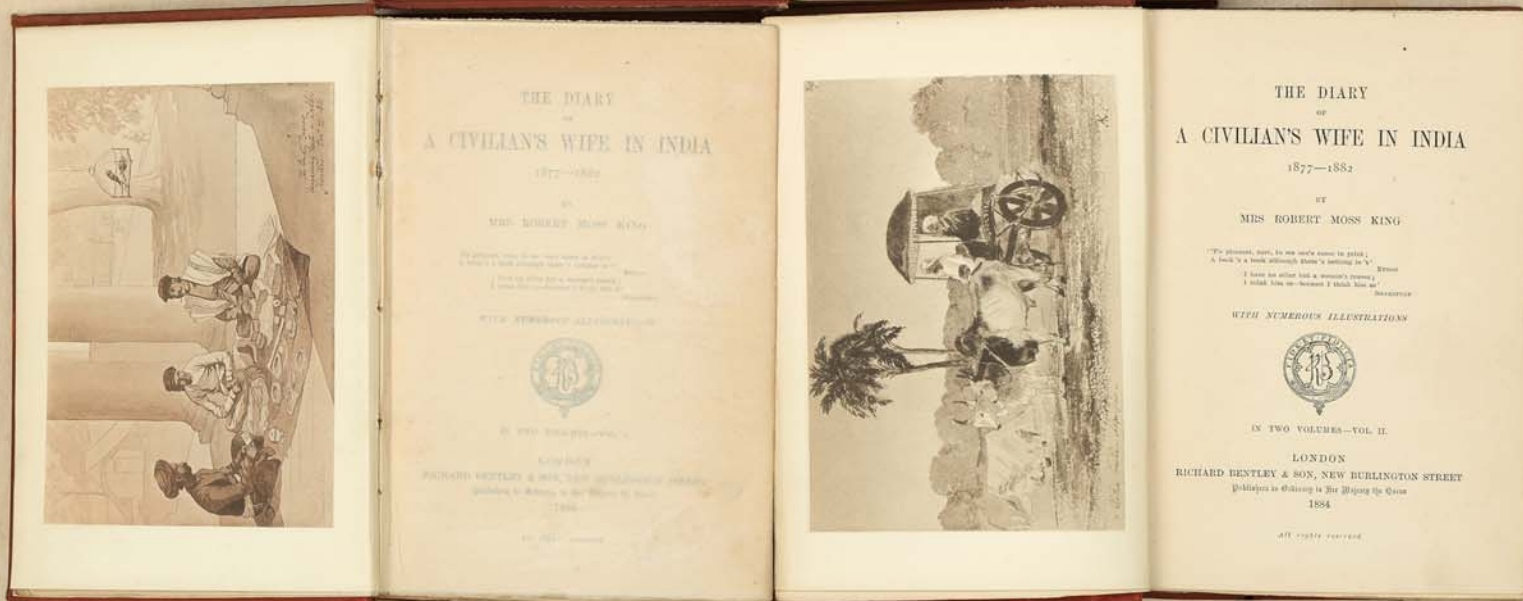
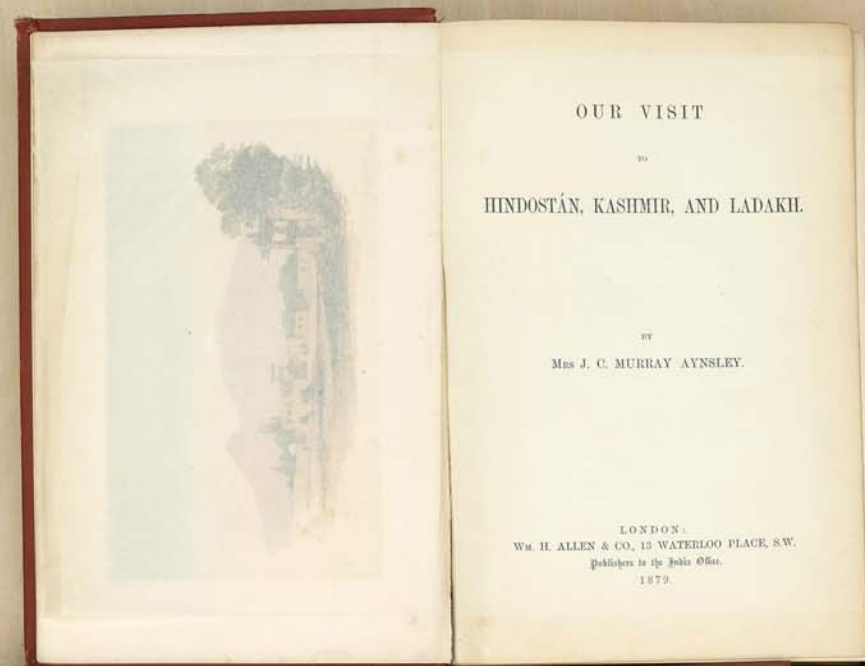


WOMEN TRAVELERS IN INDIA (SET OF THREE)

\$955-\$1,270

Rs 60,000-Rs 80,000

NON-EXPORTABLE



a)

TITLE: The Diary of a Civilian's Wife in India, 1877-1882

AUTHOR: Mrs. Robert Moss King

PUBLISHER: Richard Bentley and Sons

PLACE: London

YEAR: 1884

NO. OF PAGES:

Volume I: 290 including 16 Illustrations

Volume II: 268 including 16 Illustrations

BINDING: Original Cloth

SIZE: 20 x 13.5 x 2.5 cm

Elizabeth Augusta Moss King accompanied her husband to India, and on their second tour of duty she wrote diaries which were published in two volumes in 1884 entitled Diary of a Civilian's Wife in India 1877-1882 (4). She illustrated both volumes with many drawings made by herself while travelling.

b)

TITLE: Our Visit to Hindostan, Kashmir & Ladakh

AUTHOR: Mrs J C Murray Ayensley

PUBLISHER: Wm. H Allen & Co.

PLACE: London

YEAR: 1879

NO. OF PAGES: x + 326 Pages, Chromolithographic frontispiece, illustrations

BINDING: Original decorated boards with all edges gilt

SIZE: 20.8 x 14.5 x 3 cm. The author describes the peoples, conditions, customs, building, etc, as she travelled from Bombay to Agra, Delhi, Lahore, Kashmir, Ladakh, Leh, Belgaum, Saugor, Benares, Allahabad,

Muttra, Jeypore, Meerut, Simla to Kulu to the Solang Valley, Lucknow, Cawnpore, Poona, etc. There is a brief mention of tea cultivation in Kulu, opium factory in Ghazipore, Sikh festivals, camp life in Kashmir, sheep as beasts of burden.

c)

TITLE: The Indian Alps and how We Crossed Them

SUB TITLE: A Tour In the Interior of the Himalayas by a Lady Pioneer

AUTHOR: Nina Elizabeth Mazuchelli

PUBLISHER: Dodd, Mead and Company

PLACE: New York

YEAR: 1875

NO. OF PAGES: 612 Pages, 10 colour chromolithographic plates, 1 black and white folded map and numerous black and white illustrations

BINDING: Brown cloth with attractive tooling on the upper cover, all edges gilt

SIZE: 26.3 x 20 x 4.6 cm

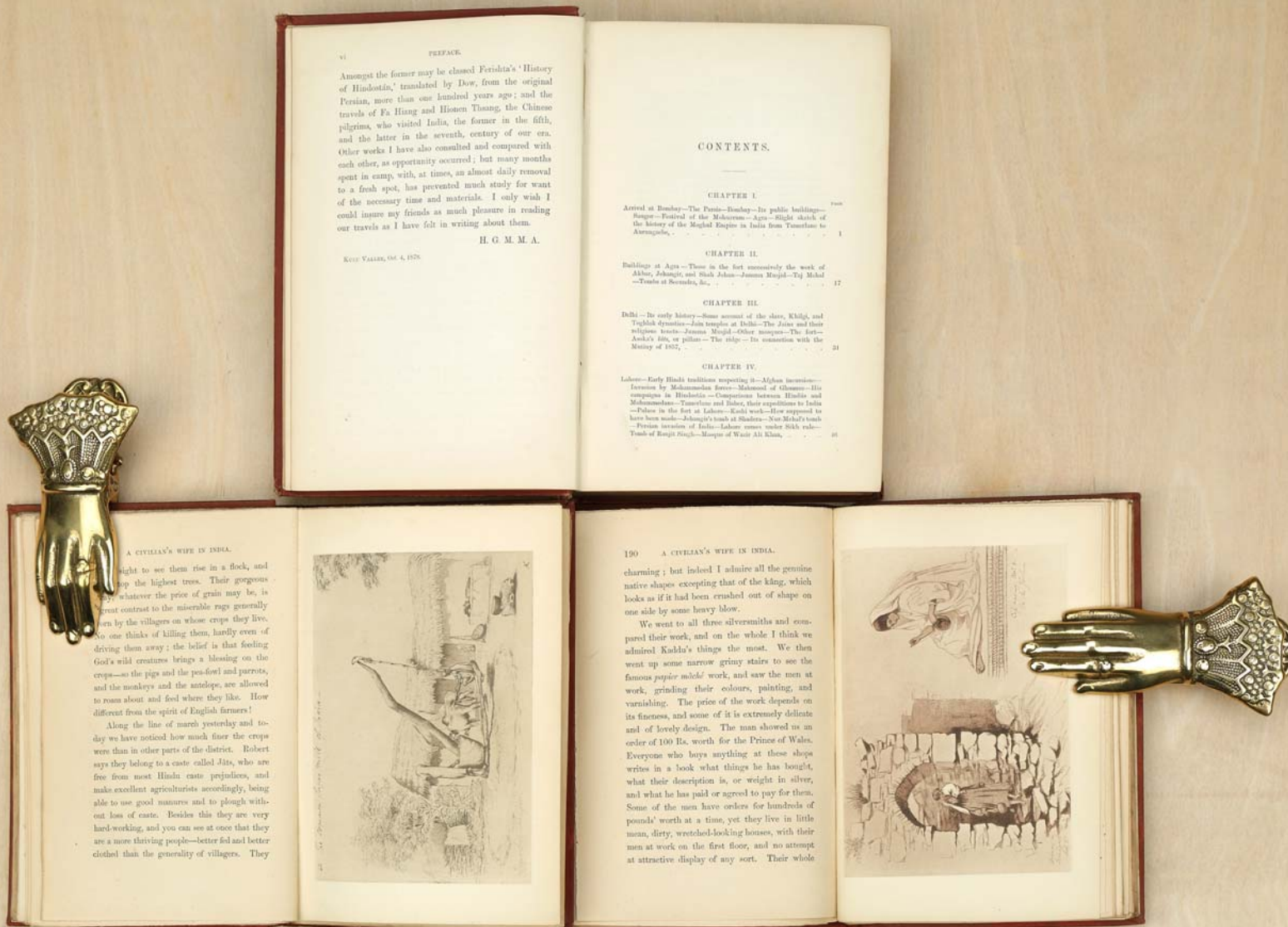
This book is one of the early mountaineering classics of Himalayan travel, and one of the few early exploration books that was not primarily a hunting expedition. Elizabeth Sarah Mazuchelli, known as Nina (1832-1914), was living in Darjeeling, India, with her husband, a chaplain in the British army, when she became determined to make an extended tour of the glaciers of the eastern Himalayas.

They following the Nepal-Sikkim frontier along the Singailila Ridge & while at Darjeeling set off on a journey to explore the glaciers of the eastern Himalayas to the

Singalila Ridge and Pass with much baggage, taking with them many coolies to bear their supplies.

Accompanied by the District Officer and an army of bearers, they set forth with Nina ensconced in a sort of sedan chair and before long were hopelessly lost in the snowfields. Their survival was just fools' luck. As Jane Robinson concludes in 'Wayward

Women,' 'It was a farcical expedition and Nina was the first to admit it, making her account an affectionate burlesque. But Nina's account has become by default a classic of mountaineering literature she was, after all, the first Englishwoman to have travelled so far into the eastern Himalaya (they all but reached the Tibetan border before turning back) a real 'Lady Pioneer'.



THE DUSSORAH DURBAR OF HIS HIGHNESS THE MAHARAJA OF MYSORE

\$6,350-\$7,145

Rs 4,00,000-Rs 4,50,000

NON-EXPORTABLE

TITLE: The Dussorah Durbar of His Highness the Maharaja of Mysore

SUB TITLE: Dedicated to Her Majesty Queen Victoria and to His Royal Highness Prince Albert

ARTIST: Frederick Christian Lewis (1779-1856), after Frederick Christian Lewis, Junior

PUBLISHER: Frederick Christian Lewis Sr.

PLACE: London

YEAR: 1850

MEDIUM: Engraving

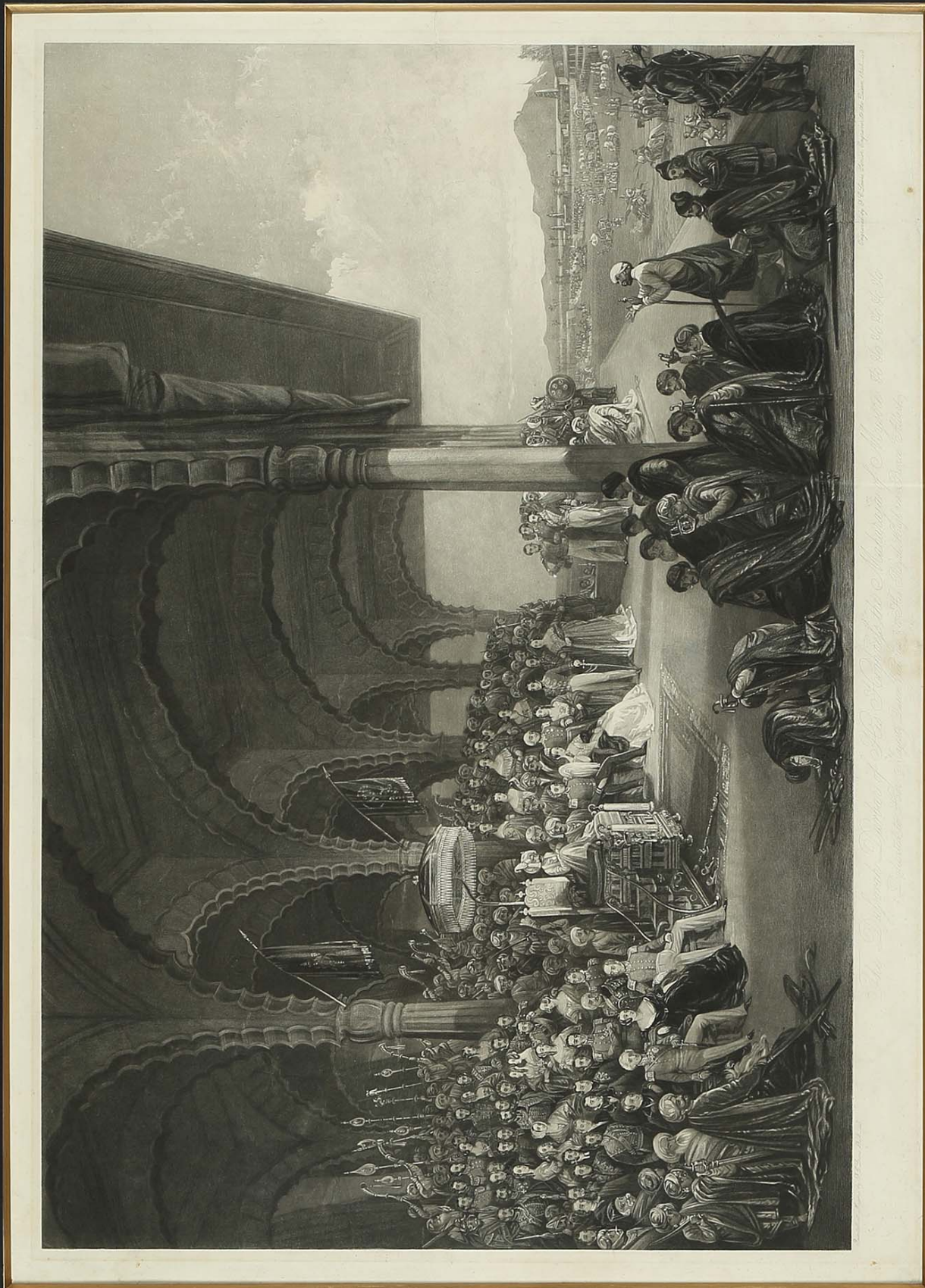
SURFACE: Paper

IMAGE SIZE: 59.5 x 82.5 cm

PAPER SIZE: 62 x 88 cm

WITH MOUNT: 75 x 100.5 cm

WITH FRAME: 89 x 114.5 cm





69

TIPPOO SULTAUN DELIVERING TO GULLUM ALLI

\$2,385-\$2,780

Rs 1,50,000-Rs 1,75,000

NON-EXPORTABLE

TITLE: Tippoo Sultaun Delivering To Gullum Alli Beg His Vakeel His Two Sons [With] The Right Hon Charles Marquis Cornwallis Is Receiving The Two Sons Of Tippoo

