

# Artist & Empire

25 November 2015 – 10 April 2016

Room 2

Trophies of Empire

Large Print Guide



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## 2 Trophies of Empire

Empire brought an extraordinary array of art, artefacts and natural history into British collections, and new opportunities for artists to record them.

In the first museums, 'natural' and 'artificial curiosities' from around the world served as 'experiments' in 'laboratories' of new knowledge. Learned societies, such as the Asiatic Society of Bengal founded in 1784, studied and collected art, antiquities and literature. Orientalist amateurs became linguists, scholars and connoisseurs. Colonial naturalists collected plants, animals and birds, commissioned artists to portray them or sent home live specimens. 'Discovery voyages', accompanied by artists and experts, brought back to Britain examples of material culture.

Collecting for research or to develop expertise was an elite occupation, often shared between colonial and indigenous ruling classes. Collections sometimes served as records of diplomacy or negotiation. Much else was acquired fortuitously, opportunistically, or as souvenirs by people who would not have recognised themselves as collectors at all. Loot, barter, gift and purchase by soldiers, sailors, explorers, missionaries and traders all contributed to Empire's collections. This room shows some of the different ways in which the world was brought to Britain

through the various transactions of Empire, and the status accorded to objects and specimens by collectors, artists and subsequently museums.

Work captions and labels  
Clockwise from right of wall text

Thomas Malton 1748–1804

**East India House, Leadenhall Street, London**

1795

Watercolour on paper

The East India Company's headquarters were on London's Leadenhall Street, on the site of the present Lloyds building. They contained offices and auction rooms for imported Eastern goods. Behind were warehouses and nearby, many specialist merchants and brokers. An 'Oriental Repository' or Indian Museum was added in 1801, the first anywhere dedicated to non-European collections. It was intended to preserve the collections of former Company men and especially to honour Asian literature 'after perhaps, it shall ...be partly lost in its original seats'. After various moves, the collections are now in the Victoria and Albert Museum and the British Library.

The British Library. X53591

Anna Maria (Lady) Jones 1748–1829

**Cuchāi (Cuchai – *Acacia leucophloea*)**

1785

Watercolour on paper

Lady Jones was the wife of Sir William, judge at Calcutta's Supreme Court, scholar, linguist and founder of the Asiatic Society of Bengal in 1784. While convalescing from illness, Sir William took up botany and became convinced that 'every flower is a sermon of divine power, wisdom, and goodness'.

Lady Jones shared his hobby, drawing the Indian plants they collected, studied and inscribed with their indigenous names. Having developed a system of transliteration into the Roman alphabet, Sir William identified 1000 Sanskrit plant names. Many were published after his death in the journal **Asiatic Researches**, which he had edited.

Royal Asiatic Society of Great Britain and Ireland. X53569

Shaikh Zain-ud-Din fl.1777–1782

**Common Crane (*Grus grus*)**

1780

Gouache on paper

Radcliffe Science Library, University of Oxford,  
courtesy of the Ashmolean Museum, Oxford. X57579

**Melia ezederach L (Persian Lilac)**

1780

Watercolour on paper

Royal Asiatic Society of Great Britain and Ireland

X53568

Zain-ud-Din (Zayn-al-Din) was one of a small group of Muslim artists from Patna, who worked for Sir Elijah and Lady Impey and Sir William and Lady Jones in Calcutta. He added to the Jones's collection of plant studies and drew some 200 of the birds Mary Impey had gathered in her aviary. Blending meticulous Mughal detail and high finish with European composition, methods and materials, he was an outstanding pioneer of the 'Company School' named after their work for East India Company officials.

George Stubbs 1724–1806

**A Cheetah and a Stag with Two Indian Attendants**

c.1764

Oil paint on canvas

Stubbs painted this picture for Sir George Pigot, Governor-General of Madras (Chennai), who presented the female cheetah to George III in 1764. The king passed her on to his uncle, the Duke of Cumberland, for his menagerie. Soon afterwards she took part in a stag hunt staged in Windsor Great Park, but fled and had to be recaptured by her handlers. Pictured with their charge, they are probably a Lascar named John Morgan and a 'brother Mahometan'. Later, the cheetah was moved to the menagerie at the Tower of London, where she lived as 'Miss Jenny'.

