

Guide to the James Wales archive

MSS 26



YCBA Library Court. Photograph by Richard Caspole, YCBA, 2016.

edited by Francis Lapka

2022

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Table of Contents

Collection Overview	3
Requesting Instructions	3
Administrative Information	3
Immediate Source of Acquisition	3
Conditions Governing Access	3
Conditions Governing Use	4
Preferred Citation	4
Related Materials	4
Biographical / Historical	4
Scope and Contents	4
Bibliography	4
Arrangement	4
Collection Contents	5
Series I: Diaries	5
Series II: Cave descriptions and other notes	8
Elephanta caves	8
Ellora caves	8
Jogeshwari caves	9
Kanheri caves	10
Karla caves	10
Other descriptions and notes	11
Series III: Drawings	13
Series IV: Material related to publications by James Wales	14
<i>Bombay views</i>	14
<i>Hindoo excavations in the mountain of Ellora</i>	14
Selected Search Terms	16

Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
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CALL NUMBER: MSS 26

CREATOR: Wales, James, 1746 or 1747-1795

TITLE: James Wales archive

DATES: 1786-1797

PHYSICAL DESCRIPTION: 1 linear foot (1 box, 2 volumes)

LANGUAGE: English


SUMMARY: The collection comprises diaries, notebooks, and other manuscript documents concerning the travels of James Wales in India, with a particular focus on antiquities of Poona and the nearby cave temples of Ellora.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.mss.0026>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/ycba.mss.0026>.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder
 vol. volume

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Paul Mellon Collection

Conditions Governing Access

The collection is open without restriction.

Conditions Governing Use

The collection is the physical property of the Yale Center for British Art. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the Curator of Rare Books and Manuscripts.

Preferred Citation

James Wales Archive, Yale Center for British Art, Paul Mellon Collection

Related Materials

The present collection of archival material accompanies a collection of two prints and 196 drawings in the Department of Prints and Drawings, Yale Center for British Art (B1977.14.22244-22441). The drawings include works by Robert Mabon, Gungaram Chintaman Tambat, William Birch, William Williamson, Boge Raj, and other unknown European and Indian artists, of various subjects in and around the city of Poona, India, and the nearby cave temples of Ellora, dating mostly from 1792 to 1796.

Biographical / Historical

"The self-taught British artist James Wales arrived in Bombay in 1791, and immediately began to work on a series of 'Picturesque Prospects' of the city, for which he hired Robert Mabon, an East India Company soldier and draftsman, as an assistant. He published this project in 1795 as *Views of the Island of Bombay and its vicinity*. In June of 1792, Charles Warre Malet called Wales to Poona to paint portraits and history paintings, and Mabon accompanied him. Wales, like Forbes and Malet, had an interest in cave temples, and in his journal he describes a proposed publication called 'Indian Antiquities,' which would 'contain every excavated work worthy of attention on the West side of India.' He hired several assistants, both British and Indian, including Mabon and Gangaram Chintaman Tambat, for this project. Unfortunately Wales died from the 'Putrid air' inhaled while sketching the cave temples of Salsette before he could finish 'Indian Antiquities,' and Malet commissioned the artist Thomas Daniell to complete it for publication [as *Hindoo excavations in the mountain of Ellora*]." --Holly Shaffer, *Adapting the Eye* (2011).

Scope and Contents

The collection comprises diaries, notebooks, and other manuscript documents concerning the travels of James Wales in India, with a particular focus on antiquities of Poona and the nearby cave temples of Ellora.

Bibliography

Kulkarni, Uday S. *James Wales, artist and antiquarian in the time of Peshwa Sawai Madhavrao: an illustrated chronicle based on original documents*. Pune, India: Mula Mutha Publishers, 2019. Shaffer, Holly. *Adapting the eye, an archive of the British in India: October 11-December 31, 2011, Yale Center for British Art*. New Haven: Yale Center for British Art, 2011. Shaffer, Holly. *Grafted arts: art making and taking in the struggle for Western India, 1760-1910*. London: Paul Mellon Centre for Studies in British Art, 2022.