ARTIST: After Henry Singleton

ENGRAVER: Joseph Grozer

YEAR: 1793

MEDIUM: Colour Mezzotint

SURFACE: Wove paper

IMAGE SIZE: 54.5 x 61.5 cm

WITH MOUNT: 71 x 78.5 cm

During the 3rd Mysore War (1790-1792), a British force under Lieutenant-General Lord Cornwallis, Governor-General of India, besieged Tipu Sultan, ruler of Mysore, in his fortified island capital of Seringapatam. Tipu eventually made peace by ceding a large part of his dominions and a substantial financial settlement to the British. However, Cornwallis also demanded two of Tipu's sons as hostages to ensure that the Treaty was fulfilled.

The young Princes Abdul Khaliq (aged ten) and Mohinud-din (aged eight), left their father's city in some state, mounted on elephants in a procession led by camels and standard bearers, followed by an escort guard. They were received by Cornwallis with a 21-gun salute, and were each presented with a gold watch. In return, they gave him a fine Persian sword. In March 1794, on the fulfillment of his promises, the hostages were returned to their father.

Henry Singleton (1766-1839), born into a family of painters, exhibited at the Royal Academy, between 1784 and 1839, approximately 300 works, and was well-known

for his paintings of contemporary historical events, such as the present lot. His paintings are in the collections of the British Museum, the Victoria and Albert Museum, the National Portrait Gallery (London), the Scottish National Portrait Gallery, and Tate Britain amongst others. Joseph Grozer (circa 1755- 1798), Mezzotint engraver, engraved several subjects by Singleton.

FINDING OF THE BODY OF TIPPOO SULTAN**\$3,575-\$3,970****Rs 2,25,000-Rs 2,50,000**

NON-EXPORTABLE

TITLE: Finding of the Body of Tippoo Sultan, Who Lost Both His Dominions and His Life on the 4th of May 1799 (After Rob. Kerr Porter)

ARTIST: Samuel William Reynolds (1773 - 1835), after Robert Kerr Porter

PUBLISHER: James Daniell

PLACE: London

YEAR: 1800

MEDIUM: Colour engraving

SURFACE: Paper

IMAGE SIZE: 54 x 70 cm

WITH FRAME: 87.5 x 99 cm





71

THE GLORIOUS CONQUEST OF SERINGAPATAM (TRIPTYCH)

\$11,905-\$13,495

Rs 7,50,000-Rs 8,50,000

NON-EXPORTABLE

Depicting a combat scene between British and Indian troops on a bridge over a stream or moat, with the fortress of Seringapatam in the background.

Lieu. Gen. Baird, The Officers and Privates, who achieved 'The Glorious conquest of Seringapatam'. This plate is dedicated by their obedient servants'.

Set of three very large tinted mezzotint by G. Vendramini after Robert Ker Porter.

YEAR: 1802-03

SIZE: 71.1 x 279.4 cms

Panoramas were a popular form of entertainment at the beginning of the 19th century. There was fierce competition among their promoters to achieve the biggest, the most topical or the most realistic. To guide the audience, printed 'keys' or diagrams identifying and explaining the events and personalities depicted were produced and sold.

a) The last effort of Tippoo Sultaun in defence of the fortress of Seringapatam.

Inscribed 'London Published as the Act directs, January 1, 1803 by Robert Ker Porter, No. 6, Gerrard Street, and John P. Thompson, Great Newport Street, and No. 51, Dean Street, Soho/ To The Honorable the court of Directors of the East India Company. This Plate of The last effort of Tipoo Sultan in defense of the Fortress Seringapatnam'

Sir Robert Ker Porter (1777-1842) made his name with vast panoramas of topical battles exhibited at the Lyceum in London. The Storming of Seringapatam was a semi-circular painting measuring no less than 120 feet across.

b) The storming of Seringapatam.

Inscribed 'London Published as the Act directs, January 1, 1802 by Robert Ker Porter, No. 6, Gerrard Street, and John P. Thompson, Great Newport Street, and No. 51, Dean Street, Soho/ To The Honorable the court of Directors of the East India Company/ To The King most Excellent Majesty. This Plate 'The Storming of Seringapatam' is with his gracious humbly dedicated by his Majesty's most faithful subject & Faithful son'.

The 4th Anglo-Mysore War (1798-1799) was a conflict in South India between the Kingdom of Mysore and the British East India Company. The final conflict among the four Anglo-Mysore Wars, this marked the capture of the capital of Mysore by the British, and the death of their ruler Tipu Sultan, also known as the 'Tiger of Mysore'. The Siege of Seringapatam, depicted in this lot, is considered a key battle in this War. On 4 May 1799, the British forces of the East India Company forced besieged Seringapatam, which was the fortress capital of Tipu Sultan. Despite a strong defence, many died, including the fearless leader. Following his death, Mysore was partitioned and the rump of the state given to a British client ruler. Tipu was considered to be one of the most formidable Indian opponents the British ever faced and his death was a huge blow to the initial efforts of the Indian freedom struggle.

c) The glorious conquest of Seringapatam.

Inscribed 'London Published as the Act directs, January 1803 by Robert Ker Porter, No. 6, Gerrard Street, and John P. Thompson, Great Newport Street, and No. 51, Dean Street, Soho/ To The most noble 'The Marquis Wellesley who planned to Lieut. Gen. Harris who commanded to

Robert Ker Porter, although never having visited India, was one of the first artists to depict the British victory at Seringapatam. The present lot is made from a vast painting that he made, a panorama covering 2,550 square feet of canvas. The painting was painted in six weeks, when the artist was only twenty-three. A correspondent to *The Athenaeum* of 1843, recalled that "within six weeks after he had listened to its details, he suddenly astonished the people of London, by presenting the whole scene on a spread of canvas of one hundred and twenty feet, in the Great Room at the Lyceum."

The painting was created with the most correct information relative to the scenery of the place, the costume of the soldiers, and the various circumstances of the attack. A large scale execution, it depicts several life-size figures, including portraits of known British officers. To the left of the painting, is Tipu's palace, depicting the Sultan and his French commander, Chapuy, visible on the battlements. (Source: The National Galleries of Scotland)

This work will be shipped in a roll form.



TIPPOO SULTAN (SET OF 4)

\$3,175-\$3,575

Rs 2,00,000-Rs 2,25,000

NON-EXPORTABLE



a)

TITLE: Les Fils du Sultan se Rendent.

Le Major General Baird ordonne que le Sultan paraisse, on l'informe qu'il n'est point dans le palais, mais que ses deux fils sont prêts à se rendre. Alors le Major Allen y entre et peu après en sort avec les deux princes, qui le général sont reçus avec tous les témoignages possibles de bonté et d'humanité. (The Sons of the Sultan surrender. Major Baird ordered the Sultan to be paraded, and was informed that he was not in the palace, but that his two sons were ready to surrender. Then Major Allen entered and shortly thereafter with the two princes, who were received with all possible testimonies of kindness and humanity.)

ARTIST: H S Singleton

ENGRAVER: F Jal Pedro / Peint par H Singleton

PUBLISHER: A Suntach

YEAR: 1804

MEDIUM: Engraving

SURFACE: Paper

IMAGE SIZE: 28 x 36.5 cm

PAPER SIZE: 29 x 39 cm

WITH MOUNT: 42 x 53 cm

Engraving after Henry Singleton, by F dalPedro.

This engraving depicts the capture of two of Tipu Sultan's sons following the Third Anglo-Mysore War (1790-1792). This war ended with the signing of the Treaty of Seringapatam, signed by Lord Cornwallis, the Governor-General of India, on behalf of the British East India Company; representatives of the Nizam of Hyderabad and the Mahratta Empire, and Tipu

Sultan, the ruler of Mysore. As part of the treaty, Tipu Sultan ceded part of his dominion to the British, paid a substantial financial settlement, and surrendered two of his sixteen sons as hostages to the British. Accordingly, on 26 February 1792, Princes Mohin-ud-din (or Moiz-ud-din), aged eight, and Abdul Khalik, aged ten, were delivered to Lord Cornwallis at Seringapatam.

b)

TITLE: Le Corps du Sultan Tippoo, Reconnu par Sa Famille (Body of Tipu Sultan Recognized by His Family)

ARTIST: Sir Robert Kerr Porter

ENGRAVER: F Jal Pedro

PUBLISHER: Luigi Schiavonetti and Anthony Cardon

PLACE: London

YEAR: 1801

MEDIUM: Engraving

SURFACE: Paper

IMAGE SIZE: 27 x 37 cm

PAPER SIZE: 28 x 39.2 cm

WITH MOUNT: 42 x 53 cm

A stipple engraving showing Tipu Sultan's family grieving over his dead body, following his defeat and death on 4 May 1799, in the battle of Seringapatam.

c)

TITLE: L'Assaut et la Prise de Seringapatam (Assault and the Taking of Seringapatam)

ARTIST: Henry Singleton

ENGRAVER: F Dal Pedro

PUBLISHER: N Schiavonetti and Luigi Schiavonetti.

.PLACE:

YEAR: 1799

MEDIUM: Engraving

SURFACE: Paper

IMAGE SIZE: 28 x 37.5 cm

PAPER SIZE: 28.7 x 40 cm

WITH MOUNT: 42 x 53 cm

d)

TITLE: Dernier Effort et Mort du Sultan Tippoo

ARTIST: Henry Singleton and M Brown

ENGRAVER: F Dal Pedro

PUBLISHER: Antonio Suntach

PLACE:

MEDIUM: Engraving

SURFACE: Paper

IMAGE SIZE: 28 x 37.5 cm

PAPER SIZE: 29 x 40 cm

WITH MOUNT: 45 x 56 cm





73

A SKETCH OF ASSAM + PROVINCE OF ASSAM (SET OF TWO)

\$3,175-\$3,970

Rs 2,00,000-Rs 2,50,000

NON-EXPORTABLE

a)

TITLE: A Sketch of Assam

SUB TITLE: With some account of the Hill tribes. By an officer in the Hon. East India Company's Bengal Native Infantry in Civil Employ. With illustrations from sketches by the author

AUTHOR: Major John Butler

PUBLISHER: Smith, Elder and Co.

PLACE: London

YEAR: 1847

NO. OF PAGES: viii + 220 pages with 16 [of 17] plates (15 hand-coloured lithographs) 4 wood engravings and 1 folding map

BINDING: Leather bound stamped in blind, and with a gilt block illustration of a hunting scene on upper board

SIZE: 21.5 x 14.6 cms

LIST OF PLATES:-

1. Frontispece. Garrow Warrior.
2. Gowahatty.
3. Omanund Island opposite Gowahatty.
4. (1) Mangoe Fly (2) Queen (or Arrindy) Silkworm of Assam (3) Long Horned Beetle.
5. (1) Vampire of Fox Bat (2) Tiger Beetle of Assam (3) Hercules Beetle of Assam.
6. (1-2) Leaf Insect of Assam (male & female) (3) Saiknah Caterpillar (butterfly).
7. Buffalo Heads in Assam.
8. Buffalo shooting in Assam.
9. Singphoo Hat, Helmet, Cross-Bow, Quiver, and Arrows.

10. An Assamese Gentleman / A Meree Woman.

11. Nagas.

12. Angamee Naga Warrior.

13. Naga Mode of Disposing of the Dead ona Bier or Platform.

14. A Booteah Servant.

15. Cheingtanjing, Booteah Rajah / Gelae, Booteah Rajah.

16. Cheegee Kuppachor Akha, brother of the Tagee Rajah / Kuppachor Akha, Tagee Rajah.

17. A Dufflah / A Dufflah Chief's Widow / A Dufflah Chief.

Butler was a major in the East India Company's 55th Bengal Native Infantry, and served as the Principal Assistant to the Governor General on the North East Frontier of Assam. This is Butler's first book on Assam.

REFERENCE: Abbey Travel 471

b)

TITLE: Travels and Adventures in the Province of Assam, during a Residence of Fourteen Years

AUTHOR: Major John Butler

PUBLISHER: Smith, Elder and Co.

PLACE: London

YEAR: 1855

NO. OF PAGES: ix + 268 including tinted lithographic frontispiece and 7 other similar plates, large folding route map with route marked in red, folding lithographed plan of the Hill Fort Konomah in the Naga Hills

BINDING: Leather bound with decorative gilded spine with 5 raised bands

SIZE: 22.5 x 15 x 2.2 cm

A sequel to *A Sketch of Assam*, Butler describes "the habits, customs, and manners of the remaining wild tribes of the hills, viz., Anghamee Nagahs, Kookies, Meekirs, and Rengma Nagahs, with whom a lengthened residence rendered him intimately

acquainted." (Preface)

The book also illustrates the life of an officer in the civil employ in Assam, and concludes with a statistical account of the amount and mode of realizing the revenue, and the physical and moral condition of the people of the district of Now-Gong.