Manchester City Galleries. X16331

Shaikh Zain-ud-Din fl.1777–1782

## **Elephant Yam**

Watercolour on paper

Zain-ud-Din (Zayn-al-Din) was one of a small group of Muslim artists from Patna, who worked for Sir Elijah and Lady Impey and Sir William and Lady Jones in Calcutta. He added to the Jones's collection of plant studies and drew some 200 of the birds Mary Impey had gathered in her aviary. Blending meticulous Mughal detail and high finish with European composition, methods and materials, he was an outstanding pioneer of the 'Company School' named after their work for East India Company officials.

Royal Asiatic Society of Great Britain and Ireland

X53567

E Weddell fl.1800–1825

**Rafflesia Arnoldii**

1826

Hand-coloured engraving on paper

This immense flower (possibly the world's largest) was allegedly 'discovered' by Stamford Raffles, then Lieutenant-Governor of Bencoolen, and a naval surgeon, Dr Joseph Arnold, during an expedition along the Manna river in Sumatra in 1819. In fact, it was drawn to their attention by a Malay guide. The flower was collected and crated but most of it rotted. Surviving parts were sent to Joseph Banks, who thought it 'the most extraordinary vegetable production I have seen'. Robert Brown, curator of Banks's London herbarium, named the species after Raffles and Arnold in a paper to the Linnean Society in 1821.

Royal Asiatic Society of Great Britain and Ireland

X53570

George Stubbs 1724–1806

**Portrait of a Large Dog (Dingo)**

1772

Oil paint on canvas

Joseph Banks commissioned Stubbs to paint this picture of an Australian dingo (and another of a kangaroo), on his return from his southern voyage with James Cook. The pictures were exhibited in London in 1773 and, when engraved, were the first to introduce the fauna of what was then New Holland to a British audience.

The animals were first seen near the newly-named Endeavour river in the future New South Wales, when the dingo was mistaken for a wolf. Stubbs had to rely on oral descriptions to paint it, but used an inflated skin for the kangaroo.

National Maritime Museum, Greenwich, London

Acquired with the assistance of the Heritage Lottery Fund; Eyal Ofer Family Foundation; The Monument Trust; The Art Fund (with a contribution from the Wolfson Foundation); The Crosthwaite Bequest; The Sackler Trust; Sir Harry Djanogly CBE; The Hartnett Conservation Trust; Sheila Richardson and Anthony Nixon; The Leathersellers' Company; Gapper Charitable Trust; Genevieve Muinzer and others.

X52646

John Lewin 1770–1819

**A New Discovered Animal of the Derwent  
(Tasmanian Tiger or Thylacine)**

1809

Watercolour on paper

Lewin, based in Sydney, was author and illustrator of the first illustrated book published in Australia, **Birds of New South Wales** (1813). He drew this thylacine or Tasmanian tiger for Captain William Paterson of the New South Wales Corps, an enthusiastic colonial naturalist who had brought a skin of the animal to Sydney from Van Diemen's Land (Tasmania). The last thylacine is believed to have died in 1936, after the species was hunted to extinction by sheep farmers. However, reports persist of sightings in mainland Australia.

The Linnean Society of London. X52784

Thomas Rowlandson 1756–1827

**Sir Joseph Banks about to Eat an Alligator  
(‘The Fish Supper’)**

1788

Ink and watercolour on paper

This satire on Banks’s zoological interests was drawn to illustrate a poem by Peter Pindar, criticising the undue importance his rivals thought he gave to global natural history as President of the Royal Society. At dinner, Banks (centre) is presented with an alligator.

Tate. Purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996. T08469

John Frederick Miller 1759–1796

**Banksia Ericifolia**

1773

Watercolour on paper

Miller was employed by Joseph Banks to finish drawings begun for him by Sydney Parkinson during James Cook's southern voyage (1768–71). This one records a plant named after Banks himself, and native to eastern New South Wales. It has become a national plant of Australia, a symbol of identity.

