

Indian Printed Portraitures: Historical Background Of Wood And Metal Engravings From Medieval To Colonial Phase

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Abstract: *In this research paper, the researcher wants to examine the artistic portraiture visual language in Early Indian Graphic Arts, which were less documented in earlier medieval Period. The investigator, being a teacher is associated with the printmaking and graphic arts, is aware of circumstances in which artists of successive periods have struggled for the sociological and formal problems in innovation and print portrait making. This Research Paper is a survey of the history of manual intaglio, copper engravings, brass engravings, relief, metal engravings, other printing processes and trends of engraving, etching and plate printing techniques in India. For his exploration he is using the expertise of William Daniel and other innovators in the history of Indian Printmaking. The main objective is to present a concise history of printmaking from medieval period up to 1798. when the Britishers were almost in control over our sovereignty. modern, as well as a comprehensive overview of developments in the material aspects of intaglio and other printmaking from its origin. In the early 15th century Both innovations were observed in the light of the continuity between the intaglio printing method, i.e. its materials and methods of production in relation to its' form. The endeavours become apparent, and significantly, the journey from the earliest printed documents without visuals to documents with printed designs and images. The researcher is of the view that printmakers continue to embrace with enthusiasm, new developments in technology, new materials, new processes and new means of communication.*

Keywords: *The Print making in India, Its Origin and Development, Portraiture and its History, Wood Engraving, Copper Engraving, Steel Engraving, Colonial Phase.*

1.0 Introduction:

This fascinating new addition to the acclaimed graphic work explores the world of portraiture from several vantage points and asks key questions about its nature. How printed portraiture has changed over the centuries? How portrait prints have represented their subjects and how have they been interpreted? The researcher with his paper aims to provide a clear, yet thorough overview of the history of portraiture in terms of social, political, economic, and psychological factors over a broad time span. Issues such as identity, modernity, and gender are considered by this researcher within their cultural and historical contexts.

The researcher uncovers intriguing aspects of portraiture-a genre that has often been purely representational, featuring examples from Indian tribes to 15th Century rulers, and from "Mughals" such as Babur Figure No.3 and Figure No.5, his successors to everyday people. The examiner feels that there are many meanings and uses of portraits throughout the ages and different artists from Denial to Winter Halter have treated this art differently. In the

process, Researcher examines and scrutinized the images of the past in a new way. Beautifully illustrated throughout, this research is a unique and accessible introduction to the history of the portraiture on India. The selection is not a judgemental; but an understanding of the historical perspective.

The Chinese were the first to invent the art of printing. It happened during the Tang Dynasty in 600 AD and they developed a technique that used ink on blocks, images, text and patterns. However, it was Johannes Gutenberg's development of the movable type printing technology in Germany, around 1439, that brought about a revolution. Gutenberg also invented an oil-based ink for printing so that mass production would be possible. The first book printed was the Bible in 1450, in the Latin language around 1282.

2.0 Formation of the main Problem: The main problem here is the sociological context and hierarchical structure in the conceptualisation and execution of artmaking, resulting in a graphic art style, charged with symbolism and figurative material. How would an Indian printmaker or artist justify choosing any conventional style or latest Internationalism innovation technology without understanding its meaning and relative significance? In this paper the investigator is interested to seriously delineate the historical development of the printmaking as a medium as well as evaluating its richness as it progressed with the tide of the time. The main problem is to examine whether Indian printmaking of the intervening period was an extension of western style or it had native subjects and formal contents. How much local ingredients Indian printmakers in this phase could use to make this technique more localised?

3.0 Methodological Approach: This research paper deals with Early Indian graphic arts in portrait print making and the variables are not directly in the researcher's control Serious attempts are made in the first step to understand the problem taken and to rephrase it from an empirical point of view into practical terms. In the second step, the researcher must follow all feasible and proven methods and techniques and match their consistency with this problem. Ultimately, various methods and techniques were systematically evaluated for the investigation, such as a mixture of descriptive, empirical, qualitative, theoretical, historical, longitudinal tools and observational and analytical method tools to obtain multi-faceted information and accurate solution to the research and explain the problem.

4.0 Purpose of the Research: The current problem of research revolves around our contemporary life. The art produce of four centuries has a strong impact on the later development of graphic art activity in our country. A very few serious thinkers have raised the question of the socio-cultural and formalistic problem faced by contemporary Indian graphic artists in our country but their contribution is not very satisfying and comprehensive This researcher is competent being a print maker and teacher is to do a worthwhile research work to throw some light on the status and nature of printmaking under British rule in quick time wasting little money and to the satisfaction.