Arrangement

The collection is arranged into four series: I. Diaries; II. Cave descriptions and other notes; III. Drawings; IV. Material related to publications by James Wales.

Collection Contents

Series I: Diaries

📖 vol. 1

James Wales diary
1 volume (78 pages); 30 x 21 cm
Wales, James, 1746 or 1747-1795

1792 June-
December

The volume begins with Wales's journey to Poonah (Pune), and proceeds to narrate his time in the city in considerable detail. Subject matter concerns his artistic and business interactions with Charles Warre Malet and the Maratha court. Some specific paintings are identifiable by context. The volume also gives insight into Wales's wellbeing and reflections on his time in India. At the beginning of the volume is a separate sheet of paper giving detailed instructions for a journey, noting sites of interest.

Wales organizes the volume by day. His first entries concern his journey to Poonah: he lists his attendants, including Robert Mabon and possibly others, and mentions his coterie of Indian servants. Throughout the journey, he complains about his attendants and comments on the local brahmins who, he says, think themselves "infinitely superior to all other people on earth."

Wales enjoys the company of Charles Warre Malet, whose elephants and camels prove quite impressive. He accompanies Malet on a visit to the Maratha court, which he describes with a small layout of the structure. He likewise describes his attempts to meet with Nana Fadnavis, an influential minister in the court, though experiences some delays. Nonetheless, he eventually meets both the Maratha Peshwa, his advisors, and Fadnavis. Much of the remainder of the volume gives regular updates on the progress of various portraits commissioned by them. Wales includes a list of pictures and portraits begun at Poonah and notes the delivery of various paintings to the Maratha court, to general satisfaction. He paints portraits of the Peshwa and Fadnavis, along with Fadnavis's wife, among others.

Wales is impressed with the bearing of the Marathas he finds at court: "I could not help being much pleased with the behavior of Sindia + his Chiefs. Their frank and manly manners formed a constant to what I have seen..." He also continues his interactions with Malet, producing his portrait as well as one of his "lady," likely Amber Kaur, a Maratha princess with whom Malet had several children. She would later remain in India as Malet returned to England and married Wales's daughter, Susanna.

The volume gives other incidental details relevant to Wales's artistic process as well. He often notes work on multiple images in one day, some portraits, some landscapes, and some more ethnographic views. He records instructions to Robert Mabon and Gangaram Chintaman Tambat, primarily that they go to certain places to make sketches. He also writes of his own improvement on the camera obscura.

The themes of death and strained or faltering relationships are prominent. After pages of mostly professional description, Wales records the death of "Nelly," his six-year-old daughter, at home in England with his wife. The following pages contain drafts of letters to his wife, one of which notes the distraught nature of previous, omitted letter. He expresses his desire to bring his wife to India, and the reciprocation of that desire. From this point on, Wales writes frequently about preparations for his wife's arrival, and about his longing for news of her.

The final pages of the volume concern Wales's return to Mumbai and his interactions with European clients. At the very end of the notebook, he writes, "If British manufactures are in such high estimation in every part of the world, why may not Paintings by British artists claim admiration?"

Genres / Formats:
Diaries

☰ vol. 2

James Wales diary
1 volume (112 pages) ; 32 x 22 cm
Wales, James, 1746 or 1747-1795

1794
January-1795
May

James Wales's second diary is labeled, on the cover, "[memoranda relating to?] Indian Antiquities, 1794." The book contains occasional personal reflections, and much of it concerns Wales's travels and professional activities, such as his interactions with the Maratha court and his visits to cave temple complexes.

The text begins with several draft letters, each aimed at soliciting information on excavations from English travelers. Wales notes, however, that neither letter proved any use, as neither person ended up going on their planned excursions. Wales then offers an extended reflection on the history, character, and religion of Hindus, beginning with excerpts or paraphrases from the *Ain-i-Akbari*, a history of Akbar's rule written by his vizier, Abu'l Fazl ibn Mubarak. Wales discusses the "religion of the Great Brahma," those practitioners who insist on the monotheism of Hindu practice, and the "casts of the Hindoos." He also notes the necessity of the English government passing a proclamation "prohibiting the sacrifice of children."

