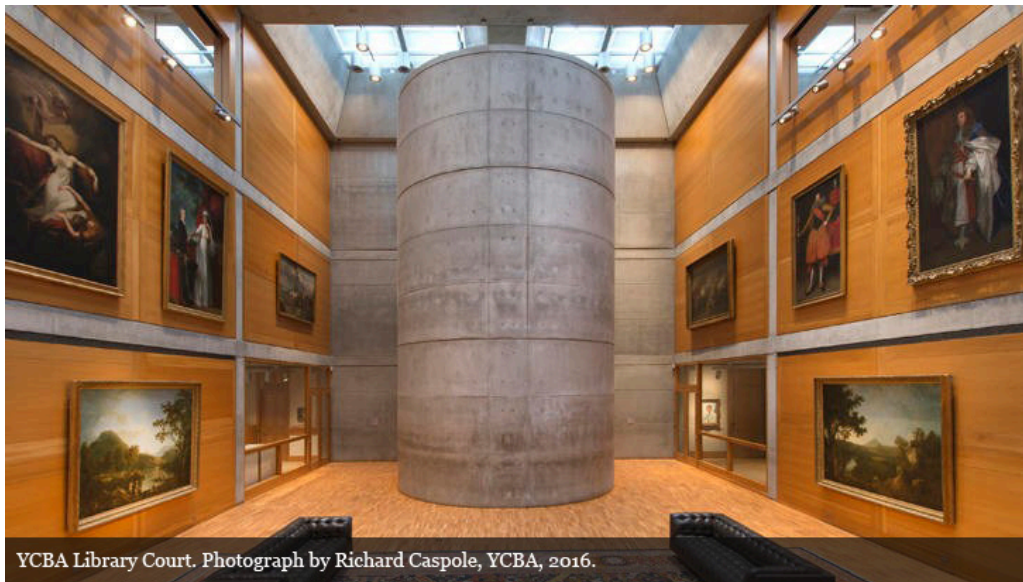


Guide to A voyage from England to Bombay with descriptions in Asia, Africa, and South America

Folio A 2023 69



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

compiled by Lewis West; edited by Francis Lapka

2020

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Collection Overview

REPOSITORY: Yale Center for British Art, Institutional Archives
Institutional Archives
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P. O. Box 208280
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CALL NUMBER: Folio A 2023 69

TITLE: James Forbes archive

DATES: circa 1700-circa 1819 (bulk 1765-1819)

PHYSICAL DESCRIPTION: 75 linear feet (22 volumes)

LANGUAGE: English

SUMMARY: The collection comprises manuscript diaries, letters, and drawings by James Forbes, and portrait prints compiled by James Forbes. At the heart of the collection are thirteen volumes documenting Forbes's travels in India, each of which contains numerous original drawings as well as transcriptions of letters originally composed while Forbes was abroad, with a particular concentration on the natural history of India. Forbes completed the manuscript in 1800, although most of the drawings are those done at the time of the voyage, circa 1765-1776.

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

 vol. volume

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Paul Mellon Collection

Conditions Governing Access

The materials are open for research.

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 Forbes Archive. Yale Center for British Art, Paul Mellon Collection

Biographical / Historical

James Forbes (1749-1819) was born in London and educated at Hadley, Middlesex, in basic commercial skills before joining the East India Company and sailing for India. Once in South Asia, Forbes served in various capacities, including chaplain and secretary to Company forces involved in the First Anglo-Maratha War (1775-1782). Following these postings, Forbes returned to England to recover his health, though he travelled again to India in 1777, assuming a position in the province of Gujarat, where he oversaw revenue and agricultural production. His sister Elizabeth (1753-1812) accompanied him and married his close friend John Dalton (1748-1782), a connection which Forbes celebrates in his letters. After the Treaty of Salbai in 1782, the East India Company gave up control over Gujarat, a move which Forbes found tragic. His post no longer in existence, Forbes left with his sister for England, never to return to India.

Back in England, Forbes settled in Great Stanmore, Middlesex, married, and, in 1788, had a daughter. He installed a collection of Hindu religious sculpture on the grounds, one of the (if not the) first of its kind in England. He traveled throughout England and the continent, and spent much of his time transcribing and illustrating his letters from India in a series of 150 folio volumes. These manuscripts served as the basis for Forbes's illustrated Oriental memoirs (published in 4 volumes, from 1813 to 1815), but do not seem to have survived. It appears likely that he dismantled them, copying text as he needed, and cutting out drawings and watercolors, either for an engraver to copy for publication or for remounting in other volumes, such as the set he presented to his daughter Elizabeth on her twelfth birthday (the present collection).

Forbes's daughter eventually married Marc René de Montalembert, a Frenchman who had served in the British army, and who was later appointed the French ambassador to Württemberg. Forbes joined his son-in-law on his journey to his new post but, at Aix-la-Chapelle, grew sick and died.

Forbes had joined the East India Company during a period of volatility and change. His involvement with the Company occurred prior to Charles Cornwallis's reforms—the latter's appointment to the Bengal Presidency began in 1786—which attempted to institute stricter regulation of Company practices, such as the restriction of private trade. Prior to this, however, Company officials regularly engaged in private trade, various forms of corruption, and more fluid interactions with indigenous populations. Some British officials married Indian women, many of whom acted as critical mediators between the Company and local rulers. Forbes also describes his involvement in the First Anglo-Maratha War at length, a conflict which foreshadowed the coming dominance of the English in India's military, economic, and political spheres. This dominance, however, was not yet entirely achieved: for example, Tipu Sultan (1750-1799), the "Tiger of Mysore," would continue to offer armed resistance to British expansion until his death in combat in 1799.

Forbes's return to England would also have come during a period of uncertainty and transition regarding public attitudes towards India and British imperial ambitions. Between 1788 and 1795, the attempted impeachment of Warren Hastings, former Governor-General of India, spurred widespread debate over precisely what role India would play in British life. The prosecution alleged widespread corrupt practices in India, a sentiment reflected in a general distaste for the new wealth that flowed back to the metropole, illicitly acquired by Company officials caricatured as "nabobs" (after the Indian term *nawab*).

Scope and Contents

The collection comprises manuscript diaries, letters, and drawings by James Forbes, and portrait prints compiled by James Forbes. At the heart of the collection are thirteen volumes documenting Forbes's travels in India, each of which contains numerous original drawings as well as transcriptions of letters originally composed while Forbes was abroad, with a particular concentration on the natural history of India. Forbes completed the manuscript in 1800, although most of the drawings are those done at the time of the voyage, circa 1765-1776.

The remainder of the collection documents Forbes's additional travels and interests. These include a diary of Grand Tour to Italy, three volumes of drawings depicting the scenery of Britain, a volume of drawings of natural history subjects, and a collection of British portrait prints.

The volumes are a subset of "The Forbes Collection" previously in the library of St. Mary's College, Oscott. The full collection was presented to Oscott by Charles Forbes, comte de Montalembert, upon the death of his mother, Eliza Rosée Montalembert (née Forbes).

Arrangement

The collection is arranged into five series: I. A voyage from England to Bombay with descriptions in Asia, Africa, and South America; II. Travels in Italy, Germany, and Switzerland, in 1796 and 1797; III. Views in England, Wales, and Scotland; IV. Birds, insects, flowers, and fruits; British portrait prints.

Collection Contents

I: A voyage from England to Bombay with descriptions in Asia, Africa, and South America , circa 1765-1800

13 Volumes

Forbes, James, 1749-1819

The series comprises thirteen manuscript volumes, each of which contains numerous illustrations as well as transcriptions of letters originally composed while Forbes was in India, with a particular concentration on the natural history of India. The manuscript was finished in 1800, although most of the drawings are those done at the time of the voyage, circa 1765-1776. Volume 1 includes a presentation page, dated 11 April 1800, in which Forbes gives the set to his daughter, Elizabeth Rose^e Forbes. Elizabeth would later edit and revise the second edition of Forbes's Oriental memoirs (1834).

Volume 1 includes Forbes's "Preface in finishing these volumes in the year 1800," which notes, "... six years have elapsed since I began these volumes ... I know well the numerous defects which the eye of criticism must discover in these epistles; they were commenced before the age of sixteen, and continued through various employments in the East India Company's service, during a series of eighteen years ... I sent the letters to my friends as they were written, and they are still in possession of the originals; they were chiefly intended to elucidate the drawings which accompanied them; and in these volumes I have preserved a numerous collection of my humble attempts to delineate the various subjects in natural history, from the imperial elephant to the smallest insect ..."

The recipients of the letters are not specified, though it seems there were several different recipients, and scholars suggest that some of the letters were also circulated once in England. The letters contain numerous transcriptions of poetry, ranging from translations of the classics to more contemporary selections. Forbes also includes a few poems authored by himself, most often addressed to specific individuals, such as his sister Elizabeth. Some letters include transcriptions of official communications, such as letters to local rulers discussing ongoing conflicts, or texts addressed to Forbes from local dignitaries thanking him for services. The volumes also include maps, both engraved and hand-drawn, Persian and Sanskrit transcriptions, and a wedding invitation from a local ruler.

The 13 volumes include almost 520 watercolor illustrations and a number of colored and uncolored engravings and engraved and manuscript maps. The illustrations fall into several categories. Many concern natural history, documenting the different plants and animals Forbes encountered throughout India and in his journeys to and from the subcontinent. While some images are clearly chosen for their curiousness—which Forbes notes in his letters—others represent a more systematic scientific or economic interest: in Gujarat, for example, Forbes provides drawings of most of the principal grains cultivated, alongside remarks on their utility or average yield.

The precise quality of the natural history drawings help explain Forbes's reputation as one of India's leading amateur naturalists of the period. Forbes's full-page drawing illustrating the mulberry, with butterflies and other insects, is a fine example of his work in the present volumes. He notes some basic facts about the plant: "In Hindoostan, we have not the large rich Mulberry common in England ... Ours grows on a much larger tree than the former, with a rich foliage, the fruit sweet and luscious, hanging like caterpillars on the branches, long and thin, varying in color of red, white, and brown" (letter 65, 1 June 1778, vol. 10, p. 16). At the bottom of this drawing, Forbes includes an excerpt from The botanic garden, the famous poem written in 1792 by Erasmus Darwin, Charles Darwin's grandfather.

Many of the other drawings are ethnographic, architectural, or topographical. Forbes includes views of Indian individuals in isolation—often labeled as a type, e.g., a mendicant or brahmin—as well as views of individuals engaged in religious practice and other everyday activity. He draws views of prominent buildings and structures, such as mosques or the cave structures at Elephanta, and includes them alongside prospects of specific areas, such as the Gujarat countryside, and of each of the cities he passes. While traveling to and from India, Forbes includes images of the shoreline, as well as the many islands and ports he passes along the way.

Some of the images pasted into the volumes are not by Forbes. Most notable are two sets of images in volume twelve. The first is a series of figures—primarily religious and military—drawn in isolation, as if on flash cards, and labeled in English, Persian, and Hindustani. Forbes ascribes the illustrations to an unnamed brahmin. The second is a series of drawings Forbes attributes to various Chinese artists: the images depict flowers, hunting trophies, and boats adorned with banners bearing Chinese text. Numerous prints by artist James Wales (1747-1795) also appear through several volumes.

The letters themselves present a relatively coherent narrative of Forbes's time in India. They begin with Forbes's departure from England, to assume his first position with the East India Company. The voyage is detoured by ship troubles, however, and the next segment of the narrative takes place in Brazil. Forbes observes Brazilian society, industry, and natural history before departing again for India. His voyage takes him through South Africa before landing him at Bombay.

From this point onward, much of Forbes's writing consists of comments on his official duties, and observations on the natural history and local customs of each area he lives in or visits. He spends a considerable amount of time describing the religious practices of Hindus, and likewise comments extensively on Indian religious sculpture and architecture, both Hindu and Muslim. He then joins East India Company forces involved in the First Anglo-Maratha War as a secretary, and the ensuing letters recount the day-to-day development of the military campaign. Shortly after the conclusion of this period of hostilities, Forbes returns to England to recover his health.

Forbes's letters resume when he departs again for India. He describes his journey and the stops along the way, as well as his trip to assume his post in Gujarat. His letters provide a wide array of details on the economic, natural, and religious life of the province, and many are organized by town, as Forbes gradually makes his way through each of the areas under his supervision. A few letters also include more detailed accounts of his administrative duties: they give fine-grained narratives of his interactions with local rulers, both in times of conflict and peace. The narrative concludes with the British withdrawal from Gujarat, at which point Forbes's post is terminated and he returns to England, no longer in Company employ. The final letters describe his return journey, and his emotions on returning at last to his native country.

Preferred Titles:

Forbes, James, 1749-1819. Oriental memoirs

Geographic Names:

Bombay (India)
India
South Africa

Genres / Formats:

Botanical illustrations
Engravings (prints)
Maps
Ornithological illustrations
Travel literature
Travel sketches
Watercolors (paintings)

Names:

Forbes, James, 1749-1819

Corporate Body:

East India Company

Volume 1 (continued)

Front matter

☰ vol. 1, page i	<p>Descriptive letters and drawings, volume 1st. Scribere jussit Amor. In every work regard the writer's end, since none can compass more than they intend. James Forbes, 1765, [title page] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Written in black, red, and yellow ink, with caligraphic flourishes at the head of the title page.</p>	1800
☰ vol. 1, page iii	<p>Presentation page <i>1 page</i> Forbes, James, 1749-1819</p> <p>"This collection is presented to the Catholic College of St. Mary's, Oscott, as the best means of preserving it, and as a token of great respect and ardent sympathy, by the Author's grandson, Charles, Comte de Montalembert, June 15th, 1839."</p>	1839 June 15
☰ vol. 1, page 3	<p>Dedication <i>1 page</i> Forbes, James, 1749-1819</p> <p>"To my Beloved Child, Elizabeth Roseé Forbes, Whose thirst for knowledge, and ardent desire of improvement at an early age, has given an additional pleasure to every hour which was spent on these volumes, they are now presented on the twelfth anniversary of her birth, by her affectionate Father, James Forbes. Stanmore Hill, 11th April, 1800."</p>	1800 April 11
☰ vol. 1, page 7-9	<p>Preface on finishing these volumes in the year 1800 <i>3 pages</i> Forbes, James, 1749-1819</p> <p>Forbes introduces the content and form of his text: a series of letters, written while he was a young man employed by the East India Company, and meant to express the "truth and novelty" of his experiences. He recollects that the letters serve primarily to supplement the drawings, which form the primary content of the volumes. He also provides a brief list of works consulted throughout his writing and transcription of the letters, such as "the Ayen-Akbary, the Asiatic Researches, Major Rennel's memoirs, Craufurds sketches of the Hindoos, Roberston's history, Maurice's Antiquities, and the invaluable writings of Sir William Jones." He makes clear the pleasure and exertion in producing the volumes, a task that has taken him six years.</p>	1800
☰ vol. 1, page 11	<p>A Voyage from England to Bombay, with Descriptions in Asia, Africa, and South America, 1765 [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>The words are written onto an illustration of a large rock, somewhat overgrown, surrounded by a cannon, globe, anchor, compass, telescope, sextant, maps, a cornucopia, flags, and a trumpet. Below the illustration is a short passage taken from "From Yarico to Inkle: An Epistle," a poem of unknown authorship drawn from a story first included in Richard Ligon's A True and Exact History of the Island of Barbadoes, beginning with the line: "Ah! now the ship unfurls its crackling sails."</p>	between 1794 and 1800

Volume 1 > Front matter (continued)

☰ vol. 1, page 13

A new Mercator's chart drawn from the latest discoveries
1 map: hand-colored engraving; 26 x 43 cm, on sheet 26 x 45 cm

late 18th century?

The map is folded.

Genres / Formats:
Maps

Letter 1

☰ vol. 1, page 17-22

James Forbes letter, Island of St. Jago, 1765 May 16
6 pages
Forbes, James, 1749-1819

copied between 1794 and 1800

In his first letter, James Forbes begins with an address to his sister. He accepts her request he relate the details of his journeys to her, with enthusiasm, and apologizes for his inevitable failures to due to his own youth and inexperience. He then turns to the day of his leaving—the 23rd of March—and describes his delayed departure from Britain. The following pages narrate the ship's route as it passes by the Canary Islands, whose coasts Forbes describes as "hilly and romantic." Unable to view the islands up close, Forbes regrets his inability to make anything more than hasty sketches.

After passing Madeira, Forbes's ship stops at St. Jago (now Santiago, Cape Verde) for water and supplies. At the time, St. Jago remained a Portuguese colonial possession; it played an important role in various trading routes, including whalers and slave ships from the Americas. The islands own sustenance remained deeply tied to the larger slave economy of the Portuguese empire, and it served as a testing ground for sugar cultivation and other crops that would expand throughout Portugal's colonies. Many of these agricultural practices contributed to ecological imbalance—which, in turn, lay the foundation for an ensuing history of poverty and famines through the nineteenth century and beyond.

Though unable to explore much of the island, Forbes provides some comments on his surroundings. He describes an island dense with fruit trees, with coconuts and plantains, where the sun's rays make any movement in the open an unbearable task. The inhabitants, he writes, are "Europeans from Portugal, or Negroes from the Coast of Africa, or what is very common, a mixture of both in their Mulatto descendants; they all, both in person, dress, and manners, form a striking contrast to anything I have seen before." Forbes notes the prevalence of enslaved people, "who cultivate planation's of cotton, maize, sugar-canes and fruits," and that "they are all of the Roman Catholic Religion; and their language a corrupt dialect of the Portuguese, mixed with that of the Coast of Guinea." Forbes concludes with a description of various plants and fruits—notable maize and plantains—before leaving with his ship for the Cape of Good Hope.

Portions of this text appear in *Oriental Memoirs*, volume 1.

Bibliography:

Rodrigues, Isabel P.B. Fêo. "From Silence to Silence: The Hidden Story of a Beef Stew in Cape Verde." *Anthropological Quarterly* vol. 81 no. 2 (Spring 2008): 343-376.

Genres / Formats:

Volume 1 > Letter 1 (continued)

Correspondence

-
-  vol. 1, page 23 Views of the different Islands with some of the Productions of St. Jago; 1765?
mentioned in the preceeding letter
1 page
Forbes, James, 1749-1819
The text introduces the drawings accompanying Forbes's first letter. Below the title is an adapted passage from Erasmus Darwin's (1731-1802) "The Botanic Garden," beginning, "We pass the coast where Calpe's thunder roars, and answering echoes shake the kindred shores."
-
-  vol. 1, page 25 Porto Sancto, one of the Madeira-Islands; at six Leagues distance. J. Forbes 1765 1765?
1 drawing : watercolor and gouache with pen and ink ; 18 x 26 cm
Forbes, James, 1749-1819
The drawing depicts Forbes's ship approaching Porto Sancto. Top of page: "One of the Insulae Purpurariae." Bottom of page: a passage beginning "Our native soil now far behind, we ply the lonely waste of seas and boundless sky," a paraphrase of a translation of the Portuguses epic poem, "The Lusiads," by Luís Vaz de Camões (c. 1524-1580), available in a popular English translation in 1776.
The ship has been stuck onto the image.
Genres / Formats:
Watercolors (paintings)
-
-  vol. 1, page 27 A View of the Peak of Teneriffe, in one of the Canary-Islands; taken at twenty Leagues distance; sailing from the Northward. J. Forbes 1765 1765?
1 drawing : watercolor and gouache with pen and ink ; 18 x 26 cm
Forbes, James, 1749-1819
The drawing shows a ship approaching the island of Teneriffe, itself mountainous and dominated by one striking peak.
The ship has been stuck onto the image.
Genres / Formats:
Watercolors (paintings)
-
-  vol. 1, page 29 The Island of Palma, bearing South by East; taken at nine Leagues distance. J. Forbes, 1765 1765?
1 drawing : watercolor and gouache with pen and ink ; 18 x 26 cm
Forbes, James, 1749-1819
The drawing shows a ship near the island of Palma, which has gradual slopes and a low range of mountains. Bottom of page: an adapted poem taken from the writing of devotional author William Melmoth (c. 1665-1743), beginning, "By Newton's rules, secure the vessel rides, while threatening seas roll high their dreadful tides."
The ship has been stuck onto the image.
Genres / Formats:
Watercolors (paintings)
-

Volume 1 > Letter 1 (continued)

☰ vol. 1, page 31	<p>The Island of Madeira, bearing from S.E. to N.W.; taken at twelve Leagues distance. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a ship approaching the island of Madeira, which covers the entire horizon; it is gray and rocky. Bottom of page: a quotation from "The Lusians" by Camões, beginning, "Now from her woods, with fragrant bowers adorn'd."</p> <p>The ship has been stuck onto the image.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1765?
☰ vol. 1, page 33	<p>The Isle of Sal, one of the Cape de Verd's, bearing S.W. distant 6 Leagues <i>1 drawing : watercolor ; 15 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows the Isle of Sal, and an empty sea.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 33	<p>Bona-Vista, one of the Cape de Verd Islands, bearing N.W. at seven Leagues distance. James Forbes 1765 <i>1 drawing : watercolor ; 14 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows the coast of Bona Vista, beyond a calm and empty sea.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 35	<p>A North-west View of the Isle of Mayo, one of the Cpe de Verd Islands; taken at 5 Leagues distance. J Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows the island of Mayo, a calm sea, and, in the background--identified by a small marking with a corresponding explanation below--a faint image of St. Jago. At bottom of page: an adapted passage from Anna Seward's "Elegy on Captain Cook" beginning, "Climes, where fierce suns with cloudless ardor shine."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 1 (continued)

☰ vol. 1, page 39	<p>Maize, or Indian Wheat, of the natural size. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several ears of corn on the stalk.</p> <p>The majority of the image has been pasted onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p> <p>Corporate Body: Paul Mellon's Legacy: a Passion for British Art (Yale Center for British Art, April 18, 2007-July 29, 2007)</p>	1765
☰ vol. 1, page 41	<p>The Plantain Tree. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a plantain tree, with several bunches of plantains and a prominent, decaying leaf. Below, Forbes lists the Latin name as <i>Musa Paradisiaca</i>.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 43	<p>The Plantain, Drawn from Nature, of the exact size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 28 cm</i> Forbes, James, 1749-1819</p> <p>A drawing of a branch with several bunches of plantains attached, of varying ripeness. A large fly sits on one of the fruit. Above, Forbes lists the Latin name as <i>Musa Paradisiaca</i>.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 45	<p><i>Musa Paradisiaca</i>, part of a Bunch of Bananas, or small Plantains, of the natural size; with the blossom and bulb at the termination, expanded. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 42 x 34 cm</i> Forbes, James, 1749-1819</p> <p>A drawing of a branch, and several leaves, with bananas and a large blossom attached. One of the bananas is cut in half. Forbes lists the Latin name as <i>Musa Paradisiaca</i>.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 1 (continued)

📖 vol. 1, page 47

The small Green Monkey, on the Island of St. Jago. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 36 x 27 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

A drawing of a monkey, holding two fruits, in a tree with sparse foliage. Forbes lists the Latin name as *Cercopithecus viridis* (see *Chlorocebus sabaeus*)

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Letter 2

📖 vol. 1, page 51

A Description of Rio de Janeiro; and the Country in that part of Brazil. With an account of the City of St. Sebastian; and its Inhabitants. 1765, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: an adapted passage from "The Lusiads" by Camões, beginning, "Now every eye with anxious sight explores, the wide horizon of the western shores."

📖 vol. 1, page 55-69

James Forbes letter, Rio de Janeiro, 1765 August 21
14 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes opens his letter with an explanation of his altered circumstances: while he had anticipated heading towards the Cape of Good Hope in his previous letter, a leak forced the ship to alter its course and, rather than continuing its voyage to India, it instead made for the coast of Brazil, where it might repair any damage. Faced with this unfamiliar and unplanned interval, Forbes sets himself the task of describing Rio de Janeiro and its surroundings, beginning with the topography of the harbor and city. Forbes is quite taken with the landscape—it is, to him, a place of breathtaking views and fascinating creatures, one he depicts in both literary and visual detail.

He doesn't, however, manage to dwell on these sights for long: "But sincerely do I wish I had no occasion to add one circumstance, which shocks humanity, and casts a damp on every pleasure; this is the cruel usage of the slaves in the surrounding plantations; where the smack of the whip, and the cry for mercy, are too frequently heard, and distresses a mind of the of the smallest sensibility." The Brazilian society which Forbes encountered was one at the economic—if not political—center of the Portuguese empire. The discovery of gold and diamonds in the colony had made it central to Portugal's continued viability as a global power, a status equally indebted to a transnational circuit of slave labor.

Forbes links the tragedy of slavery to European avarice: the "insatiable thirst of Europeans" for gold and diamonds. He writes at length on the regime that has subjugated both the indigenous populations throughout South America, and the peoples brought from Africa to labor in the mines and plantations. The roads to the mines "are so well guarded, and so little frequented, that the people here are very ignorant about the; all communication, except to certain privileged persons, is forbidden." The only hope is that the enslaved, in their few spare moments, might find gold dust in the area's streams, enough to,

Volume 1 > Letter 2 (continued)

at some point, purchase their freedom from their owners. Slave ships arrive daily, bringing cargoes of "our fellow-creatures" to be sold "in the public market, like cattle."

Forbes has, however, little fondness for indigenous Brazilians—they have no god, no belief in an afterlife, and cannibalize the prisoners they capture in war. This last fact, Forbes claims, is established beyond doubt: "they put them to death with great ceremony, and prolong their feast many days." Nor does he take kindly to the Portuguese. He finds the city's Catholic architecture and iconography—ornate and luxurious—"not only ridiculous, but painful," and suspects they "please the multitude, and increase the power of the Romish Clergy." He visits a convent, discusses the city's governance, condemns the "pride, indolence, and superstition" of the Portuguese inhabitants, and closes with a good word about the fish, meat, and other available foods.

Forbes references his time in Brazil, in a highly condensed form, on pages 6-8 of *Oriental Memoirs: selected and abridged from a series of familiar letters written during seventeen years residence in India* vol. 1 (London: White, Cochrane, and co., 1813). Much of his comments on slavery under the Portuguese is omitted in the published version.

Bibliography:

Schultz, Kirsten. "The Crisis of Empire and the Problem of Slavery: Portugal and Brazil, c. 1700-c. 1820." *Common Knowledge* vol. 11 no. 2 (Spring 2005): 264-282.

Figueirôa, Silvia, and Clarete da Silva. "Enlightened Mineralogists: Mining Knowledge in Colonial Brazil, 1750-1825." *Osiris* vol. 15 (2000): 174-189.

Genres / Formats:
Correspondence


☰ vol. 1, page 73	Views and Drawings on the Coast of Brazil, mentioned in the preceding Letter. 1765, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a passage from Carl Linnaeus (1707-1778), either misquoted or translated differently, extolling the "innocent pleasure" and "refined luxury" of the study of nature.	between 1794 and 1800
☰ vol. 1, page 75	A New Map of South America, drawn form the latest Discoveries <i>1 map : hand-colored engraving ; 28 x 20 cm, on sheet 30 x 22 cm</i> The map has been pasted into the volume.	late 18th century?


Genres / Formats:
Maps

Volume 1 > Letter 2 (continued)



☰ vol. 1, page 79	<p>A View of the City of St. Sebastian, at Rio de Janeiro, on the Coast of Brazil; taken from the Isle of Cobras. 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The drawing depicts a harbor filled with several boats and larger ships, and a city set at the foot of a steep mountain range. In the foreground is a fort, with a person sitting and watching the scene--perhaps Forbes himself--and throughout the city there are churches, soldiers, and other small groups of people. At bottom of page: an adapted quotation from a poem by Joseph Addison (1672-1719).</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1765
☰ vol. 1, page 83	<p>The Aqueduct at Rio de Janeiro, which conveys the Water from the inland Mountains to St. Sebastian. J. Forbes <i>1 drawing : greywash and gouache with pen and ink ; 20 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows an aqueduct passing through a valley, with buildings on either ridge. Pairs of people stand under the aqueduct and in the foreground of the image. At bottom of page: an adapted extract from architect James Murphy's (1760-1815) writings on Portugal.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Drawings (visual works)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 85	<p>The interior Mountain Scenery on the Coast of Brazil, near the Spring which supplies the Aqueduct at Rio de Janeiro, with all the Water used in the City of St. Sebastian. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a waterfall surrounded by foliage. Bottom of page: an uncited quotation from an unclear source, beginning, "in sweet confusions hills and rocks were mix'd."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 2 (continued)

-  vol. 1, page 87
- Natives, on the Coast of Brasil. J. Forbes, 1765 1765
1 drawing : watercolor and gouache with pen and ink ; 20 x 19 cm
Forbes, James, 1749-1819
- The drawing shows two figures, a man and a woman, the latter sitting and the former standing, next to a river and below a banana plant. The man holds a staff, and wears a feathered headdress, while the woman wears jewelery and a robe. At bottom of page: an adapted quotation from Oliver Goldsmith (1728-1774), reading, in part, "The naked Indian, panting at the Line, boasts of his golden sands, and palmy wine." Goldsmith's original reads, "The naked negro."
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)

-  vol. 1, page 89
- Portugeze Colonists, at Rio de Janeiro. J. Forbes, 1765 1765
1 drawing : watercolor and gouache with pen and ink ; 20 x 19 cm
Forbes, James, 1749-1819
- The drawing depicts several figures in a garden: two women, one dressed in pink, the other in black and veiled; a Black servant carrying a basket of fruit; and two men, one dressed in a brown overcoat, the other in a blue jacket. At bottom of page: an adapted quotation from "The Shipwreck" by epic poet William Falconer (1732-1769).
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)

Letter 3

-  vol. 1, page 95
- A Description of the Animal & Vegetable Productions on the Coast of Brazil; especially the Beasts, Birds, Fish, and Insects, in the vicinity of Rio de Janeiro. 1765, [section title] between 1794 and 1800
1 page
Forbes, James, 1749-1819
- At bottom of page: a quotation beginning, "In all we trace the bright impressions of Thy hand," a possible reference to the poetry of Mark Akenside (1721-1770).
-
-  vol. 1, page 99-107
- James Forbes letter, Rio de Janeiro, 1765 October 1 copied between 1794 and 1800
8 pages
Forbes, James, 1749-1819
- Forbes frames his third letter as a "natural history of Brazil," meant to detail the various plants and animals he encountered during his stay. Much of the text provides an overview of what one might find in the area of Rio de Janeiro, offering little more than a physical description of each fruit and comments on its taste or use. He describes the cultivation both of plants he finds exotic, and those he knows from England—he's pleased to find that English crops do quite well in Brazil, and occasionally compares results.
- At times, Forbes's commentary touches on the political, economic, or social dimensions of life in the Portuguese colony; the plantain, for example, is the "food of the poor," and, while the commercial agricultural products include "sugar, rum, tobacco, cotton, rice, indigo,

Volume 1 > Letter 3 (continued)

and other small articles," Forbes speculates that "the gold and precious stones found here have rendered the Colonists averse to the labor of agriculture." Forbes expresses wonder over many of the country's indigenous creatures, in particular, the golden lion tamarin or "Lion-Monkey; a beautiful creature, less than the smallest monkey, and in miniature resembling the Lion: ...it is soon rendered as familiar as a monkey; comes to table, drinks wine, and is often intoxicated."

Forbes mentions his correspondent's special interest in birds, apologizing for his own inadequate descriptive abilities. He mentions making numerous purchases to aid in his descriptions—it is unclear precisely what or how. He spends a considerable amount of time describing the hummingbird, which, "tho' the smallest of the feathered tribes, surpasses them all in loveliness." He despairs at conveying their appearance: "how then can either my pen or pencil do justice to its beauty?"

After a quick note about various venomous creatures, Forbes closes with a reference to the butterflies and fireflies that contribute to the enchantment of the Brazilian forest. The letter concludes with a quotation from Oliver Goldsmith (1728-1774) on Italy.

Content is referenced briefly on page 7 of *Oriental Memoirs*, volume 1.

Genres / Formats:
Correspondence

 vol. 1, page 109


An untitled drawing of a red bird perched on a tree branch
1 drawing : watercolor and gouache with pen and ink ; 23 x 19 cm
Forbes, James, 1749-1819

1765?