REFERENCE: Abbey Travel 471





74

HINDOO AND EUROPEAN MANNERS IN BENGAL

\$7,145-\$8,735

Rs 4,50,000-Rs 5,50,000

NON-EXPORTABLE

TITLE: Twenty four plates illustrative of Hindoo & European Manners in Bengal

SUB TITLE: Drawn on the stone by A. Colin from sketches by Mrs. Belnos

AUTHOR: Mrs. Belnos

PUBLISHER: Smith & Elder Cornhill

PLACE: London

YEAR: 1832

NO. OF PAGES: 24 lithographic plates by A. Colin after Mrs Belnos, explanatory text to plates in English and French.

BINDING: Leather bound with marbled-paper covered boards and marbled end papers

SIZE: 47.5 x 30.5 x 2 cm

LIST OF PLATES:-

1. A Hindoo Returning from Callee-Ghaut
2. A Hindoo Woman Serving her Husband Dinner
3. A Hindoo Woman Exposing the Body of her Infant on the Borders of the Ganges
4. A Dying Hindoo brought to the Ganges
5. Offering to the Ganges
- 6-7. Feast of the Churruck Poojah
8. Ablutions of a Young Hindoo woman of Rank on the Banks of the Ganges
9. A Hindoo Woman Exposing her Infant Supposed to be Under the Influence of a Malignant Spirit
10. The Village Gooroo Receiving the Homage of Travellers
11. The Hoolly Festival
12. The Village Gossips

13. Silk and Cloth Merchant

14. Interior of a Native Hut

15. Bayees or dancing boys

16. Three Dancing Girls of Hindoostan.

17-18. A Nautch

19. The Corpse of a Native Woman Floating on the Ganges

20. A Bunderwallah

21. Pykars or Pedlars

22. Jogeess / Voiragee / Mendiand Musulman / Mussulman Beggar

23. A Civilian Going Out

24. Men of Low Cast Skinning a Dead Bull

'Mrs. Belnos may have been an Indian. In 1851 she is given as Mrs. S.C.Belnos on the title page of The Sundhya, No.477 (JA4341), S.C.may be her maiden initials. Jean-Jacques Belnos, the lithographic printer (?) of the above plates, was probably her husband. He is given in Thieme U. Becker as a lithographer and artist. " Abbey Ravel 458.

A rare and finely executed lithographic album on India including a frontispiece and 24 black and white plates. "Every plate is executed from sketches after nature, which I made chiefly during my pedestrian excursions in the interior of the country, on the banks of the Ganges, where the restraints which confine respectable Europeans to the Palkee are laid aside, and they can enjoy in uninterrupted freedom the contemplation of the various scenes presented by the country, and its inhabitants to their view" (Mrs. Belnos quoted in the foreword)

REFERENCE: Abbey Travel 458; Colas 292; Bobins 223.

*Twenty four Plates Illustrative
of Hindoo and European
MANNERS IN BENGAL*



*Woman on the Shore
From Sketches by A. COLIN
BY M. COLNOS*
*London published by Smith and Elder, Cornhill
Printed by Colnaghi, in the Strand, 1821.*



FÊTE DU CHURRUCK POOJAH

Cette fête, ou le sacrifice de Shiva, est célébrée dans le mois de chaitra (mars). Elle est d'abord célébrée à Calcutta, et est alors dirigée par le nom de Chaitra, il se va qui avait le commencement de l'été, se poursuit pendant tout un mois. Le troisième jour après le commencement de l'été, les Hindous dressent un grand dais sur des poteaux, ayant la forme d'un temple, et d'autres parties du corps ornées par des bandes, des courtes, des bijoux, etc. Ces temples sont ornés d'objets précieux de valeur, tels que des bijoux, etc. et dans le cas d'un voyage précieuse.



Fête du Churruck Poojah | *Fête du Churruck Poojah*

FEMME HINDOU
appuyant le bras sur son sein.

Une femme Hindoue se dresse jamais pour aller avec son mari, ni se lever en se levant après l'heure d'être, elle lui apporte son dard, qu'elle a préparé d'avance, lui donne de l'eau pour se laver le visage et les mains, et se retire pour manger, avec un plat de riz, de légumes, de poisson, de viande, etc. Elle se sert d'un panier de rotin, de cuiller, de fourchette et de tout ce qui est nécessaire pour servir son mari. Elle se sert d'un panier de rotin, de cuiller, de fourchette et de tout ce qui est nécessaire pour servir son mari. Elle se sert d'un panier de rotin, de cuiller, de fourchette et de tout ce qui est nécessaire pour servir son mari.



Femme Hindoue appuyant le bras sur son sein. | *F. Rindell. Homme appuyant son bras sur son sein.*



UN GOOROO DE VILLAGE
tenant le langage le plus pur.

Le mot de Gooroo signifie un maître, grand instituteur, c'est le nom par lequel on désigne ceux des Hindous qui se consacrent entièrement aux devoirs de la religion, et qui sont pour le peuple l'objet de la plus profonde vénération. Un Gooroo, pour les Hindous, est un homme qui possède toutes les vertus, qui, au-delà de la terre de la religion, étend toutes les branches de la vie, dirige toutes les actions du peuple, il a fait un pèlerinage à toutes les places saintes, a fait un abstinence de tous les viandes et autres viandes, et a lu de leur cœur, il est lui-même dans les sciences saintes, et a visité tous les lieux, toutes les fêtes, tous les devoirs saints; il comment en détail tout le cérémoniel des pratiques prescrites par les plus grands devoirs; il est parfaitement instruit dans l'astronomie, la médecine, la poésie; et est un véritable le bibliothécaire d'un Gooroo, et est un véritable un bibliothécaire. Lorsqu'il arrive en village, les Hindous se prosternent à ses pieds, l'embrassent la main de la main de son pied, ou la font sur leur front, quelqu'un lui donne un peu de pain de bon de vache, qu'il porte ordinairement sur lui, et l'honneur personnel la garde comme une précieuse relique. Les personnes les plus respectées sont les trois voyageurs qui ont traversé le Gange, au moment où il se fonde, sur un drapeau, les dévotion de mort; ils se prosternent sur eux, et font la promesse de garder de saint homme sur leur tête, et respectent ses bénédictions, afin de terminer leur voyage sans accident.



Un Gooroo de village, tenant le langage le plus pur. | *The village Gooroo receiving the homage of a devotee.*

75

ORIENTAL SCENERY

\$11,905-\$14,290

Rs 7,50,000-Rs 9,00,000

NON-EXPORTABLE

TITLE: Oriental Scenery. One Hundred and Fifty Views of the Architecture, Antiquities and Landscape Scenery of Hindoostan

AUTHOR: Thomas and William Daniell

PUBLISHER: Thomas and William Daniell

PLACE: London

YEAR: 1812-16

NO. OF PAGES: 6 parts bound in one. General title, 6 engraved vignette titles (dated 1 January 1812-1 June 1815), 144 engraved plates, 40 pages of captions

BINDING: Cloth binding, spine gilt with the gilt-stamped red morocco title label on spine

SIZE: 37.5 x 28.5 x 5 cm

THIS IS A SMALLER FORMAT OF THE LARGER SIZE COPY

This work contains plates carefully reduced and copied from the large folio edition, published between 1795 and 1808, under the supervision of the Daniells.

Beautifully as issued, published by Bohn with the general title quoted above. The plates are from the original edition (1812-1816) while the text is signed (on page 40) by the printer George Norman, who worked on Maiden Lane 1824-1871 (Todd, p. 141).

"Thomas Daniell, assisted by his nephew William, produced his best-known work Oriental Scenery (issued in six series) of Indian views making a total of 144 hand-coloured aquatint views of India. These represent Mughal and Dravidian monuments, cityscapes and

sublime views of mountains and waterfalls and formed the most extensive work of its kind, finding subscribers throughout Britain as well as in Calcutta and Madras." (DNB)

REFERENCES: Abbey Travel 432; Archer p.235; Sutton 13.

ORIENTAL SCENERY.
ONE HUNDRED AND FIFTY VIEWS
OF THE
ARCHITECTURE, ANTIQUITIES, AND LANDSCAPE SCENERY

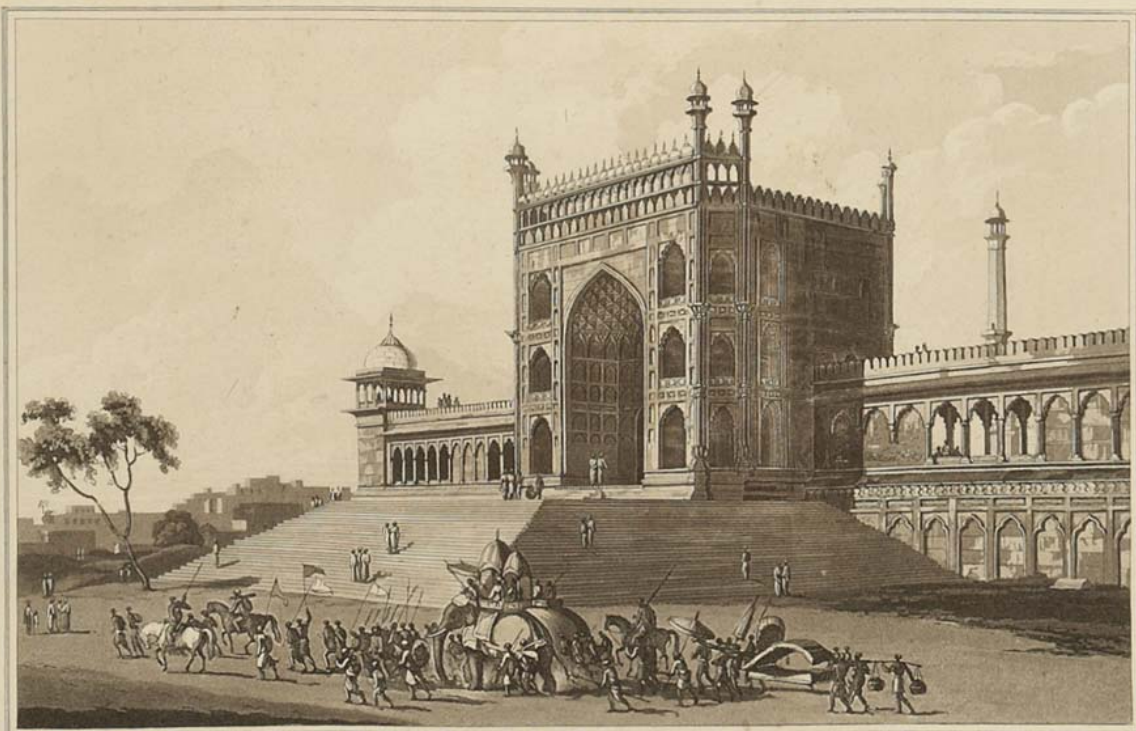
HINDOOSTAN.

DRAWN AND ENGRAVED BY
THOMAS AND WILLIAM DANIELL.

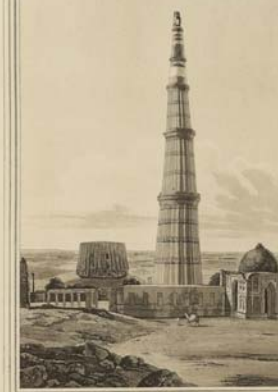
LONDON:
PUBLISHED BY THE AUTHORS.
MDCCLXVI.



The Durg Mahalla Gate, Benares.
Published by Tho' & Will^m Daniell, N^o 7, Cleveland Street, Strand, Square, London, March 20, 1783.



Eastern Gate of the Jumma Masjid, at Delhi.
Published by Tho' & Will^m Daniell, N^o 7, Cleveland Street, Strand, Square, London, Jan^y 1783.



The Qutub Minar.

24 VIEWS OF HINDOOSTAN BOUND ALONG WITH KINGDOM OF MYSORE

\$15,875-\$19,050

Rs 10,00,000-Rs 12,00,000

NON-EXPORTABLE

24 Views of Hindoostan By William Orme + James Hunter's Picturesque Scenery in the Kingdom of Mysore.

2 volumes bound as one.

One of the finest of the early color plate books of India.

Edward Orme, the noted engraver, was the print seller to George III and IV. He was one of "the most important publisher of illustrated books during the short golden age of the coloured aquatint," John Maggs, ODNB, 2006. His brother, William, served as Solicitor to the East Indian Company. Orme published both Hunter and Blagdon's work.

These were originally published separately, then in parts 1802-1805 and then as one volume from 1805. Blagdon was a journalist and author. His Brief History of Ancient and Modern India came out in 3 x quarto volumes. It was reissued in 1813 as an appendix to Captain Thomas Williamson's European in India, and in 1806. He was responsible for several other publications and later after coming into conflict with William Cobbett he published a prospectus of Blagdon's Weekly Political Register which was to be in the style of Cobbett's Register, but it never seems to have appeared. There is another issue of this work in this collection with two parts by Hunter and Blagdon)

LIST OF PLATES:-

1. Frontispiece.
2. The Native Judges and Officers of the Court of the Recorder. Bombay (6 figs) (folding plate)

TWENTY FOUR VIEWS IN HINDOSTAN

3. Frontispiece.
4. The Palace of the late Nabob of Arcot.
5. A view from the King's Barracks, Fort St. George.
6. A view of part of St. Thome Street, Fort St. George.
7. A view in the North Street of Fort St. George.
8. Fort Square, from the South side of the Parade, Fort St. George.
9. A view within the walls of a Pagoda, Madras.
10. South East view of the rock of Trichinopoly.
11. A Choultry. A place of worship carved out of rock...
12. A view of Ossoore.
13. Thebet Mountains.
14. West Gate of Firoz Sha's Cotillah, Delhi.
15. Anchshur, a Vakeel's Castle, in the Territory of Bengal.
16. A Pagoda.
17. A Hindoo Place of Worship.
18. Dalmow, on the Ganges.
19. Fortress of Gwallior.
20. The Old Court House, Calcutta.
21. The Bridge at Juonpore, Bengal.
22. Distant view of Mootee Thurna, a Waterfall in the Rajemahl Hills, Bengal.
23. Multura Fort.
24. The Tomb of a Moorish Lady, Bengal.
25. The Burial Place of a Peer Zada, Anopther.
26. Felicity Hall, late residence of the Hon. David Anstruther, near Moorshedabad, Bengal.



27. Kuttull Minor, Delhi.

PICTURESQUE SCENERY IN THE KINGDOM OF MYSORE.

James Hunter was a Lieutenant in the Royal Artillery under Cornwallis during the Third Anglo-Mysore War where British and Company troops defeated the Tipu Sultan. The views here include landmarks in Seringapatam, Bangalore, the surrounding countryside, as well as British encampments. Abbey, Travel, 424.