5.0 Scope of the Research Problem: The investigator believes the problem area is very vast. There is still a chance, a possibility for printmakers, social scientists and art historians to improve the knowledge about the historical development of graphic arts or printmaking. The lack of professional written content and qualified analysis was a weakness for this investigator. The shift that took place in the art trends and developed from the first to the second stage of experimentation and subsequent creative journey the respective thought processes of the early graphic artists of the corresponding phases must be scrutinised properly. This investigation has the potential to provide the present generation's art enthusiasts with multifaceted information that has remained elusive to this date.

6.0 Analysis of the literary Material Evidences: K.G. Subramanyan, Pranabranjan Roy, Ratan Parimoo, Partha Mitter, Nirmalendu Das, Amit Mukhopadhyaya, Jaya Appaswamy, Keshav Malik, A.S. Raman and others as writers and thinkers have evaluated the graphic

artists in detail by highlighting that graphic art is nonrepresentational art practice. Here focus is given to practices, mediums, methods, artists, portraits, visuals, surfaces and some ideological standpoints in India, and very little is written on the printmaking as an art medium in historical manner.

7.0 Printed Indian Portraiture:

“And what is the use of a book,” thought Alice, “without picture and conversations?” – Alice in Wonderland

The popularity and interest in this art form makes one wonder at the obsession with self-portraits in Indian graphic artists or printmakers. Portraits have always been a fascinating discovery and prints have played a role into the historical unveiling of any country. A window to the soul, a peep into the past, a look at the culture of the times, a glance through history, a record of a geographical lifestyle, a means to satisfy curiosity, the unravelling of mystery- all this and more is what a portrait reveals. It is as if a thousand thoughts, feelings and words have manifested in that one face. It is as if an era has been captured for posterity and time has been stilled to reveal. Many printed portraits today serve as a visual record of the past. How did prints evolve in India? What was the nature of the prints produced initially? How did portrait printing become a celebrated art? All these and more such questions can also be understood better if one understands the beginning of the printing technology – across the world and in India as two different research areas of the same problem.

Portraits and Prints, though different in the modern context have been inter-related areas of development, complementing and enhancing each other. This collaboration is an attempt to learn, share and understand the linkages between the human senses. With this paper an attempt is made to see what happens when one combines two seemingly inter-related areas - of printing and publishing and tries to look through the eyes of art, the heart which is Indian and the mind that defines time. It aims to see and decipher how portraits in print have evolved from being a tool for documentation to a celebrated commercial art form. The journey begins with the appearance of Indian Portraits in print in the various travelogues - drawn to offer a description of the world and takes one up to the year 1798 where portraits were printed as a form of celebration of a person and their personality. So, let's start by tracing the printing technology in India and understanding the various printing techniques which were prevalent in that time and what were their impressions on the local people.

7.1 The Origin Development of Printing Technology in India:

It was almost after 100 years of Gutenberg's Figure No 1. development that print as an art form came to India. The Jesuits presented a polyglot Bible to Emperor Akbar in 1580. Figure No.6,7, Akbar's curiosity was not aroused and thus printing as a technology also did not gain momentum. Another attempt was made by Bhimji Parekh (1686), a Surat born businessman to print in the regional language. He was the first Indian to import printing machinery figure no 2. and try printing in the Indian script. During that time, in 1675, there was only one printing press in India, owned by the Portuguese Figure No 13. in Goa Figure No. 4, used to print the Bible. Parekh imported the press to Surat when the Figure No. 10,11, 12, Mughal administration in Surat was under Aurangzeb Figure No 8, 9. He also made efforts to get an expert from London who could help him cast ancient Brahmi script from which today's version of Devanagari evolved. However, his efforts did not bear fruit and it was only some 100 years later that Charles Wilkins started printing in Brahmi post preparing the fonts. The first book he printed was the 'Bhagwad Gita'. The history of printing in India is one of accident and coincidence. The Jesuit missionaries brought the first printing press, which was mainly used for missionary work and it was not until 1780 that the first newspaper in India was started. Then, with the invention of the lithographic press and later the

chromolithographs, portraits in print took a different flavour and became available to all instead of just the elite.

7.2 Materials and Methods of Printing techniques: The collective visuals carry a variation of prints having varied techniques. There are basic three techniques of printing: relief, intaglio, surface.

7.2.1 Relief: A print is made by inking the uncut surface areas, just like the potato-cut principle, and the image is laterally inverted.

7.2.2 Intaglio: Requires a metal plate that is either cut by hand or bitten into by use of an acid. It is then inked for printing so that the ink penetrates the incisions. The surface is then cleaned and printed such that the image represents, the incised lines, laterally inverted.