The drawing shows a red bird perched on the branch of a tree.

The image is not fixed to the page.

Genres / Formats:
Watercolors (paintings)

 vol. 1, page 111

Drawings of different Subjects, of Natural History, in South America. J. Forbes, 1765. [section page]
1 page
Forbes, James, 1749-1819

between 1794 and 1800

At bottom of page: a quotation, in French, from General Insectorum of Linnaeus by James Barbut (c. 1776-1799).

Volume 1 > Letter 3 (continued)

vol. 1, page 115	<p>Emberiza Regia. Another variety of the Neuva, Whidah, or Widow-Bird; at the Brazils. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a black and white bird on a branch wrapped in a vine. The Latin name is given as Emberiza Regia. It's unclear what bird the name refers to; its modern equivalent is not native to Brazil (Vidua regia). Bottom of page: "began and finished in 45 minutues."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 117	<p>The Rose-colored Spoonbill, at Brazil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a pink bird standing beside a body of water. The Latin name is given as Platalea rosea and Platalea Braziliensis Ajaja dicta (see Platalea Ajaja).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 123	<p>The Swallow-tail Hawk, of South America. Accipiter, Cauda furcata. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a dark blue bird on a branch, with a decayed leaf. The Latin name is listed as Accipiter, Cauda furcata (see Elanoides forficatus).</p> <p>Much of the illustration is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1765
vol. 1, page 125	<p>The Crested-Jay, of South America; on a Branch of the Custard-apple Tree. J.F. 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a dark blue bird, perched on a branch with a large fruit hanging below. The Latin name is given as Pica glandaria, coerulea, cristata (see Cyanocitta cristata). Forbes gives the Latin name for the custard-apple tree as Anona Maram (see Annona reticulata).</p> <p>Much of the illustration is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1765

Volume 1 > Letter 3 (continued)

vol. 1, page 129	<p>The Long-tailed, Brazilian Finch, and Acacia Tree. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 24 cm</i> Forbes, James, 1749-1819</p>	<p>redrawn between 1794 and 1800</p>
<p>The drawing shows a red and blue bird on a thorny branch. Bottom of page: a quotation from a poem by poet John Ogilvie (1733-1813), beginning "Wake all ye mounting throngs, and sing, ye plummy warbles of the Spring." No Latin names are given (possibly <i>Donacospiza albifrons</i>).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 1, page 131	<p>The Rice-Bird, of the Brazils, with the Paddy, or Rice in the Ear <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 21 cm</i> Forbes, James, 1749-1819</p>	1765
<p>The image depicts a bird on a branch attempting to eat pods from a neighboring plant. The Latin name of the bird is listed as <i>Hortulanus Caroliniensis</i> (see possibly <i>Dolichonyx oryzivorus</i>) and the Latin name for the plant is listed as <i>Oriza</i> (see <i>Oryza</i>).</p>		
<p>The image is pasted into the volume.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 1, page 139	<p>The Blue Banana Bird, with a Wild Fruit on the Coast of Brazil, called the Petango. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 23 cm</i> Forbes, James, 1749-1819</p>	<p>redrawn between 1794 and 1800</p>
<p>The images shows a blue bird on a branch among several fruits, leaves, and flowers. No Latin names are given (for the fruits, possibly <i>Eugenia uniflora</i>).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 1, page 141	<p>The Red-headed Manakin; with the Mimosa, or Sensitive Plant, at Brazil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 25 cm</i> Forbes, James, 1749-1819</p>	<p>redrawn between 1794 and 1800</p>
<p>The drawing shows a red and black bird perched on a tree branch with pink flowers. No Latin names are given (possibly <i>Ceratopipra rubrocapilla</i> and <i>Mimosa</i>). At bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "Shield, when cold Hesper sheds his dewy light."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		

Volume 1 > Letter 3 (continued)

☰ vol. 1, page 145	<p>The Pardak, or Tufted Fly-Catcher, at the Brazils. With the Aromatic Bay Tree, mentioned in the preceding Letter. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a brown, blue, and red bird on a branch with leaves and berries. The Latin name of the bird is given as <i>Muscicapa Cristata</i> (possibly <i>Mitrephanes phaeocercus</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 147	<p>The Painted Finch of South America, Drawn from Nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a multi-color bird perched on a branch pursuing a bug. The Latin name is given as <i>Avis Tricolor</i> (see <i>Passerina ciris</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 1, page 151	<p>Humming Birds, at the Brazils, J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The drawing depicts several hummingbirds of different types flying around a collection of flowers and grass, with a nest amid the leaves. The Latin name is given as <i>Mellivora</i> (possibly <i>Florisuga mellivora</i>). At bottom of page: an adapted quotation from Erasmus Darwin's "The Botanic Garden" beginning, "The humming-Bird in gay Brazilian bowers."</p> <p>Much of the illustration is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1765
☰ vol. 1, page 153	<p>The Tufted Humming-Bird, mentioned in the preceding Letter, on a branch of the Orange Tree; of the natural size. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a single hummingbird on the branch of an orange tree, full of flowers and with one large orange at the center. The Latin name is given as <i>Mellivora Cristata</i> (possibly <i>Lophornis ornatus</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 3 (continued)

vol. 1, page 155	Loxia Dominicana. The Paroare, or Dominican Cardinal of Brazil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 20 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
The image shows a red and white bird perched on a branch wrapped in a vine, whose leaves seem to have decayed slightly. Below one leaf, it reads, "began & finished in two hours." The Latin name is given as <i>Loxia dominicana</i> (see <i>Paroaria dominicana</i>).		
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		
vol. 1, page 157	Untitled image of a green and purple bird perched on a branch <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 21 cm</i> Forbes, James, 1749-1819	1765?
The image shows a green and purple bird perched on a branch.		
The image is not fixed to the page.		
Genres / Formats: Watercolors (paintings)		
vol. 1, page 159	The Root of the Cassava, or Mandicka, much used as a Provision for the Negroes, on the Coast of Brazil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 36 x 29 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
The drawing depicts the roots and tubers of a cassava plant. The Latin name is not given (see <i>Manihot esculenta</i>).		
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		
vol. 1, page 161	The top of the Mandioka or Cassava, in South America; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 30 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
The image shows the top of the cassava plant, including its stalk and leaves, one of which is decayed.		
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		

Volume 1 > Letter 3 (continued)

📖 vol. 1, page 165	<p>Drawings of the Animals and Reptiles, found in the Wilds of the Coast of Brazil. 1765, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a passage from "The Task," by William Cowper (1731-1800), beginning, "Acquaint thyself with God, if thou wouldst taste His works."</p>	between 1794 and 1800
📖 vol. 1, page 175	<p>The Brown Coach-whip Snake, on the Coast of Brazil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a brown snake on the branch of a tree. The Latin name is not given (possibly <i>Chironius carinatus</i>). Bottom of page: a passage from Erasmus Darwin's "The Botanic Garden," beginning, "Quick darts the scaly serpent o'er the plain."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 1, page 177	<p>A Snake common in the Woods of South America; smaller than life. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a brown, spotted snake in a patch of grass. No indication is given as to the specific type of snake.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 1, page 179	<p>The Small Green-Snake of Brazil; with the Anona Maxima, or Green-coated Custard Apple. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a thin green snake wrapped around a tree branch, from which is hanging a custard apple. The Latin name for the snake is not given (possibly <i>Oxybelis fulgidus</i>); the Latin name for the tree is given as <i>Anona Maxima</i> (possibly <i>Annona cherimola</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 3 (continued)

vol. 1, page 181	<p>The Rattle-Snake, of a small size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 31 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a rattlesnake in a patch of grass. No Latin name is listed (possibly <i>Crotalus durissus</i>). Bottom of page: an excerpt from Erasmus Darwin's "The Botanic Garden," beginning, "The feather'd songsters, on the rustling brink."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 183	<p>The Green Lizard and Mangrove Tree, at the Brazils; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a lizard climbing a branch of a tree. The Latin name for the lizard is listed as <i>Lacertus Viridis</i> (possibly genus <i>Anolis</i>) and the Latin name for the tree is <i>Candela Americana</i> (see <i>Rhizophora mangle</i>, written above in pencil).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 185	<p>Cancer Terrestris. The Land-Crab of South America; of the usual size, but varying in colour. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a crab without surrounding illustration. The Latin name is listed as <i>Cancer Terrestris</i> (possibly <i>Cardisoma guanhumii</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 187	<p>A Collection of Butterflies and other Insects, on the Coast of Brazil; Drawn from Nature. 1765, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation ascribed to Edward Stillingfleet (1635-1699), beginning, "Each Moss, Each Shell, each crawling Insect, holds a rank Important in the plan of Him."</p>	between 1794 and 1800

Volume 1 > Letter 3 (continued)

☰ vol. 1, page
189

Insects at the Brazils, Drawn from Nature. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 32 x 25 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image depicts several insects around a flower and vine: a butterfly, a dragonfly, and a beetle. No Latin names are given. At bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "The insect spreads his wings."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 1, page 191

Butterflies at the Brazils; Drawn from Nature. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows three butterflies around a branch. The Latin names are given as *Ascanius*, *Antiochus*, and *Orcas* (for the first two, see *Parides ascanius* and *Catonephele acontius*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 1, page
195

Papilio Achilles, the Achilles-Butterfly; Drawn of the exact size, at the Brazils. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 31 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows two butterflies on a stalk of grass. The Latin name given is *Papilio Achilles* (see *Morpho achilles*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 1, page
197

Butterflies of South America, Drawn from Nature, J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 27 x 23 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing depicts two butterflies, one with an orange and gray pattern, one with a blue and black pattern, near a flower with several blossoms. No identification of the butterflies is given.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 1 > Letter 3 (continued)

📖 vol. 1, page
199

Butterflies in South America. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 34 x 27 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows two butterflies in flight, near a stalk of grass. The Latin names are listed as Hecuba and Agavus (see *Morpho hecuba* and *Parides agavus*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
201

Insects at the Brazils, Drawn from Nature. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 22 x 16 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows two butterflies and a snail each near or on a branch of a bush dotted with berries. The butterflies are patterned black and red, and orange and black; no identification is given. At bottom of page: an adapted quotation from Erasmus Darwin's "The Botanic Garden," beginning, "Admire the form of the slow-gliding snail."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
203

Laertes, esteemed one of the most curious Butterflies at Brazil. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 21 x 22 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows two butterflies by a blade of grass, one large and turquoise, one small, black, and yellow. The former is labeled by a Latin name, *Laertes* (see *Morpho laertes*). Bottom of page: a quotation from "The Seasons" by James Thomson (1700-1748), beginning, "The moth now floats on zephyr's balmy breath."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 1 > Letter 3 (continued)

☰ vol. 1, page
205

Feronia, another very curious Butterfly at the Brazils. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 21 x 16 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows two butterflies near a flowering plant, one with blue, white, and black patterning, one with red, white, and blue patterning. The Latin name is given as Feronia (see Hamadryas feronia). Bottom of page: a passage from William Cowper's (1731-1800) "The Task," beginning, "A ray of heavenly light, gilding all forms terrestrial."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 1, page
207

The Lampyris, or Fire-Fly, on the Coast of Brazil. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 20 x 26 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image depicts two fireflies on a tuft of grass. The Latin name is given as Lampyris (see Lampyridae family of insects). Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "So shines the Glow-Fly, when the sun retires."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 1, page
209

The small Chily, or Capsicum; with the Curculic-Imperialis, or Diamond-Beetle of South America. Of the natural size. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 22 x 22 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a beetle on a plant with several orange chilis growing among flowers, leaves, and one prominent, decaying leaf. The Latin name is given as Capsicum, for the chili, and Curculic Imperialis, for the beetle (see Entimus imperialis). Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "See, from his glassy horns, and pearly eyes."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 1, page 211

Insects on the Coast of Brazil. Gryllus Braziliensis. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 11 x 11 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing depicts a flying insect, with no surrounding illustration. The Latin name is listed as Gryllus Braziliensis (possibly Truxaloides braziliensis)

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 1 > Letter 3 (continued)

vol. 1, page 213	Spiders in South America. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 29 cm</i> Forbes, James, 1749-1819	1765?
<p>The drawing does not match the title. The drawing shows a large fish with broad fins--possibly a flying fish. It does not show any spiders. No detail is given on the missing spiders, nor is the fish identified. Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "Thus shoot the Spider-broods at breezy dawn."</p>		
<p>The image is not fixed to the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 1, page 219	FISH caught at Rio de Janeiro, on the Coast of Brazil. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 25 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The image includes two fish, each labeled, without surrounding illustration. At the top is a grey and black fish labeled "The Badage," and at the bottom is a long, whiskered fish labeled "The Cagre, or Cat-Fish" with a Latin name of <i>Canicula</i>. Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "On twinkling fins my pearly nations play."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 1, page 221	Other Fish, caught at Rio-de-Janeiro. J. Forbes, 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 28 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The image includes two fish, each labeled, without surrounding illustration. At the top is a round, gray fish, labeled, "The Pisilia, or Moon-Fish" (possibly <i>Lampris guttatus</i>), and at the bottom is a long, slender fish labeled "The Guia, or Needle-Fish" (family <i>Belontiidae</i>).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 1, page 225	The Angel Fish, on the Coast of Brazil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 30 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The drawing shows a multi-color fish without surrounding illustration. Below, the fish is labeled, "Acaraua major, pinnis cornulis; an Para Brasiliensibus" (see <i>Holacanthus ciliaris</i>).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		

Volume 1 > Letter 4 (continued)

☰ vol. 1, page
227

A Continuation of the Voyage to Bombay; From South America to the Coast of Malabar; with a Description of the Ocean Fish and Aquatic Birds, generally met with on an India Voyage. 1766 [section title]

1 page

Forbes, James, 1749-1819

Bottom of page: "All is the hand of God! For He is there!"

between 1794
and 1800

☰ vol. 1, page
231-241

James Forbes letter, Cochin, 1766 January 30

10 pages

Forbes, James, 1749-1819

Forbes's fourth letter, written from Cochin (Kochi) on the Malabar Coast, depicts his voyage from Brazil to the Indian subcontinent. His time at sea is an eventful one—the narrative touches on the natural history of the Atlantic Ocean, the piety of his fellow sailors, and the perils of maritime travel.

Unwilling to add to the delays incurred by the stay in Brazil, the ship's crew decides to skirt the Dutch settlements at the Cape of Good Hope, instead making directly for India. Cape Town, established by the Dutch in the seventeenth century, played a central role in both the Atlantic and Indian Ocean worlds: it brought together merchants, enslaved people, and travelers, like Forbes, from across multiple hemispheres and empires.

Unable, however, to convey any information about this nearby outpost, Forbes turns his attention to the life in the sea and aboard the ship. Sharks occupy a considerable amount of attention: he conveys both their size, appearance, and so on, but also their place within the sailor's imagination. They have, he writes, "a peculiar relish for human flesh" and that, "many a poor sailor has been divided by these monsters, when swimming near the ship: his dreadful shrieks have reached his terrified companions..."

Forbes likewise describes fire aboard the ship, the most dangerous catastrophe one could conceivably encounter at sea. And yet it's disease that proves the deadliest for his shipmates. Forbes depicts the effects of scurvy—"the last stage seems to be a total putrefaction"—and the funerals for dead sailors: "There is something peculiarly solemn in a funeral on board a ship, when the body is consigned to the fathomless abyss." He notes the rarity with which one sees the entirety of the ship together for worship, and yet laments the incessant, almost daily, necessity of these rituals as the ship travelled between Africa and India.

The sight of land—the Malabar Coast in southwest India—marks the end of these various trials. The ship anchors at Cochin, a onetime Portuguese settlement, then under control of the Dutch, which would, by 1814, fall under control of the British Empire. Forbes promises more news once he reaches Bombay.

Content is paraphrased on pages 8-13 of *Oriental Memoirs*, volume 1.

Bibliography:

Ward, Kerry. "'Tavern of the Seas?' The Cape of Good Hope as an Oceanic Crossroads during the Seventeenth and Eighteenth Centuries." *Seascapes: Maritime Histories, Littoral Cultures, and Transoceanic Exchanges* (2007): 137-52.

copied between
1794 and 1800

Volume 1 > Letter 4 (continued)

Vink, Markus. "'The World's Oldest Trade': Dutch Slavery and Slave Trade in the Indian Ocean in the Seventeenth Century." *Journal of World History* vol. 14 no. 2 (June 2003): 131-177.

Genres / Formats:
Correspondence

📖 vol. 1, page
247

The Island of Tristian d'Acunha, bearing S.S.W. at 8 Leagues distance. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 17 x 27 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a mountainous island at the center of a calm, gray sea. Bottom of page: a quotation from William Falconer's "The Shipwreck," beginning, "Behold! A silent unfrequented land!"

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
249

A View of the Table-Land, at the Cape of Good Hope, at ten Leagues distance. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 18 x 28 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows , in the distance, a series of mountains, and Table Mountain (in present-day South Africa, near Cape Town). In the foreground is a stormy sea, with a ship slipping beneath a wave. Top of page: a quotation from James Thomson's "The Seasons," beginning, "With these mad seas the daring Gama fought." Bottom of page: a quotation from Joseph Addison beginning, "Think, O my soul, devoutly think, how with affrighted eyes."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
251

A Collection of the different kinds of FISH caught at Sea, during a Voyage from England to Bombay; 1765, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: a quotation from poet John Scott (1731-1783), beginning, "To us, O Great Supreme! Thy care extends; Thy bounty feeds us, and thy power defends."

Volume 1 > Letter 4 (continued)

 vol. 1, page 255

A SHARK; which measured upwards of twelve Feet, and weighed 600 Pounds. Finished in 25 Minutes. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 9 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a gray shark, without surrounding illustration. Forbes has drawn a scale below for size, and includes, above, the Latin name *Carcharias* (see genus *Carcharias* or possibly *Carcharodon carcharias*, the Great White Shark, mentioned in the letter). Bottom of page: a quotation from James Thomson's "The Seasons," beginning, "The Tyrant of the Deep! Behold! The rushing cuts the briny flood, to seize his prey."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 1, page 257


The Shove-nosed Shark, or Hammer-Fish. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 8 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image depicts a hammerhead shark (see family Sphyrnidae) without surrounding illustration. Below, Forbes writes, "Finished in 25 Minutes."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 1, page 259

The under part of the Shark, The under part of the Hammer-Fish. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 27 x 14 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing includes two images, both of the undersides of the front sections of sharks. The top image is labeled as the "under part of the Shark" whereas the bottom image is labeled as the "under part of the Hammer-Fish."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 1 > Letter 4 (continued)

📖 vol. 1, page
263

Porpoise, or Porpesse. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 12 x28 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a porpoise, with the Latin label *Delphinus Phocoena* (see possibly *Phocoena phocoena*). Bottom of image: an adapted quotation from William Falconer's "The Shipwreck," beginning, "Now to the North, from Africa's southern shore, A troop of Porpoises their course explore."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
265

BONITO. From two to four Feet in Length. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 10 x 28 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing depicts a blue and yellow fish (see tribe Sardini) without surrounding illustration.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
267

The Albicore, from two to four Feet in length. J. Forbes 1765
1 drawing : watercolor and gouache with pen and ink ; 10 x 26 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing depicts a gray and yellow fish (see possibly *Thunnus albacares*), with no surrounding illustration.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 1, page
269

Dorado, or Dolphin
1 drawing : watercolor and gouache with pen and ink ; 9 x 29 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a multi-color fish without surrounding illustration. Forbes includes the Latin label as "*Delphinus; Coryphaena Hippuris - Lin.*" (see *Coryphaena hippurus*). Bottom of page: a quotation from William Falconer's "The Shipwreck," beginning, "Not equal beauties gild the lucid West, With parting beams all o'er profusely drest."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 1 > Letter 4 (continued)

vol. 1, page 273	<p>The under part of the Sucking-Fish; Drawn of the natural size. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 5 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a fish without surrounding illustration, with the Latin name given as Remora (see family Echeneidae).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 275	<p>The Pilot-Fish; of the natural size. J. Forbes 1765 <i>1 drawing : watercolor and gouache with pen and ink ; 7 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a multi-color, striped fish without surrounding illustration and with the Latin name Gasterosteus Ductor (see Naucrates ductor).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 279	<p>Drawings of the principal Birds met with at sea, during a Voyage to the East Indies. 1765, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from naturalist Henry Baker (The Microscope made Easy, 1743), beginning, "The universe is so full of wonders, that perhaps eternity alone can be sufficient to survey and admire them all!"</p>	between 1794 and 1800
vol. 1, page 283	<p>The Booby. Anseri Bassano affinis fusca avis. Smaller than Nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a brown and white bird perched on a bit of ground surrounded by water. The Latin name is give as Pelicanus Aquilus (see perhaps Fregata aquila, described by Linnaeus, whom Forbes cites, as Pelicanus Aquilus). Bottom of page: Forbes notes "1 1/2 hour," to complete the drawing.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 4 (continued)

vol. 1, page 285	<p>The Noddy, nearly of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a brown and white bird on an area of ground surrounded by water. Above, it reads: Hirundo Marina Minor, Capite Albo (see Anous stolidus).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 287	<p>Phaeton Aetherius, The White Tropic Bird, called also the Straw Tail and Arrow-Tail. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 41 x 34 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a white, long-tailed bird on an outcropping. In the background are two ships, a sunset, and several other birds mid-flight. The Latin name is listed as Phaeton Aetherius (see Phaethon aethereus).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 289	<p>Phaeton Phoenicurus, Phaeton Roseo-Incarnatus. The Rose-colored Phaeton, or Red Tailed Tropic Bird. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 47 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a red bird mid-flight, without background illustration. The Latin name is listed as Phaeton Phoenicurus (see Phaethon rubricauda). Forbes lists Linnaeus and "Lath. Ind. Orn." as his sources for classification.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 1, page 291	<p>The Storm-Finch, called by the Sailors Mother Carcy's Chickens. Drawn of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a brown bird standing on a bit of land amid water, with the silhouettes of either ships or islands in the distance. Other birds are in mid-flight around the central bird. The Latin name is listed as Petrella minor, Procellaria Pelugica - Linnaeus (see Hydrobates pelagicus, the European variant to which Linnaeus referred).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 1 > Letter 4 (continued)

📖 vol. 1, page
293

Procellaria Pelugica - Linnaeus, sive Petrella minor; the spotted Storm-Finch; another of the family, of Mother Cary's Chickens
1 drawing : watercolor and gouache with pen and ink ; 28 x 31 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows a black and white bird perched on an outcropping amid water and other birds, mid-flight. Forbes lists the Latin name as *Procellaria Pelugica*, from Linnaeus (see *Hydrobates pelagicus*, the European variant to which Linnaeus referred).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Letter 5

📖 vol. 1, page
295

Conclusion of the Voyage to Bombay; With a concise Description of several Places on the Coast of Malabar. 1766, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: a passage from William Falconer's "The Shipwreck," beginning, "The natives while the ship departs the land."

📖 vol. 1, page
299-301

James Forbes letter, Bombay 1766 March 15
3 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes's fifth letter begins with a brief stay at Cochin (Kochi), "a neat fortified town" with "a charming river and pleasant country for recreation." But despite Cochin's lovely atmosphere, the ship moves quickly to its next destination. Forbes describes passing Calicut (Kozhikode), "the first port in India ever visited by a European vessel," and arriving at Tellicherry (Thalassery), a settlement under the rule of the English East India Company. He dwells briefly on the surrounding area—a hilly region "producing Pepper, Rice, Cardamoms, and Coffee"—and regrets he spent only a few hours on shore.

The ship continues past Mangalore (Mangaluru), "a large town and strong fortress" under the rule of Hyder Ali Khan. Hyder Ali was the de facto ruler of the Kingdom of Mysore (Mysuru), one of the major political powers in the unstable world of eighteenth-century India, and a frequent military opponent of the East India Company. His son, Tipu Sultan, would continue to pose a threat to company rule until his death in the siege of Seringapatam (Srirangapatna) in 1799.

Beyond Mangalore lies Goa, which "was once the most magnificent of any of the European settlements in India," but is now given over to decay, a casualty of the declining Portuguese empire. And, at last, Forbes arrives at Bombay, eleven months after his departure from England. Forbes experiences a bittersweet farewell: "I confess it was with no small regret I left the vessel, & took leave of my ship-mates; as I was much attached to the Captain and Officers for their polite and friendly attentions."

Forbes nonetheless begins his residence in India, and closes with a verse by Thomas Tickell (1685-1740). This is the end of volume one.

Portions of this text are reproduced in abridged form in *Oriental Memoirs*, volume 1, pp. 13-15.


Bibliography:

Jasanoff, Maya. *Edge of Empire: Lives, Culture, and Conquest in the East, 1750-1850*. New York: Vintage Books, 2005.


Genres / Formats:
Correspondence


Volume 2

Front matter

 vol. 2, page 1	A Collection of Descriptive Letters, and Drawings. Volume 2, [title page] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: "Scribere jussit Amor. In Every work regard the writer's end, Since none can compass more than they intend. James Forbes 1769." The latter sentence is an excerpt from Alexander Pope's Essay on Criticism.	between 1794 and 1800
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Letter 6

 vol. 2, page 3	Natural Description of the Island of Bombay; with its Trees, Fruits, & Vegetable Productions. 1767 <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: an adapted quotation from "The World" by Adam Fitz-Adam, beginning, "O say, what yet untasted bounties flow, What purer joys await Hindostan's plain? Do lilies fairer, violets sweeter blow? Or warbles Philomel a softer strain?"	1767
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 vol. 2, page 7-21	James Forbes letter, Bombay, 1767 December 1 <i>14 pages</i> Forbes, James, 1749-1819 Forbes resumes his narrative two years into his stay at Bombay. He begins with a brief overview of the city's geography: he notes its island location, the widespread cultivation of rice, and the numerous tropical trees that provide a welcome respite from the unyielding sun. He then begins an extensive review of the natural history of the area. This is, however, a natural history, for the moment, guided by his own concerns as a consumer and observer of Indian life: he focuses on various fruits, vegetables, and edible plants, offers his own comments on certain indigenous practices, and makes occasional comparisons to his own European experiences. Forbes lists in detail the various fruits one finds in Bombay: he gives brief descriptions of jackfruit, tamarinds, pineapples, custard apples, and melons, while also comparing the oranges and pomegranates of the area to those found elsewhere. He lists the products of the Indian garden, noting the prevalence of chilis, coriander, cucumbers, eggplants, and a wide array of other vegetable and herbs. He describes "oriental dishes" as "highly seasoned, and eaten with a large quantity of rice, which forms the principal food of the natives." Several plants receive sustained attention from Forbes. First, he introduces the coconut, the fruit that "most deserves out notice." He extols its flavor and quality, but also its many uses: he enumerates the	copied between 1794 and 1800
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variety of products one might get from the tree, especially toddy (palm wine), which "when first drawn is cooling and salutary, but when it is fermented and distilled, it produces a most intoxicating spirit." The production of various commodities from the coconut tree accounts for, according to Forbes, a not insignificant portion of the government's revenue. Indeed, the plants and crops Forbes notes throughout his letters would have, over the next few decades, become integral parts of global imperial exchange, in which botanical knowledge—like Forbes's observations—played a key economic role.

Forbes is equally fascinated with the banyan tree, though for slightly different reasons. While not an economic engine, the banyan tree, for Forbes, offers a window onto indigenous customs. Hindus "think [the tree] an emblem of the Deity, from its long duration, its out-stretching arms, and over-shadowing beneficence: they almost pay it divine honors, and 'find a Fane in every sacred grove.'" Forbes quotes poet James Thomson's "The Seasons." He also discusses "a religious sect of the Hindoos,... the Gymnosophists, or naked philosophers, described by Arian in his valuable remains of ancient history," before turning to an extensive quotation from Milton's *Paradise Lost*.

The mango, compared to its fellow fruits, is the "choicest," and "when green makes one of the finest pickles in the world." And the betel-nut is a common pleasure: "Most of the Indians carry it about with them in a small box, like Tobacco; it is presented at visits, and chewed at all hours." Indian gardens, likewise, are filled with incomparable beauty, though, Forbes suspects, the flowers are "generally too powerful for Europeans." Elsewhere, the water-lily is the most fascinating blossom: "It is the Nymphoena Lotus of the Ancients, a plant adorned by the Egyptians, and equally venerated by the Hindoos..."

Forbes closes with a brief commentary on the climate: while the rainy season is delightfully verdant, the dry season soon withers much of the foliage. Nonetheless, the temperature is pleasant, though occasionally cold, and "experienced, perhaps more acutely than in Europe, from the natural relaxation of the climate, and the openness of the pores."

Portions of this text are reproduced in *Oriental Memoirs*, volume 1, pp. 21-35.

Bibliography:

Brockway, Lucile H. "Science and Colonial Expansion: The Role of the British Royal Botanic Gardens." *American Ethnologist* vol. 6 no. 3 (1979): 449-465.

Genres / Formats:
Correspondence

Volume 2 > Letter 6 (continued)

☰ vol. 2, page 23	<p>The Purple-breasted Humming-Bird, of South America; Drawn from Nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a blue and green hummingbird perched on a flowering, thorny branch, probably of a rose bush. No Latin name is given.</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
☰ vol. 2, page 27	<p>Drawings of Natural History on the Island of Bombay, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: an adapted quotation from Erasmus Darwin's "The Botanic Garden," beginning, "For thee, whose mind the well-attemper'd ray, Of Taste and Virtue lights with purest day."</p>	between 1794 and 1800
☰ vol. 2, page 31	<p>An Accurate Map of Hindoostan, Drawn from the Latest Authorities <i>1 map : hand-colored engraving ; 28 x 22 cm, on sheet 30 x 25 cm</i></p> <p>The map has been pasted into the volume.</p> <p>Genres / Formats: Maps</p>	late 18th century?
☰ vol. 2, page 35	<p>The Indian Burr, or Banian-Tree; drawn from Nature <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a variety of Indian figures sitting, standing, talking, and engaging in ritual activities under a banyan tree. An explanatory note, with numbers corresponding to groups of people in the picture, reads: "With some of the different Casts of Hindoos, amusing themselves under its shade. 1 Gosanees, 2 Purvoes, 3 Dancing Girls & Musicians, 4 Banians." The Latin name is listed above as <i>Ficus Indica</i> - Lin: (see <i>F. benghalensis</i>). Bottom of page: an adapted quotation from Milton's <i>Paradise Lost</i>, beginning, "Glory of Indian Groves! which spreads her arms, Branching so broad and long."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1770

Volume 2 > Letter 6 (continued)

☰ vol. 2, page 36

A Branch of the Ficus-Indica, or Banian-Tree; with the Leaves and Fruit of the natural size, and the Roots striking from the Branches, as mentioned in the preceding Letter. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 38 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows a branch of a banyan tree with leaves and fruits, without surrounding illustration. There are several roots descending from the branch.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 2, page 37

The Cocoa-nut Tree, J. Forbes 1767
1 drawing : watercolor and gouache with pen and ink ; 26 x 21 cm
Forbes, James, 1749-1819

1767

The image shows a coconut tree with a man at the base collecting coconuts in a basket. Below the image, it reads, "The Gardener is in proportion." The Latin name is given above as *Cocos Nucifera* - Lin: (see *Cocos nucifera*). Bottom of page: a quotation from James Thomson's "The Seasons" beginning, "Let me enjoy, by breezy murmurs cool'd."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

☰ vol. 2, page 39

A Sketch of young Cocoa-nut Trees; one exhibiting the first shoots from the nut; the other of a few years growth. J. Forbes
1 drawing ; 29 x 26 cm
Forbes, James, 1749-1819





redrawn
between 1794
and 1800

The image shows two plants, one just emerging from the ground, the other with more developed fronds and trunk. Above the image, Forbes gives the Latin name as *Cocos Nucifera* - Lin: (see *Cocos nucifera*). Bottom of page: a quotation, in Latin, from Pliny's Natural History, reading "In oriente ex his vana, gentiumque aliquibus panis: plurimis vero etiam quadrupedum cibus." A translation is written below.

The image is drawn directly on the page.