28. Frontispiece. Tippoo Sultan.

29. Seringapatam.

30. Hyder Ally's Tomb, Seringapatam.

31. A Mosque at Seringapatam.

32. Music Gallery at the entrance of the Mosque, Seringapatam.

33. Garden Gate, Laul Baugh, Seringapatam.

34. Hyder Ally Khan's own Family Tomb, at Colar.

35. East view of Bangalore, with the Cypress Garden, from a Pagoda.

36. North front of Tippoo's Palace, Bangalore.

37. West front of Tippoo's Palace, Bangalore.

38. A Street leading to the Palace of Bangalore.

39. The Square and entrance into Tippoo's Palace, Bangalore.

40. North entrance of tippoo's Palace at Bangalore.

41. The Mysore Gate at Bangalore.

42. The North entrance into the Fort of Bangalore.

43. The Delhi Gate of Bangalore.

44. The South entrance into the Fort of Bangalore.

45. The Third Delhi Gate of Bangalore.

46. A Moorish Mosque at Bangalore.

47. A view of Mount St. Thomas, near Madras.

48. The Royal Artillery Encampment, Arcot.

49. A Pagoda at Strupermador.

50. A Mosque at Strupermador.

51. A view on the road at Strupermador.

52. Overflowing of the Tank, at Strupermador.

53. A view of Ouscottah, from an Eadgah.

54. Killader's Tomb, Ouscottah.

55. Kistnaghurry.

56. East view of Kistnaghurry.

57. N.W. angle of Osar.

58. South East angle of Osar.

59. North view of Shole Ghurry.

60. East view of Shole Ghurry, from the Camp at Arnee.

61. Ourry Durgam, the head of the pass into the Barrah Mauhl.

62. A view in the Barrah Mauhl.

63. A view from the Royal Artillery Encampment, Conjeveram.

64. A view from the Royal Artillery Encampment, Conditore.

65. A view of Ootra Droog.

66. Nabobs Choultry & Tank, at Conjeveram.

67. A house at Bankipore, the residence of William Hunter Esq.

68. Commillah, late the residence of John Buller Esq.





SOUTH EAST VIEW OF THE ROCK OF TRICHINOPOLY.

Published in 1782, by the Author, in Pall Mall, London.



A CHOULTRY.

Or Place of Worship, Carved out of the top of the Rock of Trichinopoly in high seats by the Malabars.



THE TOMB OF A MOORISH LADY, BENGAL.

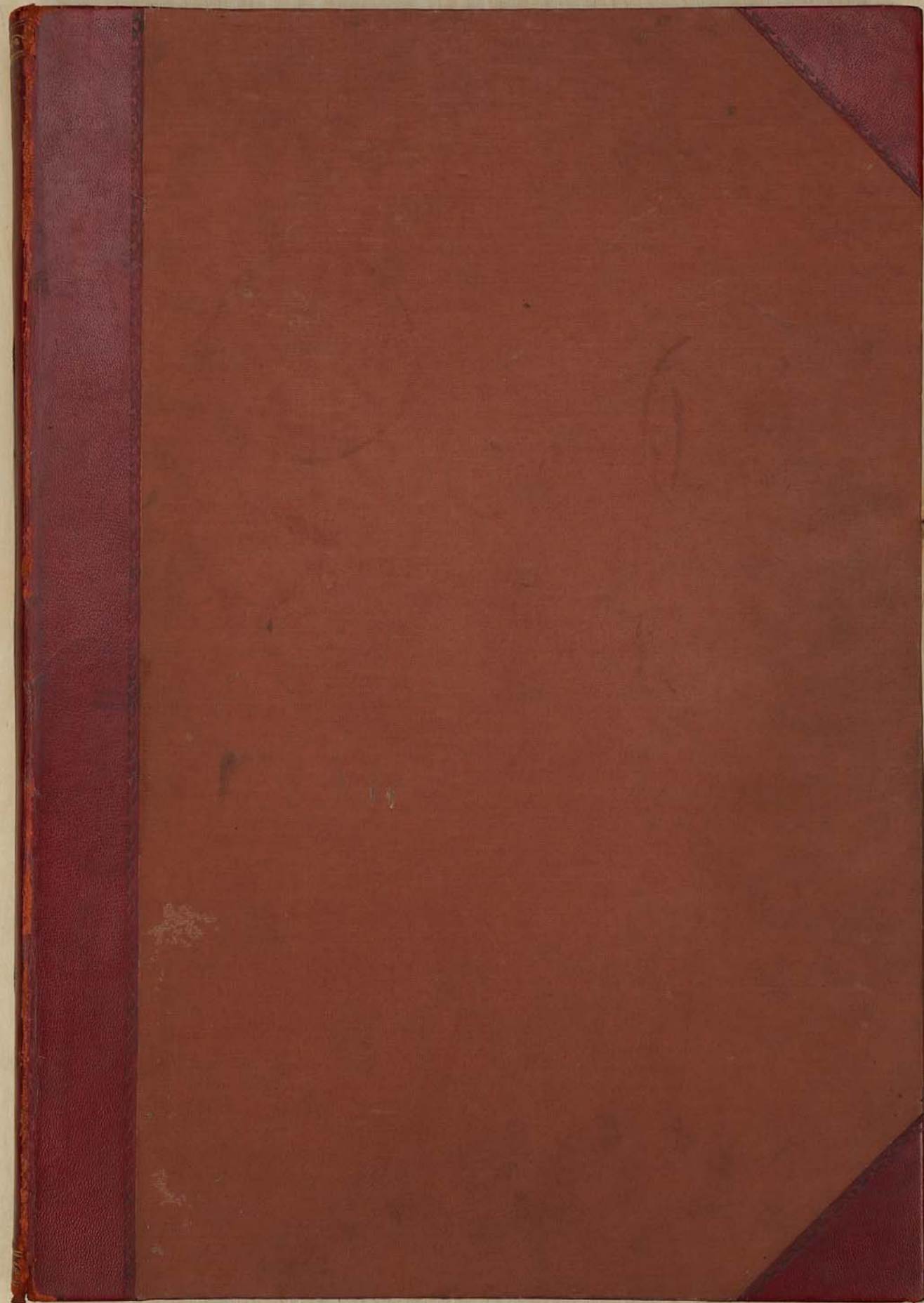
Published in 1782, by the Author, in Pall Mall, London.



TIPPOO SULTAN.

*From an original Picture in the possession of
The Marquis Wellesley.*

Published in 1782, by the Author, in Pall Mall, London.



77

PRINCES AND PEOPLE OF INDIA

\$17,465-\$22,225

Rs 11,00,000-Rs 14,00,000

NON-EXPORTABLE

TITLE: Portraits of the princes and people of India by the Hon. E. Eden taken during the years 1838, 1839, 1840, 1841 drawn on stone by Lowes Dickinson

AUTHOR: Emily Eden

PUBLISHER: Dickinson & Son

PLACE: London

YEAR: 1843

NO. OF PAGES: No. of plates complete as per the list (24 hand coloured lithographic plates, each with descriptive letterpress)

BINDING: Original contemporary half moroccan and cloth cover, upper cover blocked in gilt 'Hon. E. Eden's / India' around a vignette illustration of a snake coiled around an egg, all edges gilt

SIZE: 52.5 x 37 x 2.5 cm

LIST OF PLATES:-

- 1)Son of the Nawab of Banda
- 2)Composite portraits of Dos Mahommed and three other Afghans
- 3)Maharajah Shere Singh; a Fakir
- 4)Two Jemadars
- 5)Akalees
- 6)Raja Heera Singh
- 7)The Raja Hindu Rao
- 8)Guard of the Rajah of Puttealla and two of his dwarfs
- 9)Young Hill Rana at Simla
- 10)Servants with dogs and hawks, belonging to the King of Oude
- 11)Attendants on the Raja Khurruk Singh

12)Ranjit Singh

13)Horse and Jewellery of Ranjit Singh

14)Hunting leopards of the King of Oude

15)Two Arabs, followers of the late Sir A. Burnes

16)A Fakir

17)Student at the Hindu College, Calcutta and a young Musselman girl

18)Partaub Singh

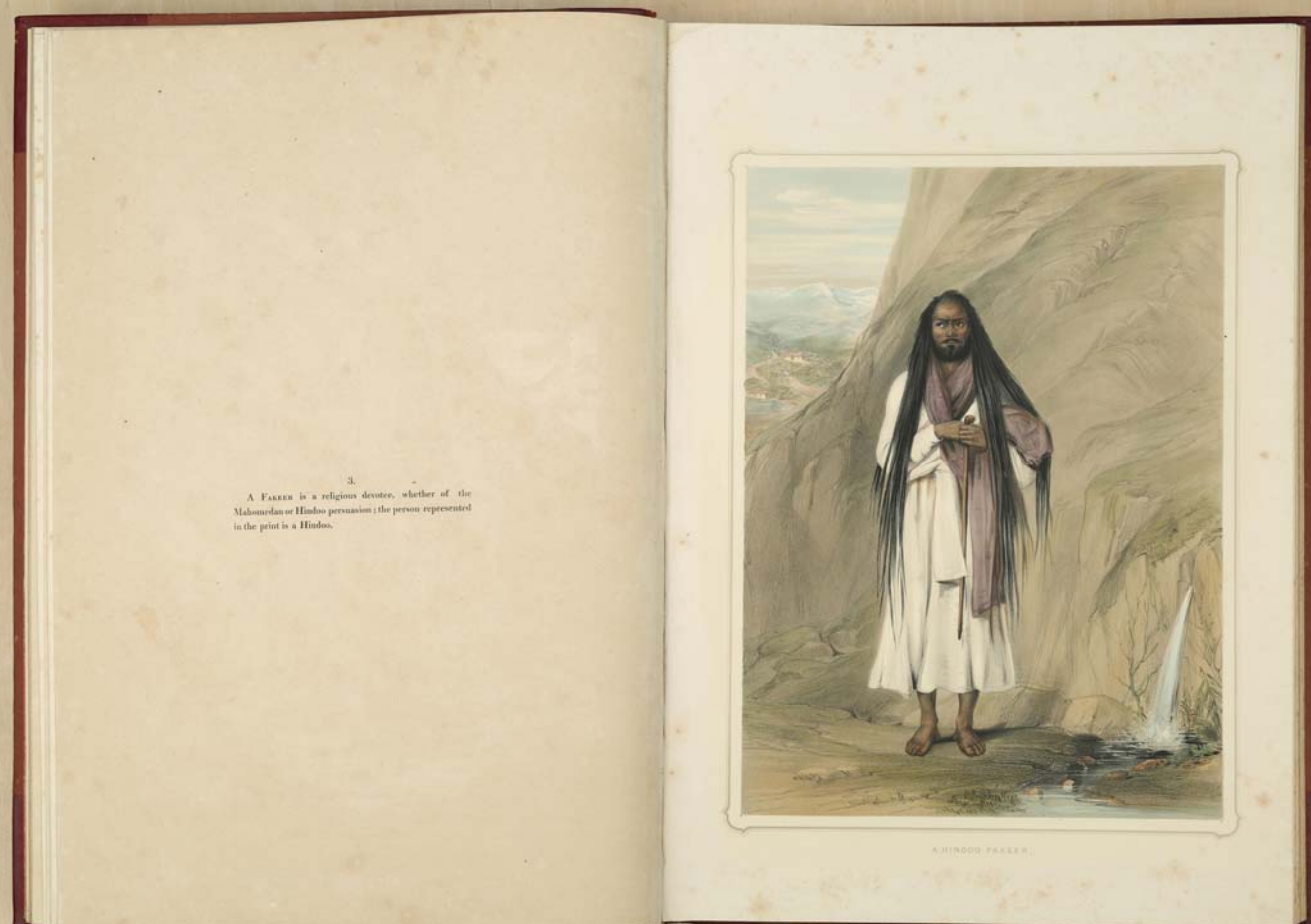
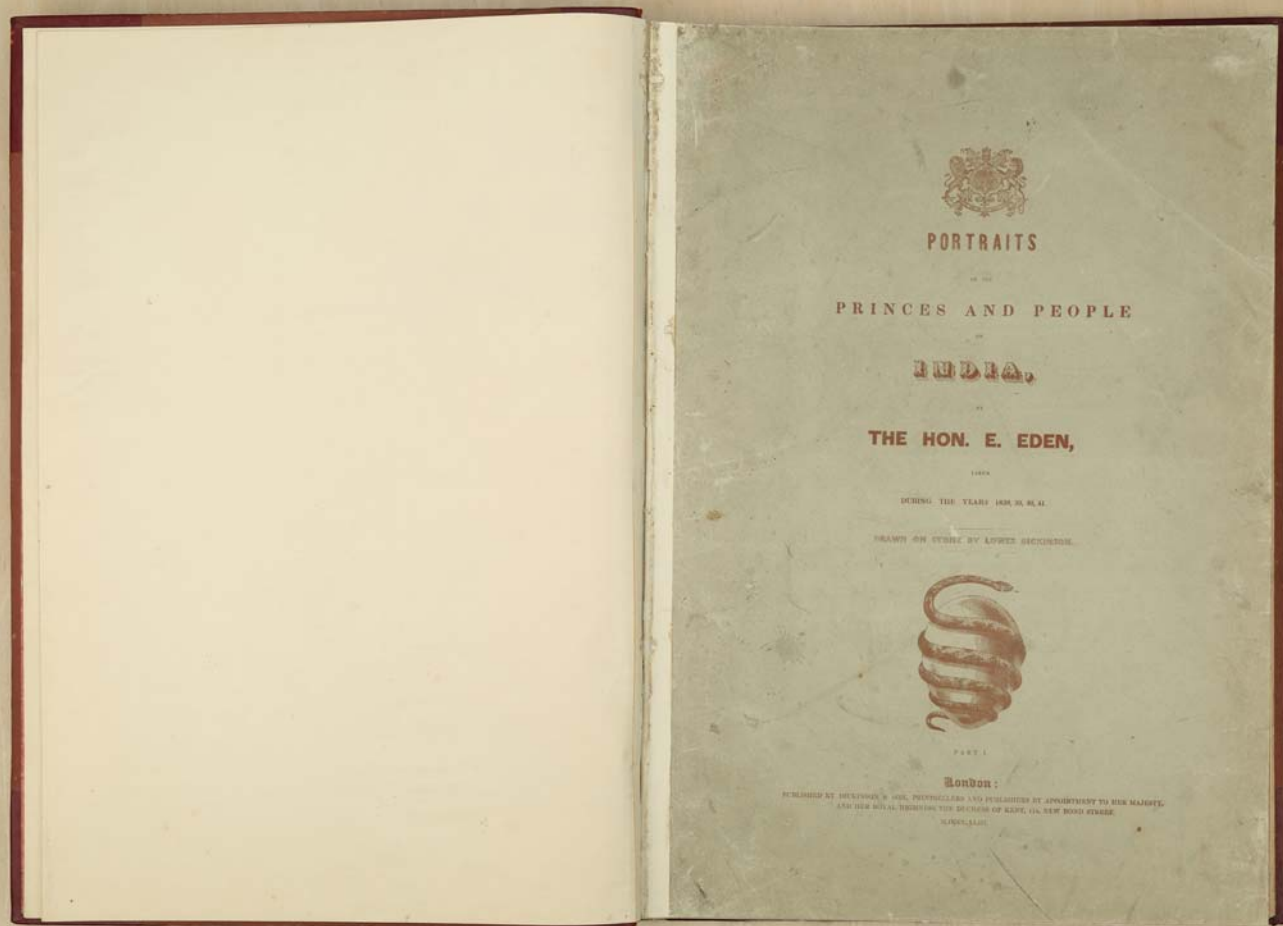
19)A Shootr-Suwar (on camel)

20)Raja of Nahun and his Sons, and Anund Musseeh

21)Group of Tibetan Tartars; A Zemindar and a Pathan

22)Lord Auckland receiving the Raja of Nahun in Durbar.