7.2.3 Surface: It is a process of printing from a plane surface on which the image to be printed is ink receptive whereas the blank area is ink-repellent.

Many methods were used and invented using these three basic principles of printing. The technique and methodology have been detailed below each portrait in this collection. However, in order to clearly understand each technique, a brief has been provided below for reference and making thorough judgement.

7.2.4 Wood engraving: A variation of the woodcut technique with the difference that the block of wood is sawn across instead of along the grain. It uses the polished end-grain of a hardwood block instead of the side-grain. Woodcuts are generally larger than engravings and less detailed.

7.2.5 Copper plate engraving: The engraver would carve the design using a hardened steel tool called burin into the surface of a copper metal plate, just like in a wood block. It would create grooves and lines on the plate. The engraved plate would then be inked all over to make a print. The ink is then wiped off the surface, leaving only ink in the engraved lines. The plate is then put through a high-pressure printing press together with a sheet of paper often moistened to soften it. The paper picks up the ink from the engraved lines, making a print. The use of metal provided greater durability and more intricate designs could also be created. The plate could also be reused several times, but the use of copper was expensive as it was a soft metal.

7.2.6 Steel engraving: It uses the same method as in copper plate engraving but instead of copper, a steel plate is used. Steel is a harder metal and thus is easy to use and more intricacy in design patterns could also be done. However, with the advent of newspaper as a medium of mass communication, engraving a steel plate became expensive and thus wood engraving took its place.

7.3 Printed Portraits from Early Travelogues: A fascination with faces has been seen throughout history and across cultures and the earliest known records of portraits were in the form of travelogues. In the beginning, print making was not considered as an art form, rather a medium of communication and documentation. The early contacts between the world and India were largely for voyages made for trading. Much of our knowledge of ancient and medieval Indian history is credited to the accounts of foreigners who as pilgrims, travellers and traders crossed the seas and dynamic land routes to reach India. They left us with valuable contributions to the historical understanding of the early Indian society in their writings, observations and experiences. Much of the early printed portraits come from these accounts where books were printed to describe a country new and strange to them. The printing technology prevalent in those times used Woodcut or Copper engraving the first known portrait Figure No.3 of a Mughal Emperor was published in '*Cosmographia*' by Sebastian Munster (1488 – 1552), a German cartographer, cosmographer and Hebrew scholar. The need to know the workings of the world, interact with its various inhabitants and to discover it, made Sebastian Munster travel the world. He compiled it all in *Cosmographia*, a text detailing his views, maps, portraits of kings and princes, costumes and occupations,

habits and customs, flora and fauna, monsters, wonders, and horrors of the world. He detailed India in Book V of the earliest edition of *Cosmographia* (the Latin edition from the Basel printing house of Sebastian Heinrich - Petri, (1552). Munster used three ways to collate material for his book: Available literary sources. Obtaining original manuscripts for the description of the countryside and of villages and towns. Aside from the well-known maps documented in the research paper with its encyclopaedic amount of detail.

During the 18th & 19th century many British artists visited India. They travelled extensively throughout India and stayed with Royal families. They also kept a record of their discoveries and travels in India in the form of journals or diaries. One of the first series of portraits in print occurred in the works of William Daniell - an English landscape, marine painter, and an engraver. In 1785, at the age of 16, William Daniell joined his uncle Thomas Daniell for a tour to India. Together they spent ten years in India (1786 - 1794) travelling extensively and detailing all that they saw, felt and experienced. In Calcutta in 1791, they held a lottery of their combined works and used the proceeds to continue their travelling and sketching. They returned to Britain in 1794, where they exhibited 'Picturesque Voyage to India by way of China'. His exhibition earned him financial success as it provided an entirely new vision of the Indian subcontinent influencing both decorative arts and British architectural design. It also served to form the popular vision in Britain of a romantic and picturesque India that still exists (in bits and pieces) to this date. Daniell made many small wash sketches and later produced larger coloured versions in his studio. His Indian works rely almost entirely on accurate draftsmanship and the interest of the subject. His great work on India, *Oriental Scenery* was published in six parts over the period 1795 – 1808. It comprised a total of 144 coloured aquatints Figure No 15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31,32,33,34,35,36,37. This collection of engravings was the last great artist's voyage before photography was invented. The portraits are engraved after paintings by William Daniell.