Trustees of the Natural History Museum, London X53409

Benjamin West 1738–1820

**Sir Joseph Banks**

1771

Oil paint on canvas

The Collection: Art and Archaeology in Lincolnshire  
(Usher Gallery, Lincoln). X52648

Maori Artist

**Quarterstaff ('Taiaha')**

before 1768

Wood and haliotis (paua) shell

Museum of Archaeology and Anthropology,  
University of Cambridge. X53676

Maori Artist

**Paddle ('Waka Hoe')**

before 1768

Wood

Museum of Archaeology and Anthropology,  
University of Cambridge. X53677

Despising more fashionable collectors, Banks dedicated himself to global exploration and his personal passion, natural history. He accompanied James Cook to the South Seas (1768–71), supervising artists and scientists, and urged Britons everywhere to become ‘recorders, artists, diarists’ of the natural world.

With Cook, he acquired some of the first Oceanic objects to reach Britain. In West’s portrait, he wears a Maori flax cloak (**kaitaka**) and stands beside objects including a staff (**taiaha**) and paddle (**waka hoe**), similar to ones owned by Cook, exhibited here.

Chinese Artist  
**Tragopan Temminckii**  
**(Temminck's Tragopan)**

Chinese Artist  
**Two Fish**

1812–31  
Gouache on paper

John Reeves arrived in Canton in 1812, serving first as Assistant and then Chief Inspector of Teas for the East India Company, based in Macau. An enthusiast of natural history, and member of learned societies in London, he commissioned Chinese artists to draw living specimens that he collected or observed in markets and menageries. His drawings include birds and (the majority) fish, leading to the identification of new species.

Trustees of the Natural History Museum,  
London (Reeves Zoological Drawings). X53410, X53552

Amadeo John Engel Terzi 1872–1956

**Sugar Cane Frog Hopper from Trinidad**

1931

Watercolour on paper

Terzi specialised in illustrations of insects that transmit human or agricultural diseases. Pictures by him were shown at the British Empire Exhibition at Wembley in 1924. He worked for the British Museum, the London School of Tropical Medicine, and the Empire Marketing Board for which this drawing of a pest that attacks sugar cane was made. During its short life (1926–33), the Board promoted trade, commerce and research across the Empire, commissioning many artists and film-makers.

Trustees of the Natural History Museum,  
London (Empire Marketing Board Drawings). X53553

Rudolf Swoboda 1859–1914

from left to right: Ramlal; Bakshiram; Muhammad Hussain  
1886

Oil paint on panels

These three intimate portraits were commissioned by Queen Victoria from the Austrian painter Rudolf Swoboda. They were based on a group of 'genuine artisans' who had been brought over from Agra in India to perform various crafts at the Colonial and Indian Exhibition of 1886. Although the workers were presented as embodying traditional practices, the men had in fact been trained in handicrafts at the central jail in Agra as part of a rehabilitation programme introduced under the Raj. While ostensibly serving as ethnographic studies the portraits are also indicative of Victoria's interest in her Indian subjects as individuals.

Lent by Her Majesty The Queen

X53832, X53830, X53831

Edo Artist, Benin City

**Head of an Oba**

late 18th/early 19th century

Edo Artist, Benin City

**Head of a Queen Mother,**

**Benin City, Nigeria**

early 19th century

Bronze

These heads were among the many precious ancestral objects looted from the palace of the Oba (king) of Benin during a British 'punitive raid' in 1897, in retaliation for the killing of envoys trying to negotiate trading rights.

The evident sophistication of such objects made them highly prized in Western collections, while challenging existing assumptions of low evolutionary status for African cultures. Debates about their origins and relative antiquity have helped to restore or enlarge African history. Their dispossession and dispersal have raised new questions about ownership and legitimacy and led to calls for restitution or compensation.

Museum of Archaeology and Anthropology,  
University of Cambridge. X53679, X53678

Maori Artist

**Wooden Male Figure, Used as a Gable Ornament  
or Tekoteko**

before 1834

Wood and haliotis (paua) shell

This carving would have been made as the roof gable for a prestigious building such as a food store. This example was acquired, perhaps by gift or barter before it was finished, by the Austrian Baron Carl von Hügel during a collecting expedition to New Zealand in 1834. Much of his vast collection was given to the imperial museums of Vienna. The tekoteko passed to his son Anatole, founding curator of Cambridge's Museum of Archaeology and Ethnology, as it was originally known.