A rare printed copy of Emily Eden's important work, probably one of only a handful of copies published in this form. Through vivid portraits and rich illustrations, she skillfully captured the lives of Indian rulers and their families. She went to India accompanying her brother George, Lord Auckland (1784-1849), who served as Governor-General from 1835-1842. Lord Auckland often received local rulers and their families in his office, giving Emily a chance to document their lives. The majority of the portraits in the book comprises the Sikh rulers of Punjab (including Rangit Singh), together with members of their families and households.





78

ORME HISTORY OF HINDOOSTAN

\$1,270-\$1,905

Rs 80,000-Rs 1,20,000

NON-EXPORTABLE

TITLE: A History of the Military Transactions of the British Nation in Indostan

SUB TITLE: From the year MDCCXLV, To which is prefixed a dissertation on the establishments made by Mahomedan conquerors in Indostan

AUTHOR: Robert Orme, ESQ.

PUBLISHER: F. Wingrave

PLACE: London

YEAR: 1803

NO. OF PAGES:

SIZE: 28.6 x 22.2 cm (each)

VOLUME I: xcvi + 436 pages including 10 folding maps

VOLUME II: 365 including 10 folding maps and 2 panoramic views

VOLUME III: 374 including 12 folding maps and 1 view

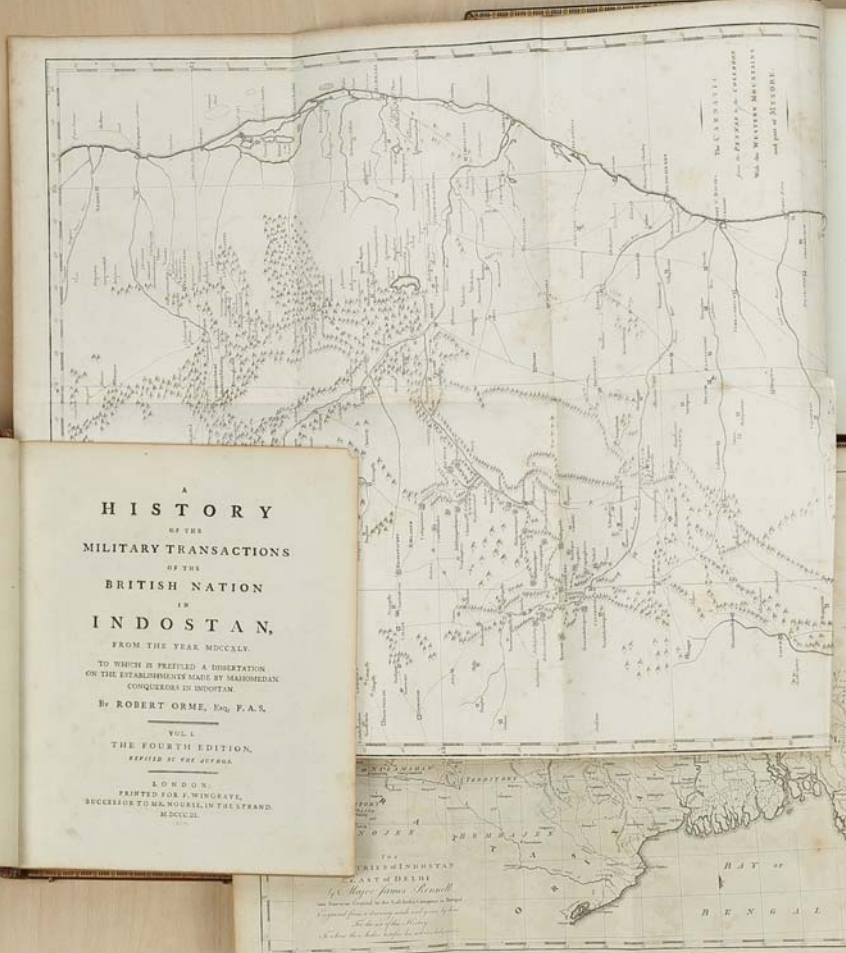
BINDING: Full tree-calf leather with decorative gilt borders on covers, spines with gilt decorations, red and black morocco labels with gilt titles (each)

Important historical view of the battles and small wars that led to the British conquest of the Indostan (India) sub-continent. First published in 1763 and again in a revised second edition in 1775. A massive and complete history of India. Orme was critically acclaimed at the time as one of the great historians. - Abbey Travel 272, 385 and 388.

Fourth edition of Orme's chronicle of the Carnatic Wars between the British and the French in India (1745-63), which ultimately resulted in the British East India Company becoming the dominant foreign power in India, paving the way for the establishment of the British Raj.

A contemporary view praised Orme's work, saying it "occupies so vast a field that every future of modern India must unavoidably trench in a greater or less degree upon his premises" (Lowndes, 1731-32). It "is a contemporary memoir, for Orme was in India in the [East India Company's] service during practically the whole time of which he wrote. It is a record of noble deeds written with picturesque details, and in dignified and natural language appropriate to its subject. Its accuracy in all important matters is unquestionable" (Cambridge History of English and American Literature, XII ?? 15). "Macaulay has praised Orme's history as one of the most authentic and finely written in our language" (DNB).

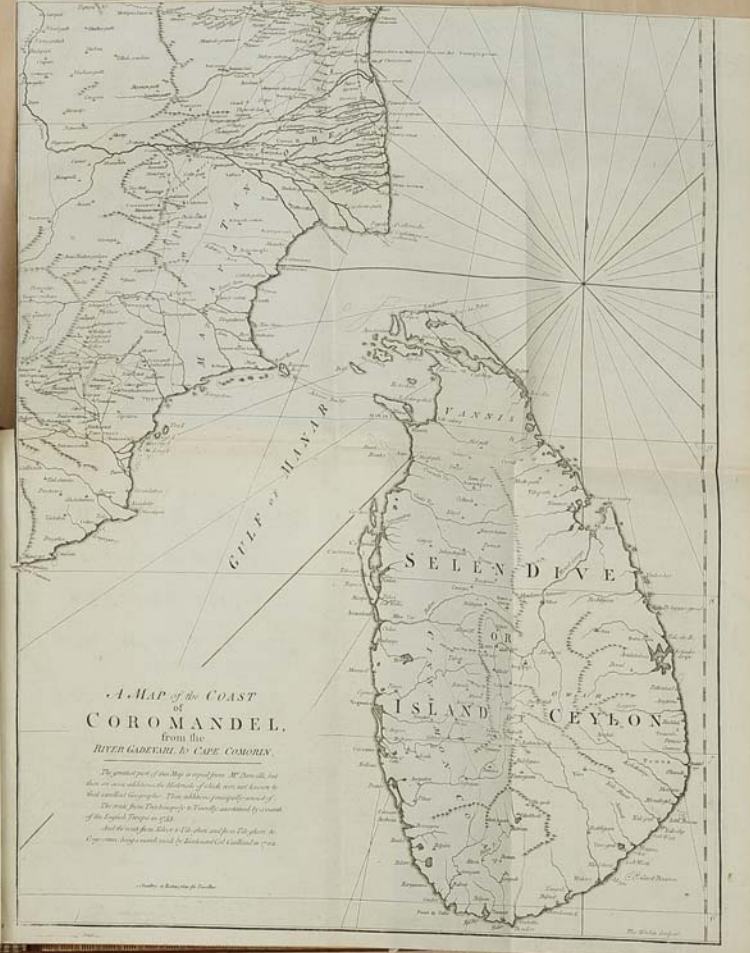
First published 1775-78. The spine of Volume II is misnumbered as III, and vice versa.



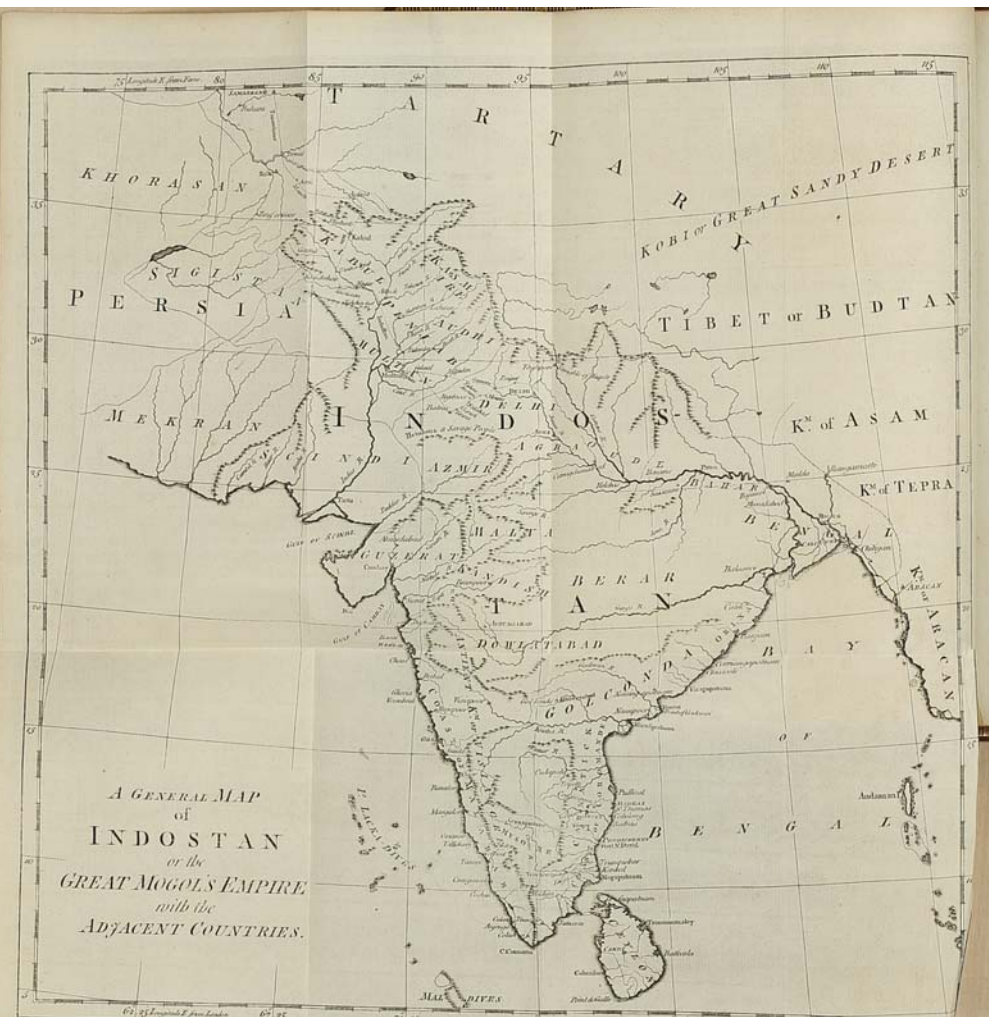
HISTORY
OF THE
MILITARY TRANSACTIONS
OF THE
BRITISH NATION
IN
INDOSTAN,
FROM THE YEAR MDCCLXV.
TO WHICH IS PREFIXED A DISSERTATION
ON THE ESTABLISHMENTS MADE BY MAHOMEDAN
CONQUERORS IN INDOSTAN.
By ROBERT ORME, Esq. F.A.S.
VOL. II
SECTION THE SECOND.
A NEW EDITION,
WITH CORRECTIONS BY THE AUTHOR.
LONDON
PRINTED FOR J. WINGRAVE,
SUCCESSOR TO MR. MOORE, IN THE STRAND.
MDCCLXXII.

HISTORY
OF THE
MILITARY TRANSACTIONS
OF THE
BRITISH NATION
IN
INDOSTAN,
FROM THE YEAR MDCCLXV.
TO WHICH IS PREFIXED A DISSERTATION
ON THE ESTABLISHMENTS MADE BY MAHOMEDAN
CONQUERORS IN INDOSTAN.
By ROBERT ORME, Esq. F.A.S.
VOL. I
THE FOURTH EDITION,
REVISED BY THE AUTHOR.
LONDON
PRINTED FOR J. WINGRAVE,
SUCCESSOR TO MR. MOORE, IN THE STRAND.
MDCCLXXII.

HISTORY
OF THE
MILITARY TRANSACTIONS
OF THE
BRITISH NATION
IN
INDOSTAN,
FROM THE YEAR MDCCLXV.
TO WHICH IS PREFIXED A DISSERTATION
ON THE ESTABLISHMENTS MADE BY MAHOMEDAN
CONQUERORS IN INDOSTAN.
By ROBERT ORME, Esq. F.A.S.
VOL. III
SECTION THE FIFTH.
A NEW EDITION,
WITH CORRECTIONS BY THE AUTHOR.
LONDON
PRINTED FOR J. WINGRAVE,
SUCCESSOR TO MR. MOORE, IN THE STRAND.
MDCCLXXII.