Before the invention of the lithographic press, artists or travellers would generally take the help of engravers and cutters to get the portraits engraved and then printed. They would describe or make a usable drawing so that the engraver could then engrave it on the metal plate. This resulted in differences in portraits as the person who saw the character was different than the person who drew it. Thus, many a times, the portrait of the same person might differ drastically in form and style. Even the depiction of an Indian artist as compared to a European might have stylistic discrepancies. With the invention of the Lithographic press, printing became more individualistic as the artist themselves could directly draw without the need of having extra engraving skills.

7.4 Result: Other facts such as engraved inscriptions on copper plates, dating from the 1400 to 1780 engraved images complicate this mainstream narrative. The big question, therefore, is, why, the presence of these proto- technologies did not lead to an Eastern development of printing. Questions such as these cannot be answered by the autonomous history of printing technology alone. For answers, researcher must look elsewhere perhaps in social and political history. The desire to reach out too many at affordable costs prompted the development of printing technology, incorporating the printing of images and designs to aid the neo-literate, evolved independently, by different cultures. The absence of such imperatives apparent in the social and political histories of countries such as India could possibly have the reason for the non-development of indigenous printing, despite the existence of the rudiments of such technologies.

7.5 Discussions: Unless the will to communicate is recognised as the guiding force behind printmaking, neither quantitative, nor qualitative changes in printmaking not in the sense of aesthetic quality can be accounted, Researcher ably narrates how the cameo printing off woodblocks of the early nineteenth century was phased out later in the century by

lithography. A greater expostulation on the latter, a revolutionary paradigm shift in the history of Indian printmaking, would be a welcome edition to existing scholarship on the subject. Normally, students of visual arts resist learning about the history of arts but are receptive to information on materials, processes and methods involved in art, printmaking, research publication such as these then come in handy in art education

7.6 Acknowledgments: Prof. K.G. Subrmayan,(Mani Daa) Ratan Parimo, Gulam Mohammed Sheik, Jyoti Bhatt, Mahendra Pandya, P.D Dhumal, Dipaak Kannel, Jayakumar Reddy, Vijay Bagodi, Sunil Darji, Parul Dave Mukerji, Shiviji Panikkar, Jasvinder Singh Sakkral, R. Shiv Kumar, Anish Youaf, T. Sudhkar Reddy, V. Ramesh, Ravinder Reddy.G, Srinivas Sistla, Ravi Shankar Patniak, A Maheshwari Das, Adinarayan. Machavarpu.

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Image Galley:



Figure No 1. Early woodcut printing press, circa 1550 Source of Image Retrieved from Wikipedia and Art Journal, Vol. 39, No. 3, Printmaking, the Collaborative Art

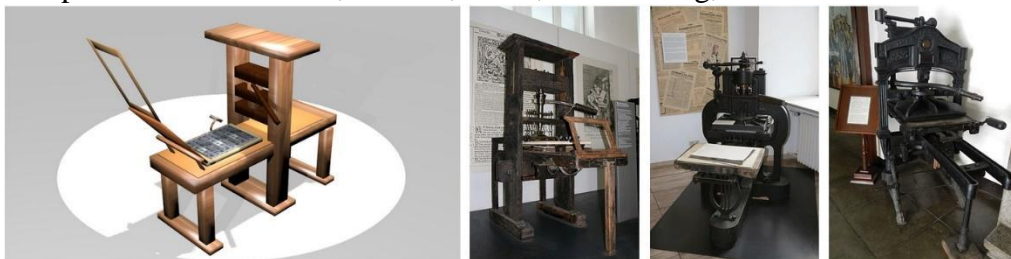


Figure No 2. Early Woodcut Printing Press Source of Image and courtesy Retrieved from Wikipedia on 27 March 2020.



Figure No 3. Portrait of a Mughal Emperor (circa 1540) Probably of Babur (1483 - 1531) seated on a stone carved throne, holding the sword of Islam. Published in *The Cosmographia*, in 1544, this book was the earliest German description of the world. Later the book had numerous editions in Latin, French, Italian, Czech and English. Woodcut printed on hand made paper by Sebastian Munster (1488 - 1552), he was a cartographer and Jewish Scholar Size: 13.5 x 8.5 in. (34.3 x 21.6 cms.) Date of printing - circa 1580.



Figure No 4. Portuguese Officials in Goa (circa 1590) Six years after discovery of a sea route between Portugal and India a colony was setup in India, headquartered in Cochin. In 1510, it was transferred to Goa. This is a scene from Linschoten's *Voyages to the East*. Copper engraving by Theodore de Bry (1528 - 1598), a German engraver and book dealer. Published in *Grands Voyages and the Petit Voyages* in Frankfurt, Size: 7.75 x 12 in. (19.7 x 30.5 cms.) Date of printing – 1599.