Several drawings of Salsette, the island on which Mumbai (Bombay) is located, follow, along with observations of local caves—one is "mouldering away"—and instructions for the engraving of inscriptions. The discussion of cave temple complexes and the processes for illustrating them comprises much of the remainder of the book. Wales describes the material used, a stone "very beautiful and so soft to work upon with the chisel," as well as the deities portrayed. At other points, he notes the decay caused by (in his estimation) water damage, while also writing that "architecture and sculpture so far exceeded my expectation that I could not help expressing my surprise." His admiration stretches beyond general impressions, and he remarks on the different rooms and interiors of the caves as well: "there are four dark rooms—here of a larger size than usual and better finished. It does not seem that they have been intended as...prisons." This latter comment may possibly refer to Robert Mabon, Wales's assistant, who was accused of being a spy and subsequently confined to one of the caves while on a sketching expedition.

The other topic for illustration that occupies Wales is the Maratha court. He writes of his interactions with the court, and, at one point, describes a conversation with one of the peshwa's advisors, in which the advisor asked if Wales's wife and daughter could paint. Wales concludes that "that he wanted to know if my daughter would paint the pictures of Indian Ladies. Perhaps he is not willing that they should be seen by a European man." Elsewhere Wales records instructions to his assistants regarding images for the Maratha court, as well as those commissioned by Charles Warre Malet, the British resident. Wales also notes portraits painted for Lord Cornwallis, at that time Governor-General of India, an image referred to as "the Venus" meant for the Maratha court, and the prices of several commissioned or potential paintings.

Beyond comments on specific topics, Wales also includes numerous details on his professional process. He includes prices and potential commissions, as well as notes for upcoming trips, lists of items to be purchased with prices, lists of excavations he knows of, and plans for future publications. He writes with reference to a hypothetical volume, *Indian Antiquities*, and at one point he records a conversation with Malet on the best way to make this project a reality. Malet suggests that the images "should be published in England under my own eye" and Wales, agreeing, in turn offers to dedicate the volume to Malet. Wales also

includes brief records of letters sent relating to the project, including one to James Forbes, "giving him some hints respect my publication of *Indian Antiquities*." Occasional remarks highlight the difficulty of Wales's creative process: he complains of possible eye disease, and writes in a larger hand, "Rule[:] Finish every Picture as you go on."

Related to Wales's professional concerns are his observations on the logistics of travel in India. In addition to recording itineraries, distances, prices, and other details of travel, he writes that "the trouble and expense of travelling in India is great." He references Robert Mabon and Gangaram Chintaman Tambat, as well as several others—including "Josee [?] a Young Goa painter"—and lists the larger number of servants that accompany him. Travel does, however, provide some pleasures, and Wales frequently comments on the beauty of the landscape. He writes about the villages he passes through as well, asserting that most are "in a ruined condition" as due to war, "all the inhabitants who were able had fled to places of more surety ... or leaving their proper occupations had followed the camp as plunderers." Wales also references sati with relative frequency, repeatedly condemning the practice as "so horrid to human nature" and including extensive descriptions. Wales elsewhere recounts an anecdote in which Tambat, told by Wales to sketch certain temples but afraid of getting robbed (and not confident enough in his skills with a musket), ends up going to the temples naked as a way of showing that he possesses nothing of value.

Alongside the narrative of cave temples and travel, lists concerning painting and logistics, and other notes, the volume contains several sketches in pen. Near the end of the book are two landscape sketches that include extensive captioning.