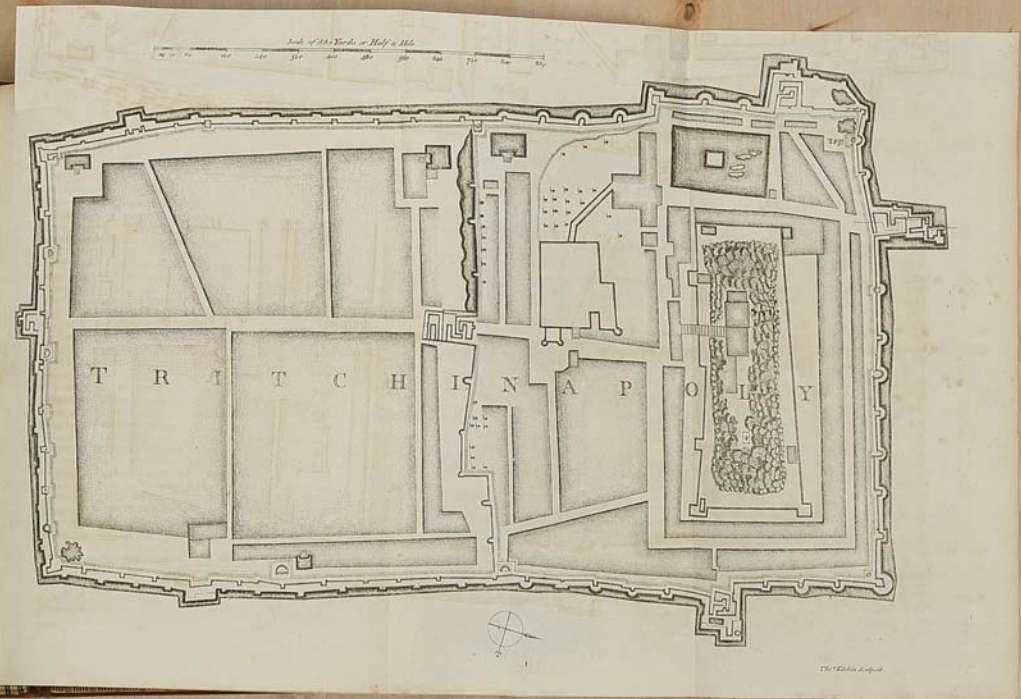


*A MAP of the COAST
of
COROMANDEL,
from the
RIVER GANDEYARI to CAPE COMORIN.*



A DISSERTATION
ON THE
ESTABLISHMENTS
MADE BY
MAHOMEDAN CONQUERORS in INDOSTAN.
SECTION I.
EUROPEANS understand by the East-Indies all the countries and empires, which lying south of Tartary, extend from the eastern frontiers of Persia, to the eastern coasts of China. The islands of Japan are likewise included in this denomination; as are all the Malay islands, in which the Dutch have such valuable possessions, and which extend to the southward, as far as the coasts of New Holland, and eastward to lands unknown.
But the name of India can only with propriety be applied to the country which is distinguished in Asia as well as in Europe by the name of Indostan.
That part of the western side of Indostan, which is not bounded by the sea, is separated from Persia and the Libeg Tartary by deserts, and by

180 THE WAR OF COROMANDEL. Book III.
1741. fringed by so small a force. Indeed the English battalion was now reduced to 400 men, and the Nabob's troops could not be depended on. It was therefore determined, as the last resource, to take shelter under the walls of Trichinopoly, and this resolution was put in execution two days after the army took possession of Seringham.
The city of Trichinopoly lies about 90 miles inland from the coast, and is situated within half a mile of the southern bank of the Caveri, and about a mile and a half north-east from Seringham. It is a parallelogram, of which the east and west sides extend near 2000 yards, and the north and south about 1200. It has a double inclosure of walls, each of which are flanked by round towers, built at equal distances from one another: the outward wall is 18 feet high, and about five feet thick, without rampart or parapet: the inward is much stronger, being 30 feet high, with a rampart of stone decreasing by large steps from the ground to the top, where it is 10 feet broad, and has a thin parapet of stone about seven feet high, in which are loop holes to fire through. There is an interval between the two walls of 15 feet, and before the outward a ditch 30 feet wide and 12 deep, unequally supplied with water at different seasons, but never quite dry. In the northern part of the city stands a rock 150 feet high, from which the adjacent country is discovered for many miles round.
The English battalion encamped on the west side of the city close to the ditch, and the Nabob's troops on the southern side: captain Cope, with 100 of the Europeans first together in the beginning of the year, remained within the walls.
Chanda-labul and the French took possession of Seringham soon after it was evacuated by the Nabob's army; and in the beginning of August they sent a strong detachment to attack Coloddy, a small fort about a mile to the east of the great bank which terminates the island of Seringham, and the only post which still held out for the Nabob. Captain Gingen, informed of this motion, detached 30 Europeans and 100 Sepoys, under the command of ensign Tridre, to reinforce the garrison. This officer defended the fort very gallantly for several days, until it was so shattered as to be no longer tenable; he then received orders to draw off his men in the night; and a detachment



THE PERIPLUS OF THE ERYTHREAN SEA

\$2,385-\$3,175

Rs 1,50,000-Rs 2,00,000

NON-EXPORTABLE

TITLE OF VOLUME 1: The Periplus of the Erythrean Sea

SUB TITLE: From the sea of Suez to the Coast of Zangubar with dissertations

AUTHOR: William Vincent, D.D.

PUBLISHER: A. Strahan for T. Cadell Jr. and W. Davies

PLACE: London

YEAR: 1800

BINDING:

NO. OF PAGES: 90 including single engraved frontispiece, 3 folding b & w maps and 2 full-paged plates

SIZE: 28.6 x 22.3 x 2.4 cm

Includes an extensive discussion of the Arabian Peninsula, including sections on Myos Hormus, the Wealth of Arabia, the Coast of Yemen, Aden, Moskha and Omana, Oriental Commerce by the Gulph, etc. Among the plates is a map of the western Arabian coastline, a chart of the Red Sea, and al-Idrisi's famous world map, "a pinnacle of mediaeval cartography as well as of the history of geographical research" (cf. Lex. z. Gesch. d. Kartographie, p. 325; Tooley II, 405).

William Vincent (1739-1815) served as headmaster and later Dean of Westminster, and "ancient geography was the subject which Vincent made his chief study" (DNB).

TITLE OF VOLUME 2: The Periplus of the Erythrean Sea

SUB TITLE: Containing an Account of THE Navigation of the Ancients

AUTHOR: William Vincent, D.D.

PUBLISHER: T. Cadell Jr. and W. Davies

PLACE: London

YEAR: 1805

BINDING:

NO. OF PAGES: 84 including a single folding chart as frontis, and two additional folding charts

SIZE: 28.6 x 22.3 x 3 cm

This rare Middle Eastern geography, published in two parts:

1. From the Sea of Suez to the Coast of Zanguebar;
2. From the Gulph of Elana, in the Red Sea, to the Island of Ceylon.



APPENDIX.

There is a corrupt passage in the Digeft, which appears thus: Chelynie hopia Indica adferta.

Gothofred joins it to the preceding article Beryllus; and Ramuffo reads it Beryllus Cylindrus. Salmafius fuppofes it to be a feparate article, and reads it Chelone Ethiopia, as one fpecies of the Chelonia of Pliny, (xxxvii. 56. Hard.) that is, the gem called the Ethiopian Tortoise Eye, and Chelone Indica, another fpecies; and it may be added, that this is conformable to the order of the Digeft, when it mentions two fpecies of the fame article. The paffage, however, is much doubted, and is fometimes joined with adferta, and fometimes feparated. Hopia Indica adferta, opera Indica adferta, omnia Indica adferta, and again opera Indica, tinfta, adtinfta, &c. &c.; but if we accede to Salmafius in regard to the two fpecies of Chelone, and place the period at Indica; adferta may be another general title like fereval in the Digeft, and eafily converted into Serica, it would then ftand thus:

Serica, - - - general title, - filk.
 Metaxa - - - 1ft fpecies, - filk thread.
 Veltis Serica - 2d fpecies, - filk web.
 Nema Sericum, - 3d fpecies, - feewing filk.

The only objection to this is, that Metaxa and Nema Sericum are ufually applied to the fame thing. Mr. Falconer fuppofes that tinfta, if the reading can be fupported, may mean dyed or coloured filks. F.

Camphor.



DEIRE.

DEIRE.

VI. We are now to pafs the celebrated fraits of Bab-el-Mandeb, a name which is fometimes thought to be figured Mandaeth of Ptolemy. But Mandaeth he ftiles a village placed forty minutes north of the fraits¹⁰⁰. The fraits he Deirè¹⁰¹, or the Neck. The Periplus makes no mention of it, but obferves that the point of contraftion is clofe to Abalites, Abalitic mart; it is from this mart that the coaft of Africa, f down firft to the fouth, and curving afterwards towards the eaft, enfolded the Bay of Avalites by Ptolemy, anfwering to the Bay of Zeila; the country from the fraits to Cape Gardafui Aromata is the kingdom of Adel; and in the modern Adel we perhaps trace a refemblance to the ancient Abalites¹⁰². How this may be, the Portuguefe, upon their firft intercourfe with Africa, found Adel a powerful kingdom in the hands of a Mahometan race of fovereigns, the determined enemies of the Chriftian nation and the ravagers of Abyffinia, almoft to its deftruction. Againft thefe invaders, and againft the oppreffion of Gragni¹⁰³, the moft ferocious and the moft fucceffful of all thefe Mahometan tyrants, was, that the Abyffinians follicited the affiftance of the Portuguefe Albuquerque, the brother of the illuftrious general of that name.

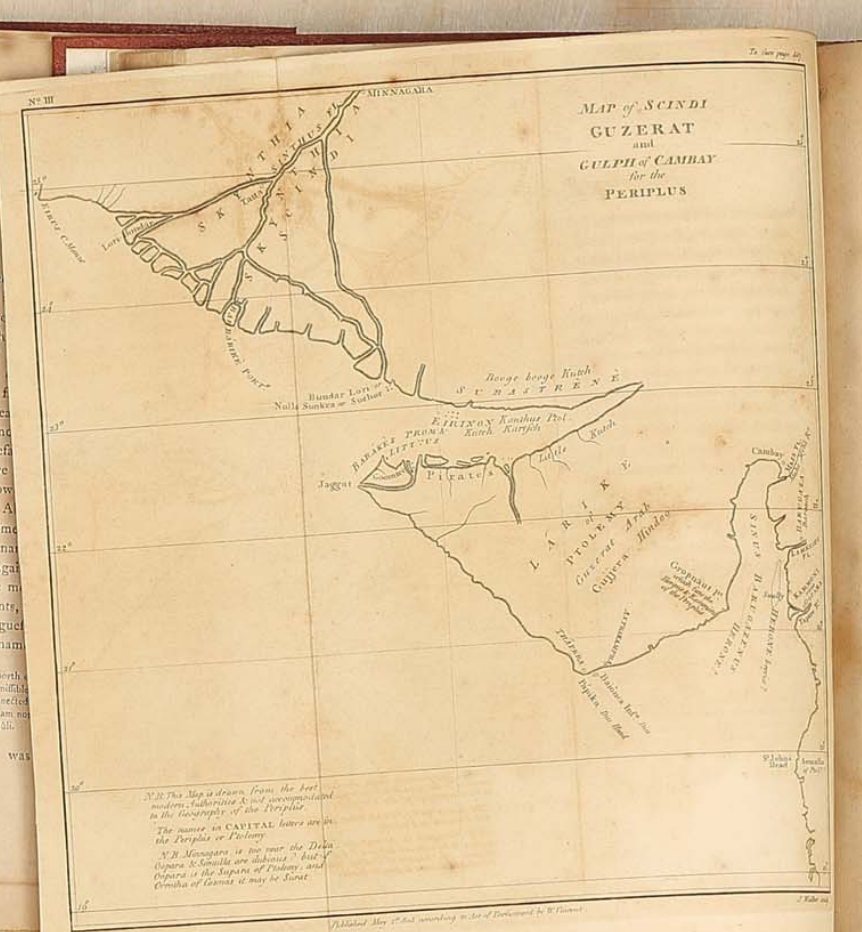
¹⁰⁰ Mandaeb is by it ought to be written 17 degrees, 10' 20".

¹⁰¹ Deire is, Dierè.

¹⁰² It appears that this, at leaft, is the opinion of Marmol, lib. x. p. 158. Bruce imagines Adal to bear relation to Adel, and

if the kingdom of Adel ever extended north, the fraits to Adal, this would be admitted. In the Periplus, Adal is certainly connected not with Adel, but with Axuma. I am not certain that Bruce knew the fate of Adal.

¹⁰³ Anno 1564.



INDIA.

cape forms the western point of the Bay of Barugaza, at the extremity of which lies the Ifland of Baïones¹⁰⁴; and from this point the coaft runs northerly till it reaches the head of the gulph; there it receives the river¹⁰⁵ Mais (and then returns again fourth to Barugaza itfelf, and proceeds, in the fame direction, to the main coaft of the peninfula.) It is added, that the paffage from Scynthia to Baïones is three thoufand Radia, which agrees fufficiently with the actual diftance of about three hundred miles.

Among all thefe particulars, there is not a fingle circumftance which does not accord¹⁰⁶ with the actual nature of the voyage at the prefent day, from Scindi Bar to Diu Head; for Baïones¹⁰⁷ is Diu¹⁰⁸; and from Diu, the coaft runs N.E. to the head of the Gulph of Cambay, where we find the River Mahi, as the reprefentative of Mais. From Mahi the direction of the fhore is fourth to Baroachee, the Barugaza¹⁰⁹ of the journal on the Nerhudda, which the Periplus calls the Lamnatus, and Ptolemy the Namadus¹¹⁰, fill written Namada in fome of the Hindoo books. The other part of the account, which at firft feems to intimate that the bay is thirty miles acrofs,

¹⁰⁴ Baïones is Diu, and, if I underftand it rightly, this ifland, and the gulf towards Jaggai, is the Chimarraia of Marco Polo: in his time, all the trade here was in the hands of Arabians.

¹⁰⁵ The river Mais, which is the greater part of the trade to that port.

¹⁰⁶ On point dire auct, que ce qu'on acquiert de nations par le Perle, est indifférent et peut être D'Avance, Arty de l'Inde, p. 166.