Figure No 5. Zahir-ud-din-Mohammed Babur (1483 - 1530) First ruler of the Mughal Empire in India. He marched on to Delhi via Sirhind & defeated Ibrahim Lodi in the battle of Panipat in 1526 thus ending the Lodi dynasty. Seated himself on the throne of Lodi and laid the foundation of the Mughal rule in India. Copper Mezzotint engraving by Pierce Tempert (1650 - 1717), was published in *Mezzotintoes* Vol III by John Smith (1652 - 1743) Size: 11.25 x 8.75 in. (28.6 x 22.2 cms.) Date of printing - circa 1680.



Figure No 6. Jalal-ud-din Mohammed Akbar (1542 - 1605) Third and greatest ruler of the Mughal dynasty. He established a centralised system of administration throughout his empire and adopted a policy of conciliating conquered rulers through marriage & diplomacy. Drawn & Copper engraving by Alain M. Mallet (1630 - 1706), published in *Description de Universe* in French edition 1683, Size: 8 x 5 in. (20.3 x 12.7 cms.) Date of printing - circa 1680.



Figure No 7. Nur-ud-din Mohammad Salim, Jehangir (1569 - 1627) Fourth Mughal Emperor, was fascinated with art, science & architecture. The worlds' first seamless celestial globe was built by scientists under his patronage. Sir Thomas Roe, England's ambassador had taken permission of trade in India during his rule in 1614. Drawn & Copper engraving by Alain M. Mallet (1630 - 1706), published in *Description de Universe* in French edition 1683 Size: 8 x 5 in. (20.3 x 12.7 cms.) Date of printing - circa 1680.



Figure No 8. Muhi-ud-Din Mohammed Aurangzeb (1618 - 1707) Sixth Mughal emperor who ruled over most of the Indian subcontinent. Although the Mughal Empire reached its greatest extent under his rule, it was also fatally weakened by a series of revolt and the empire fell apart soon after his death. Line copper engraving by Nicolas de Larmessin (1638 - 1694), first published in John Dryden's play on *life of Mughal* in 1660 Size 11 x 8.25 in (27.9 x 21 cms.) Date of printing - circa 1685.



Figure No 9. Umar Sheikh (d. 1493) Babur (1483 - 1530) Humayun (1508 - 1556) Akbar (1542 - 1605) Copper engraving by Henri Abraham Chatelain (1684 - 1743), after a Mughal miniature painting, later hand coloured Size: 17.75 x 10.75 in. (45.1 x 27.3 cms.) Date of printing – 1732 Umar Sheikh Mirza was the ruler of the Afghanistan. His eldest son Babur founded the Mughal Empire in India. Babur was succeeded by Humayun as the second Mughal Emperor, who in turn was succeeded by Akbar, the greatest ruler of the Mughal Dynasty.



Figure No 10. Jahandar Shah (1664 - 1713) Farrukhsiyar (1683 - 1719) Copper engraving by Henri A. Chatelain (1684 - 1743), his father Zacharie (d. 1723) and brother Zacharie Jr. (1690 - 1754) worked in partnership to publish *Atlas Historique*, later hand coloured Size: 17.75 x 10.75 in. (45.1 x 27.3 cms.) Date of printing – 1732, When Henri Abraham Chatelain was working on *Atlas Historique*, Jahandar Shah, the 8th Mughal Emperor, was succeeded by Farrukhsiyar. A grand Mughal procession was also engraved by him for his book.

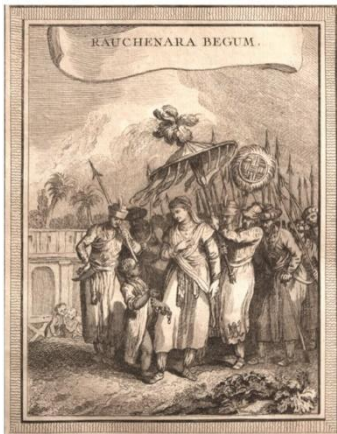


Figure No 11. Roshanara Begum (1617 - 1671) An Imperial Princess of the Mughal Empire, the daughter of Shahjahan and Mumtaz Mahal. Roshanara was a brilliant woman, a talented poet and also the mastermind behind her brother Aurangzeb's accession to the throne. Engraving by Pierre Quentin Chedel (1705 - 1763), from a drawing by Benard, published in a French edition of *Prevost's Historie Generale Des Voyages*. Dutch Edition in - 1750 Size: 9.75 x 7.25 in. (24.8 x 18.4 cms.) Date of printing – 1750