Genres / Formats:
Drawings (visual works)

Volume 2 > Letter 6 (continued)

-
-  vol. 2, page 41
- Sketch of a stem of the Blossom and young Fruit of the Cocoa-nut Tree; bursting from its enclosure. J. Forbes
1 drawing ; 31 x 29 cm
Forbes, James, 1749-1819
- redrawn between 1794 and 1800
- The image shows a part of the coconut tree, with blossoms and flowers emerging from a branch. There is no surrounding illustration. The Latin name is listed above as *Cocos nucifera* - Lin: (see *Cocos nucifera*).
- The image is drawn directly on the page.
- Genres / Formats:
Drawings (visual works)
-
-  vol. 2, page 43
- A Branch of the Cocoa-nut Tree, of a reduced size. The Leaves when doubled over, and plaited together, form an excellent Thatch. J. Forbes
1 drawing ; 35 x 29 cm
Forbes, James, 1749-1819
- redrawn between 1794 and 1800
- The image shows a branch of a coconut tree, with green fronds extending on both sides. Bottom of page: Forbes includes a Latin quotation from Pliny's Natural History--"In palmarum foliis primo scriptatum"--with the gloss, "The Leaves of Palm Trees were used to write on by the ancients."
- The image is drawn directly on the page.
- Genres / Formats:
Drawings (visual works)
-
-  vol. 2, page 45
- A Bunch of Cocoa-nuts, of a reduced size. J. Forbes
1 drawing ; 33 x 29 cm
Forbes, James, 1749-1819
- redrawn between 1794 and 1800
- The drawing depicts a bunch of coconuts, without surrounding illustration. The Latin name is given as *Cocos nucifera* - Lin: (see *Cocos nucifera*).
- The image is drawn directly on the page.
- Genres / Formats:
Drawings (visual works)
-
-  vol. 2, page 47
- Cocoa-nuts, as gathered from the Tree; nearly of their natural size. J. Forbes
1 drawing ; 31 x 30 cm
Forbes, James, 1749-1819
- redrawn between 1794 and 1800
- The image shows two coconuts, one in front of the other, without background illustration. The Latin name is given as *Cocos nucifera* - Lin: (see *Cocos nucifera*).
- The image is drawn directly on the page.
- Genres / Formats:
Drawings (visual works)
-

Volume 2 > Letter 6 (continued)

vol. 2, page 49	Cocoa-nuts uncoated, to shew the Shell and Kernel of the Nut, drawn from the natural size. J. Forbes <i>1 drawing ; 26 x 28 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The image shows two coconuts, one with its casing removed, the other split in half, with no background illustration. Bottom of page: a passage from James Thomson's "The Seasons," beginning, "O stretch'd amid the orchards of the sun, Give me to drain the Cocoa's milky bowl."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Drawings (visual works)</p>		
vol. 2, page 51	The Palmyra, or Brab-Tree, at Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 16 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The image shows a palmyra tree with several bird nests and birds in and around its leaves. The Latin name is given as <i>Borassus flabellifer</i> (see <i>Borassus flabellifer</i>). Below the title, Forbes has transcribed, in Greek, a passage from the <i>Odyssey</i>, and has included a translation (from Alexander Pope) below, beginning, "Thus seems the Palm with stately honors crown'd."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 2, page 53	Palmyra, or Brab Tree <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 22 cm</i> Forbes, James, 1749-1819	ca. 1770?
<p>The image shows a palmyra tree without surrounding illustration.</p>		
<p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 2, page 57	The Date Tree, of Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 22 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The image shows a date tree without surrounding illustration. The Latin name is given as <i>Elate sylvestris</i> (see <i>Phoenix sylvestris</i>).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		

Volume 2 > Letter 6 (continued)

vol. 2, page 59	<p>The young Fruit & Leaves of the Date Tree, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 31 cm</i> Forbes, James, 1749-1819</p> <p>The drawing depicts a detail of the leaves and fruit of the date tree, with no surrounding illustration. The Latin name is given as <i>Elate sylvestris</i> (see <i>Phoenix sylvestris</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 61	<p>The ARECA, or Betel-Nut Tree. J. Forbes 1767 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows an areca palm in an empty area of grass. The Latin name is given as <i>Areca Catechu</i> - Lin: (see <i>Areca catechu</i>).</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767
vol. 2, page 63	<p>A cluster of young Betel-nuts, bursting from their enclosure, of the natural size; a hasty sketch. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing is a detail of the fruit of the Betel-nut tree, with no surrounding illustration. The Latin name is given as <i>Areca Catechu</i> - Lin: (see <i>Areca catechu</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 65	<p>A Bunch of the Areca Fruit, or Betel-Nut, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing is a detail of the fruit of the Betel-nut tree, with no surrounding illustration. There are two nuts at the bottom of the image, one labeled "The Nut in the Outer Coat," and the other labeled "The Nut divided."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 6 (continued)

📖 vol. 2, page 67	<p>The Betel Plant, on a reduced size; as cultivated in the Gardens of Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows three vines growing against poles planted in the ground. The Latin name is given as Piper Betle (see Piper betle).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 69	<p>The Betel-Leaf, at Bombay; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing is a detail of a betel leaf, without background illustration. The Latin name is given as Piper Betle (see Piper betle).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 71	<p>The Poon, or Mast-Tree <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a tree on a small patch of grass, with no other surrounding illustration. The Latin name is given as Uvaria altissima (see Polyalthia longifolia).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 73	<p>A small Branch of the Poon Tree. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The drawing is a detail of a tree branch, with leaves, flowers, and fruit, and without background illustration. The Latin name is given as Uvaria altissima (see Polyalthia longifolia).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 6 (continued)

☰ vol. 2, page 75	Sketch of a Mango-Tree. J. Forbes <i>1 drawing ; 25 x 22 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The drawing shows a mango tree, with several mangoes hanging from its branches. The Latin name is given as <i>Mangifera-Indica</i> (see <i>Mangifera indica</i>). Bottom of page: an adapted quotation from poet Edmund Waller's (1606-1687) "The Battle of the Summer's Islands," beginning, "On candied Plantains, and the juicy Pine, On choicest Mangoes, and sweet grapes, they dine."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Drawings (visual works)</p>		
☰ vol. 2, page 77	Tamarind-Tree <i>1 drawing ; 20 x 25 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The drawing shows a tree on a hillside. The Latin name is given as <i>Tamarindus Indica</i> (see <i>Tamarindus indica</i>). Bottom of page: an adapted quotation from Thomson's "The Seasons," beginning, "Lay me reclin'd, Beneath the spreading Tamarind that shakes."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Drawings (visual works)</p>		
☰ vol. 2, page 79	The Male Papah Tree. J. Forbes, 1767 <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 22 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The drawing shows a tree with numerous leaves on a small area of grass. The Latin name is given as <i>Carica Papaya</i> (see <i>Carica papaya</i>). Bottom of page: a quotation from Edmund Waller's "The Battle of the Summer's Islands," beginning, "The Palma-Christi, and the fair Papah, now but a seed."</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
☰ vol. 2, page 81	The Female, or Fruit-bearing Papah-Tree. J. Forbes 1767 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 20 cm</i> Forbes, James, 1749-1819	1767
<p>The image shows a tree with several bunches of fruit on a small patch of grass. The Latin name is given as <i>Carica Papaya</i> (see <i>Carica papaya</i>).</p>		
<p>Some of the image is pasted into the volume.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		

Volume 2 > Letter 6 (continued)

☰ vol. 2, page 83	<p>The Fruit of the Papah Tree, of its natural size. J. Forbes 1767 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two papayas, one cut in half, resting on a leaf. An insect flies above the two fruit. The Latin name is given as <i>Carica Papaya</i> (see <i>Carica papaya</i>). Besides the fruit, it reads "2 hours."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 2, page 87	<p>The Funnoos, or Jac Tree. J. Forbes 1767 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the book. Besides the frame, it reads in pencil, "This is reproduced in 'Oriental Memoirs' [...]." Below the title, it reads, "The Man and the Fruit are in just proportion," and gives the Latin name as <i>Artocarpus-integrifolia</i> (see <i>Artocarpus heterophyllus</i>). Bottom of page: a quotation in Latin from Virgil's <i>Georgics</i>, with the English translation, "They rise up lusty and vigorous; for Nature is working at the root, and the soil is suitable."</p>	text added between 1794 and 1800
☰ vol. 2, page 89	<p>Sketch of a Branch of the Jac-Tree, with very young Fruit of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image is a detail of a branch from the jackfruit tree, with two leaves and two fruits. The Latin name is given as <i>Artocarpus-integrifolia</i> (see <i>Artocarpus heterophyllus</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 2, page 91	<p>Sketch of the lower part of a Jac, divided to shew the contents; very much reduced in size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a jackfruit cut in half, with no surrounding illustration. The Latin name is given as <i>Artocarpus integrifolia</i> (see <i>Artocarpus heterophyllus</i>). Bottom of page: a couplet: "The parent tree rich juice supplies, and swells the fruit to noblest size."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 6 (continued)

vol. 2, page 93	<p>A Water-Melon, of the smallest size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a watermelon, with its side split open, and with a flowering vine attached. The Latin name is given as <i>Melo-aquaticus</i>; <i>Anguria Citrullus</i> (see <i>Citrullus lanatus</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 95	<p>The Horn-Bill, or Double-Beak; on the Malabar-Coast <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a bird perched on a branch encircled by a vine with several groups of leaves. There is no Latin name give (see possibly <i>Anthracoceros albirostris</i>).</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
vol. 2, page 97	<p>Gonsaly or Tri, of a small size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 38 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The drawing is a detail of a vine with several leaves and pod-like fruits. In pencil, a Latin name is given as <i>Cucumis pontandrias</i> (current name uncertain).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 99	<p>The valli Carati of the Hortus Malabaricus; much esteemed by the Hindoos. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a vine with several leaves and a few large fruits. Pencil outlines of possible additions are visible. The Latin name is given as <i>Momordica Charantia</i> (see <i>Momordica charantia</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 6 (continued)

📖 vol. 2, page 101	<p>The Sweet Potatoe. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a vine with several leaves and a number of sweet potatoes of varying sizes. The Latin name is given as Convolvulus Battatas (see Ipomoea batatas).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 103	<p>The Gara-Doodee, Babora-Branca, or White Bobree, of a small size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 37 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a large fruit attached to a vine with a flower and two leaves. No Latin name is given.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 105	<p>The Purple Brinjhal, a delicious vegetable in Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a branch with several purple flowers, leaves, and two eggplants. The Latin name is given as Solanum Melongena (see Solanum melongena).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 107	<p>The White Brinjhal, or Egg-Plant. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a thorny branch with several leaves, purple flowers, and two white eggplants. The Latin name is given as Solanum (see Solanum melongena).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 6 (continued)

vol. 2, page 109	<p>The Patagonian Bean, of Hindostan, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with numerous leaves, including some decaying leaves, several purple blossoms, and a few fully-formed pods. The Latin name is given as <i>Dolichos urens</i> (see possibly <i>Mucuna sloanei</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 111	<p>The Calavance, or Long Bean, of India; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a branch with leaves, purple flowers, and two long bean pods. The Latin name is given as <i>Phaseolus erectus minor</i> (current name uncertain).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 117	<p>The Sanguin, or Lion-Monkey of Brazil: The smallest of the Monkey Tribe <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The drawing depicts a golden lion tamarin on a stump itself entangled in a vine with purple flowers. No Latin name is given (see <i>Leontopithecus rosalia</i>).</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
vol. 2, page 119	<p>The Pompelmous, or Shaddock, at Goa; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a large fruit hanging on a leafy, flowering branch. The Latin name is given as <i>Malus aurantia Indica</i> (see <i>Citrus maxima</i>). Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "Bud after bud her polish'd leaves unfold."</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?

Volume 2 > Letter 6 (continued)

📖 vol. 2, page 123	<p>The Green Banana-Bird at Rio de Janeiro <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a green, blue, and white bird perched on a branch with purple blossoms. No Latin name is given.</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
📖 vol. 2, page 127	<p>A Fish on the Coast of Brazil, smaller than nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 10 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a spotted fish without surrounding illustration. The Latin name is given as <i>Cugupuguacu Braziliensis</i> (see possibly <i>Epinephelus guttatus</i>).</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
📖 vol. 2, page 131	<p>The Veuva, or Widow-Bird; at the Brazils; on a branch of the Soap-Tree: of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a red, white, and black bird perched on a branch with two fruits and several leaves. The Latin name is given as <i>Emberiza Paradisoea</i> (current name uncertain).</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
📖 vol. 2, page 133	<p>Fruit of Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 36 x 31 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts an arrangement of different fruits, leaves, and blossoms. Below the arrangement, a piece of paper provides names for each of the fruits, identified by numbers. The fruits include: cashew apple (<i>Anacardium Occidentale</i> [see <i>Anacardium occidentale</i>]), bilimbing (<i>Avenroa Bilimbi</i> [see <i>Averrhoa bilimbi</i>]), smooth custard apple (<i>Anona Maram</i> [see <i>Anona</i>]), Corinda, and grapes.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 6 (continued)

vol. 2, page 137	<p>The Large Mazagon Mango, with the Carambola, Custard Apple, and Banana, at Bombay. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The image shows three mangos, several bananas, a custard apple, and a carambola, or starfruit, arranged amid leaves. No Latin names are given.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 2, page 139	<p>The Scarlet-Crested Cockatoo; on a sprig of the Ficus Religiosa, or Banian Tree, of Malabar <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a white and red cockatoo perched on a branch with several leaves, one of which is in decay. Below the image is written, "Le Kakatoes à Huppe Rouge." For Ficus religiosa, see Ficus benghalensis.</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1767?
Letter 7		
vol. 2, page 141	<p>A Description of the Beasts, Birds, Fish, and Insects, on the Island of Bombay; 1768, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a passage from a poem probably by Soame Jenyns, beginning, "To some how fair appears each grain of sand."</p>	between 1794 and 1800
vol. 2, page 145-161	<p>James Forbes letter, Bombay, 1768 November 25 <i>16 pages</i> Forbes, James, 1749-1819</p> <p>Having already described the flora of Bombay and its surrounding area, Forbes introduces this letter as a companion piece, focused instead on the animals he has encountered throughout his several years residence. He begins with a brief overview of edible animals available in Bombay, before quickly moving on to a discussion of those more interesting for their cultural connotations, their strange habits, or their dangerous qualities.</p> <p>Among the semi-domesticated animals, Forbes gives particular attention to peacocks, squirrels, and monkeys, saying, "[the three] entirely occupy the roofs, and frequently the Attic story of their houses, where they are treated with hospitality and attention." Other animals pose distinct threats to life in the metropolis: tigers, hyenas, and other carnivores have, fortunately, live primarily inland, while jackals scavenge along the outskirts of the town, and in graveyards.</p> <p>The most noble of the animals, for Forbes, is the white oxen, an animal "with eyes of uncommon brilliancy" and who "not many years ago" drew "most of the English carriages at Bombay." Wealth, however,</p>	copied between 1794 and 1800

Volume 2 > Letter 7 (continued)

"the parent of taste and luxury, has now introduced the finest horses from Persia and Arabia." Forbes compares these stately creatures to the last noble—the rat, a scourge who "are so large as to undermine warehouses, and destroy every kind of merchandize, so that they are a dangerous enemy." Other animals are spoken of in similar ways, that is, while not necessarily defined by their economic effects, undoubtedly understood through the lens of the East India Company.

The absolute worst creatures, however, are not the rats, but the snakes. They "wage war against every part of creation," attacking animals as large as cows, slowly crushing their bones. Yet it's the venomous snakes that pose perhaps the greatest threat, as they most frequently enter the city. Forbes describes his own encounter with a snake charmer, whose hooded cobra seemed docile enough, and responded calmly to Forbes's presence. The next day, Forbes's Muslim servant informs him—after an interesting confusion over the comparative frequency of Christian and Muslim prayer—that following Forbes's departure, the cobra bit and killed an onlooker, without provocation. Forbes writes: "Mahomet again repeated his advice for praise and thanksgiving to Alla, and has set me down in his Kalendar for a very luck man!" The Hindus, according to Forbes, nonetheless display reverence towards the snakes; "the Indians are very averse to destroy them...I believe they almost pay divine honors."

The birds of India are, to Forbes, incomparably beautiful: "no words can describe the changeable hues of blue, green, and purple that vary with every motion of these little choristers." Forbes singles out the bulbul for praise, though he expresses uncertainty as to its relation to the English nightingale and the bird featured so prominently in Persian poetry. Forbes includes an unknown translation of a poem ascribed to Amir Khusrau, depicting the separation of the bulbul from the rose, a common trope in Persian and Urdu poetic writings. The poem is illustrated with a watercolor of a bulbul and rose, as well as with a small image of a ring of pearls, with the closing explanation that "the stringing of pearl, as an idea of stanzas in Poetry, is very common in the Persian language, and frequently met with in the beautiful odes of Hafiz."

The final paragraphs of Forbes's letter survey the more common birds found in the area of Bombay, and briefly list the fish available for consumption.

Portions of this text are reproduced in *Oriental Memoirs*, volume 1, pp. 41-53.

Genres / Formats:
Correspondence

📖 vol. 2, page
165

Drawings of different Subjects in the Natural History of Bombay, described in the preceding Letter; J. Forbes, 1767, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Forbes has transcribed Bible verse in Latin, Ecclesiastes 43:36, beginning, "Pauca hac vidimus operum Dei," with a paraphrase from poet Mary Knowles (1733-1807) below, beginning, "But few, tho' wonderous are the works we see that manifest the hidden Deity."

Volume 2 > Letter 7 (continued)

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| 📖 vol. 2, page
167 | <p>Papilio Nestor, the Nestor Butterfly, of South America, drawn from Nature. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 27 x 29 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows two butterflies near a branch of a rose bush with several blossoms. The Latin name is given as Papilio Nestor (see Morpho menelaus).</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1767? |
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| 📖 vol. 2, page
169 | <p>Jackalls, the only Wild Animal of any considerable size, on the Island of Bombay. J. Forbes 1767
<i>1 drawing : watercolor and gouache with pen and ink ; 9 x 8 cm</i>
Forbes, James, 1749-1819</p> <p>The drawing depicts two jackalls besides a river lined with trees. No Latin names are given.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1767 |
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| 📖 vol. 2, page
171 | <p>The Small Indian Squirrel, on a Branch of the Tamarind-Tree, representing the Blossom and pods of ripe Fruit; all of the natural size. J. Forbes 1768
<i>1 page</i>
Forbes, James, 1749-1819</p> <p>The drawing has been removed from the page. Above the frame, Forbes gives the Latin name Tamarindus Indica (see Tamarindus indica).</p> | 1768 |
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| 📖 vol. 2, page
173 | <p>A very small GUANA, with the Gloriosa-Superba, a species of Martagon, which grows wild at Bombay. J. Forbes 1768
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 22 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a lizard on a patch of grass, next to a large, flowering plant and a small shrub with a beetle on it. The Latin name for the plant is given as Gloriosa-Superba (see Gloriosa superba); no Latin name is given for the lizard.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1768 |
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Volume 2 > Letter 7 (continued)

☰ vol. 2, page 175	A small Bloodsucker; a species of Lizard at Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm</i> Forbes, James, 1749-1819	1768
	<p>The image depicts a bloodsucker lizard on a branch with several leaves and fruits. Below the image, it reads: "The Bloodsucker, like the Chameleon, varies in color, especially in the bright hues of scarlet and orange near the throat. This is drawn on a branch of the Jamboo-Tree; a Fruit of the Plumb-kind; harsh and unpleasant." No Latin names are given.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	
☰ vol. 2, page 177	The Field Lizard at Bombay; on a branch of the Piplah, a species of the Banian Tree. J Forbes, 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 28 cm</i> Forbes, James, 1749-1819	1769
	<p>The drawing shows a lizard climbing a branch of a tree identified as <i>Ficus religiosa</i> (see <i>Ficus benghalensis</i>).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	
☰ vol. 2, page 179	An untitled drawing of a lizard <i>1 drawing : watercolor and gouache with pen and ink ; 14 x 16 cm</i> Forbes, James, 1749-1819	1769 or 1770?
	<p>The drawing shows a gray lizard, with no surrounding illustration.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	
☰ vol. 2, page 181	Scorpions, of the natural size and colors; J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 27 cm</i> Forbes, James, 1749-1819	1770
	<p>The image shows two scorpions, one on top of a rocky outcropping, another below, alongside a fly. No Latin names are given. Bottom of page: a quotation from Oliver Goldsmith's "The Deserted Village," beginning, "See poisonous fields with rank luxuriance crown'd."</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	

Volume 2 > Letter 7 (continued)

📖 vol. 2, page 183	<p>The Scolopendra, or Centepedes, at Bombay; of the natural size, with an Oriental Medicinal Shrub, called the Aukruh. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a centipede on a patch of grass, below a shrub with numerous white and purple blossoms. No Latin names are given, save the genus Scolopendra.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1769
📖 vol. 2, page 185	<p>The Cobra de Capello of the smallest species <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a cobra with its hood open, and with its body curled into a spiral. Above the snake, a piece of paper reads: "The Cobra-Capelle, or Hooded-Snake. Whose high concocted venom through the veins a rapid lightning darks, arresting swift the vital current. Form'd to humble MAN!" (see possibly <i>Naja naja</i>).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1769?
📖 vol. 2, page 187	<p>The Cobra Minelle, of the largest size. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 12 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a small cobra on a patch of grass. Below, it reads: "More direful still, this small close-lurking Minister of Fate! Form'd to humble Man!" No Latin name is given.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1770
📖 vol. 2, page 193	<p>The Vulture. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a vulture standing on a patch of grass. Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "On quivering wing the famish'd Vulture screams."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 7 (continued)

📖 vol. 2, page 197	The FLAMINGO <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 25 cm</i> Forbes, James, 1749-1819	1770?
	<p>The image shows a flamingo (see <i>Phoenicopterus roseus</i>) on a rock, surrounded by reeds and water. Bottom of page: a quotation from poet Richard Blackmore (1654-1729), beginning, "Creating Power is all around express'd."</p>	
	<p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p>	
	<p>Genres / Formats: Watercolors (paintings)</p>	
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📖 vol. 2, page 201	The Blue Indian Hawke, smaller than Nature. On a Branch of the Billembing Tree. J. Forbes 1768 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 24 cm</i> Forbes, James, 1749-1819	1768
	<p>The drawing shows a blue bird perched on the branch of a tree with numerous blossoms and fruits. Above, the Latin name for the tree is given as <i>Averrhoa Bilimbi</i> (see <i>Averrhoa bilimbi</i>).</p>	
	<p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p>	
	<p>Genres / Formats: Watercolors (paintings)</p>	
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📖 vol. 2, page 203	The Sultana or Hoopoo, at Bombay, on a Sprig of the Citron Tree. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 22 cm</i> Forbes, James, 1749-1819	1769
	<p>The image shows a bird sitting on a brach lined with flowers, leaves, and fruit. See <i>Upupa epops</i> and <i>Citrus medica</i>.</p>	
	<p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p>	
	<p>Genres / Formats: Watercolors (paintings)</p>	
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📖 vol. 2, page 205	The Long-tailed Ring-Parrot of India; on a Branch of the Burr, or Banian Tree. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 24 cm</i> Forbes, James, 1749-1819	1769
	<p>The image shows a parrot (see possibly <i>Psittacula krameri</i>) sitting on a branch of a banyan tree, identified above as <i>Ficus Beghalensis</i> (see <i>Ficus benghalensis</i>).</p>	
	<p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p>	
	<p>Genres / Formats: Watercolors (paintings)</p>	

Volume 2 > Letter 7 (continued)

📖 vol. 2, page
207

The Dyal or Dominican Bird, With the Fruit called the Carombola; of the natural size. J. Forbes 1767

1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm
Forbes, James, 1749-1819

The image shows a black and white bird sitting on a branch of a tree with numerous flowers and fruits. Above, Forbes gives the Latin name for the tree as *Averrhoa Carambola* (see *Averrhoa carambola*); no Latin name is given for the bird (see possibly *Copsychus saularis*).

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 2, page
209

The Jamboo-Rosario, or Rose-Apple: of the natural size. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 33 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a branch with several large leaves, fruits, and white blossoms. The Latin name is given as *Eugenia-Jambos* (see *Syzygium jambos*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 2, page
213

The Minah, on a Branch of the Malacca-Jamboo. J. Forbes 1768
1 drawing : watercolor and gouache with pen and ink ; 28 x 27 cm
Forbes, James, 1749-1819


1768

The image shows a black and yellow bird perched on a branch with several pink blossoms and fruits. An insect flies nearby. The Latin name for the tree is given as *Eugenia Malaccensis* (see *Syzygium malaccense*) and the Latin name for the bird is given as *Sturnus Indicus, Minor* (see possibly *Acridotheres tristis*). Bottom of page: a quotation from Edmund Waller's "The Battle of the Summer's Islands," beginning, "Ripe Fruits and Blossoms on the same Tree live."

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 2 > Letter 7 (continued)


 vol. 2, page 215

The Patterah, or Crested Long-tailed Pye, on a Branch of the Mango-Tree; all of the natural size. J. Forbes 1768 1768
1 drawing : watercolor and gouache with pen and ink ; 25 x 24 cm
Forbes, James, 1749-1819

The image shows a multi-color bird perched on a branch of a mango tree, with several ripe and unripe fruits hanging beside it. The Latin name of the bird is given as *Pica cristata, cauda longa* (current name uncertain), and the Latin name of the tree is given as *Mangifera Indica* (see *Mangifera indica*).

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)


 vol. 2, page 217

The Baya, or Bottle-nested Sparrow, with the nest in which they roost in the rainy season; suspended on a leaf of the Cocoa-nut Tree. J. Forbes 1770 1770
1 drawing : watercolor and gouache with pen and ink ; 25 x 23 cm
Forbes, James, 1749-1819

The image shows a yellow and gray bird perched on a broad leaf, from which hangs a circular nest with two holes in the bottom. No Latin name is given (see *Ploceus philippinus*). Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "My plummy pairs, in gay embroidery drest."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 2, page 219


Nests of the Baya, or Bottle-nested Sparrow, in which they hatch their young; suspended from the Leaf of the Palmyra. J. Forbes 1770 1770
1 drawing : watercolor and gouache with pen and ink ; 39 x 23 cm
Forbes, James, 1749-1819

The image shows two large nests, each with openings at the bottom, hanging from a leaf. A note to the side of the image reads: "Behold this Bird's-Nest! Mark it well, within, without! No tool had he that wrought, no knife to cut, no nail to fix, no bodkin to insert, no glue to join; his little beak was all. And yet how neatly finished! What nice hand with every implement, and means of art, could compass such another?"

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 2 > Letter 7 (continued)


 vol. 2, page 221

Hazardasitaum; the Bird of a thousand Songs. The Bulbul, or Indian Nightingale; Seeta-Phool, or Custard Apple. J. Forbes 1768
1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm
Forbes, James, 1749-1819

The image shows a black, red, and white bird perched on a branch from which numerous flowers, fruits, and leaves grow. The Latin name is given as *Anona Squamosa* (see *Pycnonotus cafer*). Bottom of page: a quotation ascribed to "Khusero, a Persian Poet," beginning, "How, sweet Rose, shall I be gay, Though it be the month of May?"

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 2, page 223

The small Halcyon, or King-Fisher at Bombay: with the Fruit called the Mommah-Apple. J. Forbes 1768
1 drawing : watercolor and gouache with pen and ink ; 21 x 20 cm
Forbes, James, 1749-1819

The image depicts a small bird on a branch with several leaves and brown fruits. The Latin name for the bird is not given (see possibly *Alcedo atthis*), nor is that of the fruit.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 2, page 225

The Long-tailed Indian Bee-eater at Bombay: on a Branch of the Pomegranate Tree. J. Forbes 1767
1 drawing : watercolor and gouache with pen and ink ; 21 x 21 cm
Forbes, James, 1749-1819

The image shows a multi-color bird perched on a sprig of a tree with numerous orange flowers and a fruit, whose side has split to show the seeds within. The Latin name for the bird is given as *Merops minor* (see *Merops orientalis*). Bottom of page: a quotation from William Cowper, beginning, "Happy who walks with Thee! whom what he finds of flavor or of scent in fruit or flower."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 2 > Letter 7 (continued)

vol. 2, page 227	<p>The Nilchont, of its natural size; on a branch of the Bendah, or Indian Tulip-Tree. J. Forbes 1768 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The drawing depicts a red, white, blue, and black bird on a branch of a flowering tree. The Latin name for the plant is given as Hibiscus Populneus (see <i>Thespesia populnea</i>); the Latin name for the bird is not given (see possibly <i>Coracias benghalensis</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1768
vol. 2, page 229	<p>The Cock and Hen Taylor Birds at Bombay. J. Forbes 1768 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts two small birds around a nest with two speckled eggs. The nest is bidden beath several leaves, and a creeper with blue flowers and multicolor fruits. A description below the title reads: "with their nest concealed in Leaves, sewed together, with cottom thread of their own spinning, by means of their bill and feet; and their bill afterwards serves as a needle to perforate the leaves, & sew them together. The Plant is the Fruit-bearing Oriental Convolvulus." Latin names are not given (see possibly <i>Orthotomus sutorius</i>).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1768
vol. 2, page 245	<p>A Collection of Plants, Flowers and Insects, on the Island of Bombay, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>The text includes a quote from James Thomson's "The Seasons," beginning, "soft roll your incense, herbs, & fruits, & flowers, In mingled clouds to Him."</p>	between 1794 and 1800
vol. 2, page 249	<p>The Anana, or Pine-Apple; with the Papilio Bolina; and the large Black Ant, at Bombay. J. Forbes 1768 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 16 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a pineapple, without surrounding illustration, with a large black ant on one of its leaves. No Latin names are given, save <i>Papilio Bolina</i> (unclear reference), which appears to refer to a butterfly which has been removed from the page.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1768


Volume 2 > Letter 7 (continued)

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| 📖 vol. 2, page
253 | <p>The Double Oleander, at Bombay; with the large Hog-Caterpillar. J. Forbes, 1769
<i>1 drawing : watercolor and gouache with pen and ink ; 23 x 21 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a caterpillar eating a large bunch of pink flowers. No Latin names are given (see <i>Nerium oleander</i>). Bottom of page: a quotation from an unknown source, beginning, "Conscious of a creative Power, That forms the Insect, rears the Flower, Imagination upwards soars."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1769 |
| <hr/> | | |
| 📖 vol. 2, page
255 | <p>The Golden Beetle at Bombay; with the Double-blossom Benda. J. Forbes 1769
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 20 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a beetle climbing a groups of purple and pink flowers. The description reads: "a beautiful Shrub, which blows White in the Morning; takes the tint of the Rose at noon; and changes to a bright crimson in the evening." The plant's Latin name is give as <i>Hibiscus mutabilis</i> Lin: (see <i>Hibiscus mutabilis</i>); no Latin name is given for the beetle (see possibly <i>Aspidimorpha sanctaecrucis</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1769 |
| <hr/> | | |
| 📖 vol. 2, page
257 | <p>The Spotted-Locust, and other Insects at Bombay, with the Purple, White and Yellow Gul-Dowdee Flowers. J. Forbes 1769
<i>1 drawing : watercolor and gouache with pen and ink ; 21 x 20 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows several large insects, with the locust at center, surrounded by flowers on top of a small outcropping. No Latin names are given for the insects, nor for the flowers (see possibly <i>Chrysanthemum indicum</i>).</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1769 |
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Volume 2 > Letter 7 (continued)

📖 vol. 2, page 261	<p>The Papilio or Crimson Velvet Butterfly, at Bombay, with the Blossom of the Purple Limrah, a tree of great beauty, and a delicate fragrance. J. Forbes 1768 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 16 cm</i> Forbes, James, 1749-1819</p> <p>The drawing shows a butterfly on a branch with several white flowers, fruits, and leaves. The Latin name is given as Papilio (see <i>Pachliopta hector</i>).</p>	1768
The image is pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 2, page 263	<p>The large Brown Spider, the White Spider, and Coronet Spider, at Bombay, on a Spring of the Senna-Tree. J. Forbes 1768 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The image shows three spiders weaving webs around a branch with several orange flowers and seed-pods. No Latin names are given. Bottom of page: a quotation from Alexander Pope, <i>An Essay on Man</i>, beginning, "The Spider's touch, how exquisitely fine!"</p>	1768
The image is pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 2, page 265	<p>The Isinglass Moth, with the Japan Rose, or Shoe-Flower; at Bombay. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a large moth mid-flight above a branch with several blossoms. The Latin name for the plant is given as <i>Hibiscus Rosa Sinensis</i> (see <i>Hibiscus rosa-sinensis</i>); no Latin name is given for the moth.</p>	1769
The images are closely cropped and pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 2, page 267	<p>the double Japan Rose, or Shoe-Flower. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several red blossoms in various stages of blooming, along with several leaves. The Latin name is given as <i>Hibiscus Rosa sinensis</i> (see <i>Hibiscus rosa-sinensis</i>).</p>	redrawn between 1794 and 1800
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		

Volume 2 > Letter 7 (continued)


 vol. 2, page 271

The Leaf-Fly or Vegetable Leaf; with the Madhavi, or Crimson Indian-Creeper; a favorite Flower with the Hindoos. J.F. 1767
1 drawing : watercolor and gouache with pen and ink ; 20 x 20 cm
Forbes, James, 1749-1819

The image shows a fly and a grasshopper on a plant with bright green leaves and red flowers. The Latin name for the plant is given as *Thomoea Quamoclit* (see *Ipomoea quamoclit*); no Latin names are given for the insects (see possibly *Teratodes monticollis*, for the grasshopper). Bottom of page: a quotation from *Shakuntala* by Kalidasa, presumably from William Jones's translation, beginning, "O Madhavi, thou lovely creedper, whose red blossoms inflame the grove!"