Museum of Archaeology and Anthropology,  
University of Cambridge. X53680

Sherbro Mende Artist,  
Sierra Leone  
**Standing Female Figure**  
before 1901  
Wood

This female figure was donated to the Liverpool Museum in 1901 by Arnold Ridyard, a chief engineer on the Elder Dempster & Co. Shipping Line who utilised his contacts for collecting purposes. According to Ridyard the figure came from the town of Tobiah in the interior of Sherbro country and once belonged to the wife of a local ruler. She was likely to have been a high-ranking member of a women's Sande Society which was responsible for initiating young girls into womanhood.

National Museums Liverpool, World Museum  
X54018

Marianne North 1830–1890

**Entrance to the Cave of Karlee (Karli), Maharashtra, India**

1878

Oil paint on paper

This sketch was made by the amateur painter Marianne North during an 18-month tour of India where she made over 200 paintings which she later gifted to Kew. The ancient Buddhist rock-cut temple or **chaitya** hall at Karli formed part of her itinerary, being one of the main historic sites that appealed to the archaeological interests of British visitors and architectural historians. North's painting was made on location. A Hindu shrine can be seen by the entry to the cave and an ascetic is shown daubing **kumkum** used as part of prayer rituals on a column to the left.

Royal Botanic Gardens, Kew. X52527

Linnaeus Tripe 1822–1902

**Ranganatha Temple at Srirangam**

1858

Photograph, albumen print on paper

Captain Tripe began a photographic survey of the East India Company's Madras Presidency in 1857, documenting historic architecture, antiquities, modern colonial infrastructure such as bridges and the castes and occupations of the Indian people. In 1859 his Company post was terminated and he was required to dispose of his equipment.

Wilson Centre for Photography. X53619

Indian Artist, Madras

## **A Twelve-Storey Gopuram**

c.1825

Ink and wash on paper

Like its counterpart in Bengal, the Royal Asiatic Society sponsored oriental studies in many fields and formed its own collections. Its Oriental Translation Fund (established in 1828), financed the translation by Ram Raz of ancient Sanskrit texts on the practice and theory of Indian architecture, construction and planning. These appeared as an *Essay on the Architecture of the Hindus* (1834), illustrated with engravings of drawings like this monumental tower by artists working in the Survey Department in Madras (now Chennai), and afterwards acquired by the Society. It helped introduce Indian architecture to a wider audience than could experience it in situ.

Royal Asiatic Society of Great Britain and Ireland

X53571

South Indian Artist

**Façade of the Palace of the Rajas of Tanjore,  
Tanjore, Madras**

c.1830

Gouache on paper

As reciprocal interest developed among Indians and the British in each other's architectural traditions, building styles became hybridised in both countries. Serfoji, Raja of Tanjore, a client prince of the East India Company, remodelled his palace in a mix of Indian and Western classical manners and presented architectural drawings by Indian draughtsmen to British visitors. His son Siraj presented this drawing of his palace to the Royal Institute of British Architects following his adoption as its first Indian member in 1836.

RIBA Library Drawings and Archives Collection. X53594

William Hodges 1744–1797

**Tomb and Distant View of the Rajmahal Hills**

c.1782

Oil paint on canvas

After accompanying James Cook to New Zealand, Hodges went to India (1780–3) where, alone among artists, he was paid directly by the East India Company as well as working privately. His most generous patron was Augustus Cleveland, the Company's Collector at Bihar, for whom he probably painted this view of the Rajmahal hills they visited together in 1782.

Depicting the region as a fertile, Arcadian pastoral was intended to celebrate the benign paternalism of Cleveland and Bengal's Governor-General, Warren Hastings. Hodges claimed their administration was creating a 'perfect paradise', recalling the 'happy times of the old Mughal government'.