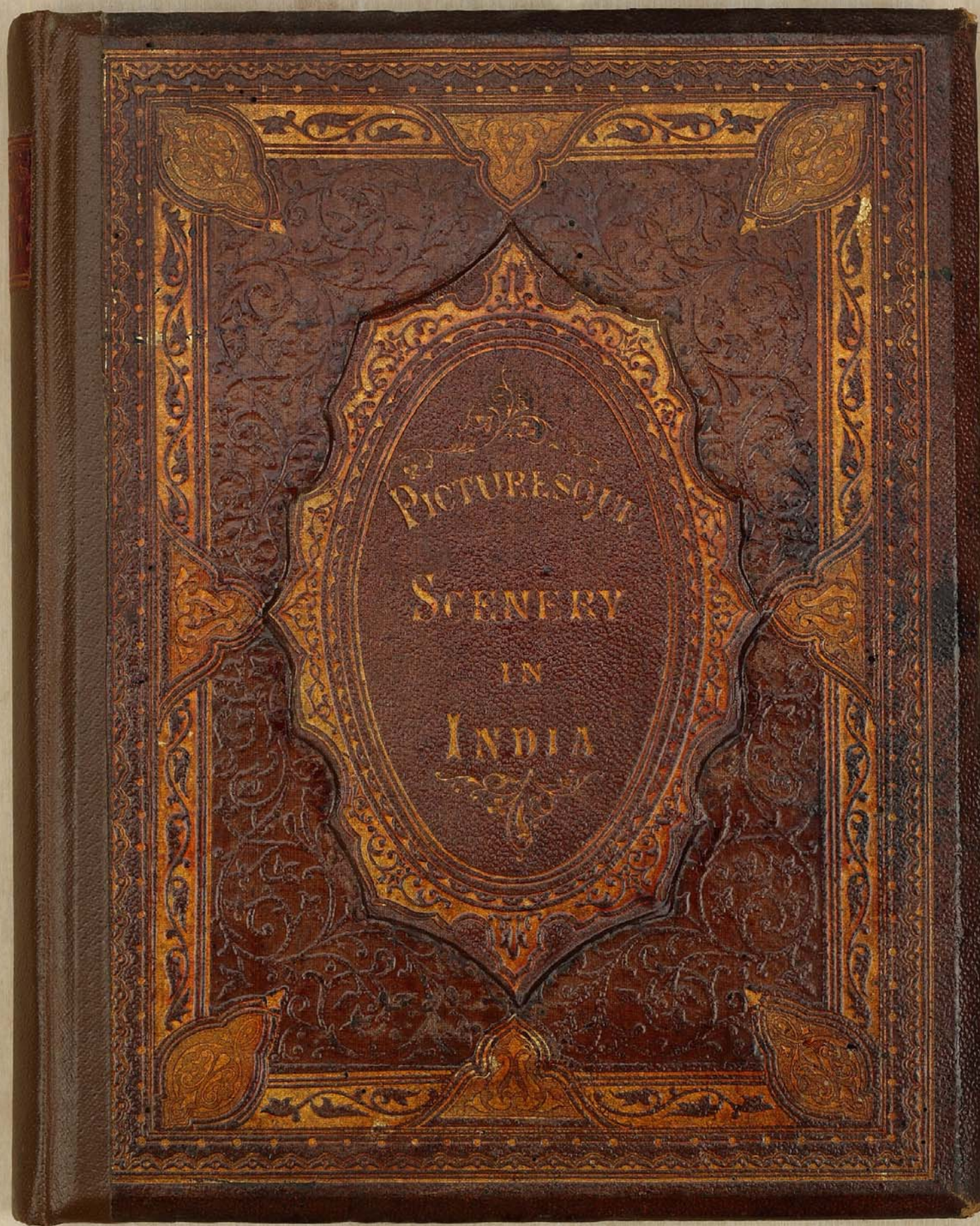
¹⁰⁷ I conjecture that Diu is the Aft-Canton of Al Edriff, becaufe he reckons one day and a half's fail from Cambay to Aft-Canton, and two from Aft-Canton to the India. They are counted for two long for an Indian fhip,

but the central point remains relative. He fpeaks unprofeffedly of the trade of Cambay in his time; and extends it continually, till the greater proximity of Surat to the open fea attracted the trade to that port.

¹⁰⁸ Diu is Diu, the Ifle. Diu Head is Pak, the cape immediately weft of Diu.

¹⁰⁹ Barugaza fignifies the Head of Warrah, from Bar, water, and Gaze, wood, ricks, ftraw, or treafury; the fame in Sandreft as in Perle. Mr. A. Hamilton.

¹¹⁰ Adalick Reluctant. It is not Nakh, Rhudda? or Nakh Mahadon? The Source, its hundred fream, is called Saase-Budda.



80

PICTURESQUE SCENERY IN INDIA

\$1,590-\$2,385

Rs 1,00,000-Rs 1,50,000

NON-EXPORTABLE

TITLE: Picturesque Scenery in India

AUTHOR: John Tillotson

PUBLISHER: T.J. Allman

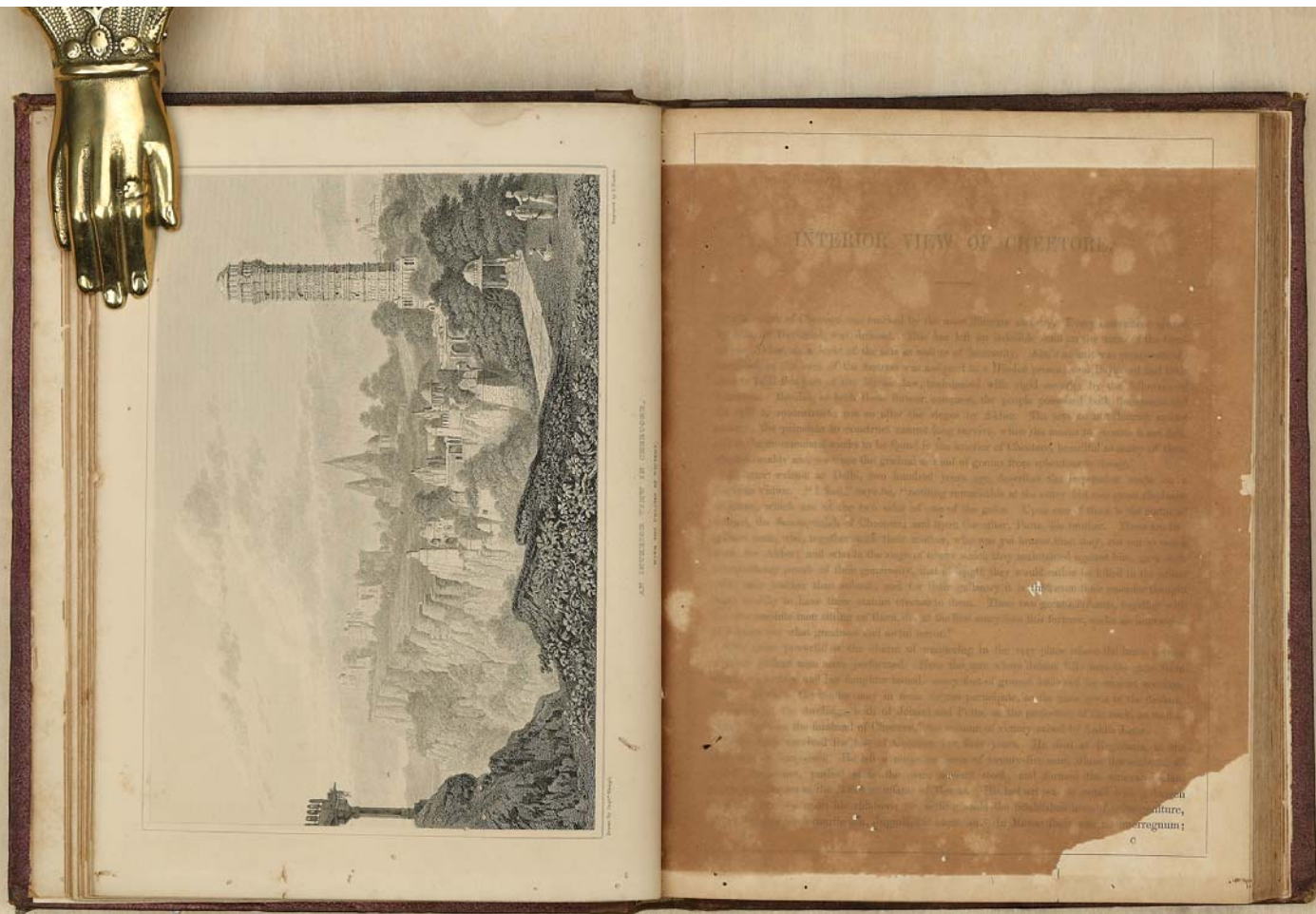
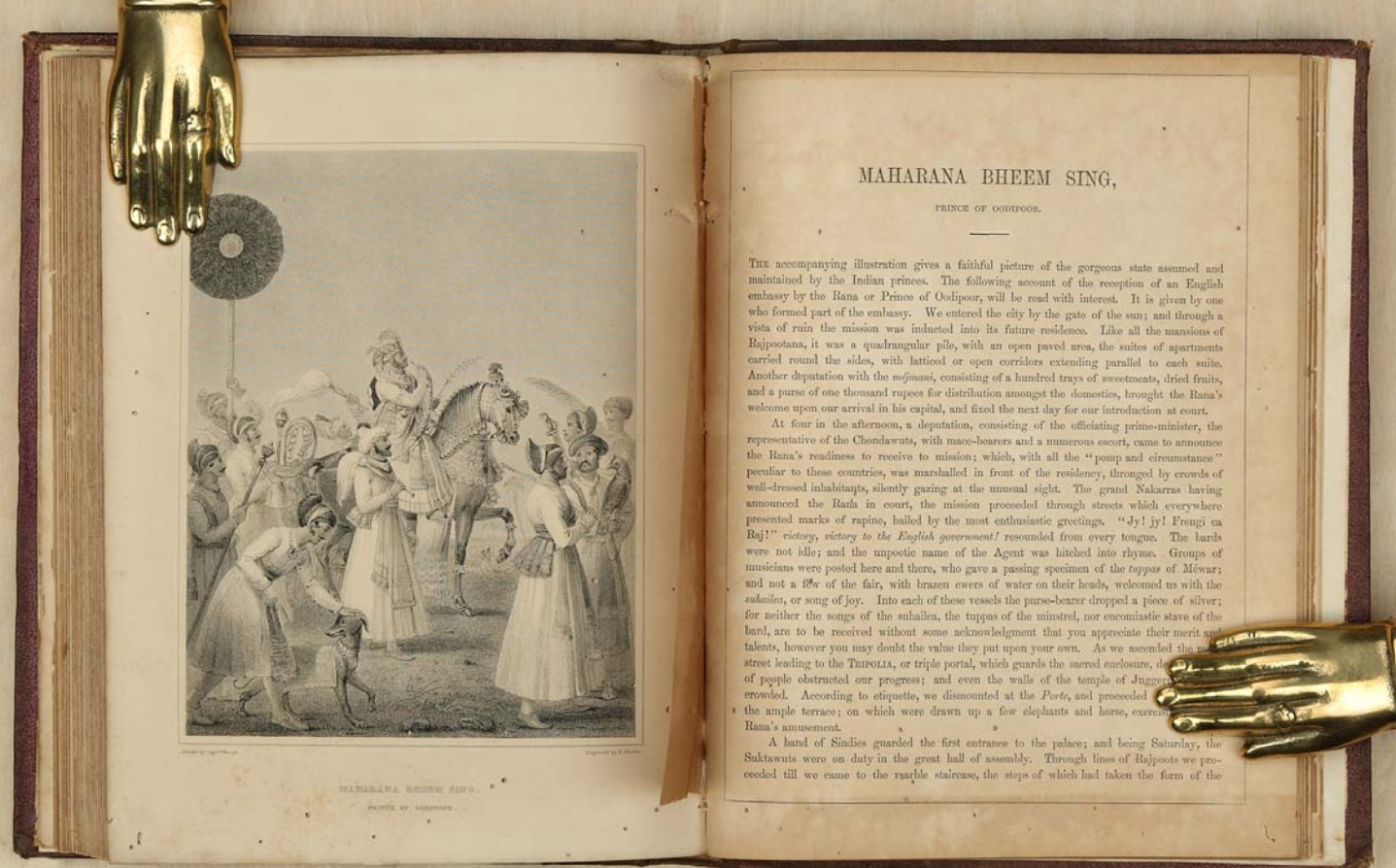
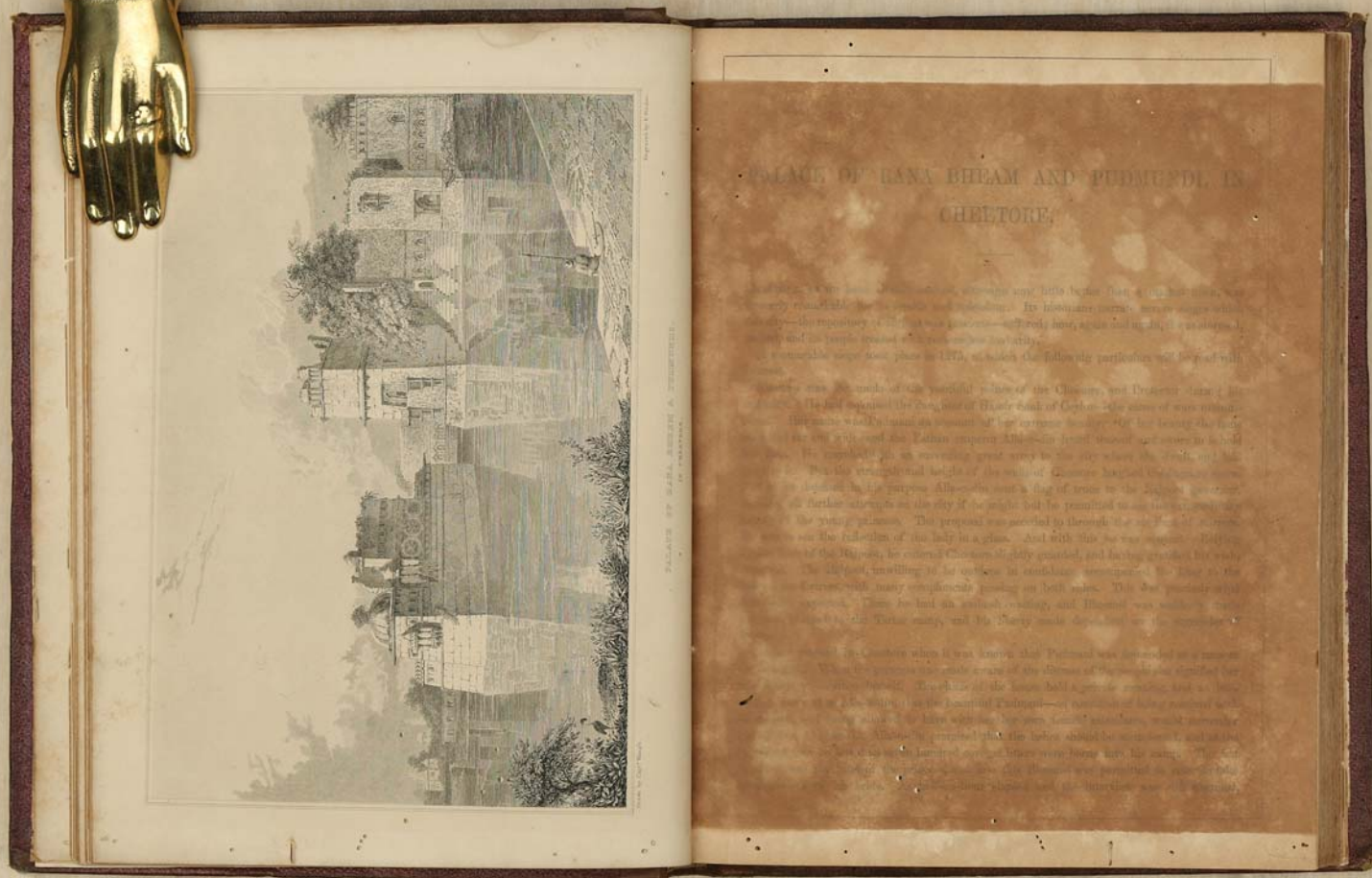
PLACE: London