Genres / Formats:
Diaries

b. 1, f. 1	<p>Robert Mabon diary <i>1 volume; 32 x 21 cm</i> Mabon, Robert</p> <p>Mabon recounts a sketching trip, likely to the Ellora Caves in modern-day Maharashtra, India. When Mabon reaches the caves, he finds himself arrested as a spy, under guard, and required to stay in the caves without sketching or, at times, even writing. He describes the ordeal day-by-day: his letters to Wales and Charles Warre Malet, his attempts to bribe the guards, the conflicting instructions from his captors, and the confiscation of his drawings and camera obscura.</p> <p>It takes several days before Mabon receives permission to retain his drawings and leave. On his return journey, he encounters a poor European looking for work: Mabon gives him some clothes to make him more presentable, as well as an introduction to Wales. The journal concludes with Mabon continuing his journey to either Bombay (Mumbai) or Poonah (Pune) pending Wales's instructions.</p> <p>The notebook includes several loose pieces of paper, the first a receipt from Wales for 250 ruppees, the second a series of notes on the mountains out of which the cave complex is carved. The caves are identified as Ellora, and Mabon offers a description of the deities within.</p> <p>The closing pages of the manuscript include a running commentary on the dimensions and structure of the caves, with some corrections, suggesting this may be draft copy for a more finished text. Mabon is not particularly fond of the sculptures, noting that "the People of the East worship Figures in Stone merely for their ugliness and deformity" and that "there are beauties to be traced in them but upon the whole they are very indifferent."</p>	1793?
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Series II: Cave descriptions and other notes

Elephanta caves

b. 1, f. 2 Temple of Elephanta, Jany. 1792 1792 January
 2 pages
 Wales, James, 1746 or 1747-1795
 The notes describe sculptures at the site.

b. 1, f. 3 Elephanta Memerd. 1794?
 8 pages; 32 x 22 cm
 Wales, James, 1746 or 1747-1795
 Includes several sheets of memoranda related to Elephanta. Some have lists of various topics or views, while others include information on dimensions and numbers of images. Several are labeled "Subscription Book for Mr. Wales" and divided into columns of "names," "setts framed," and "setts unframed." The text, however, does not actually fall into these categories. One sheet has a drawing of a column, with dimensions of various sections given to the quarter inch.

b. 1, f. 4 Memorandums relating to Garrpoora or Elephanta 1794?
 1 folded sheet (4 pages); 35 x 24 cm
 Wales, James, 1746 or 1747-1795
 Includes a narrative account of the cave complex at Elephanta in a hand that may not be Wales's, though there are annotations that clearly belong to Wales at the bottom of several pages.
 The text describes the area around the caves, inhabited by people who make their living by making liquor from a certain type of tree. Wales notes the former presence of several sculptures at the entrance to the complex, such as an elephant carrying her young, but says that they are now decayed or missing.
 The author notes that much of the structure has been damaged by the elements or by vandalism: "I could not help feeling indignant regret on observing that time had not been the only agent employed in destroying the most valuable part of this magnificent effort of Human art." A footnote, however, gives some details on the British government's attempts to preserve the site.

Ellora caves

b. 1, f. 5 Notes on the caves at Ellora 1795
 20 pages; 29 x 20 cm
 Wales, James, 1746 or 1747-1795
 One of the documents is dated 23 April 1795; others have no date.
 One page describes the approach to the caves—a very difficult one, even in the dry season. Wales describes the caves as "very different from anything that I had ever seen." He finds them surprising, and insists that "no doubt they will have this effect upon every European traveler."
 At various points, the papers remark on the "superb" sculpture present, and at one point Wales describes their appeal as stemming from their "singularity of thought, boldness of design, and laborious execution." He references other complexes at Elephanta and Salsette, likely for comparison. Another recurring theme is the decay the caves are now subject to, on account of the water that affects much of the structure.