Figure No 12. Maghul Princess and Princess (circa 1770) On the left is the lifestyle of the great Maghul when going for a ride and on the right is a princess visiting a market. From Edward Cavendish Drake's, 'A Universal collection of Authentic and Entertaining Voyages and Travels', 1770. Drawn & Copper engraving by J. S. Record for Drakes Voyages created to illustrate a voyage of exploration and discovery across the world Size: 8.25 x 13.25 in. (21 x 33.7 cms.) Date of printing – 1768



Figure No 13. King of Calicut welcomes Vasco-da-Gama (1460 - 1524) Vasco-da-Gama was a Portuguese explorer, one of the most successful in the age of discovery and the commander of the first ship to sail directly from Europe to India and reach Calicut on 20 May, 1498. Drawn & Copper engraving by John Lodge (a. 1782 - 1796), published in Moor's *Voyages and Travels*, later hand coloured Size: 13.25 x 9.25 in. (33.7 x 23.5 cms.) Date of printing – 1778



Figure No 14. Royal Couple on a Swing (circa 1770) During the 1700s chronicles about travel became popular in Great Britain. As new lands were explored, the empire expanded and trade routes were established, Moore described some of the most interesting voyages. Copper engraving by William Walker (1791 - 1867), after a drawing from a miniature painting Size: 13.5 x 9 in. (34.3 x 22.9 cms.) Date of printing – 1778



Figure No 15. Ruler of Kingdom of Mysore, Hyder Ali (1721 - 1782) He earned an important place in the history of Southern India for his administrative acumen and military skills. He concluded an alliance with the French against British, rising his artillery and arsenal. He was the innovator of military use of the iron cased Mysorean rockets Drawn & Copper engraving by Pierre Duflos (1742 - 1816), published in Recenil of Engravings, later hand coloured Size: 17.25 x 11 in. (43.8 x 27.9 cms.) Date of printing – 1787.

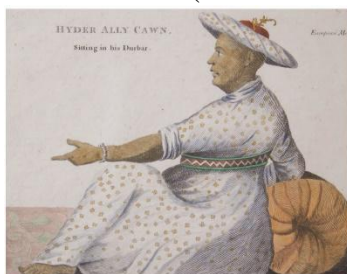


Figure No 16. Hyder Ali (1721 - 1782) Drawn & Copper line engraving for an European magazine after a miniature painting, later hand coloured Size: 5.25 x 9 in. (13.3 x 22.9 cm.) Date of printing – 1793, It portrays the ruler sitting in his darbar, depicting the way administrative and judicial functions were delegated during those times. It showcases the lifestyle of an Indian ruler for a European audience, that gave an idea of the variety in culture



Figure No 17. Tipu Sultan (1749 - 1799) Known as the Tiger of Mysore, he was a ruler of the kingdom of Mysore, a scholar, a brave soldier and also a poet. This portrait of Tipu Sultan depicts him wearing a turban, a striped shirt, necklace, girth belt and a stone studded cross belt. Stipple etching & engraving by William Ridley (1764 - 1834), after a painting by an Indian miniature artist Size: 8.75 x 5.25 in. (22.2 x 13.3 cms.) Date of printing - circa 1800



Figure No 18. Tipu Sultan (1749 - 1799) In 1799 after his death, many engravings, paintings & portraits were done and published since he was revered as a hero and a freedom fighter. He resisted the East India Company's conquest of southern India and attacked them in war several times. Steel engraving portrait in a wood engraving border by Melle Coignet (b. 1793), after a painting by an Indian miniature artist Size: 9.5 x 6.25 in. (24.1 x 15.9 cms.) Date of printing - 1840



Figure No 19. Dost Mohammed Khan (1793 - 1863) Steel engraved & published by James S. Vertue, London (1829 - 1892), after a painting by an Indian artist Size: 10 x 6.75 in. (25.4 x 17.1 cms.) Date of printing - circa 1850, Ruler of Afghanistan. During the second Anglo Sikh war he supported the Sikhs and even sent a contingent of 1500 horses to Chatar Singh leader of Sikh resistance against the British. However later he reversed his former policy by concluding an offensive & defensive alliance with the British government.



Figure No 20. Baboo, Kashiprasad Ghosh (1809 - 1873) First Indian poet who worked in English, his written shayaris and other poems were published in 1830. Steel engraving by John Cochran (a. 1821 - 1865), after a painting by James Drummond (1816 - 1877), later hand coloured, Size: 11 x 8.25 in. (27.9 x 21 cms.) Date of printing – 1834



Figure No 21. Mughal Emperor Babur (1483 - 1531) Steel engraving by John Cochran (a. 1821 - 1865), after painting by William Daniell R. A. (1769 - 1837), later hand coloured Size: 7.75 x 4.75 in. (19.7 x 12.1 cms.) Date of printing – 1834.