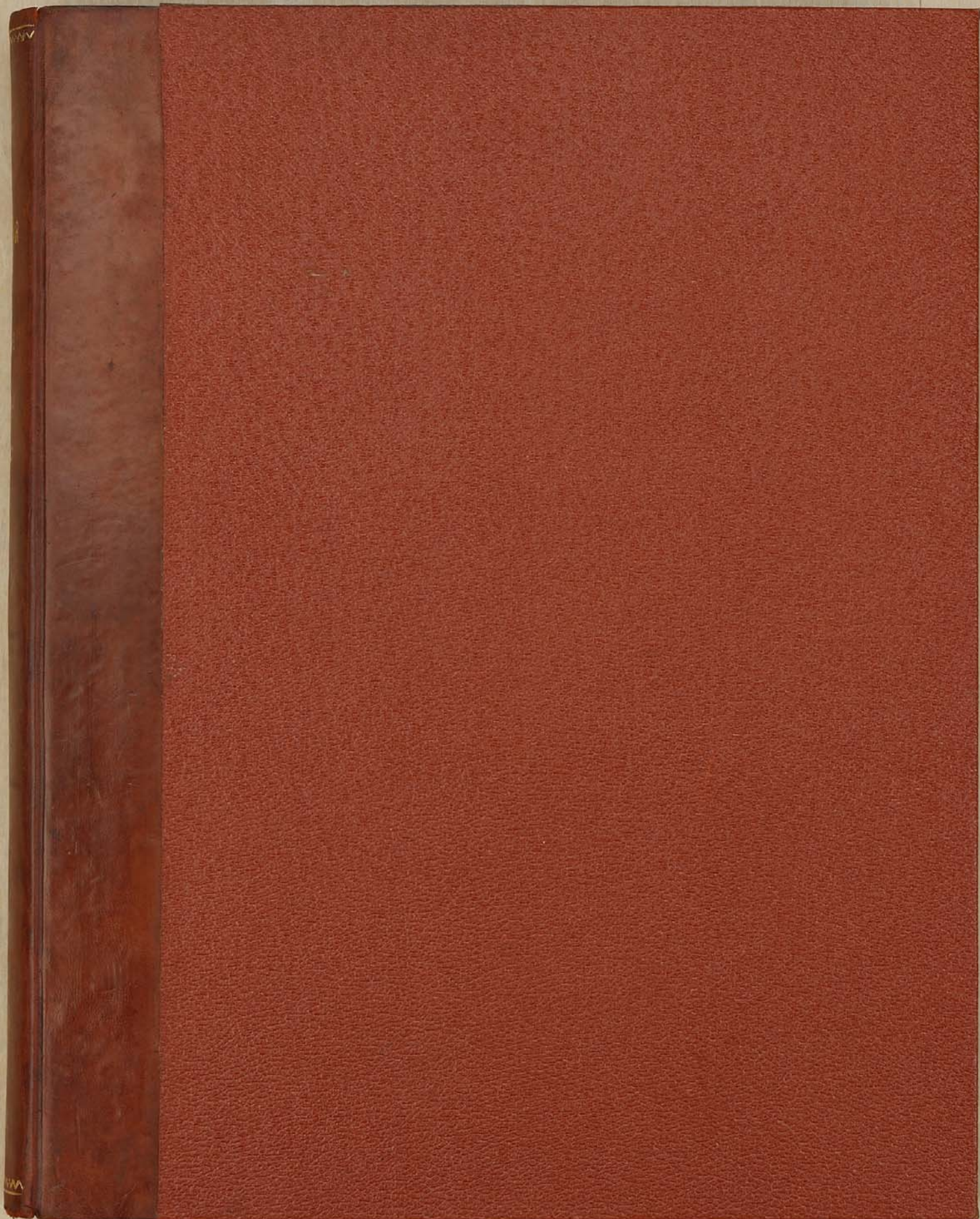
YEAR: 1864

BINDING: Original, attractively ornamented leather covers (intricately blind/gilt embossed front and backcovers), all edges gilt

NO. OF PAGES: 64 including one large, triple folding-out b & w plate as frontispiece and 29 finely engraved b & w plates, drawn by Captain Waugh. Engraved on Steel by E. Finden

SIZE: 25 x 19.5 x 2.5 cm





81

MEMOIR OF THE WAR IN INDIA

\$240-\$320

Rs 15,000-Rs 20,000

NON-EXPORTABLE

TITLE: Memoir of the War in India

SUB TITLE: Conducted by General Lord Lake, Commander-in-chief, and Major-General Sir Arthur Wellesley, Duke of Wellington; from Its Commencement in 1803, to Its Termination in 1806, on the Banks of the Hyphasis with Historical sketches, topographical descriptions and statistical observations.

AUTHOR: Major William Thorn

PUBLISHER: T. Egerton

PLACE: London

YEAR: 1818

BINDING:Leather binding with gilded text on the spine

NO. OF PAGES:xvi + 258 pages including 2 engraved maps (one folding with routes hand coloured), 7 hand coloured battle plans.

SIZE: 27.5 x 22.5 x 3.5 cm



MEMOIR
OF THE
WAR IN INDIA.

CONDUCTED BY
GENERAL LORD LAKE,
Commander-in-Chief,
AND
MAJOR-GENERAL SIR ARTHUR WELLESLEY,
DUKE OF WELLINGTON.

From its Commencement in 1803, to its Termination in 1805,
ON THE BANKS OF THE HYPHASIS.

WITH
HISTORICAL NARRATIVE, TOPOGRAPHICAL DESCRIPTIONS, AND STATISTICAL OBSERVATIONS.

Illustrated by Maps and Plans of Operations.

Corrected FROM HIS OWN JOURNALS.—LONDON.

BY
MAJOR WILLIAM THORN,

Captain Twenty-fifth Light Dragoons,
Author of "A HISTORY OF THE BATTLE OF JALAHORE."

LONDON:
PRINTED FOR T. EDWARDS, MILITARY LIBRARY, WHITEHALL.

1818.

FORCES UNDER MONSIEUR LOUIS BOURQUIEN.

On the eighth of September our army reached Koorjah, at the distance of thirty miles from Allyghur; but such was the terror produced by the fate of that place, which had hitherto been considered as impregnable, that the fort here, containing a large quantity of grain, was precipitately abandoned two days before our arrival. From Koorjah the army proceeded on the ninth to Secundra, which it left early the next morning, and made a short march to the west of that place. The day following it advanced eighteen miles beyond Surajepoor, where intelligence arrived that Monsieur Louis Bourquien had crossed the Jumna in the night, with sixteen battalions of regular infantry, six thousand cavalry, and a large train of ordnance, for the express purpose of attacking the British force under the commander-in-chief.

Though the country passed over was fine, and the weather temperate, the troops were much fatigued on reaching the ground of encampment, near the Jehna Nullah, about six miles from Delhi, where they arrived at eleven o'clock. Scarcely, however, had they pitched their tents, when the enemy appeared, with so much force in front, as to oblige the grand guard and advanced picquets to turn out. (See plate 4.) As the numbers of the enemy continued to increase, General Lake went in person to reconnoitre them, with the whole of the cavalry, consisting of three regiments, (a) and found them drawn up on rising ground, in full force, and complete order of battle; posted very strongly, having each flank covered by a swamp; beyond which were stationed the cavalry, while numerous artillery defended the front, which derived further protection from a line of intrenchments; the whole being concealed by a high grass jun-

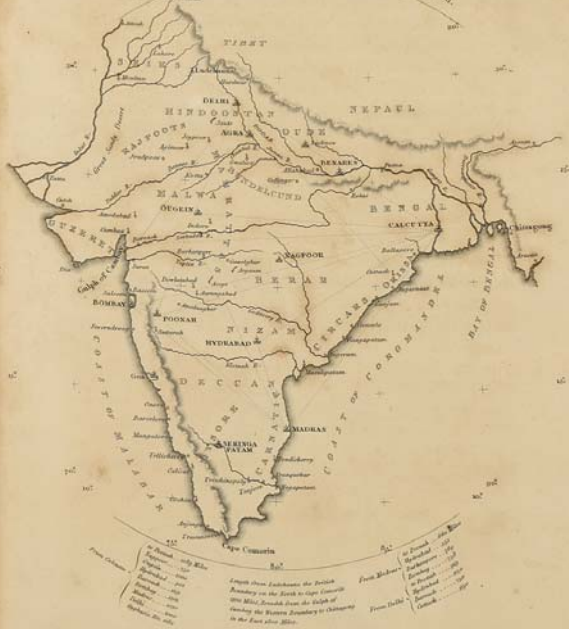
PLAN of the BATTLE of DELHI.

Fought on the 11th September 1803.
By the Grand Army under the Command of his Excellency
GENERAL GERARD LAKE,
Via Division of Monsieur Perron's Troops under the Command of
MONSIEUR LOUIS BOURQUIEN.



Geographical Sketch.

OF MILITARY OPERATIONS IN INDIA FROM 1803 TO 1806.



DISTRIBUTION OF THE BRITISH FORCES.

governor-general proportioned to the variety of interests involved, and the peculiar circumstances of affairs. The British force collected for the purpose in different parts of that extensive country, amounting to about fifty-five thousand men, was so arranged and appointed as to be enabled to commence hostilities nearly at the same moment, by which means the confederates were prevented from supporting each other, or of weakening our plan of operations, while their own was distracted in every direction, though the force immediately in the field, and ready prepared for action, amounted to four times that by which they were assailed.

In the Deccan, which, as its name implies, denotes all that part of the peninsula lying south of the Nerbudda, while Hindoostan properly comprises the countries to the north of that river, General Wellesley was opposed to an immense superiority of numbers, commanded in person by Scindiah and the Rajah of Berar, whose combined army was assembled in the neighbourhood of Ellichpour.

At this time, the force under Major-General Wellesley consisted of the following troops.

	European	Native	Total
Cavalry (H. M. 15th Dragoons, and 4th, 5th, and 7th Regiments)	984	1347	1731
of Native Cavalry			172
Artillery (H. M. 7th and 8th Regiments, and six Battalions of Sepoys)	1368	5631	6999
			Total 8002

With 357 Artillery Lascars, and 653 Madras Pioneers.

Plan of the
BATTLE of ASSYE.

September 23rd 1803.



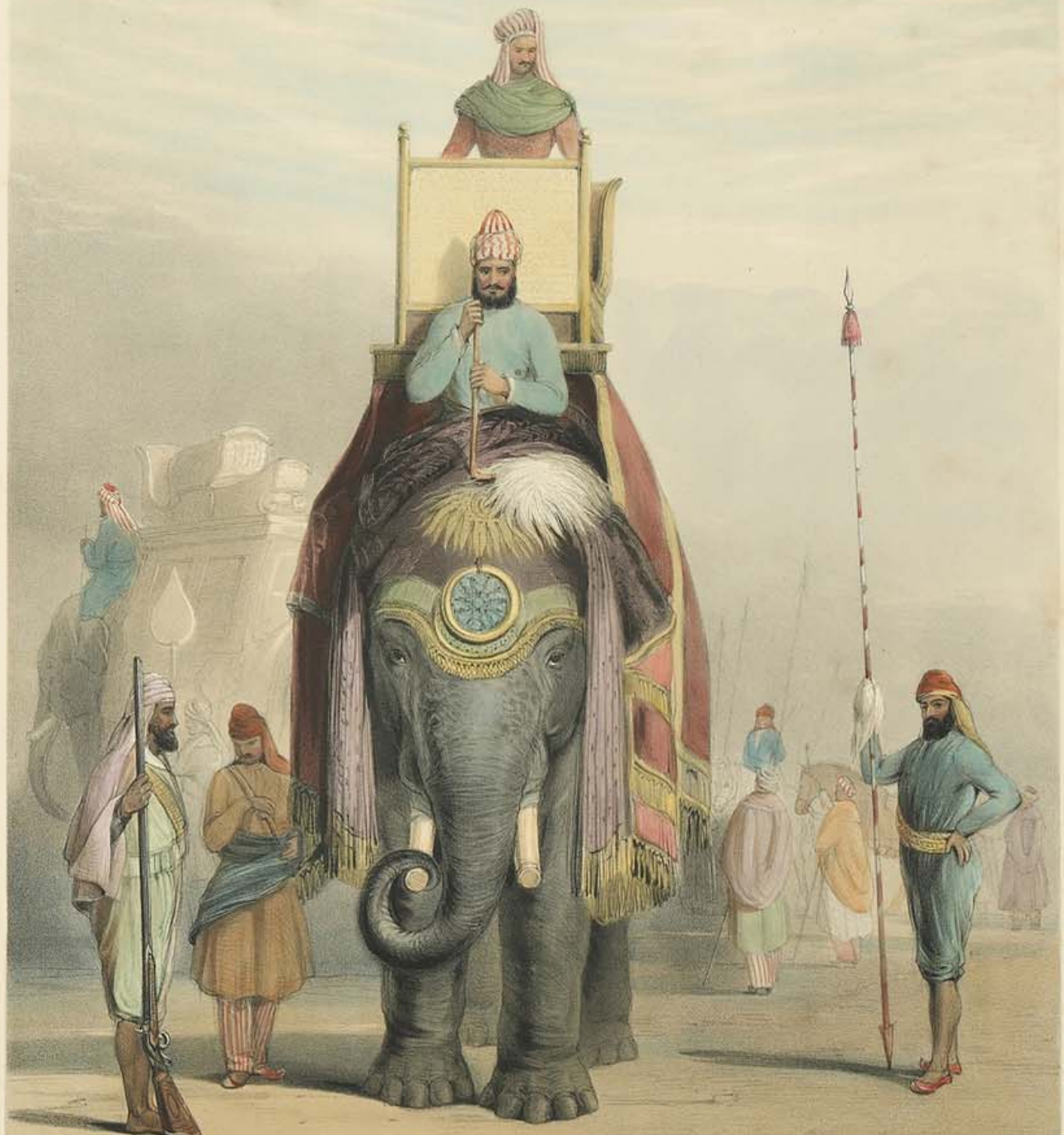
ADVANCE AGAINST THE ENEMY. 273

being settled, General Wellesley advanced towards the enemy, whom he found strongly encamped between the Kaitna and the Juah, their line extending east and west along the north bank of the former river, the sides of which are so very high and rocky, as to be impassable for guns, except at particular places near the villages. The right of the confederates, consisting wholly of cavalry, was posted in the neighbourhood of Bokerduin, reaching to their line of infantry, which was encamped near the fortified village of Assye.

As the British army had marched fourteen miles to Naulnair, from whence the enemy's camp was distant six miles, it was one o'clock in the afternoon before our troops reached the place of their destination. Though Major-General Wellesley arrived in front of the right of the enemy, (A, plate 9) he came to the determination of attacking their left, where the guns and infantry were posted, and the defeat of which was most likely to be decisive. Accordingly, he moved round to their left flank, covering the march of the column of our infantry, with the British cavalry in the rear, and that of the Paishwah and the Mysore cavalry on the right flank.

These two last-mentioned corps had, on many occasions, rendered eminent service by their bravery and good conduct during the campaign; and the Mysore cavalry, in particular, reflected great credit upon the government of that country.

The whole army having passed the Kaitna, at a ford beyond the enemy's left flank, and near the village of Pulpugaon, General Wellesley formed the infantry in two lines, with the British cavalry, as a reserve, in a third line (a), on an open space between the two rivers, which are here nearly parallel to each other. The Paishwah's



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THE RAJA OF PUTTEALLA ON HIS STATE ELEPHANT.