Ellora caves (continued)

b. 1, f. 6	Verrool. Memorandums relating to the Excavation call'd Raouan Ka-khy, i.e. the ashes of Raouan <i>2 folded sheets (5 pages); 29 x 19 cm</i> Wales, James, 1746 or 1747-1795	1795
b. 1, f. 7	Verrool. Memorandums relating to the Excavation called Raswan Ka-khy, i.e., the ashes of Raouan <i>1 folded sheet (2 pages); 33 x 25 cm</i> Wales, James, 1746 or 1747-1795 Includes notes on the sculptures found in the cave temple, musing on decay and the reasons for the cave's ruin, despite the evident care put into their creation.	1795
b. 1, f. 8	Verroole excavations <i>1 folded sheet (4 pages); 29 x 19 cm</i> Wales, James, 1746 or 1747-1795	1795
b. 1, f. 9	A list of views at Ellora <i>1 sheet (4 pages); 29 x 19 cm</i> Wales, James, 1746 or 1747-1795	1795 February 26
b. 1, f. 10	General view of the Verole Hill <i>1 sheet (2 pages); 33 x 20 cm</i> Wales, James, 1746 or 1747-1795	1795 February
b. 1, f. 11	Notes on the Jain caves (Ellora) <i>10 pages; 25 x 18 cm</i> Wales, James, 1746 or 1747-1795 The document consists of several pages tied together, at their center, with a single string. The text includes dimensions of a particular excavation site, notes on various sculptures, and pencil sketches of five different figures, each labeled with a variety of terms. Under one sketch of a seated figure is a list of terms including entries such as "leemnaut," "Naganaut," and "Jugarnaut." It is unclear whether these terms refer to the specific image, other images at the site, or simply other Hindu deities known to Wales. Other pages include notes on deities present, and their position in the excavated site. There are faint sketches of pillars, and other structures, presumably present at the site as well. Wales has copied some text in a South Asian script on the final page, without context.	1795

Jogeshwari caves

b. 1, f. 12	Jugasree, commonly called Amboli Cave <i>5 pages; 35 x 25 cm</i> Wales, James, 1746 or 1747-1795 Wales begins with a description of a cave complex that is, he says, hardly visible, but that was clearly at one time impressive. He writes that "the fragments in Plate () will shew a few specimens of their former grandeur, indeed, all that I could collect." The text frequently refers to plates as showing various details, though it does not include plate numbers in any instance, but rather leaves spaces for them to be filled in. The text is presumably draft of copy to accompany the plates, in progress at the time of its abandonment. Wales continues with his description of the cave complex, insisting that "when these apartments were entire they must have impressed the	1794 or 1795
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Jogeshwari caves (continued)

spectators mind with ideas solemn and awful." He provides measurements for various parts of the complex, again referring to unknown plates as reference. A section of the text also seems to provide interpretations of various groups of sculpture, though the actual identities of the figures remain to be filled in. Blank space is provided after the beginning of each sentence (e.g., "the group on the right side of the Door represents...").

Wales concludes the text by praising the sculpture throughout the complex: "the stone here is of a very remarkable quality so soft and inviting to the hand ...the finishing in parts of this stupendous work far excels any I have hitherto seen in similar productions." Yet he laments that the state of the complex is far from good—water now seeps in at various points, though it is clear that, when the caves were in active use, care was taken to avoid this. It is, he says, "highly probable that in a few years hence the greatest part of this Grand work will be entirely fallen in and forever lost."

b. 1, f. 13	Jugasree, commonly called Amboli Cave Wales, James, 1746 or 1747-1795 Another draft of the Jugasree text.	1794 or 1795
Kanheri caves		
b. 1, f. 14	Caves of Keneri <i>1 folded sheet (2 pages); 48 x 35 cm</i> Wales, James, 1746 or 1747-1795 The text is heavily edited, and ends mid-sentence. It offers a detailed description of the cave complex's ornament, sculpture, and carvings, and pays particular attention to some of the figures represented—animals and deities—and the dimensions of the caves and various objects within. Wales comments that much of the carving is "very gracefully design'd and well executed" though decay has affected a large portion of the complex. The text ends with a description of the surrounding area and the approach to the cave's entrance.	1795
b. 1, f. 15	Notes on the Kanheri Caves <i>2 sheets (3 pages); 25 x 18 cm</i> Wales, James, 1746 or 1747-1795 The notes concern ancient inscriptions present at the Kanheri Caves, and the sites' surroundings. Wales uses drawings instead of words in some instances, like "thick [image of trees]" or "made like a sofa [image of sofa]."	1795 October 26-28
Karla caves		
b. 1, f. 16	Description of the Excavation of Echvera or Yehire <i>1 folded sheet (4 pages); 33 x 21 cm</i> Wales, James, 1746 or 1747-1795 Describes an excavated cave complex and the surrounding area. Wales is quite taken by the vista, writing, "....mountains behind mountains till they are lost in the clouds forms altogether such a scene as is highly pleasing to the Painter or the Poet." The sculptures likewise meet his approval: "They are executed in such a manner as to be in no wise inferior to the works of our best modern master." The text also includes remarks on the durability to the wood found in the caves.	1793