Tate. Presented by the Friends of the Tate Gallery 1964  
T00690

Ghasi fl.1820–1836

**Maharana Bhim Singh of Udaipur on Horseback  
Accompanied by Attendants**

c.1820

Gouache on paper

Patrick Waugh 1788–1829

**Maharana Bhim Singh of Udaipur on Horseback**

c.1825

Sepia wash on card

These works were commissioned by Lieutenant-Colonel James Tod (a portrait of whom is exhibited in Room 5), the political agent for various states in Rajasthan where the East India Company had established treaties of alliance with local rulers. In support of his diplomatic work Tod made an in-depth study of the history of the ruling clans, employing his cousin Captain Patrick Waugh and the local artist Ghasi as draughtsmen. The latter's painting of Tod's ally, Maharana Bhim Singh, served as a basis for Waugh's drawing which became the template for the engraved frontispiece to the first volume of Tod's **Annals and Antiquities of Rajasthan** of 1829.

Royal Asiatic Society of Great Britain and Ireland

X53573–4

Mughal Artist

**A Prince Seated with Ladies in a Landscape**

early 18th century, with landscape added

(probably Lucknow) 1770s

Opaque watercolour with gold leaf on paper

Mughal Artist

**Haji Nasir Listening to a Prince Reading**

c.1650, with landscape added (probably Lucknow) 1770

Opaque watercolour and gold leaf and black on paper

Mughal paintings were sought after by elite British collectors in India, who adopted the tastes and interests of the Indian ruling class. These examples were acquired by Sir Elijah Impey, first Chief Justice in Calcutta's Supreme Court, who was also a connoisseur and linguist. Impey probably bought them in Lucknow, a major cultural centre, where they were adapted with landscape backgrounds, enlarged and given decorative borders to fit pages in a large album. Impey stamped them with his Persian seal, and one was inscribed on the back by a Lucknow calligrapher, Hafiz Nur Ullah, with Persian verse.

Francesca Galloway, London. X53565–6

## Showcase

Mende Artist, Sierra Leone

### **Pair of Female Figures on a Stand**

before 1911

Wood with brass beads

These female figures were presented to the Liverpool Museum through the intermediary of Arnold Ridyard. The donor was Claudius Dionysus Hotobah-During (1886–1973), a Sierra Leonean Krio barrister and collector who had studied law in London. Given his experience of Britain, it is possible that Hotobah-During sought a broader recognition of the diverse traditions within African society and the way these were presented in British cultural institutions.

National Museums Liverpool, World Museum. X54017

## Showcase

Unknown Photographer

### **Castes at Saugor**

c.1862

Photographs, albumen prints on paper, mounted in album

Amateur photographers, often unidentified, played important roles in documenting Empire. Their subjects ranged from buildings to portraits, scenes of colonial life and records of indigenous people. Exercises in amateur anthropology, these figures are displayed in an album as representatives of caste, locale, religion or occupation.

Wilson Centre for Photography. X53621

## Showcase

Linnaeus Tripe 1822–1902

**Elliot Marbles**

1859

Photograph, albumen print on paper, mounted in album

Captain Tripe began a photographic survey of the East India Company's Madras Presidency in 1857, documenting historic architecture, antiquities, modern colonial infrastructure such as bridges and the castes and occupations of the Indian people. In 1859 his Company post was terminated and he was required to dispose of his equipment.

Wilson Centre for Photography. X53620

## Showcase

Haida Artist

**Figure of a European**

**Tobacco Pipe Depicting a Paddle-Wheel Steamer**

1836–65

Argillite

The Haida, First Nation people of Canada's west, were early global traders, selling furs to Europeans and Chinese. In the 19th century, over-hunting and European settlement decimated the population. Haida carvers created a new commerce in artefacts in argillite, local black shale, which Europeans collected as souvenirs or ethnographic evidence.

Museum of Archaeology and Anthropology,  
University of Cambridge. X53684, X53683

## Showcase

Unknown Maori carver

**'Hei Tiki' (pendant in human form)**

19th century

South Island **pounamu** (nephrite)

This **Hei Tiki** belonged to Thomas Edward Donne (1860–1945), the driving force behind the development of the New Zealand tourist industry in the early 20th century. Family legend suggests that it was given to him by one of the Arawa chiefs in Rotorua upon his departure for Britain in 1909. Donne was also an ethnographer and collector of Maori art. His 1927 publication **The Maori: Past and Present** includes a chapter on the **Hei Tiki**.

Private collection. X53564