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 2, page 273

An untitled drawing of a tiger 1767?
1 drawing : watercolor and gouache with pen and ink ; 9 x 8 cm
Forbes, James, 1749-1819

The image shows a black tiger emerging from a cave near a river.

The image is not fixed to the page.

Genres / Formats:
Watercolors (paintings)

 vol. 2, page 275


A Branch of the Agootee Tree, a large and beautiful species of the or Roose-Acacia, with different Insects at Bombay. J. Forbes 1769 1769
1 drawing : watercolor and gouache with pen and ink ; 22 x 23 cm
Forbes, James, 1749-1819

The image shows a butterfly on branch lined with leaves, pink-white flowers, and seed pods. The Latin name for the plant is given as *Aschynomene grandiflora* (see *Sesbania grandiflora*). The butterfly is not identified.

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 2 > Letter 7 (continued)

 vol. 2, page 277

The Velvet Moth, at Bombay; with a Branch of the Champa, or Champacca Tree; similar to the Magnolia-Glauca in America. J. Forbes 1769


1769

1 drawing : watercolor and gouache with pen and ink ; 28 x 20 cm
Forbes, James, 1749-1819

The image shows a white moth on a branch with numerous leaves and several bright yellow flowers. The Latin name for the plant is given as *Michelia Champaca* (see *Magnolia champaca*); the moth is not identified beyond its common name. Bottom of page: an unidentified quotation beginning, "On conscious flowers, that wave beneath the gale."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 2, page 279


The Champaca in blossom; and its ripe seed; J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 35 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image depicts a large branch with several leaves, yellow flowers, and a bunch of fruits. The Latin name is given as *Michelia Champaca* (see *Magnolia champaca*). Bottom of page: an unidentified quotation, beginning, "Your blooming fragrance every where display."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 2, page 283

The Single Mogree, or Arabian Jassmin, a favorite Flower of the Hindoos. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 25 x 25 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a branch of a jasmine plant, with several blossoms, both open and shut. No Latin name is given (see *Jasminum sambac*). Bottom of page: an extensive quotation from "the Hindoo Hymn to Cama-diva [Kamadeva], the god of Love, translated by Sir William Jones," beginning, "God of the flowering shafts, and flowering bow."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 2 > Letter 7 (continued)

📖 vol. 2, page
285

The double Mogree, or Arabian Jessamin, a peculiar favorite of the Hindoos. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 24 x 24 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a branch of a jasmine plant, with several blossoms, open and shut, as well as a decaying leaf. No Latin name is given (see *Jasminum sambac*). Bottom of page: an extensive quotation "translated from the Hindoo Hymn, to Cama-diva [Kamadeva], the god of Love, by Sir William Jones," beginning, "He bends the liscious cane, and twists the string."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 2, page
287

The changeable Rose Tree, on a reduced size
1 drawing : watercolor and gouache with pen and ink ; 26 x 24 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a bush with numerous white, light pink, and dark pink blossoms, on a small patch of ground. The description reads: "This beautiful plant produces its first blossoms in the morning of a delicate white; at noon they take the blush of the rose; and in the evening are of a dark red; and the tree is frequently adorned with flowers of all these hues, at the same time. The Latin name is given as *Hibiscus mutabilis* (see *Hibiscus mutabilis*). Bottom of page: a quotation from "the Hindoo Hymn to Narrayna [Narayan], or the Spirit of God, translated by Sir. Wm. Jones," beginning, "Divine Narrayna! thine all-ruling power bids from each sense bright emanations beam."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 2, page
289

The changeable Rose, of its natural size; arrayed in its earliest hue, or morning robe of white. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 31 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a branch of a bush with several, large white blossoms. The Latin name is given as *Hibiscus mutabilis* (see *Hibiscus mutabilis*). Bottom of page: a quotation from "the Hindoo Hymn to Kama-diva [Kamadeva], or god of love, translated by Sir William Jones," beginning, "Hail, Kama-diva! at thy beck vales and groves their bosoms deck."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)





Volume 2 > Letter 7 (continued)

📖 vol. 2, page 291	<p>Hibiscus mutabilis, in its second change of a delicate rose-colour. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several light pink blossoms in full bloom. The Latin name is given as Hibiscus mutabilis (see Hibiscus mutabilis). Bottom of page: a quotation "from the Hindoo Hymn to Cama-diva [Kamadeva], as translated by Sir William Jones," beginning, "What potent God from Agra's orient bowers."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 293	<p>Hibiscus mutabilis, in its last change, or evening hue, of a dark rose-colour. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several dark pink blossoms in full bloom, along with numerous leaves and buds. The Latin name is given as Hibiscus mutabilis (see Hibiscus mutabilis). Bottom of page: an unattributed adapted quotation from William Jones translation of "A Hymn to Narayena" [Narayan], beginning, "Farewell, sweet plant! Thy lovely form glows rich with varying dies of dew bespangled leaves."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 295	<p>The Wheat-Plant , at Bombay. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a sprig of a wheat plant, with several leaves and blossoms. The Latin name is given as Justicia infundibuliformis (see possibly Crossandra infundibuliformis).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 2, page 299	<p>A beautiful shrub in the garden hedges at Bombay. J. Forbes <i>1 drawing : graphite ; 30 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image is an outline of a branch of a plant with numerous leaves and a central blossom. The Latin name is given as Justicia picta (see Graptophyllum pictum).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Drawings (visual works)</p>	redrawn between 1794 and 1800

Volume 2 > Letter 7 (continued)

☰ vol. 2, page 301	<p>Alhenna, or Mendey. A Shrub universally esteemed in India, Persia, & Arabia; & cultivated throughout Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows the branch of a plant with small pink and white flowers, as well as various buds, fruits, and leaves. The Latin name is given as <i>Lawsonia spinosa</i> (see <i>Lawsonia inermis</i>). Bottom of page: an unidentified quotation, beginning, "A balmy shrub from Mecca's hallow'd glades, Rich flowers, that glitter in Arabia's shades."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
☰ vol. 2, page 307	<p>The purple-blossom Thorn-Apple, common in most parts of Hindostan. J. Forbes <i>1 drawing : graphite ; 36 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image is an outline of a branch with a very large blossom, and a small, thorny fruit. The Latin name is given as <i>Datura</i> (see <i>Datura stramonium</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Drawings (visual works)</p>	redrawn between 1794 and 1800
☰ vol. 2, page 311	<p>Job's-Tears. J. Forbes <i>1 drawing : graphite ; 32 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image is an outline of a branch with several leaves and drooping blossoms. The Latin name is given as <i>Coix Lachryma Jobi</i> (see <i>Coix lacryma-jobi</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Drawings (visual works)</p>	redrawn between 1794 and 1800
☰ vol. 2, page 315	<p>The Red Oriental-Periwinkle, with some Butterflies from China. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The drawing depicts a branch with numerous pink and white blossoms, on several of which a variety of butterflies have landed. No Latin names are given for either the plant or the butterflies (see, for the former, possibly <i>Catharanthus roseus</i>).</p> <p>The image is not fixed to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1769?

Volume 2 > Letter 7 (continued)

-
-  vol. 2, page 317
- The White Periwinkle; a common Flower in the oriental Gardens. J. Forbes 1769?
- 1 page*
Forbes, James, 1749-1819
- The image is missing from the book. No Latin name is given.
- The image is missing from the book.
-
-  vol. 2, page 319
- The Indian Shot; with drawings of Butterflies from China. J. Forbes 1769 1769
- 1 drawing : watercolor and gouache with pen and ink ; 28 x 22 cm*
Forbes, James, 1749-1819
- The drawing shows a plant with dark green leaves and a yellow and red flower, with two large butterflies beside it. The Latin name is given as *Canna Indica* (see *Canna indica*).
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 2, page 323
- The double Indian Pink, with a selection of Chinese Butterflies. J. Forbes 1769?
- 1 drawing : watercolor and gouache with pen and ink ; 23 x 19 cm*
Forbes, James, 1749-1819
- The drawing shows a plant with a large red and white blossom, and many other leaves and buds. Four butterflies are perched on various parts of the plant, or are mid-flight. No Latin name is given.
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 2, page 331
- Fish caught at Bombay. J. Forbes 1767 1767
- 1 drawing : watercolor and gouache with pen and ink ; 23 x 21 cm*
Forbes, James, 1749-1819
- The image shows two fish, without background illustration: one small, brown, and with sharp fins; the other larger, gray and yellow, and covered with small scales. The latter is labeled "the Roball," while the former is not identified. No Latin names are given.
- The images are closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-

Volume 2 > Letter 7 (continued)

📖 vol. 2, page
335

The Sable, or Bone-Fish, at Bombay. F. Forbes
1 drawing : watercolor and gouache with pen and ink ; 10 x 31 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The drawing shows a blue and silver fish, without background illustration. No Latin name is given (see possibly *Albula vulpes*)

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 3

Forbes introduces his eight letter as an overview of Hindu practices and beliefs. He insists that he does not possess the knowledge or space to conduct an in depth investigation of the topic, yet also adds that local particularities need not concern the reader too much, as Hindus are relatively the same regardless of location.

A brief historical overview—of the shift from idyllic patriarchy to the despotism of the “rajahs”—almost immediately gives way to an analysis of Hindu religious beliefs and practices. In a rough sense, Forbes divides Hindu traditions into two parts: religious beliefs and scripture, and social practices. The former occupy the first half of the letter, while the latter comprise the second half. Throughout, Forbes echoes prevailing Western views of India—which emphasized caste, religious practice, and exoticism—though he analyzes certain aspects of Indian life quite closely, at times providing both theological and ethnographic commentary.

Forbes insists on a narrative of Indian religious practices—he uses the term Hindu, though “Hinduism” as a concept did not yet exist—predicated on decline. He writes: “we should, according to the opinion of those better versed in their mythology than myself, still admire the sublimity of their religion; which being extremely allegorical, has by that means degenerated into extravagant superstition.” While Hindu practices are, to Forbes, often cruel and confusing, their theoretical foundations nonetheless deserve attention. He later attempts to convey the “pure tenets” of this “very rational system, now greatly degenerated.” For Hindus, the soul is, according to Forbes, a “delinquent angel” which, though brought into the world by Brahma, the Supreme Deity, now transmigrates through the world, “subject to natural and moral evils,” before it might return to the “innocence” of its previous state. Forbes reads Hindu notions of reincarnation through a highly Christian lens, interpreting the soul’s various incarnations as punishments—like ascetic practices, which he reads as atonement—for past sins. Against this backdrop, “how highly [Europe] should prize the pure and holy tenets of the Christian Faith,” and Christ, who “offered himself as a full, perfect, and all-sufficient atonement for the sins of fallen Man!”

Nevertheless, Forbes defends these beliefs from the charge of polytheism, insisting that polytheist worship simply reflects the inability of the human mind to grasp divinity in its entirety. Instead, one worships the “wisdom and creative power of God” under “the name of Brimha,” the “providential and preserving quality” under the “appellation of Veeshnu,” and the “attribute which corrects and destroys” under “that of Seeva, or Shivah.” And if Hindus and Muslims pose a difficulty for those who might attempt to convert them, it is less for their irrationality, than for the former’s insistence that one might believe in the divinity of Christ and in Hindu mythology, and the latter’s argument that denies the “plurality of persons in the Godhead,” as would a Unitarian.

Forbes makes other comments on the transmission of scripture and the constitution of caste, and also includes extensive passages from Alexander Dow’s historical work and a translation by Zephaniah Holwell. He then turns to various

Volume 3 (continued)

Indian religious practices, some of which he claims to have witnessed himself. He understands many of these as linked to castes, and introduces them under that framework.

Forbes begins with the "Fackiers or Yogeas...a sect of mendicant philosophers." He fixates on some of the more sensational practices he claims to have seen: "I have seen a man who had vowed to hold up his arms in a perpendicular manner above his head, and never to suspend them, until at length he had totally lost the power of moving them at all...there appeared nothing human about him." And later: "I saw another of these devotees who had made a vow, every year to fix a large iron ring into the most tender parts of his body." He moves on to the lowest castes of Indian society, decrying their treatment at the hands of other castes, before briefly dwelling on other customs, such as chess, abstention from alcohol, and the burning of the dead.

Perhaps more than any other topic, however, the treatment, education, and social status of women holds Forbes's attention. He discusses their beauty, and marriage practices, and discusses in detail the practice of sati. Sati had, for many British travelers and administrators, formed an object of fixation and, later, condemnation. Forbes is strangely approving of the practice: "we cannot help admiring a young woman, in the prime of life, and bloom of beauty, blessed with parents, children, and friends, voluntarily forsaking every present felicity, and courting the 'King of Terrors,' in his most ghastly form." "I confess it would afford me a melancholy satisfaction to be present at this solemnity. To see a young heroine set at nought every tie of affection, every pleasure still awaiting her in this sublunary sphere, and take her voluntary flight to those distant realms." It is, perhaps, Hindu belief in predestination that makes this sacrifice possible. Indeed, it is not confined to sati: "my duty as Sheriff having obliged me to attend the execution of different Indians, I have always observed them to receive the sentence of death, and meet their fate, without a sigh."

Forbes then returns to less harrowing matters, and notes the use of opium, the employment of dancing girls, and other luxuries. He closes the letter with a gesture towards his next: it will, he says, focus on the (supposed) invaders of India, those whose advent promised to "deluge" the fields of the subcontinent in blood, that is, Muslims.

Portions of the text appear in *Oriental Memoirs*, volume 1, pp. 59-84, with considerable abbreviation.

Bibliography:

Inden, Ronald. *Imagining India*. Bloomington: Indiana University Press, 1990.

King, Richard. *Orientalism and Religion: Postcolonial Theory, India, and 'The Mystic East.'* London: Routledge, 1999.

Mani, Lata. "Contentious Traditions: The Debate on Sati in Colonial India." *Cultural Critique* 7 (1987): 119-156.

Front matter

☰ vol. 3, page 1

Descriptive Letters, and Drawings. Volume the Third, [title page]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Letter 8

Volume 3 > Letter 8 (continued)

☰ vol. 3, page 3

An Account of the Hindoos, the Aborigines of Hindostan; with a particular Description of the Brahmins, and inferior Casts; their Religious Ceremonies, and other extraordinary Customs. 1769, [section title]

between 1794 and 1800

1 page

Forbes, James, 1749-1819

Bottom of page: an extensive quotation from Anna, Lady Miller (1741-1781), beginning, "A considerate benefit arising from seeing other countries, is the eradication, by the testimony of our own senses, of many prejudices and littlenesses of thinking."

☰ vol. 3, page 7-42

James Forbes letter, Bombay, 1769 May 1

copied between 1794 and 1800

36 pages

Forbes, James, 1749-1819

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Mani, Lata. "Contentious Traditions: The Debate on Sati in Colonial India." *Cultural Critique* 7 (1987): 119-156.

Volume 3 > Letter 8 (continued)

Genres / Formats:
Correspondence

 vol. 3, page 43	Drawings of the Hindoos, in many of their different Casts, or Tribes; taken from Nature, during a long residence in Hindostan. J. Forbes [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 3, page 47	Hindoos of the Brahmin Tribe. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 18 cm</i> Forbes, James, 1749-1819 The image shows the interior of a house, as well as the exterior space behind it. Inside, a man sits next to a boy, surrounded by papers, pots, and fruits. Outside, a women holds a young child on her lap. An image hangs on the wall. Bottom of page: an adapted quotation from the theologian and hymn writer Isaac Watts (1674-1748), from the poem "The Indian Philosopher," beginning, "Behold the venerable Priest, Risin with the orient sun, from rest." The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1769
 vol. 3, page 49	A Banian Family, enjoying their rural Amusements, as described in the preceding letter. J. Forbes 1769 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page. Bottom of page: a quotation from Alexander Pope's An Essay on Man, reading, "Man walk'd with beast, joint tenant of the shade."	text added between 1794 and 1800
 vol. 3, page 51	Hindoos, of the Jungam and Byrágee Tribes. J. Forbes 1769 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 3, page 53	Hindoos, 1. A Gosanny, 2. A Jetty. J. Forbes 1778 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800

Volume 3 > Letter 8 (continued)

 vol. 3, page 57	<p>Hindoo Women of the high Casts, with a specimen of an Oriental Garden-House. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 18 cm</i> Forbes, James, 1749-1819</p> <p>The image shows four women, two reclining and two waving fans, in a garden beside a fountain. In the background is a house with a multi-level veranda; several people are standing on the balcony, the roof, and behind the house. Bottom of page: an explanation of the image, reading, "The Attendants are holding the Chouris, and Punka; the former to keep off the Insects; the latter to give air."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1769
 vol. 3, page 59	<p>Hindoos of the Lower-Casts. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows three figures: a man smoking a hootah, with a blade at his feet; a standing woman, holding a basket and two fish; and a sitting man holding a staf and a container. A label explains: "1. A Gardener, 2. A Fish-woman, 3. A Bramcharry, or religious Beggar. the Gardener is smoking the Hubble-bubble, or Cocoa-nut Hookah."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1769
 vol. 3, page 61	<p>Dancing-Girls, and Musicians. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 18 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several figures in a room: three musicians, on various instruments, and two women dancing. They are below a dark purple curtain, and standing on a floral rug.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1769
Letter 9		
 vol. 3, page 75	<p>A Description of the Mahometan Inhabitants of Hindostan. 1769, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
 vol. 3, page 79-89	<p>James Forbes letter, Bombay, 1769 September 25 <i>11 pages</i> Forbes, James, 1749-1819</p> <p>Having completed his description of Hindu practices in India, Forbes turns to the Muslim inhabitants of the subcontinent. This letter is significantly shorter than the previous one, and dwells less on Forbes's own experiences than his readings of history and theology. He begins</p>	copied between 1794 and 1800

Volume 3 > Letter 9 (continued)

with his own account of the arrival of "Islamites, or Mahometans" in India, a process, in his view, marked by violence and destruction. Citing Alexander Dow, Forbes describes the immensity of wealth carried off by the earliest Muslim invaders, and laments the misery caused by this encounter: it was a "period which presents the most shocking picture of war and famine, desolation and despair, arising chiefly from the revolt of the wretched Hindoos, struggling in vain for their civil and religious Liberties." Conquest completed, the Muslim rulers, according to Forbes, proceeded to let the native inhabitants live in peace. This narrative of Islam as something inherently foreign, and of South Asian Muslims as either not Indian or not really Islamic, formed a central part of British thinking about religion, race, and other forms of classification under company and imperial rule.

Forbes then turns to the history and theology of Islam itself. He notes the centrality of the Quran, and introduces the text as "the most extraordinary instance of imposture that ever existed," composed by Muhammad with the assistance of a deviant monk. He presents what he understands as the key theological elements of the religion, stressing the unity of God and the "luxurious paradise" promised to believers.

He briefly discusses his observations of Muslims in India, asserting that, though "called Moors...they are of a different race from the Saracens." As they are permitted to eat meat—and, Forbes says, often partake in illicit consumption of alcohol—they have "ambition, valour, and jealousy." Muslim men, Forbes insists, do not educate their women, and, though the Quran prohibits music, they indulge in it frequently.


The closing pages of Forbes letter address the prevalence of belief in witchcraft, a tendency Forbes ascribes to less advanced societies (though acknowledging that England had only recently left such beliefs behind). He then provides a brief comparison of Islam and Christianity: the latter, of course, greatly superior to the former, such that one can only wonder why God has permitted such a faith to persist. Forbes includes a quotation from the Quran, on violence and judgement, and closes with a quotation from Bishop Thomas Sherlock, on the iniquity of Islam and glory of Christ.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 89-103.

Bibliography:

Viswanathan, Gauri. *Outside the Fold: Conversion, Modernity, and Belief*. Princeton: Princeton University Press, 1998.



Genres / Formats:
Correspondence

 vol. 3, page 91


Drawings of the Mahometans, in different ranks of life; settled on the Island of Bombay. J. Forbes [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Volume 3 > Letter 9 (continued)

 vol. 3, page 95	<p>A Mahometan Family, at Bombay. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several figures below a large tree: a young boy held by a woman standing behind him, and two men, one standing and one sitting. One holds a spear; the other, a sword.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1770
 vol. 3, page 97	<p>Mahometans, of the Sciad and Dervis Tribes. J. Forbes 1770 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page. Bottom of page: an explanation, reading, "The Sciad is smoking the Hookah, one of the greatest Oriental Luxuries."</p>	text added between 1794 and 1800
 vol. 3, page 99	<p>A Mogul, or Mahometan of distinction; with his usual attendants. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a distinguished-looking man on horseback, with two other men walking alongside. One holds a parasol, while the man on horseback holds a sword. Bottom of page: a key, reading, "1. A Chourie, of the Tail of a Wild Cow from Thibet, 2. An Aftaphgere."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1770
 vol. 3, page 101	<p>Moguls of distinction, at Bombay. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two figures beneath two columns and a dark pink curtain. A man sits on the ground, and a woman stands before him, gesturing away from him. A garden with a fountain is in the background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1770

Letter 10

 vol. 3, page 113-119	<p>James Forbes letter, Bombay, 1769 December 15 <i>7 pages</i> Forbes, James, 1749-1819</p> <p>From India's Muslim inhabitants, Forbes moves to the Parsis. They are, he explains, "a race of people, whom the Mahomedan persecutions in Persia drove from their native country, in the eight century of the Christian Era." Indeed, it is this history that Forbes spends most of his</p>	copied between 1794 and 1800
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Volume 3 > Letter 10 (continued)

time describing, insisting that "the rites and ceremonies of the modern Parsees bear but little resemblance to the admired doctrines of the Zoroaster and the ancient Magi." Like the Hindus, the Parsis have, Forbes claims, fallen away from more refined practices: "they appear much degenerated."

Forbes gives an overview of the history of the Parsis migration from Persia to South Asia, noting that he does not include "the cruel hardships of the Persians, when the disciples of Mahomet were establishing his new religion with the sword." He depicts the first encounters between Hindu inhabitants of India and the Paris migrants. While at first marked by suspicion, in Forbes's telling, "humanity prevailed," so long that the Parsis agreed to abide by certain Hindu practices, like respecting cows. Forbes notes that the Parsis have never attempted to set up their own government, but wonders if they "may perhaps one day unite, and render themselves an independent and free people." Preventing this is what Forbes understands as "a schism in their church," creating two factions "as averse to a reunion as the Protestants & Roman Catholics."

Forbes then moves to the practices and beliefs of the Parsi community, chiefly their relationship to fire. Forbes sees their faith as, in many ways, similar to Hinduism, in that it, properly practiced, refers to the incorporeal, but often lapses into worship of the material: "The illiterate & vulgar no doubt worship this holy flame, as well as the sun, moon, and stars, without regard to the great Invisible Prototype; but the learned and sensible adore only the Almighty Foundation of Light, the Author and Disposer of all things, under the symbol of Fire." Forbes calls what he sees as true faith "pure and sublime," yet now corrupted by "superstition and fable."

After completing his discussion of fire, Forbes turns to the other practice he sees as typifying Parsi practice: the treatment of dead bodies. Forbes describes the process by which Parsi communities honor their dead: "As soon as a Parsee dies, the body is conveyed to a hill about three miles from hence, where there are two large cemeteries, surrounded by circular walls, from fifty to sixty feet in diameter and upwards of twenty feet high." The body is placed in this structure, where it is consumed by vultures, after which the bones are stored in the center of the structure.

Forbes closes his letter with a description of Parsi women, who, he remarks, grow "coarse and masculine" with age, "far more so than either Hindoos or Mahometans." Otherwise, he finds their appearance pleasing, and notes both their care for the poor and their indulgence in luxurious lifestyles.

Portions of this text appears in *Oriental Memoirs*, volume 1, pp. 109-116.






Genres / Formats:
Correspondence

Volume 3 > Letter 10 (continued)

☰ vol. 3, page 125	Parsees, The Descendants of the Ancient Persians. J. Forbes 1770 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
Letter 11		
☰ vol. 3, page 127	An Account of the Descendants of the Portugeuze and other Inhabitants of Bombay. 1770, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
☰ vol. 3, page 131-135	<p>James Forbes letter, Bombay, 1769 December 23 <i>5 pages</i> Forbes, James, 1749-1819</p> <p>Forbes begins this letter with a consideration of the timelessness of Asia and Asian peoples. Having discussed the "general traits" of various peoples, Forbes suggests "such as I have described them, were the Asiatics, at least the inhabitants of Hindostan, some thousand years ago" and such they will remain for the foreseeable future. They are "rivetted to the religion and manners of their forefathers" and, unlike Europeans, show little curiosity of the outside world. The timelessness of foreign peoples was, in Forbes's time and beyond, a common trope used by European to describe other cultures.</p> <p>The outside world, however, has shown considerable interest in Asian peoples, beginning with the arrival of Vasco de Gama in the fifteenth century. This marked the beginning of the Portuguese presence in India, which Forbes here describes. The descendants of the original Portuguese now live under English law, "enjoy free liberty of conscience in the exercise of their Romish religion," and retain European practices of dress and speech, though the latter is "greatly corrupted." Forbes also speaks of indigenous converts to Catholicism, noting that they are generally "among the lowest classes of the people" who change many aspects of their lifestyle after conversion.</p> <p>Forbes then observes the presence of "many reputable Armenians" in Bombay, deeply involved in trade and industry. They also enjoy freedom of religion—Forbes identifies them with the "Greek Church"—and "their conversation and manners [are] grave and polite." Forbes acknowledges the presence of "Persians, Turks, Jews, and Arabians" in the city as well, but suggests they are not permanent residents. Finally, Forbes alludes to his next letter, which, he explains, will be about his own countrymen, who, despite attempting to live in "the English style" have inevitably adopted some local customs.</p> <p>The letter closes with a lengthy quotation from Lady Anna Miller, beginning, "A considerable benefit arising from seeing other countries, is the eradicating, by the testimony of our own senses, many prejudices and littlenesses of thinking."</p> <p>Portions of this letter appear in <i>Oriental Memoirs</i>, volume 1, pp. 121-122.</p> <p>Bibliography:</p> <p>Said, Edward. <i>Orientalism</i>. New York: Vintage, 1978.</p> <p>Genres / Formats:</p>	copied between 1794 and 1800

Volume 3 > Letter 11 (continued)

Correspondence

 vol. 3, page 138	Drawings of Armenians, and other Strangers, who occasionally reside at Bombay, or visit the Island from Arabia, Persia, China, and different parts of India, drawn from Nature. J. Forbes, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 3, page 139	Armenians, at Bombay. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm</i> Forbes, James, 1749-1819 The image shows four figures: a young child, a seated woman holding the child, and a man and woman walking next to each other. The man wears an elaborate black hat; the women both wear headcoverings. In the background are several trees, including a jackfruit tree with numerous fruits. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1770
 vol. 3, page 143	A Turkish Family <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 21 cm</i> Forbes, James, 1749-1819 The image shows three figures, all lavishly dressed. A man with a turban sits on a cushion, while two women, one with her whole body covered, one extensive jewelry, stand nearby. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1770?
Letter 12		
 vol. 3, page 147	A Description of the Town of Bombay; with the Government, Manners, Customs, & prevailing Characteristics of the English Inhabitants. 1770, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 3, page 151-163	James Forbes letter, Bombay, 1770 March 1 <i>13 pages</i> Forbes, James, 1749-1819 In this letter, Forbes describes the city of Bombay along with its English inhabitants. He begins with an overview of the city's geography, fortifications, as well as its most prominent landmarks, or, those most important to the English inhabitants of the city. He first introduces the castle, where one finds "bomb-proof lodgerments, a laboratory, and other military purposes." Other public buildings include the Treasury, Custom-house, and Prison, along with multiple hospitals, for Europeans, Sepoys (Indian soldiers of the East India Company), and convalescents. There is only one English church, with a separate burial ground which Forbes deems "absolutely necessary" in a hot	copied between 1794 and 1800

climate. The English homes are, according to Forbes, both beautiful and expensive.

After a brief description of Bombay's markets, Forbes discusses its method and practices of government. He contrasts the opulence of the Company's leadership with the "trifling" salaries afforded the average writer. Indeed, for many on the company's payroll, life in India was characterized less by luxury than by disease, poor wages, and premature death. A soldier, for instance, could, upon enlisting, confidently expect to die in India before the end of his tour. Forbes expresses a fear that, given this situation, those "honest and faithful servants of the Company" may, as "venality and corruption [find] their way to the East," be passed over for "ministerial favorites" and those not committed to the success of Company operations. Forbes then gives details of the military garrison in Bombay—suited to defend against the French, or other European militaries, according to its commander—the city's annual revenues, and the structure of the Company's legal system.

Forbes leaves his ambivalence over the East India Company's past and future behind, however, when he turns his attention to its officers. He writes glowingly of the company's employees: "their moral character, in my opinion, shines with superior lustre," and "when called forth to vigorous, manly, and arduous enterprises, they conduct themselves with fortitude, penetration, and magnanimity." As to friendship—"I daily taste all the honied drops of its nectarous Cup!" Forbes attributes this to a variety of causes, among which is the ease of attaining a fortune in India, thereby allowing individuals to express generosity more freely.

The leisurely activities of the English in India are, Forbes notes, heavily circumscribed by the climate. Morning is meant for business, midday for rest. Only during the evening can one enjoy the country. Forbes notes that, while some have taken to gardening and other past-times, this is hindered by the fact that few "look upon India as our home" and are therefore reluctant to invest energy in their immediate surroundings. Nonetheless, Forbes speaks with admiration for the Indian night: "when enjoying the fresh breeze of the evening on the flat roofs of the Asiatic houses, and viewing the grandeur of the heavenly bodies, it is almost impossible not to be led to the Great Parent of all that is lovely, fair, and good." Forbes includes a quotation from English poet Edward Young (1683-1765).

Forbes closes with a few other observations about the city—such as a new lighthouse—as well as another pleasure enjoyed by English and Indian alike: "A great luxury, altho' of a very different nature, enjoyed in these delightful evenings, both by the Asiatics and Europeans, is smoking Tobacco in the Hooka or Calloon, a refinement as yet unknown in England." It's a most pleasant device, one Forbes details at length.






Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 151-158.

Bibliography:

Marshall, P.J. "British Society in India Under the East India Company." *Modern Asian Studies* vol. 31 no. 1 (1997): 89-108.