Karla caves (continued)

b. 1, f. 17	Description of the Cave of Ekvera <i>3 sheets (5 pages); 20 x 17 cm</i> Mabon, Robert Describes a series of caves and their contents. Some of the text is repeated elsewhere in Wales's loose notes. One passage claims to describe a statue worshipped solely for its ugliness, and another contemplates whether several partial pillars were in fact ever completed. Mabon notes several carved elephants and writes, "the execution of these animals is of a different kind from that of the figures. They are done in a truly masterly manner."	1793
Other descriptions and notes		
b. 1, f. 18	Memorandum for a jaunt to Salsette <i>1 sheet (1 page); 32 x 22 cm</i> Wales, James, 1746 or 1747-1795	1794
b. 1, f. 19	Memorandum relating to the Excavation nam'd Wewer near Bamboora <i>1 folded sheet (3 pages); 34 x 25 cm</i> Begins: "there is something in the design of this work which differs much from any I have seen hitherto." It offers descriptions of the caves, along their dimensions, and provides limited comments on layout and sculpture. The author—presumably Wales—notes the process of excavation and leaves blank spaces for plate numbers and proper nouns (such as deities represented by sculpture). There are edits made to the text throughout.	1794 or 1795?
b. 1, f. 20	Let. to Mr. Fleming to be laid before the Asiatic Society <i>1 folded sheet (4 pages); 23 x 19 cm</i> Malet, Charles Warre, 1752-1815 Written by Charles Ware Malet, probably to John Fleming (1747-1829). The letter gives details on Elephanta, along with extended passages on Indian religious practices, such as the wearing of a turban. The draft references drawings by Robert Mabon, presumably attached to the final copy of the text.	1785 January 15
b. 1, f. 21	Notes on an unidentified temple <i>1 folded sheet (4 pages); 33 x 24 cm</i> Wales, James, 1746 or 1747-1795 A fragment of a longer document. The notes mention Brahma, Indra, and Vishnu, and spend considerable time describing a representation of Siva: "having assumed the female form of Parbuttie, in his own person, [Siva] is represented half male and half female, one of his right or Male arms rests on Nundee and the other holds a snake..." The text also spends time commenting on the size of the breast on Siva's female portion, saying that, "a proof that if ever such had been found in nature that it must have been deemed handsome." Another area of the text remarks on the sculptures difference from Greek statuary.	between 1792 and 1795

Other descriptions and notes (continued)

b. 1, f. 22	<p>Notes on Hindu deities <i>1 folded sheet (4 pages); 35 x 24 cm</i></p> <p>The document—not, it seems, in Wales’s hand—is, at first, a key to Hindu deities. It describes the duties of several deities, spending a considerable amount of time on “Yam Rajah,” most likely Yama, god of death and the underworld. The text compares Yama to Minos, the figure from Greek mythology who judges the dead when they arrive in Hades. It also describes “two genii [who] attend as spies on every one of the human race,” and deliver their accounts to Yama, so that he may pass judgement. Eternal punishment, however, is taken by Hindus as “wholly incompatible with the justice and goodness of God.”</p> <p>The next lengthy passage in the text consists of a quotation from William Jones, the British Orientalist, on “Kama-deva” (Kaamadeva), along with an extract from Jones’s translation of a “hymn” to the god. The author highlights the numerous epithets for the deity that appear throughout the poem, and closes the consideration of the god with a comparison to the Greek Eros.</p> <p>The remainder of the text concerns “lingam, similar to the Priapus or Phallus of the ancients” and “always to be found in the temple of Sheevah.” The author then offers a “fable” that explains the origin of the worship of the lingam. It is presented as an extended quotation, from an unspecified source, and describes the appearance of a female deity among a crowd of worshippers among whom “the purity of the heart was wanting” and the appearance of Siva among a crowd of female villagers. The text ends mid-sentence—presumably continued on other pages which are not included with this manuscript.</p>	between 1792 and 1795
b. 1, f. 23	<p>Shorter notes <i>6 sheets; 25 x 19 cm, or smaller</i> Wales, James, 1746 or 1747-1795</p>	between 1792 and 1795
b. 1, f. 24	<p>Notes on William Edwards, of Caerau, and John Campbell, of Dungannon <i>1 sheet (1 page); 28 x 20 cm</i> Wales, James, 1746 or 1747-1795</p>	1791?