Figure No 22. Mughal Emperor Humayun (1508 - 1556) Steel engraving by John Cochran (a. 1821 - 1865), after painting by William Daniell R. A. (1769 - 1837), later hand coloured Size: 7.5 x 4.75 in. (19 x 12.1 cms.) Date of printing – 1834.



Figure No 23. Mughal Emperor (1542 - 1605) Steel engraving by Thomas Garner (1789 - 1868), after painting by William Daniell R. A. (1769 - 1837), later hand coloured Size: 7.5 x 4.75 in. (19 x 12.1 cms.) Date of printing – 1834.



Figure No 24. Maratha ruler of Gwalior state. He expanded his empire winning many wars between 1745 and 1761, roughly around 50 wars. He suffered a serious wound in his leg, which left him with a limp for the rest of his life. Steel engraving by W. D. Taylor (1794 - 1857), after drawing by William Daniell R. A. (1769 - 1837), later hand coloured Size: 9.25 x 6 in. (23.5 x 15.2 cms.) Date of printing – 1834



Figure No 25. Rajpotane Bride (1790) Rajput Bride celebrated for her beauty. She had many suitors and was highly sought after. But she fell in love with the son of the chief of the opposite tribe. The princess married her lover despite prohibition of her father, and, in the end, the couple committed suicide. Steel engraving by Richard Woodman (1784 - 1859), after drawing by William Daniell R. A. (1769 - 1837), later hand coloured Size: 7.5 x 5 in. (19 x 12.7 cms.) Date of printing – 1834



Figure No 26. Rangamma, The Queen of Candy (circa 1790) When William Daniel visited King of Candy he was permitted to make a portrait of the queen, from which this engraving was made. The very young & extremely pretty queen was much delighted at seeing her features transferred to paper. Steel engraving by Richard Woodman (1784 - 1859), after drawing by William Daniell R. A. (1769 - 1837), later hand coloured Size: 7.5 x 5 in. (19 x 12.7 cms.) Date of printing – 1834



Figure No 27. Portrait of a Money-Lender, Malabar (circa 1790) This Malabar Hindoo was a well-known wealthy money-lender, and possessed an uncommonly keen wisdom in his region. He would lend his money at exorbitant interest and was perhaps the most remorseless creditor in the world if payment was not made at the stipulated time. Steel engraving by Henry Bryan Hall (1808 - 1884), after drawing by William Daniell R. A. (1769 - 1837), later hand coloured Size: 7.75 x 4.75 in. (19.7 x 12.1 cms.) Date of printing – 1836.



Figure No 28. Baboo Dwarkanath Tagore (1794 - 1846) An industrialist and entrepreneur, adopted by a rich businessman, Ramlochan Tagore. He studied law under Robert Fergusson, starting a successful career in 1815. He expanded the modest estate he inherited, through entrepreneurial rather than feudal management, engaging several European experts, and by 1840 he had concerns in shipping, export, zamindari and real estates, insurance, banking, coal mining and indigo. His lifestyle and the 1840s recession caused the collapse of his business empire, and it took his son, Devendranath, almost all his life to clear the debts accumulated by his father. He was the grandfather of the Nobel Prize winning poet Rabindranath Tagore (1861 - 1941). Steel mezzotint engraving by George Raphael Ward (1799 - 1879), after a painting by Frederick Richard Say (1804 - 1868) Size: 30.5 x 20 in. (77.5 x 50.8 cms.) Date of printing – 1844.



Figure No 29. Maharaja Ranjit Singh (1780 - 1839) Founder of the Sikh Empire, based in Punjab from 1799 to 1849. As a child he suffered from smallpox and lost one eye. He helped Shah Shuja Durrani of Afganistan to get the throne and in exchange he brought *Koh-i-Noor* back to India in 1813. Steel engraved & published by James S. Vertue, London (1829 - 1892), after a painting by an Indian artist Size: 10 x 6.5 in. (25.4 x 16.5 cms.) Date of printing - circa 1850.