Genres / Formats:
Correspondence

Volume 3 > Letter 12 (continued)

 vol. 3, page 167	<p>A Collection of Views and Drawings, taken on the Island of Bombay and places adjacent; during a residence of eighteen years: from 1766 to 1784. J. Forbes, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
 vol. 3, page 171	<p>A View of Bombay, and the adjacent Islands, taken from the Westward, at three Miles distance <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several ships in the foreground and, in the distance, a shore with numerous buildings, trees, and hills visible. Below, a key identifies some of the landmarks: "1. The Signal-House on Malabar-Hill. 2. The Isle of Elephanta. 3. The Town of Bombay. 4. The Lighthouse on Old Woman's Island. 5. The Island of Caranjah. 6. The Continent of India. 7. The Revenge, one of the Bombay Cruizers. 8. The Convoy from Surat."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
 vol. 3, page 175	<p>A View of Bombay, in 1773. J. Forbes <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
 vol. 3, page 177	<p>A View of Bombay Castle, and part of the town, from the upper part of the Harbour. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image depicts a harbor with several boats scattered throughout. In the distance, on the shore, is a castle flyin the British flag. The fortifications span most of the visible coastline.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
 vol. 3, page 181	<p>A View of Bombay, taken from the Hermitage on Malabar-Hill. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page. A small part of the illustration--of rocks and plants--remains visible at the bottom.</p>	text added between 1794 and 1800

Volume 3 > Letter 12 (continued)

📖 vol. 3, page 183	A View of Bombay, taken from one of the Mazagon-Hills, near Belvidere. 1782. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm</i> Forbes, James, 1749-1819	1782
The image shows a coastal landscape: on the left and in the distance is the sea, filled with various ships; to the right and in the foreground is land dotted with palm trees, grazing cattle, and fields. In the middle of the image is a town, with many houses and a fort at the tip of the peninsula. It flies a British flag.		
The image is pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 3, page 185	The West Side of Bombay-Green. J. Forbes 1771, <i>1 page</i> Forbes, James, 1749-1819	text added between 1794 and 1800
The image has been removed from the page.		
📖 vol. 3, page 187	The Governor's House, at Bombay. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 26 cm</i> Forbes, James, 1749-1819	1770
The image shows a mansion surrounded by a wall, with several additional buildings. Two figures in the foreground contemplate the structure, while several, likely European, figures appear in the areas immediately around the house.		
The image is pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 3, page 189	A View of Parell, The Country Seat of the Governor, at Bombay. J. Forbes 1769 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 29 cm</i> Forbes, James, 1749-1819	1769
The image shows an expansive landscape. There are fields in the foreground, and a large building flying a British flag in the middle ground, just beyond a lake or river. In the distance is the sea.		
The image is pasted into the volume.		
Genres / Formats: Watercolors (paintings)		

Volume 3 > Letter 12 (continued)

vol. 3, page 195	<p>A view of Sion Fort, and the adjacent scenery on the Island of Bombay; taken from the opposite shore on Salsette. J. Forbes. 1773 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819</p> <p>In the foreground, beside a group of palm trees, stand several figures, likely Indian, gazing across a stretch of water. On the far coast are several steep hills, each with a structure on top, one of which is a fort flying a flag.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 3, page 197	<p>View of Sion Fort, at Bombay; from the North West <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
vol. 3, page 199	<p>The Light-House, on Old-Woman's Island, near Bombay. J. Forbes 1770 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a lighthouse on an island, with a ship sailing by. Several figures recline on the shoreline, gesturing towards the sea.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1770
vol. 3, page 203	<p>Sans-Souci, a Villa at Bombay; and the last house in which I resided in India. J. Forbes, 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image is of a mansion among palm trees and other vegetation, with a chapel to its side. Several figures walk in the area in front of the house.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784
Letter 13		
vol. 3, page 223	<p>A Brief Description of the Factories, and Subordinate Settlements, belonging to the Presidency of Bombay. 1770, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
vol. 3, page 227-230	<p>James Forbes letter, Bombay, 1770 December 5 <i>4 pages</i> Forbes, James, 1749-1819</p> <p>In his thirteenth letter, Forbes briefly introduces the various settlements controlled or established by the British East India</p>	copied between 1794 and 1800

Company. He begins furthest from India, in the Persian Gulf at Bussora (now Basra, Iraq), where the company trades in textiles and wool, and to which private Bombay merchants send their wares. Forbes then describes the factory at Bushire (now Bushehr, Iran), the only remaining company station in the territory of the Persian government, following increased restrictions under the rule of Nadir Shah (1736-1747).

In South Asia, Forbes mentions factories at Tattah, the Capital of Scindy (now the province of Sindh, Pakistan); Cambay (Khambat, in present-day Gujarat, India), and Surat (in present-day Gujarat, India). Of these, Surat is by far the most important, with a considerable volume of trade and a sizable military force. Tattah is very remote, according to Forbes, though it attracts private merchants and British trade.

The remaining stations include Fort Victoria—the factory closest to Bombay, which hosts a small military force and “is of no further use than to supply Bombay with cattle and fire-wood”—and Onore, under the control of Hyder Ali Khan, ruler of Mysore. Tellicherry (now Thalassery) is a small town where the company gets pepper, sandalwood, and cardamom, in small quantities. Calicut, though once “famed for its extensive commerce” is now only a small economic presence, for pepper and timber. Anjengo is the most southern possession of the company, under the rule of the king of Travencore.



The letter closes with a quotation from Alexander Pope (1688-1744), beginning, “For thee the balm shall bleed, and amber flow, The coral redden and the ruby glow.”

This does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

Volume 4

front matter

 vol. 4, page 1	Descriptive Letters and Drawings. Volume the Fourth, [title page] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a passage from Homer’s <i>Odyssey</i> (Alexander Pope’s translation), beginning, “O say thro’ what vast regions hast thou stray’d, What customs noted, and what coasts survey’d.”	between 1794 and 1800
 vol. 4, page 3	Three Letters containing a Description of Fort-Victoria, and the adjacent country; a Journey from thence to Bombay; and Sketches of the Government, Manners, and Customs of the Mahrattas. 1771, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation ascribed to an anonymous author, beginning, “I conceive every traveller does well to submit to his Country, observations which have arisen from local knowledge; since out of much dross it is possible some pure gold may be extracted.”	between 1794 and 1800

Letter 14

Volume 4 > Letter 14 (continued)

📖 vol. 4, page
7-11

James Forbes letter, Fort Victoria, 1771 May 1
5 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

At the onset of letter fourteen, Forbes is at Fort Victoria, slowly recovering his health. He takes the time to write, however, after hearing "that my juvenile epistles afford so much pleasure to my English friends." He proceeds to give a brief description of Fort Victoria, an installation not far from Bombay, formerly "a fortress belonging to the Mharattas, named Hymut-Gur." According to Forbes, Robert Clive—[description]—had seized a different settlement, well suited to trade and fortification, but decided to exchange it, "for reasons I am unacquainted with," for the current location, "which then received the pompous appellation of Fort Victoria."

The Fort itself is small, and, Forbes thinks, of questionable strategic value. Perched on a "lofty hill," it has a healthy location, yet a force that, "tho' capable of making a tolerable defence against the Mharattas, it must soon yield to a European force." Forbes emphasis on rival European forces underlines how, through the eighteenth century, India remained a battleground both for the East India Company and its indigenous adversaries, and for vast European empires, most notably the British and French.

The surroundings, however, are quite beautiful. Inland, Forbes finds mountains and valleys, filled with large trees, numerous springs, and refreshing breezes. The "pagodas, generally erected in deep-glens, and gloomy shades, have a pleasing solemnity in their appearance." Forbes takes delight in the monkeys, which "in their wild state, jumping from tree to tree, and performing a variety of antic tricks, with surprizing agility, yield us a fund of entertainment."

Forbes ends with a description of the nearby inhabitants and town. He comments on local women—"those of the high casts especially are extremely graceful in their persons"—and reimagines the country as a scene out of Homer or the Hebrew Bible: "The pastoral lives of Rebecca and Rachel presented themselves to my imagination, while I contemplated these eastern nymphs engaged in their rural occupations; tho' many of them were daughters of the most respectable and wealthy Brahmins." He concludes with an extract from the *Odyssey* (Alexander Pope's translation), beginning, "They seek the cisterns, where Pheacian dames wash their fair garments in the limpid streams."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 189-191.

Bibliography:

Jasanoff, Maya. *Edge of Empire: Lives, Culture, and Conquest in the East, 1750-1850*. New York: Vintage, 2005.

Genres / Formats:
Correspondence

📖 vol. 4, page 15

The Views and Drawings mentioned in the precedeing Letter. 1771,
[section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Volume 4 > Letter 14 (continued)

☰ vol. 4, page 17

A View of Fort-Victoria, and the adjacent Scenery; taken from the entrance of Bancoote-River. J. Forbes 1771
1 drawing : watercolor and gouache with pen and ink ; 20 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows the mouth of a river amid numerous forested mountains. A fort sits atop one of the hills, and several boats float in the water at various points along the coast. Bottom of page: an excerpt from a "Hindoo Hymn to Narrayna" translated by William Jones, beginning, "Soft banks and verdant hills, Thy present influence fills."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 4, page 19

A View of Fort-Victoria; from the opposite side of Bancoote-River. J. Forbes 1771
1 drawing : watercolor and gouache with pen and ink ; 19 x 26 cm
Forbes, James, 1749-1819

1771

The drawing depicts a fort flying a British flag, atop a series of hills, with scattered trees and buildings. Below the hills is a river, with numerous boats sailing close to shore. The near shore is just visible at the bottom of the drawing.

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on to the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 4, page 23

The Green Wood-Pigeon at Fort Victoria; of the natural size & color; with a Sprig of the Cur-champah Tree. J. Forbes 1771
1 drawing : watercolor and gouache with pen and ink ; 25 x 23 cm
Forbes, James, 1749-1819

1771

The image shows a multi-colored bird perched on a branch with several leaves and blossoms. No Latin names are given (see possibly *Treron phoenicoptera* and *Plumeria*). Bottom of page: in pencil, "=t. 56 Or. Mem."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 4 > Letter 14 (continued)

☰ vol. 4, page 25	<p>The Spotted Halcyon, or Black & White King-fisher at Fort-Victoria. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 22 cm</i> Forbes, James, 1749-1819</p> <p>Most of the image has been removed from the page. The remaining image shows reeds and some what. The Latin name is listed as <i>Ispida, ex albo et nigro, varius</i> (see possibly <i>Ceryle rudis</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	text added between 1794 and 1800
☰ vol. 4, page 27	<p>The Anana, or Pine-Apple, at Velas, near Fort Victoria <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the page. The Latin name is listed as <i>Bromelia Ananas</i>.</p>	text added between 1794 and 1800
☰ vol. 4, page 31	<p>A Brahmin Woman, of distinction, among the high Cast at Kárasar. Performing her adorations at the altar of the Lingam. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a woman, dressed in pink and green, in a grove, before a structure with a lingam on the bottom of the platform. She holds a garland, and there are offerings around the lingam as well.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Letter 15

☰ vol. 4, page 35-45	<p>James Forbes letter, Hot-Wells, near Dazagon, 1771 May 12 <i>11 pages</i> Forbes, James, 1749-1819</p> <p>From Fort Victoria, Forbes travels to "the Hot Wells," about thirty miles further upstream, and the topic of his fifteenth letter. The trip prompts numerous remarks on the nature of the scenery: "Nothing can exceed the romantic prospects that continually present themselves on this river, meandering in a clear and smooth stream," and "the glowing warmth and masterly strokes of Claude would fail in doing justice to the beautiful original." Forbes draws on notions of the picturesque, referring to Claude Lorrain (1600-1682), a French painter whose landscapes were particularly sought after in England. Many travelers used the picturesque as a way of reading alien landscapes, or as a vocabulary for expressing aesthetic quality.</p> <p>Forbes comments on his own relaxation, and his enjoyment of the brief moments of twilight from beneath the leaves of a mango tree. Yet he also emphasizes the heat: he records temperatures, laments the dry and searing wind, and asserts that with "the air so dry and parching...few European constitutions could long support it." The wells themselves, however, hold water "the pleasantest I have tasted in India."</p>	copied between 1794 and 1800
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In addition to his general impressions of the landscape and wells, Forbes includes several anecdotes and encounters throughout his letter. Some resemble his previous natural historical accounts: he marvels at the colors of the chameleon, lists the various animals one finds in the vicinity, recounts the death of a bull and man by different species of venomous snake—"a large snake of another kind, by only blowing with rage in a man's face, so poisoned his pores, that he died a few days afterwards in a high delirium"—and narrates his close encounter with a tiger. Sleeping outdoors due to the heat, Forbes narrowly escapes the creature: "On a sudden he [a friend] heard a particular noise near my bed, and turning round saw a large Tyger rush close by my right hand, which was hanging over the side of the bed. You may guess my astonishment when he awoke me, and informed me of my danger."

Other moments recall Forbes's more ethnographic observations. He explains the custom of "swinging, or being suspended by hooks, in the back, from an eminence": "This penance is generally voluntary; and undertaken in consequence of some vow or for the expiation of a crime. Sometimes, by the flesh giving way, when the penitent is suspended aloft, he falls down, and fatal accidents ensue." Hook-swinging (charak puja) frequently figured in missionary accounts of India, emphasizing the bloody excess of Hindu practice. Other diversions include vaulters, tumblers, and other acrobats, performing deeds "far beyond anything we meet with in Europe," whom Forbes claims he cannot describe, instead referring the reader to his sketches.

Forbes pays a visit to the caves at Marre (present location uncertain) after visiting the Hot Wells. He compares them to the caves at Elephanta, and marvels at their interior: "In this subterraneous temple is an alter-piece, consisting of a large image seated on a throne, with a smaller figure on each side...." And yet Forbes claims he can find no explanation for when or why the caves were excavated, dismissing the stories of a hermit as "too romantic and fabulous to deserve a recital."

Forbes closes his letter on a more political theme: the despotism of the Maratha rulers, whose land he has visited. The rulers are so cruel, he explains, that "neither the property, nor even the life of an Indian subject can be called his own; from the first nobleman in the realm to the meanest peasant; all feel the iron scepter of a despotic ruler." Forbes here reproduces a theme common among thinkers, travelers, and historians alike, that of the oriental despot whose cruelty forces his entire people into a situation of stagnation, poverty, and submission.

Forbes ends with a comparison of British liberty with this debased condition. He includes an extract from Thomas Seward's (1708-1790) poem, "The Female Right to Literature," beginning, "Hail, Happy Britain! Dear parental land! Where Liberty maintains her latest stand!"

Portions of this text appear in *Oriental Memoirs*, volume 1.

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Inden, Ronald. *Imagining India*. Bloomington: Indiana University Press, 1990.

Volume 4 > Letter 15 (continued)

Ray, Romita. >*Under the Banyan Tree: Relocating the Picturesque in British India*. New Haven: Yale University Press, 2013.



Genres / Formats:
Correspondence

☰ vol. 4, page 47	Drawings of several Subjects mentioned in the preceding letter. 1771, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
☰ vol. 4, page 49	An untitled sketch of "hook swinging." <i>1 drawing : graphite ; 22 x 20 cm</i> Forbes, James, 1749-1819 The image is a sketch of an individual suspended from a scaffold by a rope, likely a depiction of the practice of "hook swinging." The image is drawn directly on the page. Genres / Formats: Drawings (visual works)	redrawn between 1794 and 1800
☰ vol. 4, page 51	A hasty Sketch of Vaulters & Tumblers, among the Hindoo-Women, at Dazagon. J. Forbes, 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 28 cm</i> Forbes, James, 1749-1819 The image shows several women acrobats climbing and hanging from a structure held to the ground by several ropes and posts. A crowd watches from below, besides a large tree. The image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800
☰ vol. 4, page 53	Sketch of Hindoo Tumblers, at Dazagon <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 33 cm</i> Forbes, James, 1749-1819 The image shows several women acrobats climbing on a tightrope as three men stand below, beating drums and assisting the acrobats. One of the acrobats carries a child on her shoulders. The image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800

Volume 4 > Letter 15 (continued)

vol. 4, page 55	Another Sketch of Hindoo-Women, who travel thro' the different Provinces of Hindostan, as Vaulters and Tumblers. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 27 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
The image shows four women: one is on stilts, and the others are standing one on top of the other, so that they form a column just as tall as the stilts.		
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		
vol. 4, page 59	A Prospect on Bancoote River near the Village of Dazagon; particularly described in the preceding Letter. J. Forbes 1771 <i>1 page</i> Forbes, James, 1749-1819	text added between 1794 and 1800
The image has been removed from the page.		
vol. 4, page 63	The Chameleon, of its natural size, and usual colour, on a branch of the Caringe-Tree. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 23 cm</i> Forbes, James, 1749-1819	1771
The image shows a chameleon on a branch, with several leaves, blossoms, and fruits. The Latin name is given as <i>Lacerta</i> (see possibly <i>Chamaeleo zeylanicus</i>).		
The image is closely cropped and pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
vol. 4, page 65	The Chameleon, when irritated, With the Kherunda, a pleasant wild Fruit. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 28 cm</i> Forbes, James, 1749-1819	1771
The image shows a chameleon on the ground, with tongue extended. The Latin name is given as <i>Lacerta</i> (see possibly <i>Chamaeleo zeylanicus</i>).		
Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		

Volume 4 > Letter 15 (continued)

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-  vol. 4, page 67
- The same Chameleon in a third change, when it approached any thing black, on a Sprig of the Neva Tree. J. Forbes 1771 1771
1 drawing : watercolor and gouache with pen and ink ; 33 x 39 cm
Forbes, James, 1749-1819
- The image shows a black chameleon on a branch. Several strands of pink blossoms and buds hang from the branch. The Latin name of the chameleon is given as *Lacerta* (see possibly *Chamaeleo zeylanicus*); the Latin name for the tree is given as *Eugenia Acutangula* (see *Barringtonia acutangula*).
- Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 4, page 69
- The Nevah Tree in Fruit; with a small Blue Lizard, found among the Rocks. J. Forbes 1771 1771
1 drawing : watercolor and gouache with pen and ink ; 33 x 29 cm
Forbes, James, 1749-1819
- The image shows a small blue and orange lizard on a leaf of a tree with pink blossoms and several long fruits hanging below. The Latin name for the tree is given as *Eugenia acutangula* (see *Barringtonia acutangula*).
- Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 4, page 73
- The Green Snake, at the Hot Wells of Dazagon, near Fort Victoria; described in the preceding Letter. J. Forbes 1771 redrawn between 1794 and 1800
1 drawing : watercolor and gouache with pen and ink ; 33 x 27 cm
Forbes, James, 1749-1819
- The image shows a long and thin green snake hanging from a branch.
- The image is drawn directly on the page.
- Genres / Formats:
Watercolors (paintings)
-

Letter 16

Forbes's journey back to Bombay from Fort Victoria begins with a description of his entourage: he admits that "you will perhaps be surprised at such a number of attendants [80, at least] for only three persons," but insists such arrangements are necessary given the lack of places to restock, rest, etc. Instead, the party found themselves, at one point, sheltering under a stack of corn, exposed to "whirlwinds of dust, as hot as the ashes of a furnace."

Forbes continues to describe the journey, as well as the climate and landscape through which the travelers pass. He discusses the mountains and the coming of the monsoon, before again returning to the routines of travel, such as early morning travel by torchlight—one of the most common times to travel for the British in India. At one point, they stop at a mosque

and are directed to set up camp in the graveyard: "we enjoyed as sound a repose among the tombs and new-made graves of departed Musselmans, as we should in the most elegant chamber."

Later, Forbes comes to another village: here, the group meets "a venerable Mahometan, whose first appearance prepossessed us in his favor." Forbes describes him as "like the good old Patriarchs in the first age...surrounded by his children and grand-children, a numerous progeny, all living in perfect harmony, under the same roof." The man, "like Abraham and Lot he sat at his gate to receive strangers; and as far as the customs of his country and religion permitted, he did all in his power to make us welcome." The encounter is one that transports Forbes and his companions back in time, into the very pages of their sacred texts.

The travelers soon find hospitality of a different sort: approached by several armed horsemen, the group is escorted to the court of the area's governor, who receives them with "great respect and politeness." The governor then informs the guests that the area's ruler, Ragojee Angria (exact identity unclear), maintain good terms with the British, and wished offer them hospitality himself. Before meeting Ragojee, Forbes reflects on the uses of elephants in this part of India: "From the backs of these enormous beasts the Indian Princes issue their orders in battle, and in towers fixed on such a moveable eminence have a clear view of all that passes in their army."

Forbes then describes Ragojee: "dressed in a short vest of fine muslin, with full drawers of crimson and gold Kincob; his Turban and sash were a lilac-colored muslin, richly flowered; on the former he wore a sort of Tiara composed of diamonds and rubies, with a pendant emerald of an uncommon size." He continues to describe much of the court, as well as the lineage of Ragojee Angria. Forbes compares the governance of the Maratha Empire to European feudalism, though notes that, while much resembles the cruelest tyranny, Ragojee's subjects have nothing but praise for their own ruler.

Govindsett, a man Forbes describes as Ragojee's governor, to whom almost all duties of state are entrusted, accompanies the group as they leave Ragojee's territory. He has the party stop at a temple built on his orders: Forbes dwells on the structure at length, noting that Govindsett seemed "much delighted with the approbation we so deservedly bestowed on it." To the group's suggestion that such an edifice must have cost quite a lot, Govindsett gives a lengthy reply, (ostensibly) quoted by Forbes. It reads, in part: "from the various changes which so frequently occur in this transitory state, the Sun of Prosperity may set, and the clouds of Adversity fade over my family, [then] my children's children may one day find a real benefit, from what now affords the purest pleasure to a grateful mind."

Forbes exclaims: "a heart of sensibility, however differing in religious sentiments, could not but vibrate in unison with a kindred mind, replete with such piety towards God, and benevolence to Man." He quotes Alexander Pope's *An Essay on Man*, beginning, "For modes of Faith let graceless Zealots fight," before insisting that he has not yet converted to the religion of the Hindus, and that he remains committed to Christian revelation. This prompts a lengthy rumination on the merits of Christianity—Forbes exalts the place of the Christian devotee, who, unlike the "most celebrated heathen philosopher," is destined for "the everlasting kingdom of bliss and glory." The journey concludes shortly after this reverie.

Back in Bombay, Forbes reminisces about his time in England: "often, during my late journey, when riding on horseback, exposed to the sultry beams of an Asiatic sun, have I envied the British cottagers, enjoying the flowery meadows and haw-thorne hedges in this blooming month." Yet he admits "I lately [have] been charmed with the beauties of India," and stresses the

Volume 4 > Letter 16 (continued)

"romantic" and "grand" scale of the country. Forbes's tone is nostalgic, appreciative of India, and yet aware of what pleasures, he suggests, "are not to be met with in the Torrid Zone."

Forbes closes his letter with a lengthy comparison of the inhabitants of India and England. The former are "supine, indolent, and effeminate; body and mind seem equally enervated." Even "the most enlightened and refined among the Hindoos, are in a certain degree of ignorance, when compared with European nations." This is a function of both climate and religion: various doctrines render Muslim inhabitants "bold, enterprising, and resolute," and Hindus, "tender, humane, and harmless."

In England, however, "healthy, strong, and vigorous, the virtuous cottager rises to his morning labor; with chearfulness and alacrity he pursues his rural employment..." This is a function, above all, of climate, with the warmer ones tending "to debase," whereas the others "exalt the noblest faculties." Forbes then concludes with an excerpt from "Immortality," by Joseph Addison (1672-1719), beginning, "O Liberty! Thou Goddess, heavenly bright; profuse of bliss, and pregnant with delight." Below the excerpt is a line from Ovid, reading: "Nescio qua Natale Solum dulcedine cunctos ducit."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 204-238.

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Baker, Julian CT. "Darkness, Travel, and Landscape: India by Fire- and Starligh, c. 1820-1860." *Environment and Planning D: Society and Space* vol. 33 no. 4 (2015): 749-765.

📖 vol. 4, page
77-100

James Forbes letter, Bombay, 1771 June 1
23 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

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Volume 4 > Letter 16 (continued)

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Genres / Formats:
Correspondence

vol. 4, page 101	Drawings on a Journey, from Fort-Victoria to Bombay. 1771, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
vol. 4, page 105	The Hindoo Pagoda, erected by Govindsett, at Alla-Bhaug; described in the preceding Letter. J. Forbes 1771 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
vol. 4, page 107	Ragojee Angria, a Mharatta-Chieftan. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 23 cm</i> Forbes, James, 1749-1819 The image shows a man, dressed opulently, holding a spear and wearing a dagger, along with numerous pieces of jewelry. Some of the image has been cropped closely and pasted into the volume; some of the image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800

Volume 4 > Letter 16 (continued)

vol. 4, page 113	<p>A Sepoy, or Indian Soldier, in the pay of Ragojee Angria; with a Beggar at the Gate of Marr. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a man with a spear, dagger, and shield, next to an older man, with a red cloak and no other clothing. He sits on the ground.</p> <p>Some of the image has been cropped closely and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 4, page 115	<p>A State Elephant, with the Houdah in the train of Ragojee Angria. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 14 cm</i> Forbes, James, 1749-1819</p> <p>The image shows an elephant, with an elaborate seat on top. A man dressed in white rides the elephant.</p> <p>Some of the image has been cropped closely and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 4, page 121	<p>Cassia Fistula. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 43 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several small, white blossoms; a small, green pod; and two large, brown pods. The Latin name is given as Cassia Fistula (see Cassia fistula).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
Letter 17		
vol. 4, page 137	<p>Three Letters containing a Description of Surat, and the Country adjacent; with an account of the Manners and Customs of the Inhabitants. 1772, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from William Cowper's (1731-1800) "The Task," beginning, "He travels, and expatiates; as the bee from flow'r to flow'r."</p>	between 1794 and 1800
vol. 4, page 141-159	<p>James Forbes letter, Surat, 1772 January 9 <i>19 pages</i> Forbes, James, 1749-1819</p> <p>Forbes's seventeenth letter depicts his visit to Surat, a city which he describes as "more replete with true Asiatic manners and customs</p>	copied between 1794 and 1800

than any place I have yet seen." After a very brief narration of his voyage—and a quick comment on the utility of Indian teak, rather than oak, for ship construction—Forbes details the approach to the city. It is, he says, a city that benefits from distance; as one approaches, the ruin and decay of the city become apparent: "on landing we discovered many of its buildings to be ruinous, the walls and fortifications much out of repair, and the streets dirty, narrow, and irregular," and the city itself crowded "with people of almost every cast and denomination under the canopy of Heaven." Forbes turns to the Hebrew Bible as a descriptive source, and quotes Ezekiel's portrayal of Tyre at length.

The public buildings of Surat are, to Forbes, lacking, though the fortress is an object of some fascination. He recounts the history by which it came into the possession of the East India Company, and how the current legal situation operates: seized after a series of disputes over revenues, the fortress now participates in a dual system of Mughal and Company rule. Forbes sees this system as beneficial, as the "mildness of the British laws, in the hands of the strongest party, is the means of shedding a softening influence, on the acts of a Mahomedan despot, too-generally arbitrary and oppressive on the subject."

Forbes offers observations on various structures and lifestyles in the city. He begins with the Dutch and the English—noting their impressive burial grounds and tombs—and various "Serai," an establishment "for the reception of strangers." The latter description he embellishes with a quotation from "Solima, an Arabian Eclogue," a work loosely translated—or perhaps composed—by William Jones. Forbes then turns to the native inhabitants of the city, specifically the garden and palace belonging to the Nabob (nawab). The building and vegetation strike Forbes as marvelous: he describes each in detail, and suggests that, "in elegant refinements, luxury and taste, they [Moguls] far surpass the Hindoos. The former enjoy life, and seem to love money for the pleasure it affords them: the latter, particularly the Mahrattas, are narrow-minded, avaricious, and capable of enjoying nothing but politics, plunder and conquest." He acknowledges there are numerous exceptions—but not among the Marathas. He finishes his portion of the letter with a lengthy quotation from Laurence Sterne's (1713-1768) *A Sentimental Journey Through France and Italy*, beginning, "Every nation have their refinements and grossiertes, in which they take the lead."

Returning to the palace of the Nabob, Forbes leads the reader through galleries, verandas, and, at last, a winding entrance, meant "either [for] preventing or executing those assassinations too common in the Eastern Courts." He discusses the Haram (harem) as well, describing it as full of "charms, which my fair country-women would think a poor compensation for liberty," but to which indigenous women have grown accustomed. Despite Forbes's frequent delight in the palaces and gardens, however, he concludes that there is a "flatness and formality" which "reigns in the best of these oriental gardens," which cannot compare to the "meandering walks in the English shrubberies."

From the gardens, Forbes moves to the baths, his last comment on the structures and customs of Surat. He describes his own visit to a bath, an experience "which caused a sensible & voluptuous refreshment; and the effects for a long time after were very pleasing." Forbes even ventures a few comments on the history of bathing, saying he is "not surprised" at the high esteem and numerous structures devoted to bathing by the ancient Romans.

Volume 4 > Letter 17 (continued)

Forbes closes his letter with an anecdote. It's a romance, as experienced by one of Forbes's English friends. This man, skilled in Persian, found himself assisting an old Muslim family who, through the mistranslation of several documents by a corrupt accountant, were at risk of losing their fortune. Having averted the crisis, the man learned that the widow of the family desired to thank him for his services, though she "was of too high a rank to be seen unveiled." The man was led to a ruined palace in a deserted part of the city, but upon entering realized it was a luxurious residence within. There, he met the widow and, after she removed her veil, fell in love. The widow, declaring her loyalty to her family, asked that he return the next evening. Which he did, and, after removing the veil of his host for a second time found, instead of the widow, a far younger woman. The elder widow had traveled to the country and left another in her place to entertain the young man. And so "those hours flew to fast for the youth's felicity; he was told the necessity of departing; and was never able to learn the name, or place of abode, of his lovely incognita."

Forbes asks that the reader not apply Christian standards of conduct to the characters in this story, nor see it as judgmental: "I have rather inserted it to shew the difference of education and custom in their influence on the human mind." The letter ends with an excerpt from Alexander Pope's *An Essay on Man*, beginning "Better for us, perhaps, it might appear, were there all harmony, all virtue here."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 243-268.

Genres / Formats:
Correspondence

☰ vol. 4, page 161	Views and Drawings mentioned in the preceding Letter. 1772, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
☰ vol. 4, page 163	View of Bassein; bearing E.N.E. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819 The image shows two ships in the foreground and, in the distance, a mountainous coastline with a town at the mouth of a river. The image is drawn directly on the page.	redrawn between 1794 and 1800

Genres / Formats:
Watercolors (paintings)

Volume 4 > Letter 17 (continued)

📖 vol. 4, page 165	<p>A View of the Portugueze Settlement of Damaun, with the country adjacent; at nine miles distance. The Vessel is the Bonetta Gallivat, with part of her Convoy to Surat. J. Forbes 1771 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several ships in the foreground and, in the distance, a coastline with several buildings and flags visible. Bottom of page: a key, reading, "A. Penella-hill B. A Mharatta Fort."</p>	1771
The image is pasted into the volume.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 4, page 167	<p>Branch of the Teak Tree. The Leaves, Fruit and Blossoms of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several small blossoms and buds, alongside several large leaves and three fruits. The Latin name is given as <i>Tectona grandis</i> (see <i>Tectona grandis</i>).</p>	redrawn between 1794 and 1800
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		
📖 vol. 4, page 169	<p>A View of the City and Castle of Surat, taken from the opposite side of the River. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
📖 vol. 4, page 171	<p>A View in the English Burial Ground, at Surat. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows the spires of several white tombs, appearing over the top of masses of shrubbery in the foreground.</p>	redrawn between 1794 and 1800
The image is drawn directly on the page.		
Genres / Formats: Watercolors (paintings)		

Volume 4 > Letter 17 (continued)

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| 📖 vol. 4, page
172 | <p>The Tombs in the Dutch Burying Ground at Surat; taken from the Pavilion in the Armenian Gardens. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 21 x 27 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows several tombs set amid tropical foliage, as well as a pavilion with several figures within in the foreground.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
| <hr/> | | |
| 📖 vol. 4, page
175 | <p>The Nabob's Palace and Gardens, at Mahomed a Bhaug, at Surat. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 17 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a palace before a formal garden lined with trees. Several figures occupy the garden, both sitting and standing. Above, Perso-Arabic script identifies the building in terms similar to the English caption.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
| <hr/> | | |
| 📖 vol. 4, page
177 | <p>Hoffiz-ul-din, Mahomed Caun Bahadur; Nabob of Surat. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 19 x 18 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a man dressed lavishly, with an ornamental frame drawn around the portrait. Below, Perso-Arabic script identifies him in terms similar to the English caption.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
| <hr/> | | |
| 📖 vol. 4, page
179 | <p>Moguls at Surat. J. Forbes 1771
<i>1 drawing : watercolor and gouache with pen and ink ; 22 x 20 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a man sitting and reading from a book, and a woman standing by a large vase of roses. Between them, a young boy, of much darker skin, holds a basket of roses.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1771 |
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Volume 4 > Letter 17 (continued)

📖 vol. 4, page
181

Winton-Lodge; a Villa belonging to Daniel Seton Esqre at Surat. J. Forbes

1771?