Series III: Drawings

b. 1, f. 25	Tomb of Salabat Khan II <i>1 sheet; 32 x 19 cm</i> Wales, James, 1746 or 1747-1795 Captioned: "Baby maal as seen with my spy glass about 8 miles distance from the Banyan tree under which we spent the heat of the day, March 24th, 1795."	1795
b. 1, f. 26	A sati <i>1 sheet; 27 x 20 cm</i> Wales, James, 1746 or 1747-1795 Wales describes witnessing a sati in his diary entry of July 28, 1792.	1792 July 28
b. 1, f. 27	Pillars and sculptures <i>3 sheets; 23 x 19 cm, or smaller</i> Wales, James, 1746 or 1747-1795	between 1792 and 1795
b. 1, f. 28	Figure studies <i>2 sheets; 22 x 11 cm and 12 x 9 cm</i> Wales, James, 1746 or 1747-1795 One drawing appears to show two European figures, another a soldier in uniform, lying down. The largest sheet shows several figures, all indistinct. On the reverse is a list, beginning with "traveling in the monsoon time in India," and continuing with a variety of other India- and travel-related activities.	between 1792 and 1795

Series IV: Material related to publications by James Wales

Bombay views

b. 1, f. 29	<p>Printed prospectus for Twelve views of the island of Bombay and its vicinity <i>1 sheet (1 page)</i></p> <p>The prospectus describes the 12 views to be included in the published work, and the conditions of publication (including prices). Appended is a sheet in manuscript listing "Subscribers to the Bombay views."</p>	1792 February 1
b. 1, f. 30	<p>Memorandum: Bombay views <i>1 folded sheet (1 page); 33 x 20 cm</i></p> <p>Includes descriptions of eight views.</p>	between 1792 and 1795
b. 1, f. 31	<p>Bbay [Bombay] views subscribers <i>1 folded sheet (1 page); 31 x 21 cm</i> Wales, James, 1746 or 1747-1795</p> <p>Lists the names of subscribers and the number of sets ordered by each.</p>	between 1792 and 1795
b. 1, f. 32	<p>Subscribers to the Bombay views at 150 rupees each set <i>1 sheet (1 page); 31 x 20 cm</i> Wales, James, 1746 or 1747-1795</p> <p>Includes the names of subscribers and the number of sets ordered by each.</p>	between 1792 and 1795