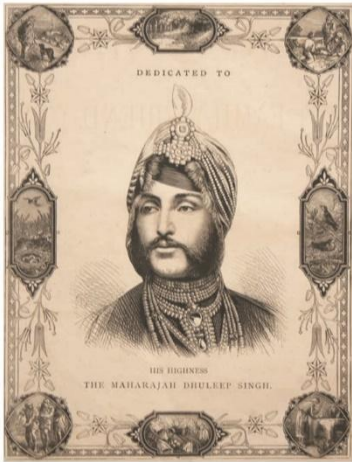


Figure No 30. Maharaja Duleep Singh (1838 - 1893) Son of Maharaja Ranjit Singh. After Ranjit's death in 1839, Duleep was proclaimed Maharaja in 1843. In 1849 the British annexed Punjab & Duleep was forced to renounce his sovereign rights. The *Koh-i-Noor* owned by Duleep was taken by the British as part of the Lahore Act. He was exiled to Fategarh and upon becoming a Christian was brought to England in 1853. Line steel engraving by Unknown, after a photograph by John Jabez Paisley Mayall (1813 - 1901) Size: 10 x 7.5 in. (25.4 x 19 cms.) Date of printing – 1862.



Figure No 31. The Triumphal Reception of the Sikh Gun, Steel engraving by Federick C. Lewis Esq. (1779 - 1856), after a painting by William Talyer (1808 - 1892) Size: 33 x 48 in. (83.8 x 121.9 cms.) Date of printing - circa 1858 On winning the first Anglo Sikh war, Sir Henry Harting ordered all the guns taken from the Sikhs to be sent to Calcutta and gave directions to the Deputy Governor to receive them with due honour & ceremony. Grand preparations were accordingly made by the Deputy Governor, Sir Herbert Maddock. Triumphal arches were also erected. In front of the Government House, the Deputy Governor, with Sir Harry Smith, the hero of Aliwal, on his right, the Several Members of Council, and other officials, assembled on horseback. The guns - 250 in number - were arranged in a line. At that time done, this was the largest engraving ever known.



Figure No 32. The Indian Maid (circa 1850) Different beauties of the world like Honeysuckle, The Hamlet's Pride, Lalla Rookh and The Indian Maid were published by John Tallis (1817 - 1876). He was a cartographer and started, The illustrated news of the world and national portrait gallery of eminent personages in 1858. Steel engraving by Edward F. Finden (1791 - 1857), after a painting by Alfred Elmore (1815 - 1881) Size: 13.5 x 9.75 in. (34.3 x 24.8 cms.) Date of printing - circa 1850.



Figure No 33. Princess Victoria Gowramma of Coorg (1822 - 1865) She travelled to England in 1852. When presented in front of Queen Victoria the Queen was instantly taken by the young girl and took the princess under her wing along with her royal consort Prince Albert. Steel engraving by Winter Halter and Grave, after an oil painting by a British artist, later hand coloured Size: 12.5 x 9 in. (31.8 x 22.9 cms.) Date of printing - circa 1850.



Figure No 34. Zinat Mahal Begum Sahiba (1823 - 1886) She married Bahadur Shah Zafar at Delhi in 1840 and greatly influenced the emperor. After the rebellion of 1857 her husband was deposed by the British, bringing the Mughal empire to an end. She was exiled to Rangoon with her husband. Steel engraving published by the London Printing and Publishing Co. Ltd., after a miniature painting on Ivory by the court painter of Delhi, later hand coloured, Size: 10.5 x 7.25 in. (26.7 x 18.4 cms.) Date of printing – 1855.



Figure No 35. Bahadur Shah Zafar (1775 - 1862) The last Mughal emperor, a noted Urdu poet, devoted Sufi and a poor administrator. He had taken part in the first freedom fight of India against the British and was caught by the British Army and sent to the Rangoon Jail. Steel engraving published by the London Printing and Publishing Co. Ltd., after a miniature painting on Ivory by the court painter of Delhi, later hand coloured, Size: 10.5 x 7.25 in. (26.7 x 18.4 cms.) Date of printing – 1855



Figure No 36. Babu Kunwar Singh (1777 - 1858) One of the leaders of the Indian Rebellion of 1857. Belonged to a royal Ujjaini house of Jagdispur, currently a part of Bihar. At the age of 80 years, during India's First war of Independence (1857), he actively led a select band of armed soldiers against the troops under the command of the British East India Company. He was the chief organizer of the fight against the British in Bihar. Steel engraving by Anonymous, published in history of the Indian Mutiny, The Indian empire, 1858, Size: 10.5 x 7 in. (26.8 x 18 cms.) Date of printing - circa 1858



Figure No 37. Sir Jamsetjee Jeejeebhoy (1783 - 1859) Parsi businessman and philanthropist. He gave donations for many hospitals, schools & colleges including Sir J. J. School of Art and College of Architecture in Bombay. Steel engraving by D. J. Pound (active 1842 - 1877), after a photograph by Sorabjee Jamsetjee, the youngest son of Jamsetjee, Size: 15.5 x 10.25 in. (39.4 x 26 cms.) Date of printing – 1860.