1 drawing : watercolor and gouache with pen and ink ; 18 x 23 cm
Forbes, James, 1749-1819

The image shows a large pink villa in the distance, with statues adorning the roof. Two men stand in the middle ground, and two trees frame the foreground.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 18

📖 vol. 4, page
185-195

James Forbes letter, Surat, 1772 January 15
11 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes continues his description of Surat in his eighteenth letter. He begins with a description of "one of the most extraordinary charitable foundations I ever met with": a sort of hospital for animals. Forbes gives details of a place where all sorts of creatures, when past their most productive period of life, find rest and repose. He is, at times, repulsed by the degree to which the local community supports the endeavor: "the overseers of the hospital frequently pay poor people a trifling sum to pass a night among them [bugs, rats, and vermin], and permit them to regale on their bodies; one of the most unpleasant modes of raising a little money I ever heard of." Otherwise, he is quite taken by the concept: "It is not for me to say how far this system might be adopted in Europe; but such an asylum for the better species of brutes, would be no discredit either to humanity or Christianity." He ascribes the motivations for founded such a place as a belief in reincarnation, or perhaps a sheer veneration of the animal form.

Forbes then turns to the human inhabitants of Surat. He lists the most prominent communities—Hindus, Parsis, and Muslims—before turning to more specific comments on industry, trade, and practices. He praises the skill of the manufacturers, and repeats what he has heard of Kashmir, "the Paradise of nations!" The shawls, he explains, are of very fine quality and found in numerous places. As a whole, the inhabitants of Surat "are a valuable and industrious set of people, and much to their credit, they never suffer a beggar in their tribe." Religious mendicants, however, flourish, and are "a great burden on the land."

Forbes describes two key events. First, he accompanies "the English Chief" on a visit to the Nabob (nawab). The occasion is a lavish one, and Forbes recounts the giving of numerous gifts, including gold ornaments, horses, and a diamond ring. The guests consume coffee and sherbet and, at the conclusion of the ceremony, receive a gift of spices and betel nut, "which is always customary in oriental visits."

Forbes also narrates the visit of the Nabob to the Jumai Masjed (Jama Masjid), in somewhat greater detail. He explains the purpose—Ramandan, "in this month the Mahomedans believe the Koran came down from heaven"—and critiques its practice: "they elude the spirit of it by feasting the whole night, and towards morning retire for rest. In this they resemble too many of the Romish professors of Christianity in the western world." He describes the procession which takes the

Volume 4 > Letter 18 (continued)

Nabob to the mosque, giving an account of each type of attendant, including the representatives of the East India Company.

He then switches topics and turns to his own witnessing of the event. Forbes sits perched near a window adjacent to one in which several women sit. They then pass by him, and he is instructed either to leave, or to look out the window, in order to preserve their seclusion. He, however, does look, and, spying a woman whom he knows, proceeds to have a conversation with her a friend. He describes in detail her clothing and appearance. As elsewhere, Forbes is taken by Indian women and the practice of purdah; his fascination reflects a much broader one on the part of both men and women European travelers. The letter ends abruptly after his description of the woman's appearance and ornament.

Portions of the text appear in *Oriental Memoirs*, volume 1, pp. 256-263.

Genres / Formats:
Correspondence

📖 vol. 4, page 197	Portraits and Dresses of various Nations, inhabitants of Surat. 1772, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
📖 vol. 4, page 201	Turks, at Surat. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 19 cm</i> Forbes, James, 1749-1819 The image shows two men, one sitting and smoking a hookah, the other standing with his hand outstretched. The men are on a carpet, in front of some columns, behind which are several trees. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1772
📖 vol. 4, page 203	Turkish Ladies. The covered Figure represents the Chaudon and Veil, a Dress always thrown over the Turkish Women, when they appear abroad. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 19 cm</i> Forbes, James, 1749-1819 The image shows three women, two dressed lavishly, and a third covered by a blue cloth. They stand outside, in what looks like a garden; in the background is a pond with a fountain. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1772

Volume 4 > Letter 18 (continued)

📖 vol. 4, page
205

Persians, in the dress of their Native Country. J. Forbes, Surat 1772
1 drawing : watercolor and gouache with pen and ink ; 23 x 19 cm
Forbes, James, 1749-1819

1772

The image shows a man, dressed in purple and with a dog at his side, and a woman, dressed in pink and holding a basket of fruit. They stand in front of a lake, behind which is a grove of trees.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 19

📖 vol. 4, page
223-231

James Forbes letter, Surat, 1772 January 20
9 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes concludes his description of Surat with a look at the surrounding areas. Though he claims a limited ability to see the nearby country due to Maratha military advances, Forbes nonetheless provides an overview of some of the natural history of the region. One of his first topics is the proliferation of wheat fields, which remind him of England, and bring to mind a quote from Homer: "When round and round, with never wearied pain, the trampling steers beat out th' unnumber'd grain." He also identifies various fruits—the Omlah (amla, or Indian gooseberry, *Phyllanthus emblica*), from which the natives make soap, and the Wood-apple, whose fruit, despite its enticing smell, is, to Forbes, quite inedible.

Forbes passes briefly over birds and other creatures, but spends most of his time describing the various predators one finds near Surat. The tiger "is one of the most beautiful animals in the East," and yet "is the dread of man and beast, wherever he appears." The cheetah, likewise, is a killer. Some keep these animals for sport: in the case of the cheetah, the keeper will use the animal to hunt antelope, which the cheetah quickly overtakes, kills, and "seizes it by the throat, and sucks the blood." The hyena, unlike the tiger and cheetah, inspires no admiration in Forbes: it is "I think the most fierce and ugly animal I ever saw...its aspect, particularly when enraged, is hideous."

From these and other creatures, Forbes turns to human activity in the vicinity of Surat. He speaks at length about his visit to Pulparrah, a village known for its religious institutions. There he finds numerous statues, whose appearance, without the added consideration of their allegorical meaning, he finds "preposterous." He explains: "some represent a man, with an elephant's head [Ganesh], other the human figure with many hands, and various other devices." It is only for "vulgar minds" that these visual representations serve any use.

During his visit, Forbes witnesses a wide array of different practices: near the river, devotees offer flowers, bath, and burn their dead. Forbes again regrets his inability witness a sati, lamenting, "it is now two years since the last cremation, and I despair of seeing one during my short stay at Surat." Instead, he watches, with some uneasiness, the severe penances of the "Senassees, Gosannees, and other Gymnosophists," responding with a quotation from Alexander Pope's "The Universal Prayer": "For God is paid, when man receives; to enjoy is to obey!" Those who don't perform these austerities are the truly pious,

Volume 4 > Letter 19 (continued)

however, and in Forbes's eyes "these are real Hermits, & fully exemplify Goldsmith's beautiful lines." The letter closes with a quotation from Oliver Goldsmith's (1728-1774) "The Hermit," beginning, "No flocks that range the valley free, to slaughter I condemn."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 268-287.

Genres / Formats:
Correspondence

📖 vol. 4, page 237	Drawings of Animals, and various subjects in Natural History; at Surat. 1772, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
📖 vol. 4, page 239	The Chetau, a favorite Animal, used by the Princes of Hindostan in hunting the Antelope. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 15 x 18 cm</i> Forbes, James, 1749-1819 The image shows a cheetah standing on a hill, in front of several trees. No Latin name is given (see <i>Acinonyx jubatus venaticus</i>). Some of the image has been cropped closely and pasted into the volume; some of the image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800
📖 vol. 4, page 243	Lo! Scorning all the taming arts of Man; The keen Hyena; fellest of the fell! J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 20 cm</i> Forbes, James, 1749-1819 The image shows a hyena standing next to a river, in front of a rocky outcropping. No Latin name is given (see <i>Hyaena hyaena</i>). The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1772
📖 vol. 4, page 245	The Sya-goosh, an Animal trained by the Moguls for the hunting of Antelopes, and other game. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 17 cm</i> Forbes, James, 1749-1819 The image shows the animal in a field. No Latin name is given (see possibly <i>Caracal caracal</i>). The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1772

Volume 4 > Letter 19 (continued)

☰ vol. 4, page
251

The Toohtee, of the natural size and plumage, with another kind of Vegetable Soap, called Omlah; used at Surat for washing Shauls, & rich Embroideries. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 24 x 21 cm
Forbes, James, 1749-1819

The image shows a pink and white bird sitting on a branch with numerous fruits and fronds. The Latin name for the tree is given as *Phyllanthus Emblica* (see *Phyllanthus emblica*); no Latin name is given for the bird.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

☰ vol. 4, page
253

Amadavad Birds, of their natural size, With the Vegetable-Soap, called Retah, much used at Surat. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 23 x 21 cm
Forbes, James, 1749-1819

The image shows two spotted birds on a branch with numerous small fruits and blossoms. No Latin names are given (see, for the tree, *Sapindus saponaria*). Bottom of page: a quotation ascribed to an anonymous author, beginning, "Unnumber'd voices through the woods and plain."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

☰ vol. 4, page
255

The Wood-Apple at Surat, of the natural size. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 24 x 21 cm
Forbes, James, 1749-1819

The image shows a branch of a tree, with several white flowers, a few small fruits, and one particularly large fruit. No Latin name is given (see *Aegle marmelos*).

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)


☰ vol. 4, page
259

A Collection of Animals from different Parts of Asia, kept in the Menageries of the Nabob, at Surat, & other oriental Princes, by various Artists, [section title] between 1794 and 1800
1 page
Forbes, James, 1749-1819

Volume 4 > Letter 19 (continued)




📖 vol. 4, page 303	Lion, from Nature; by Stubbs <i>1 print : engraving ; 23 x 32 cm</i> Stubbs, George, 1724-1806	late 18th century?
	The image depicts a lion, seated on an outcropping overlooking a valley.	
	The image is pasted into the volume.	
	Genres / Formats: Engravings (prints)	
<hr/>		
📖 vol. 4, page 307	From a Painting, by Stubbs <i>1 print : engraving ; 23 x 32 cm</i> Stubbs, George, 1724-1806	late 18th century?
	The image shows a white horse moving backward, as a lion appears in the background.	
	The image is pasted into the volume.	
	Genres / Formats: Engravings (prints)	
<hr/>		
📖 vol. 4, page 309	Painted and engraved, by Stubbs <i>1 print : engraving ; 25 x 34 cm</i> Stubbs, George, 1724-1806	late 18th century?
	The image shows a lion on a horse's back, biting into its body. The horse makes an expression of alarm. The background is composed of several trees and a lake.	
	The image is pasted into the volume.	
	Genres / Formats: Engravings (prints)	
<hr/>		
📖 vol. 4, page 311	Leopard, from Nature; by Stubbs <i>1 print : engraving ; 23 x 32 cm</i> Stubbs, George, 1724-1806	late 18th century?
	The image shows a leopard staring into the distance, as it reclines under a tree.	
	The image is pasted into the volume.	
	Genres / Formats: Engravings (prints)	

Volume 4 > Letter 19 (continued)


-  vol. 4, page 313 The Royal Tiger, and sleeping Leopard, done from Nature, by Stubbs
1 print : engraving ; 24 x 31 cm
Stubbs, George, 1724-1806 late 18th century?
- The image shows a tiger in the foreground, lying down, and a leopard in the background, asleep.
- The image is pasted into the volume.
- Genres / Formats:
Engravings (prints)
-

Volume 5

Front matter

-  vol. 5, page 3 Descriptive Letters and Drawings. Volume the Fifth, [title page]
1 page
Forbes, James, 1749-1819
Bottom of page: "Est natura hominum novitatis avida. Plinius apud Lillium. Human nature is fond of novelty."
-  vol. 5, page 5 A Series of Letters during a Voyage from Bombay to Anjengo;
containing an account of the different Settlements, and European
Factories, on the Coast of Malabar; with the Views and Drawings
referred to in the Description. 1772. [title page]
1 page
Forbes, James, 1749-1819 between 1794
and 1800
- Bottom of page: a lengthy quotation from Edmund Spenser's The Faerie Queene, beginning, "To gain the point to which our soul aspires."
-  vol. 5, page 7 A New and Accurate Map of the Southern Province of Hindoostan,
shewing The Territories ceded by Tipoo Saib, to the Different Powers
1 map : hand-colored engraving ; 28 x 22 cm, on sheet 29 x 23 cm
late 18th century?
- Genres / Formats:
Maps
-

Letter 20

-  vol. 5, page 11-15 James Forbes letter, Ghereah, 1772 February 5
5 pages
Forbes, James, 1749-1819 copied between
1794 and 1800
- Forbes begins his letter with an announcement of his new position at Anjengo (now Anchuthengu), the furthest south of the East India Company's possessions in India. This is, it seems, not an entirely welcome move—Forbes describes his reluctance to leave Bombay—and yet one that Forbes sees as unavoidable: "I found by experience that Bombay was not the place to accomplish my wishes, at least during my minority in the service; having now resided there near six years without a prospect of laying the smallest foundation for a future fortune." For Forbes, this search for a fortune is part of a larger quest for independence: he remembers his own departure from England, and from his family, as part of this same urge.
- He emphasizes one other painful effect of his departure: "you know I had a much stronger attraction; a friend whose absence I cannot

Volume 5 > Letter 20 (continued)

so easily reconcile; for ours is not a friendship in the common sense of the word, but raised, I hope, on the noblest basis...." It's unclear to whom Forbes is referring; his sister had, for portions of his time in India, accompanied him, though it does not seem as though she was with him in Bombay. Another possibility is his colleague John Dalton, whom Forbes's sister would later marry. Forbes closes this portion of the letter with an excerpt from Edward Young's (1683-1765) *Night-Thoughts*, beginning, "Knows't thou, Lorenzo, what a Friend contains?"

Forbes then proceeds to describe the country between Bombay and Anjengo, beginning with the town of Ghereah, "formerly belonging to the famous Angria" and the Maratha Empire, but captured by Robert Clive and Charles Watson. Forbes apologizes for the quality of the image which accompanies the letter, explaining that it was taken at twilight. Forbes closes the letter with a description of the kingdoms that dominate the various regions in which the company has a presence: he lists the "kingdom of Decan," to the north, the "kingdom of Visiapoor" (see Vijayapur, or the Bijapur Sultanate), and, to the south, "the kingdom of Malabar." He emphasizes the decline of various cities as they passed from Portuguese to Maratha control, describing the Marathas as "a people fond of plunder, devastation and war, but by no means encouragers of commerce, or the arts of peace."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 293-5.

Genres / Formats:
Correspondence

📖 vol. 5, page 17

View of Ghereah; the Flag-staff bearing S. E. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 17 x 22 cm
Forbes, James, 1749-1819

1772

The image depicts several ships sailing along the coast, on which is a collection of buildings with a flag flying above.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 21

📖 vol. 5, page
21-35

James Forbes letter, Goa, 1772 February 5
15 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Still en route to Anjengo (now Anchuthengu), Forbes describes his stop at Goa, a city he describes as once having been the most impressive European settlement in Asia, but which has now decayed into a collection of ruins. Forbes depicts the city from afar: "the city of Goa suddenly opens with a grand surprise: like imperial Rome, it is founded on many hills; the churches, palaces, and convents, on the summits of these lofty eminences, appear with double splendor, especially at the distance we first saw them." The actual state of the city is quite different, and Forbes relates his disappointment upon finding a town almost uninhabited, save for some starving soldiers and a collection of priests and nuns.

Forbes encounter with the clergy of Goa occupies much of his reflection on the city. He and his travelling companions are taken to

the church containing the tomb of St. Francis Xavier (1506-1552), a Jesuit who played a critical role in Catholic evangelization of India. Forbes describes the tomb and its enclosure as "deservedly esteemed a master-piece of art," before recounting—with some irony, it seems—the miracles and history of St. Xavier. He begins: "it was impossible to suppress a smile at their legends of St. Xavier, who has been dead upwards of two centuries." Foremost among these legends is the incorruptibility of the saint's body—when Forbes requests to see the body, however, he is denied. Forbes relates other miracles he views as dubious, before relating that, according to the priests, when the body of St. Xavier is exposed "the arm then bleeds afresh! No pious Roman Catholic ever resists the evidence of his senses; he sees this astonishing miracle performed in his presence, and no longer doubts." Though Forbes offends the priests with his questioning, they then enjoy a meal together and part ways on good terms.

Forbes briefly describes the liturgy of the cathedral's services, and then expresses his sympathy for the nuns confined in the convents there, where "an unsocial melancholy for ever reigns within the cloistered walls." He quotes Edward Jerningham's (1737-1812) "The Nun: An Elegy," and relates the tale of an English woman ("Miss C.") whose confinement in a convent at Goa had almost come to an end, via the aid of her brother and two sympathetic priests. The plot was foiled, the woman monitored closely, and the priests conveyed to the Inquisition.

The Inquisition is, for Forbes, an object of fascination and horror: "you know the history of those prisons in Spain and Portugal; and I can assure you this dreadful tribunal at Goa has not fallen short of either, in cruelty and bloodshed!" He describes in great detail the suffering of "the harmless Hindoo" under the tortures of the inquisition, itself staffed by judges "cloathed in the vestments of religious pride & ostentation." He quotes James Thomson's (1700-1748) poem, "Liberty," and decries the "empty forms and ostentatious ceremonies" of the "Romish-church." Execution is, in Forbes's telling, invariably the outcome of any investigation. The section closes with a short quotation from *The Merchant of Venice*, beginning, "Mercy is as the gentle dew from Heaven, shed on the earth beneath." While Forbes's account is undoubtedly colored by his own anti-Catholicism and biases, Goa was, throughout its history, a site of contestation between Hindu and Catholic practices, with the Portuguese at times pursuing total conversion of the populace.

Forbes quickly shifts to a more prosaic account of Goa and its surroundings, detailing the abundance of the ocean and fields, and the delicious flavor of the mango. He's particularly fond of the latter, suggesting, "The Mango would be a valuable addition to the English gardens, could it be brought to perfection; it at least deserves the trial." Goan commerce, however, has declined to the point of insignificance. Forbes blames the despotism of the Portuguese government, claiming that "the sudden flow of immense wealth seemed to change their very nature, and venality and corruption soon succeeded the noble patriotism of the first adventurers to India." He quotes George Lyttleton's (1709-1773) "An Epistle to Mr. Pope," and includes brief praise of Don Juan de Castro, one of the earlier Portuguese governors.

Forbes concludes with a very brief description of the lives of the city's wealthier inhabitants. They live along the river, and travel by barges, "constructed in the manner of the Venetian Gondolas, and made as

Volume 5 > Letter 21 (continued)

elegant and commodious as possible; and...rowed by Negro slaves in handsome dresses."

Portions of the text appear in *Oriental Memoirs*, volume 1, pp. 295-9.

Bibliography:

Axelrod, Paul, and Michelle A. Fuerch. "Flight of the Dieties: Hindu Resistance in Portuguese Goa." *Modern Asian Studies* vol. 30 no. 2 (1996): 387-421.

Genres / Formats:
Correspondence

vol. 5, page 39	A View of Goa-Harbor; and the Fort of Alguarda. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
vol. 5, page 41	A View of the City of Goa, and its Environs; taken from the River. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
vol. 5, page 45	The Pompelmous divided. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 30 cm</i> Forbes, James, 1749-1819 The picture shows a grapefruit (or possibly a pomelo), sliced in half, with part of the peel still attached and hanging by its side. Above, the Latin name is given as Pampelmus, <i>Malus aurantia Indica</i> . Bottom of page: a lengthy quotation from James Thomson's "The Seasons," beginning, "Here, in eternal prime, unnumber'd fruits, of keen delicious taste." The image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800
vol. 5, page 47	The Alphonso Mango at Goa; which is deservedly esteemed one of the finest Oriental Fruits, with the Papilio Bolina, or Purple-eyed Butterfly. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 23 cm</i> Forbes, James, 1749-1819 The image shows two mangos, attached to a branch with several other buds and flowers. A butterfly sits on the upper part of the branch. See <i>Mangifera indica</i> and <i>Hypolimnas bolina</i> . The image has been closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1772

Volume 5 > Letter 23 (continued)

📖 vol. 5, page
55-60

James Forbes letter, Onore, 1772 February 7
6 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes's twenty-third letter continues his voyage to Anjengo (now Anchuthengu) and passes by several sites along the coast. After leaving Goa, the ship first passes a town where the English formerly had a factory, but which has now gone to decay. Forbes then notes the location where the ancient Greek sailor supposedly landed, "a voyage then deemed of such importance, that the Monsoon-wind which wafted him over these seas, hitherto unattempted, was callus Hippalus."

The ship then arrives at Onore (now Honnavar). Near the city is a fort Forbes describes as "almost impregnable" but which was taken from Hyder Ali, ruler of the Kingdom of Mysore, in 1768. The English, however, abandoned it shortly after their success. Forbes is not allowed to enter the fort, as Ali (having presumably retaken the fort) now distrusts the English. The associated town is, to Forbes, unremarkable, with the only notable building being the English factory, "but as the Nabob will not suffer the least appearance of a fortification, it is surrounded only by a slight garden wall."

Forbes describes the scenes around the town as "perfectly adapted for the pencil of Salvator Rosa," the painter known for his expressive and wild landscapes. The woods are filled with a variety of plants and animals: Forbes regrets that, given his limited time, he cannot "add to my collection" of specimens (most likely birds). There are plantations for pepper, coconut trees, and other commodities, and Forbes notes "cleanliness & assiduity are absolutely necessary in these in these plantations, not a weed is permitted near their valuable produce, which amply repays the cultivator for all his trouble."

Forbes closes his letter with a lengthy discussion of sandalwood. Though its trade remains primarily under the control of Hyder Ali, Forbes explains that its value comes from its use by Hindus, Parsis, and the Chinese in their various religious rituals, such as the burning of bodies, or feeding of sacred fire.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 304-8.

Forbes has misnumbered his letters: there is no letter 22.

Genres / Formats:
Correspondence

📖 vol. 5, page 63

A View of Onore, taken from the Road. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 16 x 24 cm
Forbes, James, 1749-1819

1772

The image shows several ships sailing along the coast. The landscape is hilly, with mountains in the background and trees along the water. In the center a fort sits on a large hill.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 5 > Letter 23 (continued)

-
-  vol. 5, page 65
- A View of Fortified-Island, near Onore: 1772. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 15 x 21 cm
Forbes, James, 1749-1819
- The image shows a small boat in the foreground, and in the background, an island on which are a series of walls and fortifications. Two flags fly above the island.
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 5, page 67
- Piper Nigrum, the Black-Pepper-Vine; with the Spotted Wood-pecker, on the Malabar Coast. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 25 x 21 cm
Forbes, James, 1749-1819
- The image shows a red, black, and white bird on a branch, with several leaves and groups of small black fruits. The Latin name of the vine is given as Piper Nigrum (see Piper nigrum); no Latin name is given for the bird.
- The image has been closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 5, page 69
- A Sprig of the Sandal-Tree; the most valuable production in Hyder Ally's dominions, drawn from Nature. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 21 x 21 cm
Forbes, James, 1749-1819
- The image shows a branch of a tree with several red flowers and a few small fruits. The Latin name is given as Sirium myrtifolium (see Santalum album). Bottom of page: a quotation "from the Hindoo Hymn to Narrayna," likely from William Jones, beginning, "Thou breath'st rich fragrance from the Sandal grove."
- The image has been closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 5, page 71
- A branch of the beautiful Tree, called the Decanee-Bean, on the Malabar Coast. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm
Forbes, James, 1749-1819
- The image shows a branch of a tree with several large red blossoms and a few green and brown pods hanging below. The Latin name is given as Erythrina Corallodendron (see Erythrina corallodendron).
- The image has been closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-

Volume 5 > Letter 23 (continued)

📖 vol. 5, page 73

The Silk Cotton, on the Coast of Malabar. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 23 x 22 cm
Forbes, James, 1749-1819

1772

The image shows a thorny branch of a plant, with several bright red blossoms and two pods of cotton-like substance. The Latin name is given as *Bignonia Indica* (see *Oroxylum indicum*).

The image has been closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 24

📖 vol. 5, page
79-82

James Forbes letter, Mangulore, 1772 February 8
4 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

From Onore (now Honnavar), Forbes sails to Mangulore (now Mangalore, or Mangaluru), where he writes his twenty-fourth letter. He begins with an apology: a sudden gale has prevented his observing many of the other towns along the coast. In Mangulore, however, he has managed to prepare an overview of the city and its inhabitants.

According to Forbes, the city is the principal seaport of Haider Ali, the ruler of the kingdom of Mysore. Numerous European goods are sold here, above all, artillery, small arms, and other weaponry manufactured in Europe. The town is heavily fortified, with multiple fortresses, and, Forbes suggests, recent additions made at the request of the local Nabob (nawab). Forbes is not impressed with the remainder of the city and its inhabitants: "most of the houses are mean and dirty...we waited on the governor, but not liking either his mean appearance, or haughty behavior, we paid him a very short visit." While the Portuguese maintain a presence in the city, Forbes explains that the English only send occasional servants to purchase goods.

Forbes then turns to the life story of Haider Ali. In Forbes's telling, Ali began his military career in the army of the ruler of Mysore and, after establishing himself as "an intrepid officer" rose through the ranks. Ali unseated the existing ruler, then a child: "at length, by cruelty, deceit, ingratitude, and every base passion that can influence the human mind, he established his throne in blood..." He now is, according to Forbes, "one of the most powerful sovereigns of the East," distinguished as a "financier, a statesman, and a general."

He is, however, prone to drinking, and especially cruel while intoxicated. Forbes speaks of his civil servants as "know[ing] a sword hangs over their head every time they enter the Durbar." He discusses Ali's methods of intelligence collection as well: "silence on state affairs reigns in these despotic realms; for Hyder has the best and earliest notice of every thing that passes; he keeps the most vigilant Halcarras, or spies at all the courts & principal towns in Hindustan." While Forbes's hyperbolic depiction of Ali's cruelty may stem as much from his own political background as historical developments, his comments on South Asian intelligence gathering do reflect a reality in which rulers constantly expanded their ability to monitor their own and other realms, often assuming and even acknowledging that other rulers would do the same.

The text of this letter does not appear in *Oriental Memoirs*.

Volume 5 > Letter 24 (continued)

Bibliography:

Bayly, C.A. *Empire and Information: Intelligence Gathering and Social Communication in India, 1780-1870*. Cambridge: Cambridge University Press, 1996.

Genres / Formats:
Correspondence

📖 vol. 5, page 85	A View of Mangalore, one of Hyder Ally's principal Towns on the Coast of Malabar. Taken at two miles distance. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
📖 vol. 5, page 87	A S.W. View of Mangalore Fort, From the opposite Sand Bank in the River. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819 The image shows, in the distance, a large fort surrounded by several other buildings, on the side of the river. The near shore is visible in the foreground. The image is drawn directly on the page.	redrawn between 1794 and 1800

Genres / Formats:
Watercolors (paintings)

Letter 25

📖 vol. 5, page 97-103	James Forbes letter, Tellicherry, 1772 February 10 <i>7 pages</i> Forbes, James, 1749-1819 Letter twenty-five finds Forbes arriving at the town of Tellicherry (now Thalassery). Forbes recalls his initial visit to the town, on his voyage to Bombay from England, though regrets that, "I could not from my short stay give you many particulars about it." Then again: "nor indeed does it afford much subject for description." Nevertheless, Forbes proceeds to offer a brief description of the area and its economic and cultural peculiarities. The East India Company fort is excellently situated, with plentiful access to fish and trade in a number of goods. Chief among these is cardamom, a spice which Forbes describes at length. It is used in cooking, or is chewed, or "is used medicinally as a stomatic, and a promoter of digestion." Coffee, too, represents a chief product of the area, with plantations growing plants from seeds originally brought from Mocha. The fruit, however, "is inferior to the Coffee from Arabia, its native soil; it wants that peculiar flavor and refreshing quality of that delightful beverage." Forbes follows his description of spices and fruits with a passage on several strange creatures. First is a tiger, shot near the town, whose coat was entirely black, yet with darker stripes and "glossed with purple." Forbes also describes several smaller oddities, including the "flying-frog" and "flying-lizard," the latter of which he takes as the "Draco-Volans, or Flying-Dragon of the ancients...still depicted in modern heraldry."	copied between 1794 and 1800
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Volume 5 > Letter 25 (continued)

The final portion of Forbes's letter is one he introduces with reluctance. He says, "It is a subject which I confess I mention with diffidence, being so contrary to the general received opinions of philosophers in this enlightened age." He is speaking of the practice of ordeals, or situations in which a person accused of a crime will submit to some form of extreme ordeal as proof of their innocence. Forbes gives the example of a man who, convinced of his innocence, agrees to plunge his arm into a vat of boiling oil to retrieve a coin. If his arm is unscathed, he is considered vindicated. Forbes relates a recent incident as well: "two persons being accused of a capital crime, and submitting to the fiery trial, one of them took up the coin unhurt, the other was burnt in a shocking manner."

In closing, Forbes asks that the reader not judge these practices too quickly, given the violent past of Europe itself. This past was only superseded by "introducing the holy Eucharist, and the sacred cross of our Savoir." Forbes concludes with a brief account of a pleasant stay at a French settlement.

Portions of this text are included in *Oriental Memoirs*, volume 1, pp. 315-21.

Bibliography:

Brick, David. "The Court of Public Opinion and the Practice of Restorative Ordeals in Pre-Modern India." *Journal of Indian Philosophy* vol. 38 no. 1 (February 2010): 25-38.

Genres / Formats:
Correspondence

📖 vol. 5, page 107	A View of Tellicherry, the principal Factory under the Presidency of Bombay, on the Malabar Coast. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
📖 vol. 5, page 109	A Black Tyger shot by the Naires in the woods, near Tellicherry, particularly mentioned in the preceding Letter. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
📖 vol. 5, page 111	The Ola-Fish, at Tellicherry; six Feet in length, so named by the Malabars from its Fin resembling the Ola, or leaf of the Palmyra Tree. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 28 cm</i> Forbes, James, 1749-1819 The image shows a fish, without surrounding illustration, with a large fin and spots over its entire body. No Latin name is given (see possibly <i>Istiophorus platypterus</i>). The image is pasted into the volume.	1772

Genres / Formats:
Watercolors (paintings)

Volume 5 > Letter 25 (continued)

📖 vol. 5, page 113	<p>A small species of the Fish called the Old-Wife at Tellicherry. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a fish, without surrounding illustration, with long, thin, fins on top and bottom, and black and yellow coloring. No Latin name is given.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
📖 vol. 5, page 115	<p>The Thornback, at Tellicherry. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a stripped fish lying on its side, with its mouth open, on a gray surface. It has large, pointy fins on one side. No Latin name is given.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
📖 vol. 5, page 119	<p>The Draco, or Flying-Lizard, on the Coast of Malabar: J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a lizard with a wing-like flap on either side of its body, without surrounding illustration. The Latin name is given as Draco-Volans (see Draco volans).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 5, page 121	<p>The Tree-Frog, or Flying-Frog, on the Malabar Coast. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a frog sitting on a leaf, surrounded by vines and small pink blossoms. The Latin name is given as Rana Arborea (see possibly Pterorana khare).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 5 > Letter 25 (continued)

📖 vol. 5, page 123	The Stinking Wood at Tellicherry. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 30 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
<p>The image shows a branch of a tree with several groups of leaves, three small blossoms, and a group of small fruits hanging below. The Latin name is given as <i>Sterculia-foetida</i> (see <i>Sterculia foetida</i>).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
📖 vol. 5, page 125	The Red Plantain, at Tellicherry. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 23 cm</i> Forbes, James, 1749-1819	1772
<p>The image shows a branch with several groups of red plantains growing on either side. No Latin name is given (see <i>Musa acuminata</i>).</p>		
<p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
📖 vol. 5, page 127	The Dwarf Orange, at Tellicherry; of the natural size. This Fruit was introduced into Hindostan from China. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 20 cm</i> Forbes, James, 1749-1819	1772
<p>The image shows a branch of a tree, covered in leaves, and with numerous white flowers and fruits of various shades of orange and red. No Latin name is given.</p>		
<p>The image is pasted into the volume.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
📖 vol. 5, page 129	The Cardamum Plant, with the Spice in its several stages. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 21 cm</i> Forbes, James, 1749-1819	1772
<p>The image shows several plants, with large leaves and, below, a series of roots and pods. The Latin name is given as <i>Amomum Cardamomum</i> (see <i>Amomum</i> genus).</p>		
<p>The image is pasted into the volume.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		

Volume 5 > Letter 25 (continued)

📖 vol. 5, page
131

The Broad-leaf round Cardamom. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 37 x 27 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a single branch of a plant, with a group of large leaves and small, round fruits below. The Latin name is given as *Amonum Grana Paradisi*.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 5, page
135

The Snake-Plant, on the Coast of Malabar. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 25 x 19 cm
Forbes, James, 1749-1819

1772

The image shows a plant growing in a bit of grass, with several groups of white flowers and a number of green and brown pods. No Latin name is given.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

📖 vol. 5, page
137

Coffee, From the Plantations on Durmapatam, near Tellicherry. Of the natural size and color. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 30 x 20 cm
Forbes, James, 1749-1819

1772

The image shows a branch of a coffee plant, with several leaves and berries colored red, brown, and green. No Latin name is given (see *Coffea arabica*).