Hindoo excavations in the mountain of Ellora

b. 1, f. 33	<p>Draft prospectus for "Oriental antiquities" <i>1 folded sheet (4 pages); 31 x 22 cm</i> Wales, James, 1746 or 1747-1795</p> <p>A draft prospectus or plan for a series of views of Indian scenes produced by James Wales. The selection is introduced as "Oriental Antiquities, Drawn and Engraved by Mr. James Wales of Bombay and his assistants."</p> <p>The document lists different themes and subjects, such as "the numerous Excavations at Kenny" and "The great Excavation at Amboly," both listed as "On the Island of Salsette." The focus, in general, is on "antiquities" and "curiosities" and the text stresses that "some of the abovementioned Works are but little known to Europeans."</p> <p>The latter two pages of the text discuss prices for the series of views, though several sections are crossed out, and others are possibly incomplete or in progress.</p>	1793?
b. 1, f. 34	<p>Notes on Hindoo excavations in the mountain of Ellora <i>1 sheet (2 pages); 37 x 24 cm</i> Wales, James, 1746 or 1747-1795</p> <p>This brief text describes a book of prints to be published, with the dimensions and content of the prints described in general, and a numbered list of some prints to be included. The other side of the page describes the current state of cave temples in India. The sheet appears to be torn from a larger piece of paper.</p> <p>The prints are presumably those eventually published as Hindoo excavations in the mountain of Ellora.</p>	between 1792 and 1795

Hindoo excavations in the mountain of Ellora (continued)

b. 1, f. 35	<p>Indian Antiquities <i>1 volume ; 27 x 21 cm</i> Wales, James, 1746 or 1747-1795</p> <p>Notebook, titled "Indian Antiquities," containing a variety of notes and lists, as well as a few sketches, mostly related to the prospective publication of a series of prints. Many of the entries carry dates between fall and winter of 1794.</p> <p>Lists early in the volume include drawings done by Robert Mabon—small in size—and portraits of various Maratha individuals. The latter list includes names and paintings and is quite long. Nearby are faint sketches of buildings, a scrap of paper with an image of a deity, flanked by snakes, and a memo referring to a Captain Reynolds. Further pages include a list of caves Wales has "seen or heard of, from good authority," and notes on Elephanta and temple inscriptions. Wales notes the relation of sculpture to Hindu theology and adds another list of "drawings wanted to complete the Antiquities." Yet another list details expenses probably related to the publication of these prints, and accompanying text references Wales's plans to return to Europe to oversee publication.</p> <p>The final pages of the book contain an account of an outing with Charles Warre Malet, a few sketches of pillars and an interior, and a list of "Europe articles for a very particular purpose," ranging from snuff boxes to a piano forte.</p>	1794?
b. 1, f. 36	<p>Drawings of Indian Antiquity now in my Possession, Elephanta Temple &c &c Wales, James, 1746 or 1747-1795</p> <p>Dated "Bombay 9 July 1794," the document contains a numbered list of different views taken at the Elephanta cave temple complex. Below the list is a brief narrative description of the location of the cave and their appearance from the outside.</p> <p>The text is accompanied by a slightly torn folder.</p>	1794 July 9
b. 1, f. 37	<p>Manuscript prospectus for "Oriental antiquities" <i>1 sheet (folded) ; 66 x 24 cm</i> Wales, James, 1746 or 1747-1795</p>	1794
b. 1, f. 38	<p>Hints for an introduction to Antient Oriental ... <i>1 folded sheet (2 pages) ; 43 x 24 cm</i> Wales, James, 1746 or 1747-1795</p>	1794 November 24
b. 1, f. 39	<p>For Mr. Wales, to introduce in his acct. of the Temple of Elephanta near Bombay. <i>1 folded sheet (4 pages) ; 39 x 24 cm</i></p> <p>A summary of other works and engravings relevant to the caves near Bombay and at Elephanta. The author introduces several works, in chronological sequence, providing a brief explanation of their contents, along with comments on their quality and coverage. The author describes the excavations of the caves at Elephanta and condemns the practice of taking portions of the sculptures as keepsakes by tourists. The author closes with the story of an artist who had made preliminary sketches, but who then died in China, leading to his collection being "lost to the world."</p> <p>Title from docket.</p>	between 1792 and 1795

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

British -- India
Caves -- India
Cave temples -- India
Ellora Caves (India)

Geographic Names

India -- Description and travel
Mumbai (India) -- Description and travel
Pune (India) -- Description and travel

Genres / Formats

Diaries
Notebooks

Names

Daniell, Thomas, 1749-1840
Gaṅgārāma, active 18th century
Mabon, Robert
Malet, Charles Warre, 1752-1815
Wales, James, 1746 or 1747-1795