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 26

📖 vol. 5, page
141-145

James Forbes letter, Calicut, 1772 February 13
5 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes's twenty-sixth letter begins with his departure from Tellicherry (now Thalassery). The voyage to Calicut (now Khozhikode), his next destination, passes close to "Sacrifice-Rock" (now Velliyamkallu) a small, rocky island near Calicut. Forbes notes several uses for the island, the first being the production of "a few of those rare birds-nests, so highly esteemed by the Oriental epicure," consumed by the wealthy in India, but, for the most part, exported to China. The second is the production of dried shark fins, again for export to China, which are stewed "down to a thick glutinous jelly, which I think richer than turtle, or any dish at the tables of Europeans."

Beyond Sacrifice-Rock is Calicut. Forbes introduces the city as the landing place of Vasco de Gama, the first European (in Forbes's telling) to set foot in India. The city has lost its former brilliance, however:

Volume 5 > Letter 26 (continued)


it is, at the moment, "composed chiefly of low huts," and "the air is extremely offensive from the quantity of Shark-Fins, and other fish, constantly drying on the beach." It is, like many of the other settlements visited by Forbes, under the control of Haider Ali, ruler of the Kingdom of Mysore, who encourages foreign trade. Yet the "Malabar Mahometans" are, to Forbes, "the most insolent people I have met with in India," prone to cruelty and monopolization of trade.

Forbes laments the passing of the former city, and offers a detailed description of the wealth and splendor de Gama would have encountered upon his arrival. He writes: "the beds, the sofas, and other large pieces of furniture were of solid gold; many of them enriched with jewels: the treasuries and several subterraneous apartments, like the bank of Venice, were filled with gold and silver; the wealth of ages!" Alas, Haider Ali's cruelty and, more importantly, the sea, spelled the end of the city's prominence. Much of it disappeared under the advancing tides, such that now, "at very low tides, I have seen the waves breaking on the tops of the mosques and minarets; but in general nothing is to be discovered of it." Forbes quotes Ovid on the sea and decay of the earth.

The letter closes with a very brief description of the surrounding country.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 321-3.

Genres / Formats:
Correspondence

 vol. 5, page
149


A View of Calicut at 3 miles distance from the Town; & 25 Leagues from the Mountains. J. Forbes 1772
1 page
Forbes, James, 1749-1819

text added
between 1794
and 1800

The image has been removed from the page. Caption reads: "Calicut was the first place where Vasco de Gama landed, after the discovery of India by the passage around the Cape of Good-Hope, at the end of the Fourteenth Century."

Some watercolor has been applied to the page.

Letter 27

 vol. 5, page
157-165

James Forbes letter, Cochin, 1772 February 16
9 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Soon after his departure from Calicut, Forbes arrives at Cochin (now Kochi). After saluting the Dutch fortress, the party goes ashore. Forbes immediately casts contrast between Goa, the Portuguese city of "fanaticism" and "superstition" now in decline, and Cochin. The latter is a bustling commercial center; "the road is filled with vessels; the streets are crowded with merchants; a trade carried on to every part of India; and valuable cargoes provided to Europe." Forbes's reception by the governor further cements this positive impression. The governor makes a point of entertaining and engaging with his guests: "music and dancing exhilarate every evening."

There are, though, some downsides to life at Cochin. Though food is cheap and plentiful, the water is toxic, and those who drink it often experience "a violent swelling in the leg which is never to be cured;

Volume 5 > Letter 27 (continued)

nothing can be more distressing than the sight of these objects; I have met with several whose leg was much larger than my body." Nonetheless, Forbes praises the villas and houses of the elite of the city, remarking, "the Dutch settlements in general are far more improved and better regulated than ours." This is, Forbes contends, in part because the Dutch see their move to India as permanent—many marry, and do not desire to return to Europe. The English, however, have a different attitude, and refrain from investing what they might save for their return home.

Forbes describes the governor's menagerie as another of Cochin's many amusements. There he finds a creature with the head of a "sheep,...horns like a goat, but smoother, and of a finer polish; the hind quarters, legs, hoof, and tail...of a cow." He further describes the cockatoos and lorries kept by the Dutch as some of the most beautiful birds he has yet seen.



Next, Forbes spends considerable time describing a Jewish community near Cochin. There, on the banks of the river is a settlement where the community is permitted "free exercise of their religion, have two Synagogues, and a number of priests." Many inhabitants are from Poland and other parts of Europe, and have resided in the settlement since the advent of Dutch rule. Others, however, are, according to Forbes, the decedents of communities that have lived in Cochin since the Babylonian captivity. Some claim to have records tracing their history to this time, and Forbes sees little reason to doubt their veracity.

Forbes closes his discussion of the Jewish community with a comment on their relation to biblical narratives and prophecies. He writes: "How completely are the prophecies verified in this unhappy nation! How are they fallen!" He then quotes extensively from Deuteronomy 28, beginning, "If thou forgettest the Lord thy God and servest other Gods, the Lord shall scatter thee among all people."






The letter closes with a brief reference to the King of Cochin, who is, at this point, "little better than a vassal to the Dutch," and who "is seldom thought of in the arrangement of Oriental politics."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 326-34.






Genres / Formats:
Correspondence

 vol. 5, page 167	Views and Drawings at Cochin: with a Collection of Birds, Plants, and Insects, brought thither from the Spice Islands, and other Dutch Settlements [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 5, page 169	A View of Cochin, the principal Settlement belonging to the Dutch, on the Malabar Coast. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800

Volume 5 > Letter 27 (continued)

 vol. 5, page 171	<p>The Dress of the common Dutch Inhabitants at Cochin. The man is represented with a Cochin, or swelled Leg, as mentioned in the preceding Letter. J. Forbes 1772 <i>1 drawing : graphite ; 25 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two individuals: a woman sits near a tree, holding a basket of fish; and a man stands nearby, holding a net and a cane. The man has a swollen leg.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Drawings (visual works)</p>	1772
 vol. 5, page 173	<p>A Loorie, of the natural size, with the Salvia-Sclarea, or Malabar Mint; an aromatic plant, the Loorie is remarkably fond of. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a multi-colored bird perched on a leafy branch. No Latin name is given for the bird, for the plant, Forbes gives Slavia-Sclarea (see possibly Salvia sclarea).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
 vol. 5, page 175	<p>A Loorie, less variegated. 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a red and green bird sitting on a tree with many small, white flowers. No Latin name is given.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
 vol. 5, page 177	<p>A Loori-keet, of the natural size, brought from Batavia to Cochin, with the or Milk Bush. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a small, multi-colored bird perched on a branch with numerous pointy branches.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
 vol. 5, page 179	<p>The Black Minah, and small Green Parroquet <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800

Volume 5 > Letter 27 (continued)

 vol. 5, page 181	<p>Java Sparrows <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	<p>text added between 1794 and 1800</p>
 vol. 5, page 183	<p>An untitled drawing of two birds in a tree <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two brown and white birds perched on a branch with several deep pink blossoms on either side.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1772?</p>
 vol. 5, page 185	<p>Chinese Roller <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 34 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a multi-colored bird on a barnch with several orange blossoms and other fruits. No Latin name is given (see possibly <i>Coracias benghalensis</i>).</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1772?</p>
 vol. 5, page 187	<p>Variegated Chinese Pheasant <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	<p>text added between 1794 and 1800</p>
 vol. 5, page 189	<p>Pale Chinese King-fisher, and Amadavad <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a kingfisher perched on the upper portion of a branch, with a smaller bird perched below. The tree has several orange fruits and blossoms. No Latin names are given.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1772?</p>

Volume 5 > Letter 27 (continued)

📖 vol. 5, page
191

An untitled drawing of two birds in a flowering tree
1 drawing : watercolor and gouache with pen and ink ; 31 x 32 cm
Forbes, James, 1749-1819

1772?

The image shows two birds on a branch with several pink blossoms, as well as clusters of red berries.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

📖 vol. 5, page
201

A small Cockatoo, From the Eastern Islands; with the Orange Acacia, a beautiful Tree on the Malabar-Coast. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 27 x 21 cm
Forbes, James, 1749-1819

1772

The image shows a white and yellow bird eating a fruit, on a branch of a tree with several pods and black and yellow flowers. No Latin names are given.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 28

📖 vol. 5, page
209-214

James Forbes letter, Anjengo, 1772 February 20
6 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Letter twenty-eight depicts Forbes's final arrival at Anjengo (now Anchuthengu). The ship first passes by another Dutch settlement, once prosperous under the Portuguese but now much reduced in size. It then continues along what Forbes describes as a hilly, romantic coastline, before reaching the waters around Anjengo. They land via canoe, as the surf threatens to capsize any larger vessel.




Forbes ornaments his description of Anjengo with quotations from Homer and Virgil; the overall impression, however, is not a positive one. He compliments the plentitude of meat and game in the area, only to complain that the sandy soil makes vegetables quite scarce. And though he references the extensive groves of palm trees around the town, he warns, "The pleasures of imagination are generally greater than in reality." That is, "Anjengo groves are not of that delightful kind," but devoid of much foliage and flowers, and filled with the thundering sound of the surf. The burning sand makes any rest impossible. All in all, Forbes has "not the smallest temptation to stir out of my own house."

The inhabitants are not much better. Forbes explains, they "call themselves Portuguese," and they do practice Catholicism. Yet, in his estimation, they are "converts from the very lowest tribes of the Malabars, [and] are so mean a race, that no person of any refinement can associate with them." He qualifies this, saying, his description "by no means include[s] any of the Casts of Malabars, who are a different kind of people; and will in general appear in a very superior light." But this description must, he says, wait for another letter.

Volume 5 > Letter 28 (continued)




Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 334-8.

Genres / Formats:
Correspondence

 vol. 5, page 215	Views and Drawings at Anjengo, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 5, page 217	A View of Anjengo, from the Sea; with the Resolution & Revenge, two of the East-India Company's Cruizers. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 5, page 219	A View of Anjengo taken from the opposite side of the River. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 25 cm</i> Forbes, James, 1749-1819 The image shows, in the foreground, several Indian people sitting on the river bank and, in the distance, a fort on the opposite side of the river, over which flies a British flag. There are several boats in the river, and other structures on the far bank. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1772

Volume 6

Front matter

 vol. 6, page 3	Descriptive Letters and Drawings; by James Forbes. Volume 6th, [title page] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from William Cowper's "The Task," beginning, "Here, in my lonely hours, I oft retrace, as in a map the voyager his course, the windings of my way through many years."	between 1794 and 1800
Letter 30		
 vol. 6, page 5	A Description of the different Tribes of Malabars, in the Dominions of the King of Travencore. 1773, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from Luís Vaz de Camões's "The Lusiads," translated by William Mickle, beginning, "Various the Tribes, all led by fables vain, their rites the dotage of the dream-full brain."	between 1794 and 1800
 vol. 6, page 9-31	James Forbes letter, Anjengo, 1773 January 1 <i>23 pages</i> Forbes, James, 1749-1819 Forbes devotes his thirtieth letter to an account of the Malabars, or the inhabitants of the western coast of India, the Malabar Coast, where	copied between 1794 and 1800

Anjengo (now Anchuthengu) is located. He suggests that they are similar to the "northern Hindoos," but describes them as a nonetheless different group, with slightly difference religious, social, and political practices. His use of the term Malabar—like the term Hindu—seems to encompass geographic, religious, and racial identity in a single concept.

Forbes identifies a caste system among the Malabars similar to that found to the north. He begins with a description of the Brahmins, whom he divides into two "sects." First, he discusses those devoted to a life of "peace, meekness, and innocent superstition," and who "inculcate and practice a pure morality, particularly of benevolence to man." These Brahmins engage in no "secular" pursuits. The other "sect," however, "live at courts, hold places under government," and collect revenues: they, Forbes says, "exercise the iron rod of oppression with the utmost rigor." He compares them to Catholics in their confidence that from the Ganges they will receive absolution.

Forbes soon returns to more general comparisons. The Malabars are, in his view, "a braver and more animated set" than their compatriots to the north; nonetheless, the country is governed by fear, and one generally "follows the profession of his own family; marries in his childhood with his equal; and thro' life seldom soars higher than the limited sphere of his own connections." A sort of stasis prevails.

Regarding their religion, Forbes makes several comments. The first is an anecdote, illustrative of what Forbes takes as an engrained secrecy. Walking towards a nearby town, Forbes comes across a temple hidden in the woods, and next to it, a lake. Approaching the lake, he interrupts a woman bathing. She, seeing him, runs off, and talks to a man in the distance. Not understanding the situation, Forbes enjoys the view, only to find himself pursued by a group of men with sticks and stones. After taking refuge in a nearby village, Forbes is informed that he had trespassed on sacred grounds, and therefore "my life would most likely have been the sacrifice of my rashness."

Forbes then turns to a broader, civilizational and comparative argument. Most civilization rise and fall, whereas in India—or in Malabar specifically—"there seems to be a stand; and I presume it has been so for ages, as far at least as our information extends." Forbes does not mean to suggest that the Malabars resemble the "Hottentots of Africa, nor the savages of America," but rather that the Indians, like the Chinese, have never declined. Though they may not possess the arts, sciences, and so on like the Europeans, or for that matter the Mughals, but they have enjoyed peace for thousands of years. From here, Forbes launches into a commentary on the climate and its effects on human capacity: the heat saps the "alacrity of mind" the English possess in their home country, and inculcates a passivity in Indians that is rarely disproven. Forbes narrates the story of a woman dying in battle besides her husband as one such exception.

Forbes gives a brief description of the king of Travencore—a brahmin of an "inferior cast" who had elevated himself through various rites—before comparing the religious practice and beliefs of the "Hindoo" with the "Malabar." There is a degree of uniformity, one that makes conversion to Christianity very difficult. Indians are, instead, wish "not to tread a new path" different from those before them.

The Naires, according to Forbes, are "the second tribe among the Malabars." Forbes comments extensively on their marriage practices: "one wife is common to a number of husbands," an arrangement which, in his view, keeps up the martial spirit of the men and prevents the

Volume 6 > Letter 30 (continued)

women from experiencing widowhood in the same way as those in the north. Forbes quotes Montesquieu as evidence for his claims, as well as Isaiah 47:1 as a precedent. Forbes describes the dress of the various groups, noting the differences between the brahmins and others, and likewise gives an account of Muslim women in the region, with their various practices of chastity (or lack of), seclusion, and worship. He includes a long quotation from Homer's *Odyssey*, on dress and fashion.

Malabar Christians are, to Forbes, much like the other Indians he encounters, yet invariably "of the lowest cast of people," given the difficulty missionaries have faced in converting those in higher castes. Again, Forbes uses this as a starting point for comparisons of Hindus and Malabars, which he seems to take as communities exhibiting different political, social, racial, and religious traits. The notion of a supreme being, however, stays the same. He includes a quotation from Addison's "A Letter from Italy" on oppression.

After describing the famines resulting from the despotism of the area's rulers, Forbes relates his own purchase of two children as slaves. He claims this was "for a friend in Bombay" and insists that the reader "not censure my humanity for this purchase, for I can assure you it was a happy transition for the poor children, who were sent to an amiable lady, who will treat them with the greatest tenderness." Forbes claims that poverty and suffering is the only other alternative, and that this is what drives women to sell their own children.

Forbes moves from slavery back to the castes of the Malabars. He introduces "the most degraded and abject race of the human species; the Pooleahs!" This group, Forbes claims, are so despised by society that they are banished from every inhabited area and, if they a higher caste individual comes upon them by accident, they will immediately kill them. Forbes writes: "poverty and wretchedness have certainly altered these people, having debased the human form, and given them a mean and savage appearance." The Mahometans, however, embody a different sort of savagery: Forbes describes how they, "when intoxicated with Bhang or Opium...sometimes run a-muck," even killing the English garrison at one point.

Forbes closes his letter with a brief note on law and punishment—the killer of a cow receiving the greatest torture—before taking leave of Anjengo. He says, "in a few days I hope to take a final leave of Anjengo, a place where I have enjoyed neither health, pleasure, nor emolument." The letter concludes with a quotation from Goldsmith's "The Traveller."

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 375-403.

Genres / Formats:
Correspondence

Volume 6 > Letter 30 (continued)

☰ vol. 6, page 37	<p>A Pagoda, belonging to the Malabars; at Eddova, near Anjengo. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
☰ vol. 6, page 39	<p>A Representation of the Passage cut by the King of Travencore, through some large rocky Hills between Eddova and Quilone, intending to form a Canal, for the junction of the two navigable Rivers in his Dominion. J. Forbes 1773 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a river, with steep rocky banks on either side, receding into the distance. Several bridges connect the banks above, and two figures walk over the closest one. A boat with four figures inside is in the foreground.</p> <p>The image is cut in a circle and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1773
☰ vol. 6, page 41	<p>Malabars of the highest Casts of Nairs and Brahmins, in the Queen of Attinga's dominions. They are here represented in their fullest dress. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows four figures, two men and two women. All wear white cloth around their waists and nothing else. They stand under a banyan tree, and in the background is a house with a thached roof. The man to the right has a long beard and a staff and sits on a rock. Bottom of page: a quotation from Oliver Goldsmith's (1728-1774) "The Traveller," beginning, "Unknown to them when sensual pleasures cloy, to fill the languid pause with finer joy."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1772
☰ vol. 6, page 43	<p>A Malabar Brahmin, in the King of Travencore's Dominions. A Sketch. J. Forbes 1773 <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a bearded man sitting under a tree, holding several leaves of a book in his hand, with another text on the ground besides him. In front of him is a pond in which several lotuses are growing.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 6 > Letter 30 (continued)

vol. 6, page 45	<p>A Woman of the highest Cast of Brahmins, in the dominions of the King of Travencore, on the Coast of Malabar. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a seated woman, wearing a white skirt and holding two mangos. A naked child stands in front of her holding a bunch of wheat (or similar).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 6, page 49	<p>A Woman and Child of the Muckwah, or Fishing Cast, in the Kingdom of Travencore, on the Malabar-Coast. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a woman dressed in white and holding a basket, alongside a naked child. They are on a small patch of grass, without surrounding illustration.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
Letter 29		
vol. 6, page 61	<p>A Description of the Animal and Vegetable Productions in the Southern Parts of the Malabar Coast; 1772, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from Anna Laetitia Barbauld's (1743-1825) "An Invitation: To Miss B-----," beginning, "Lo! I, impell'd by some resistless force, o'er seas and rocks have urg'd my ventrous course."</p>	between 1794 and 1800
vol. 6, page 65-79	<p>James Forbes letter, Anjengo, 1772 November 15 <i>15 pages</i> Forbes, James, 1749-1819</p> <p>Forbes's twenty-ninth letter depicts the surroundings, flora, and fauna of Anjengo (now Anchuthengu). Forbes, however, begins the letter on a rather pessimistic note: the town is "one of those insignificant places that can never offer any new subject for the descriptive pen." Nonetheless, Forbes provides a mix of descriptions and reflections on his new post and its accompanying creatures.</p> <p>The landscape is, Forbes admits, quite romantic. He describes the winding, mountainous terrain, and the dense foliage that "form a verdant canopy, impervious to the hottest beams of a tropical sun." The lakes and forests host numerous plants unfamiliar to the English botanist, and Forbes "greatly enjoy[s] these scenes of rude magnificence." He only rarely encounters villages; more often the land is, to his eyes, "wild and overgrown with wood."</p> <p>This is not to say that it isn't at least in some way productive. Forbes spends considerable time describing the two central products of the area around Anjengo: pepper and cinnamon. Forbes explains that the</p>	copied between 1794 and 1800

Volume 6 > Letter 29 (continued)

trade in the former is monopolized by the king of Travencore, and to cut down a vine would be to commit high treason. He also spends time detailing nature of the cinnamon grown at Anjengo: it is not true cinnamon—native to Ceylon (Sri Lanka)—but another, greatly inferior type. Only a well-trained eye can perceive the difference. Ginger, cotton, fruit, and other commodities are grow to a lesser degree as well.

The sea at Anjengo is rough. Forbes recalls standing and looking out at the ocean: "a scene full of awe; and which most forcibly brings to mind that fine passage in the book of Job, where the power of Omnipotence is so eminently displayed." The salt air finds its way into his house, located only steps from the shoreline.


Forbes then begins a discussion of the various creatures found at Anjengo. He notes in particular the tiger and buffalo, both large and fierce. He likewise describes the dangers that alligators pose, suggesting that they often tangle with tigers, an encounter in which "generally ends in the Alligator losing his eyes, and being otherwise wounded, while the Tyger is drowned and devoured in an element unfavorable to his nature." That does not stop Forbes, however, from keeping a pet alligator in his garden, at least until it got too big.

Forbes makes brief mentions of birds and other aquatic animals, before turning to venomous insects, with which this area "is more infested" than "any I have yet seen." He seems particularly transfixed by a small, slimy snake: its bile, he says, is fatal and, after chopping off its head, it simply uses its other end as a substitute. Forbes identifies the creature as the Amphisboena, though cannot find any fangs (even under a microscope) and therefore "I have some doubts as to their malignity." Forbes concludes his letter with a lament over the ability of ants, termites, and other insects to eat their way through an entire chest of books and papers in a single night.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 347-363.

Note: this letter appears after letter 30 in volume five of the present manuscript.

Genres / Formats:
Correspondence

 vol. 6, page 81

Drawings in Natural History on the Coast of Malabar. 1772, [section title]

1 page

Forbes, James, 1749-1819

Bottom of page: a quotation from Mark Akenside's (1721-1770) "The Pleasures of Imagination," beginning, "For him, the Spring distils her dews, and from the silken gem its lucid leaves unfolds."

between 1794
and 1800





Volume 6 > Letter 29 (continued)

📖 vol. 6, page 85	<p>The Black Pepper Vine, as trained on the Mango, & other tall trees in the plantations in the King of Travencore's dominions. J. Forbes 1772 <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 18 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a large tree with a vine wrapped around the trunk and branches; small groups of fruit hang from the vines. The Latin name for the vine is given as <i>Piper nigrum</i> (see <i>Piper nigrum</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 6, page 87	<p>The Black Pepper, at Anjengo, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a pepper vine, with several groups of peppercorns hanging from the plant. The Latin name is given as <i>Piper nigrum</i> (see <i>Piper nigrum</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 6, page 89	<p>The Long Pepper of Malabar, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a vine with numerous leaves and pods growing off either side. The Latin name is given as <i>Piper longum</i> (see <i>Piper longum</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 6, page 91	<p>The White Pepper Plant, on the Malabar Coast. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several leaves and groups of peppercorns. The Latin name is given as <i>Piper album</i> (see <i>Piper nigrum</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 6 > Letter 29 (continued)

vol. 6, page 93	<p>One of the Long Peppers on the Malabar Coast. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 30 cm</i> Forbes, James, 1749-1819</p>	<p>redrawn between 1794 and 1800</p>
<p>The image shows a green vine with several long peppers growing from the stalk. The Latin name is given as Piper Malamiri.</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 6, page 97	<p>Tinda Parua, One of the many trees in the Travencore Dominions, from which the Malabars extract Lamp-Oil. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 29 cm</i> Forbes, James, 1749-1819</p>	<p>redrawn between 1794 and 1800</p>
<p>The image shows the branch of a tree, with several leaves and large orange pods, two of which have split open to reveal black seeds within. The Latin name is given as Stercula Balanghas (see Sterculia balanghas).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 6, page 101	<p>The Chandelier-plant, of Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 31 cm</i> Forbes, James, 1749-1819</p>	<p>redrawn between 1794 and 1800</p>
<p>The image shows a branch of a plant with several groups of pink flowers, arranged in circles in a way that resembles chandeliers. The Latin name is given as Ceropegia Candelabrum (see Ceropegia candelabrum).</p>		
<p>The image is drawn directly on the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
vol. 6, page 105	<p>A Branch of the Cajoo or Cashew-Apple Tree, Shewing the beautiful and curious formation of the Nut at the extremity of the Fruit. J. Forbes 1772 <i>1 page</i> Forbes, James, 1749-1819</p>	<p>text added between 1794 and 1800</p>
<p>The image has been removed from the page.</p>		


Volume 6 > Letter 29 (continued)

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-  vol. 6, page 107
- The small Funnoos, or Monkey-Jac, at Anjengo. Of the natural size. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 23 x 21 cm
Forbes, James, 1749-1819
- The image shows a branch with two leaves and two large fruits, one of which is open to reveal the orange interior of the fruit. No Latin name is given (see possibly *Artocarpus lacucha*).
- The image is closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 6, page 121
- The Alligator, at Anjengo. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 15 x 33 cm
Forbes, James, 1749-1819
- The image shows an alligator with its mouth open, sitting on a small patch of grass amid water. No Latin name is given. Bottom of page: a quotation from Erasmus Darwin's (1731-1802) "The Botanic Garden," beginning, "Behold! Emerging from the brooding sand, with tyger-paw he prints the brineless strand."
- Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 6, page 123
- An untitled image of an elephant 1772?
1 drawing : watercolor and gouache with pen and ink ; 24 x 22 cm
Forbes, James, 1749-1819
- The image shows an elephant standing by a river under a tree, with a man and a woman standing near the edge of the picture.
- The image is detached from the page.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 6, page 125
- A Seal in Anjengo River, with the different kinds of Lotos, or Water Lily. J. Forbes 1772 1772
1 drawing : watercolor and gouache with pen and ink ; 24 x 21 cm
Forbes, James, 1749-1819
- The image shows animal, which Forbes identifies as a seal, on a bit of grass amid water, surrounded by lilies of various colors. No Latin names are given.
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
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Volume 6 > Letter 29 (continued)

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| 📖 vol. 6, page
127 | <p>The Civet Cat, on the Malabar-Coast. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 9 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a civet sitting in grass. No Latin name is given (see <i>Viverricula indica</i>).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
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| 📖 vol. 6, page
129 | <p>The Black Monkey, in the Woods near Anjengo. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 20 x 27 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a monkey holding a couple mangos and sitting on a patch of grass surrounded by water. No Latin name is given.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
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| 📖 vol. 6, page
133 | <p>The Hippocampus, or Sea-Horse; at Anjengo; of the largest size. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 16 x 16 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a seahorse; the genus is given as Hippocampus.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
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| 📖 vol. 6, page
141 | <p>The Tufted Fly-catcher, & Golden Icterus, at Anjengo, with a Fruit called the Wild Olive, common in the woods, on the Malabar Coast. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 27 x 19 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows two birds, of different species, sitting on a branch of a tree with various fruits. The Latin name for the plant is given as <i>Elaeocarpus serrata</i> (see <i>Elaeocarpus serratus</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
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Volume 6 > Letter 29 (continued)

 vol. 6, page
145


The Purple-head Parroquet, of the Malabar-Coast; of the natural size. J. Forbes 1773

1 drawing : watercolor and gouache with pen and ink ; 29 x 21 cm
Forbes, James, 1749-1819

The image shows a multi-color bird on a branch with several leaves and a single blossom. No Latin name is given (see possibly *Psittacula cyanocephala*).

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 6, page
147


The Indian Red-Tail on a Branch of the Schwanni, or Trewia, a tree common on Malabar. J. Forbes 1772?

1 drawing : watercolor and gouache with pen and ink ; 33 x 26 cm
Forbes, James, 1749-1819

The image shows a black bird sitting on the branch of a tree with several leaves, fruits, and small blossoms. The Latin name for the tree is given as *Trewia nudiflora* (see *Trewia nudiflora*).

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 6, page
149

The Bird of Attinga, or Pyed Bird of Paradise; one of the most elegant Birds on the Malabar Coast. On a Sprig of the Cassia Tree. J. Forbes 1772

1 drawing : watercolor and gouache with pen and ink ; 39 x 30 cm
Forbes, James, 1749-1819

The image shows a white and black bird perched on the branch of a tree with green and red leaves. The Latin names are given as *Laurus-Cassia* and *Pica, Orientalis* for the tree and bird, respectively (see *Cinnamomum cassia*).

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 6 > Letter 29 (continued)

📖 vol. 6, page
151

Laurus Cassia, a Branch of the Cinnamom Tree. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 29 x 22 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

the image shows a branch of a plant with red and green leaves, and several small fruits hanging below. The Latin name is given as Laurus Cassia (see Cinnamomum cassia). Bottom of page: a quotation from Darwin's "The Botanic Garden," beginning, "Rich spicy rind, which sultry India boasts, scenting the night-air round her breezy coasts."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 6, page
155

The Indian Roller, of its natural size, with The Scarlet Jasmin, a fragrant & beautiful Wild Plant on the Malabar Coast. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 31 x 29 cm
Forbes, James, 1749-1819

The image shows a multi-color bird on a bit of ground surrounded by water, under a plant with several bright orange blossoms. No Latin names are given (see possibly Coracias benghalensis).

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 6, page
157

A Curious Frog on the Malabar Coast; of the exact size and color. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 15 x 18 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows an area of grass surrounded by water. The frog has been removed from the page.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 6, page
159

A small Ginger Plant, and the Mask-Fly; at Anjengo. J. Forbes 1772
1 drawing : watercolor and gouache with pen and ink ; 27 x 14 cm
Forbes, James, 1749-1819

1772

The image shows a ginger plant with a yellow and black bug on the leaves, without surrounding illustration. No Latin names are given (see Zingiber officinale).

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 6 > Letter 31 (continued)

☰ vol. 6, page 185	Four Letters containing a Description of the Caves of Canara, on the Island of Salsette; the Excavations at the Elephanta; and the Conquests of the English, on Salsette and Caranjah; 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
☰ vol. 6, page 187	A Description of the Caves at the Islands of Elephanta, and Salsette, [section title] <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 20 cm</i> Forbes, James, 1749-1819 the image shows a broken column with several remnants of statues on either side. Above, a figure with wings, an hourglass, and a sythe, balances on the column. The text on the column reads: "All destroying TIME! What can resist thy rage? The noble Pile sinks down before THEE! And the solid Rock moulders away! A Description of the Caves at the Islands of Elephanta, and Salsette." Bottom of page: a quotation from Tibullus, reading, "Longa dies molli saeca peredit aqua," and translated as, "In time soft rains through marble sap their way." The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	between 1794 and 1800
☰ vol. 6, page 191-195	James Forbes letter, Salsette, 1774 January 10 <i>5 pages</i> Forbes, James, 1749-1819 Some time after returning to Bombay from Anjengo, Forbes and several companions set off to the island of Salsette (now subsumed by the city of Mumbai) to see several temples carved into the mountains. The island is at this time under the control of the Marathas, so Forbes secures a passport from the ruler of the island, promising safe passage through the territory. After a short stay in a Portuguese church, the group reaches the first of the ancient caves, high in the mountains. Forbes describes the layout of the cave in detail—he identifies it as a temple—and compares it to "the ancient Basilics, adjacent to the royal palaces, where the Roman emperors, and other sovereigns administered justice." Forbes goes as far to suggest that the caves are constructed on precisely the same plan as those other ancient structures, though he sees them as entirely devoted to worship. There is an "altar" and a "spire," and while there are "no images in this temple," a few carvings adorn the tops of pillars, as well as the entranceway. Among the latter carvings are inscriptions: "I copied a few lines that were most perfect, which are annexed; but I can obtain no explanation of them." The script is likely Brahmi, one of the oldest scripts used in South Asia and associated with, among other things, the Buddhist ruler Asoka. The group then proceeds higher into the mountains, passing many smaller caves en route. Forbes allows himself some admittedly groundless speculation, and wonders if the complex was "a city cut in the mountain, where some thousand persons might reside: the large cave appears to have been their grand place of worship..." The area surrounding the caves is pleasant: Forbes notes the view, and the Portuguese structures, now fallen into decay under Maratha rule. Despite this, the caves are not altogether welcoming, and Forbes	copied between 1794 and 1800

Volume 6 > Letter 31 (continued)

writes that "the number of their savage inhabitants are an alloy to their pleasures." He refers not to any humans, but to the monkeys, bats, bees, and so on that now call the caves home. He recounts a brief encounter with a woman who, having set down her child to gather fuel, could only watch as a tiger dragged the infant into the woods.

Forbes closes the letter with the dimensions of the large cave, and what he describes as a lingam within. This latter identification is incorrect; the caves are now associated with Buddhist iconography and construction. The structure at the center of the cave, then, is likely a stupa, or a mound-shaped structure often containing relics, found throughout areas of Buddhist presence and influence.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 423-426.

Genres / Formats:
Correspondence

☰ vol. 6, page 201	Views and Drawings of the Excavations on the Island of Salsette, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
☰ vol. 6, page 203	A View of the Island of Salsette, with the distant Mountains, in which the Caves and Temples are excavated, taken from Mahim Gardens, on Bombay. J. Forbes 1774 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 27 cm</i> Forbes, James, 1749-1819 The image shows a river and, on the opposite side, the ruins of a church, with a cross on the shore nearby. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1774
☰ vol. 6, page 213	The Entrance of the Grand Excavation, or principal Temple at Salsette, as it first appears to the astonished Spectator on attaining the height of the Mountain, from whence it is hewn! J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 24 cm</i> Forbes, James, 1749-1819 The image shows the entrance to a cave complex, with carvings and columns flanking the entrance to a darkened chamber. A stupa is visible at the end of the passageway. Two men in European dress are in the foreground. Bottom of page: a quotation, likely from Quintin Craufurd, on "Hindoo Religion," beginning, "We do not worship many Gods; in all the multitude of images we adore one Divine Essence only." The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775

Volume 6 > Letter 31 (continued)

vol. 6, page 215	The Vestibule of the Great Temple, in the Excavations at Salsette; taken within the first entrance. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 23 cm</i> Forbes, James, 1749-1819	1775
	The image shows the interior of a cave, with carvings of various figures on either side of an entranceway, beyond which a stupa is visible. Bottom of page: a quotation from a "Hindoo Hymn to Narrayna," translated by William Jones, beginning, "Hence! vanish from my sight delusive pictures!"	
	The image is pasted into the volume.	
	Genres / Formats: Watercolors (paintings)	
vol. 6, page 217	The Inside of the Large Temple, or the principal Excavation, at Salsette. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 20 cm</i> Forbes, James, 1749-1819	1775
	The image shows the interior of a cave's hall, with each side lined with columns, some of which are in ruins. At the center is a stupa, identified by Forbes as a "Lingam, the large stone in the center is 19 feet high, & 48 in circumference." Two Indian men stand in the foreground. Bottom of page: a quotation from the "Bhagvat Geeta of the Hindoos," beginning, "I am the mystic Oom. Those who worship other Gods worship me."	
	The image is pasted into the volume.	
	Genres / Formats: Watercolors (paintings)	
vol. 6, page 219	Two Pillars, shewing the different Orders of Architecture, in the Excavations at Salsette and the Elephanta. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819	text added between 1794 and 1800
	The image is missing from the page.	
vol. 6, page 221	Three unconnected Lines from the engraved Inscriptions, at the entrance of the Grand Temple, on the Island of Salsette. J. Forbes 1774 <i>1 page</i> Forbes, James, 1749-1819	copied between 1794 and 1800
	Three lines of characters are written above the label, without translation.	
Letter 32		
vol. 6, page 225	A Description of the Excavations at the Isle of Elephanta; 1774, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
vol. 6, page 229-243	James Forbes letter, Isle of Elephanta, 1774 February 1 <i>15 pages</i> Forbes, James, 1749-1819	copied between 1794 and 1800

From the caves on the island of Salsette, Forbes moves to the caves of Elephanta. He mentions multiple visits to the caves—this letter, unlike those before it, does not recount a single journey, but rather spends its time musing on the nature and origins of the caves at Elephanta as a whole. Forbes begins with the ground plan, providing details of the layout and construction of the caves. He includes precise dimensions, while also explaining the iconography of the sculptures: "on each side are several figures at full length, the height of the temple, with small aerial beings, like angels, hovering around them."

Forbes has some less-than-positive comments about the carvings. The figures are in high relief, though "a sameness pervades the whole" and many of the figures have a "sleepy appearance." Likewise, the proportions of the columns do not compare to those achieved in Greek architecture. Nevertheless, Forbes writes, "I am lost in thought on considering the time this work must have taken to compleat it; the thousands of artificers employed, and the extraordinary genius of its first projector." He laments that he cannot adequately express the caves brilliance, and compares them favorably to the pyramids of Egypt.

Forbes spends a considerable amount of time throughout the letter establishing the intellectual and artisanal provenance of the caves. He notes that many date them to "the reign of Solomon, King of Israel; and allege that he, or his friend Hiram, sent fleets to India to procure ornaments for the Temple at Jerusalem." Forbes rejects this, however, as the sculpture often cited as representing Solomon, to his mind, can be viewed "in no other light than the image of some deity in the Hindoo Mythology." Others suggest that Alexander the Great was responsible for the caves, "but Alexander made no great progress to the southern provinces of Hindostan, after crossing the Indus," and therefore could not have constructed them. Forbes concludes: "I do not hesitate to attribute these extraordinary caverns to the ancient Hindoos." Forbes includes the caves at Salsette in this conclusion, again missing the diversity of religious figures and traditions in the caves (Buddhist, Hindu, etc.). He sees a similarity between modern Hindu iconography and that found in the temples, and asserts a highly advanced stage of Hindu antiquity must have existed for the creation of these caves.

After this conclusion, Forbes adds that, "on transcribing this letter in 1796 I have an opportunity of adding a passage from a periodical" relevant to the caves. He quotes at length from an unsourced account, which provides a synopsis of parts of the Mahabharata and an assertion that the inscriptions at the caves are in Sanskrit, though in a distorted script. Forbes then copies another article, this time ascribed to a Mr. Goldingham writing in *Asiatic Researches*, journal of the Asiatic Society, founded by William Jones in Calcutta. This article provides details on the various deities depicted in the caves, including Siva, Kama, Krishna, Ganesh, and others.

Forbes ends the letter with a brief mention of the similarities between grottos in Egypt and those described in his letter, noting that most scholars believe the Egyptians copied the art of the Indians.


Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 429-454.

Genres / Formats:
Correspondence

Volume 6 > Letter 32 (continued)

vol. 6, page 245	Views of the Island of Elephanta; and the Excavations in the principal Mountain: 1774, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
vol. 6, page 247	A View of the Isle of Elephanta, Butcher's Island, and part of the adjacent Continent of India; taken from Bombay Castle. J. Forbes 1774 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 25 cm</i> Forbes, James, 1749-1819 The image shows an expanse of water, with two ships, and a pair of islands, one large and mountainous, the other small and flat. Forbes has drawn small birds around some of the labelling text. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1774
vol. 6, page 249	A View on the Isle of Elephanta; with a distant prospect of the Island of Bombay; Butcher's & Gross Islands. J. Forbes 1774 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 30 cm</i> Forbes, James, 1749-1819 The image shows several mountains, covered with palm trees, on the left, and a small island, on the right. The image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800
vol. 6, page 252-253	An untitled image of a party of travelers near Elephanta <i>1 drawing : watercolor with pen and ink ; 38 x 64 cm</i> Forbes, James, 1749-1819 The image shows a part of European travelers, with Indian attendants, walking through a countryside before a ruined statue of an elephant. The image is fixed to the page. Genres / Formats: Watercolors (paintings)	1774?
vol. 6, page 255	The Ground Plan of the Caves at the Island of Elephanta. J. Forbes 1775 <i>1 drawing : pen and ink ; 21 x 25 cm</i> Forbes, James, 1749-1819 The image shows the floorplan of a cave at Elephanta, with labels for each of the different sections of the hall. The image is pasted into the volume. Genres / Formats: Drawings (visual works)	1775

Volume 6 > Letter 32 (continued)

 vol. 6, page 257

A View of the Grand Cave, or principal Temple, at the Island of Elephanta; taken from the Entrance. J. Forbes 1774


1774

1 drawing : watercolor and gouache with pen and ink ; 19 x 22 cm
Forbes, James, 1749-1819

The image shows a hall lined with columns and sculptures, with two Indian individuals in the foreground and two Europeans within the cave. Above the cave is a rocky, mountainous area, covered with vines and trees. Bottom of page: a quotation, possibly ascribed to Quintin Craufurd, beginning, "The Hindoos admit of idols in their temples, to shew the attributes of a Being of whom we cannot form any precise or simple idea."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 6, page 257

The Grand Altar-Piece, Fronting the principal Entrance, in the Excavations at the Isle of Elephanta. J. Forbes 1774


1774

1 drawing : watercolor and gouache with pen and ink ; 16 x 27 cm
Forbes, James, 1749-1819

The image shows the interior of a cave, with carvings of numerous deities and figures, with three main figures at the center. Three people in European dress are in the foreground. Bottom of page: a quotation from the "Bhagvat Geeta of the Hindoos," beginning, "I am the Creator of all things, and all things proceed from me."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 6, page 261

A separate Temple, within the grand Excavation of the Isle of Elephanta; containing the symbols of Lingam, a mysterious Deity of the ancient & modern Hindoos. J. Forbes 1774

1774

1 drawing : watercolor and gouache with pen and ink ; 17 x 21 cm
Forbes, James, 1749-1819

The image shows the entrance to a cave, with a lingam at the center, and two statues flanking the doorway. The carvings are in a state of decay. Bottom of page: a quotation from the "Bhagvat Geeta," beginning, "I am the mystic figure Oom!"

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 6 > Letter 32 (continued)

📖 vol. 6, page
263

The Figures in the Cave at Elephanta, opposite to the Water-Cavern. J. Forbes 1775

1 drawing : watercolor and gouache with pen and ink ; 17 x 22 cm
Forbes, James, 1749-1819

The image shows a carving of a multi-armed deity surrounded by other, smaller figures. The caption reads: "This is the Groupe so erroneously said to represent the Judgement of Solomon."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

📖 vol. 6, page
265

The Figures near the Cave of Water, in the Excavations at the Elephanta. J. Forbes 1775

1 drawing : watercolor and gouache with pen and ink ; 16 x 21 cm
Forbes, James, 1749-1819

The image shows a variety of figures carved into a wall, with one large, multi-armed figure in the center. Bottom of page: a quotation ascribed to William Jones, beginning, "The learned Hindoos acknowledge only one Supreme Being, whom they call Brahm."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

📖 vol. 6, page
267

An untitled image of an Egyptian temple late 18th century?
1 print : engraving ; 13 x 20 cm

The image shows a temple adorned with numerous carvings and several columns. The caption begins: "The superb Temple of ESNAY, the acient LATOPOLIS in Upper Egypt; converted by the Arabs, into an hovel for Cattle."

The image is pasted into the volume.

Genres / Formats:
Engravings (prints)

📖 vol. 6, page
269

An untitled image of Egyptian ruins late 18th century?
1 print : engraving ; 13 x 19 cm

The image shows a ruin composed of numerous columns, and a tower standing in the foreground. The caption begins: "The beautiful ruins of KOMOMBU in Upper Egypt; the stones that form the roof are of an enormous magnitude and the columns which support that roof exceed 24 feet in circumference."

The image is pasted into the volume.

Genres / Formats:
Engravings (prints)

Volume 6 > Letter 32 (continued)

📖 vol. 6, page
270

An untitled image of the Roman Pantheon
1 print : engraving ; 19 x 14 cm

late 18th
century?

The image shows a round structure, with an entranceway composed of elaborate columns. The caption begins: "To the PYRAMIDAL and QUADRANGULAR succeeded the CIRCULAR temple symbolical of the Universe."

The image is pasted into the volume.

Genres / Formats:
Engravings (prints)

Letter 33

📖 vol. 6, page
275

A Description of Tannah, on the Island of Salsette; with an account of the Seige of that Fortress, by the English Forces, in 1774, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

📖 vol. 6, page
279-282

James Forbes letter, Tannah, on the Island of Salsette, 1775 January 15
4 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes's twenty-third letter is a brief narrative of conquest. He reminds the reader of his previous letter from Salsette, written when the island was under Maratha rule. Forbes does not want to go into the details of political disputes, he insists, but does want to emphasize the radical shift that has taken place since his previous communications.

On the 12th of the previous month, an English force left from Bombay and seized the fort at Tannah (now Thane) from the Marathas. Forbes gives detailed figures for the attacking force, and describes a fierce battle culminating in a "dreadful slaughter of the garrison, who made a very obstinate defense." Upon hearing of the victory, along with the capture of several other nearby areas, Forbes leaves to visit the fort.

Forbes describes the fort as large, in a pentagonal shape, though in parts near ruin after the siege. It was constructed by the Portuguese, and had been changed by the Marathas during their occupation of it. Forbes has mixed feelings about the surrounding area: he suggests that, due to its location, it's likely an unhealthy spot, though admits that the spire of a nearby Portuguese church, along with the surrounding Hindu temples and Islamic minarets, makes for a "pleasing variety."

This text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

📖 vol. 6, page
283

The Views and Drawings mentioned in the preceding Letter. 1775, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Volume 6 > Letter 33 (continued)

📖 vol. 6, page 285	<p>Tannah Fort, on the Island of Salsette; as it appeared after the Siege, in December 1774 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a fort, with some visible damage, and with a British flag flying above. Several Indian men stand in the foreground, and two other unidentifiable figures stand in the background.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 6, page 287	<p>A View of Tannah-Fort, after it had been repaired by the English. J. Forbes 1777 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a fort in the distance, with a British flag flying above. The foreground is an open field, with two figures at the center.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 6, page 289	<p>The Mandavie, or Custom House, at Tannah, on the Island of Salsette; with a View of the Mahratta Fortress and Village of Culvah, on the adjacent Continent. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several structures at the bank of a river, with several figures nearby. Two boats sail along the river, and a fort appears on the opposite bank.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 6, page 291	<p>A North-East View of Bassein; taken from Darava, on the Island of Salsette. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several boats and, on the bank or coast, a large structure or fort. A plume of smoke emerged from the shore, and mountains fill the background.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 6 > Letter 33 (continued)

vol. 6, page 293	<p>The Wedded-Palmyra, or Brab-Tree; so called by the Hindoos, from its being so curiously united to the Banian, or Indian-Fig Tree, with the Nests of the Baya, or Mountain-Sparrow. J. Forbes 1774 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
vol. 6, page 295	<p>The small Horned-Owl, on Salsette. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 13 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a white and grey owl with yellow eyes, on a branch. No Latin name is given (see possibly <i>Bubo bengalensis</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775
vol. 6, page 299	<p>Menyanthes Indica. A delicate aquatic Plant, on the margin of the Lakes, on Salsette. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant in water, with several large green and purple leaves, and three white blossoms. The Latin name is given as <i>Menyanthes Indica</i> (see <i>Nymphoides indica</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
Letter 34		
vol. 6, page 303	<p>A Description of the Island of Caranjah; taken by the English, in 1774, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
vol. 6, page 307-309	<p>James Forbes letter, Isle of Caranjah, 1775 January 18 <i>3 pages</i> Forbes, James, 1749-1819</p> <p>Forbes's next visit is to Caranjah (now Karanja), near Bombay, but previously under the control of the Marathas. It is a small island, and Forbes dwells only briefly on its inhabitants and atmosphere. He notes a tank at the center of town, full of waterfowl "quite tame and familiar, having never been molested by the Mahrattas; but this is an indulgence not to be expected from their new masters [the English]." There is also a Portuguese church, as Caranjah, like many other areas, was formerly under Portuguese control.</p> <p>The fort is small and poorly built, and located at the top of a mountain. It could provide little actual defense—and yet Forbes notes that the location "amply repays the traveler's fatigue, by the grand & extensive prospects it presents on every side." Below are woods filled with all sorts of creatures and plants. Forbes highlights the <i>Euphorbia</i>, a good plant for enclosures and, he hears, poisonous. It is common, apparently, "in the southern provinces of Hindostan, to poison the public wells</p>	copied between 1794 and 1800






Volume 6 > Letter 34 (continued)

and tanks, by throwing in branches of the Euphorbia, when an enemy is expected in the country."

Forbes concludes with a different type of enemy: he speaks of a coming continental war with the Marathas, in which Bombay will have to take part. He expresses his desire to join the conflict, with the hope that by taking part, he might become "further acquainted with the manners and customs of the Hindoos." And, as an added bonus, "I shall open a more ample field for your entertainment."

This text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

 vol. 6, page 311	Drawings of different Subjects in the Island of Caranjah. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 6, page 313	A View of Caranjah-Fort, and the adjacent Country, on the Island of Caranjah. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 6, page 315	Euphorbia, and other Productions, on the Island of Caranjah. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 6, page 317	Euphorbia. The Large Milk-Bush; on a reduced size. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 26 cm</i> Forbes, James, 1749-1819 The image shows a thorny plant growing from a small patch of dirt, without surrounding illustration. No Latin name is given (see genus of Euphorbia). The image is drawn directly on the page.	redrawn between 1794 and 1800
 vol. 6, page 319	Euphorbia. A branch of the large Milk-bush, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 25 cm</i> Forbes, James, 1749-1819 The image shows a detail of a thorny plant with small blossoms, and several insects hovering around it. No Latin name is given. The image is drawn directly on the page.	redrawn between 1794 and 1800

Volume 6 > Letter 34 (continued)


vol. 6, page 321	<p>Euphorbia Venifolia. The large Milk-Bush, in Leaf; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a detail of a thorny plant with several large leaves growing upward. The Latin name is given as Euphorbia Venifolia (modernized name unclear).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 6, page 323	<p>Euphorbia, Tiru-calli. The Small Milk-bush, of a reduced size. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 32 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a tall, narrow plant on a small patch of ground. The Latin name is given as Euphorbia Tiru-calli (see Euphorbia tirucalli). Forbes lists Hortus Malabaricus as his source, a twelve-volume treatise on the botany of the Western Ghats region of India compiled by the Governor of Dutch Malabar, Hendrik van Rheede.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 6, page 325	<p>Euphorbia; a branch of the small Milk-bush, of the natural size. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a plant in detail. No Latin name is given (save the genus Euphorbia).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 7

Front matter

vol. 7	Presented by H.H. of Khetri (Rajputana) "India" 28.2.98 Forbes, James, 1749-1819	1798?
vol. 7, page 1	<p>Descriptive Letters, and Drawings. Volume the Seventh, [title page] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: "Ubique Luctus, ubique pavor. Virg. Aen: 2." and the translation (from Dryden), "All parts resound ith tumults, plaints, & fears."</p>	between 1794 and 1800

Volume 7 > Front matter (continued)

 vol. 7, page 3


A Series of Letters, containing the Rise and Progress of the Mahratta Empire, until the Massacre of Narron-Row in 1773. with the Memoirs of the Campaign in the Province of Guzerat, in 1775; in support of his Uncle, Ragonath Row. J. Forbes 1775, [section title]
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: "Bella! Horrida bella!" and a quotation from "A Sea-Piece" by poet Edward Young (1683-1765), beginning, "From whence arisethese dire Alarms?"

Image is drawn directly on the page.

Letter 35

 vol. 7, page
7-13

James Forbes letter, on board the Calcutta Indiaman, 1775 February 25
7 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

In Forbes's next letter, he provides his reader with a detailed narrative of political history and courtly intrigue. He begins with the etymology of the term "Mahratta" (Maratha), which he claims comes from the word "Mahrat, an ancient province in the Decan." They have become, he explains, a great nation, one of the only Indian powers to escape the influence of Mughal rule. Founded by Shivaji (c.1627-1680) and ruled for some time by his descendants, the Maratha Empire grew "so strong and so much dreaded, that they levied contributions in the most populous and fertile provinces of India." Challenged by the Mughals, the Maratha forces "poured down like an overwhelming torrent from their mountains." This is, according to Forbes, a testament not only to their strength, but to the weakness of the "degenerate posterity of Tamerlane." Now, the Maratha Empire is a land almost entirely devoted to military pursuits, leading to the decline of arts, manufactures, and other non-military aspects of life.

Forbes then provides a detailed overview of the political tensions within the Maratha government. His account is precise: though he admits his own lack of information and access to sources—and indeed, his narrative is significant more as an example of rhetoric and interpretation than for its accuracy—he provides in-depth accounts of court life, rivalries, and disputes.

Forbes's account starts with the original political structure of the Maratha Empire. This was quick to change, however, with the overthrow of the ruler by his ministers: this resulted in a splitting of the lands in two, and perhaps further, such that the empire became a confederacy only nominally under the control of the traditional ruler. Forbes recounts each ruler following this political realignment, describing their characteristics as rulers and offering evaluations of their political savvy. Many of the rulers proved quite able—and yet often met with untimely or premature deaths. Key to Forbes's story is the alienation of "Ragobah" after the death of his brother. Mistrusted by his nephew—himself a successful ruler—Ragobah experienced a decline in power that would soon lead to crisis.

The death of this nephew, and the transition of power to his brother, seems to fascinate Forbes the most. Forbes praises the former, in a way that contrasts him with the supposedly indelible traits of Hindus: "Mahdarow was endued with talents and abilities far beyond the generality of the Hindoos; his frank and open mind was enlarged, and unfettered by their superstitions." Such was his exemplary character that his widow, rather than accept his generous offers of land and

Volume 7 > Letter 35 (continued)

support, preferred, in Forbes's telling, to perform sati rather than remain in the world without him. Describing the decision with clear admiration, Forbes quotes a poem, beginning, "The virtuous mind, beyond the rage of time, shall ever blossom in a happier clime," as something "Hindoos as well as Christians believe."




The next ruler, the brother, is, unfortunately, cruel and hopelessly dissolute; in short, a "stranger to every noble action that adorns the soul, and the slave of every low and sensual pleasure." After acting cruelly in numerous ways, including towards his uncle Ragobah, he is murdered in his palace by his guards. Forbes notes the fratricidal tendency in Indian politics.

Following the death of the young ruler, Ragobah took power, only to become "indolent, timorous, and superstitious." Unable to inspire the respect of his fellow rulers, he ran afoul of the mother of the murdered ruler, a woman "false, malicious, and vindictive; of a strong capacity and most tyrannical disposition."

And so, by the end of Forbes's narrative, we find Ragobah facing a conspiracy between his nobles and the mother of the murdered ruler. This is the beginning of the Maratha civil war. Ragobah, unable to hold his own against his enemies, has called on the English for assistance: this is the reason Forbes now sails to war. The terms of Ragobah's cooperation with the English are, it seems, very favorable to the company, though Forbes is "not at liberty mention." He does, however, note that the "last intelligence" suggests that Ragobah "was encamped on the banks of the Myhi, not far from Cambray," and that the opposing forces are only a few miles distant across the river.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 463-481.

Genres / Formats:
Correspondence

 vol. 7, page 15	Drawings of the Hindoos, the original Inhabitants of Hindoostan. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 17	Hindoos, the original Inhabitants of Hindostan; with a Pagoda, and surrounding Landscape, characteristic of the Country. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page. Top of page: "They walk'd with beasts joint tenants of the shade!" Bottom of page: a quotation from Alexander Pope's "Essay on Man," beginning, "the same their tale, and the same their bed."	text added between 1794 and 1800
Letter 35 [repeated]		
 vol. 7, page 29-51	James Forbes letter, on board the Calcutta, 1775 February 26 <i>23 pages</i> Forbes, James, 1749-1819 Forbes begins this letter mid-journey: his wish to join an expedition sent by the East India Company to fight a continental war against the Marathas has been granted, and he writes onboard a ship headed to reinforce the company's allies. Acknowledging the complicated political histories that have led up to this moment of violence, Forbes	copied between 1794 and 1800

Volume 7 > Letter 35 [repeated] (continued)

decides to reiterate a history of the various players involved. Forbes allows that the political situation in India has changed drastically since the original composition of the letter—the Mughal Empire, for instance, is now “totally subverted”—but nonetheless offers his account.

He starts with an invocation of his previous letters. They have focused primarily on the customs of the Hindus, and Forbes insists that “their religious tenets, divested of fable and priestcraft, are pure and good.” Now, however, the story will shift to a different type of brahmin, not one who retreats into prayer, but one who shines “in all the splendor of royalty.” Forbes includes a brief digression on the dietary habits of brahmins—namely their abstention from meat as relevant to their “belief in transmigration”—as compared to the more lax standards of average Indians.

Forbes then turns to an abbreviated history of South Asia. In his telling, a long, almost primordial period of Hindu calm was broken by the invasion of Muslim forces from central Asia. This was an understanding shared by many scholars of Forbes’s time, however much it misunderstands the realities of migration, religious transmission, and political conflict in pre-modern India. Forbes notes that the Marathas resisted conquest, and remained independent despite the flourishing of the Mughal Empire under the emperor Akbar (1542-1605).

Forbes dates the decline of the Mughal Empire to the invasion of Delhi by Persian ruler Nadir Shah in 1739: “in a few years afterwards the Nabobs & Governors of distant provinces threw off their allegiance, and, instead of being servants to the Emperor, they set up for independent sovereigns.” Then came the rise of European empires, with Portugal in the lead, but soon to fall due to “cruelty, venality, and corruption.” Now, the English East India Company supports “a large army, and their subjects live happy under the English administration.” Forbes exalts the empire forged by the company beyond any the world has thus seen, though, reflecting on the events that transpired as Forbes transcribed these letters, he suggests that “a revolution in the Company’s affairs may soon be expected.”

Having provided this brief backstory, Forbes alludes to his future letters, in which he will tell this history of the Maratha Empire.

Portions of this text appear in *Oriental Memoirs*, volume 1, pp. 459-460.

Genres / Formats:
Correspondence

 vol. 7, page 53

Drawings of the Mahrattas; on Subjects mentioned in the preceding Letter. 1775, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Volume 7 > Letter 35 [repeated] (continued)

 vol. 7, page 57

The Widow of Mhada-Row resisting the entreaties of her Friends, resolves to sacrifice herself on the Funeral-Pile of her husband. At Poonah in 1772. J. Forbes 1775

1775


1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm
Forbes, James, 1749-1819

The image shows a woman in pink, seated, surrounded by two women and a man, all making gestures of protest. They are outdoors, surrounded by trees, and a pyre is visible in the distance.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 36

 vol. 7, page 63-66

James Forbes letter, Surat, 1775 March 11

copied between
1794 and 1800

4 pages
Forbes, James, 1749-1819

Forbes follows his lengthy story of intrigue and murder with a short update from the field. Rather than finding the armies of Ragobah (Raghunathrao, 1734-1783) encamped and preparing for battle, Forbes and the British force find Ragobah already defeated, his army dispersed, his power gone. He is a fugitive. The remainder of the letter explains the circumstances of this drastic turn of events.


The forces arrayed against Ragobah—whom Forbes refers to as the Confederacy—immediately launched an attack on his army. Their victory was far from predetermined: rather, at a key moment of the battle, the Arab mercenaries under Ragobah's command refused to fight for lack of payment. Unable to recover from this loss of personnel, Ragobah immediately retreated. He could not, however, find shelter with the nawab at Cambay (now Khambhat), given the nawab's ignorance of the Ragobah's agreement with the English. Instead, he deposited some of his valuables with the company resident at Cambay, Charles Malet—a figure himself important in encouraging and supporting early English artists, like James Wales and Thomas Daniell, in India—before fleeing to Surat. The valuables were kept as security for the expenses incurred by the company in supporting Ragobah.

At Surat, Ragobah met with the nawab, exchanging gifts in a setting of "much oriental magnificence." Forbes gives a brief description of the ceremonies, before concluding the letter.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 16.

Genres / Formats:
Correspondence

Letter 37

 vol. 7, page 71-77

James Forbes letter, Cambay, 1775 March 20

copied between
1794 and 1800

7 pages
Forbes, James, 1749-1819

Forbes continues his narration of the company's campaign on behalf of Ragobah (Raghunathrao), what would later be called the First Anglo-Maratha War, at Cambay (now Khambhat). Forbes describes his initial

encounter with Ragobah and his forces: "I pitied their distress, and at the same time condemned the custom of the eastern princes in exposing the tender sex to the toils and dangers of war." He relates the exchange of gifts between Ragobah and company officials, before changing topics abruptly. He reminds the reader of a group of religious mendicants ("or rather free-booters") mentioned in previous letters: now, he notes their allegiance to their leader, and that "they are sometimes hired by the Rajahs, as auxiliaries, being a stout hardy race, very brave and desparate." They do not burn their dead, but bury them in a standing posture, a custom Forbes labels superstition, and compares to the abandonment of the dying by the Ganges in Bengal.

Forbes then returns to the journey at hand, and the perils of the voyage from Cambay to Surat. He compares the English fleet to that of Alexander, some of which was "overset by the violent rushing in of the flood." The English, however, reach their destination without issue, though Forbes does remark on the strange fish left in the mud when the tides recede.

The morning after reaching their destination, Forbes and other officers set off to meet the nawab of Surat. He recounts the exchange of gifts between the nawab and Ragobah, and provides a brief analysis of the custom of exchange. It is, he claims, a custom that stretches into antiquity, one central to Indian customs and habits. He quotes several sources to support this claim, including the Old Testament and Alexander Pope's translation of the *Odyssey*. Gift exchange was indeed a contentious topic in early colonial India: while company officials claimed that they merely participated in these customs as a part of normal business transactions, critics claimed that these explanations masked a culture of bribery and corruption that epitomized the vice of imperial commerce. Ragobah's response to these exchanges is reserved: "a distant coolness plainly indicated he had not forgot his [the nawab's] conduct towards him after his late defeat." Forbes, however, seems to enjoy himself, commenting that "some of the pilaus and curries were extremely delicious."

Forbes closes the letter with a return to military detail. He mentions that little of Ragobah's army can be found at Surat, and gives numbers for the enemy forces. He likewise gives an update on the English detachment, though explains that they now wait "until we can obtain more certain intelligence of our allies."

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 16.

Bibliography:

Dirks, Nicholas. *The Scandal of Empire: India and the Creation of Imperial Britain*. Cambridge: Harvard University Press, 2008.

Genres / Formats:
Correspondence

Volume 7 > Letter 37 (continued)

vol. 7, page 81	<p>An untitled map of the region, with cities and battles mentioned in Forbes's letters <i>1 map; 52 x 33 cm</i> Forbes, James, 1749-1819</p> <p>The map shows the progression of the English forces, the locations of major battles and forts, and every major town mentioned in Forbes's letters.</p> <p>The map is pasted into the volume.</p>	1775
vol. 7, page 83	<p>The Nutee, a small Fish abounding in the Gulph of Cambay, of its natural size and colour. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a long fish with fins running the length of its body, lying on the shore before a large body of water. No Latin name is given.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Letter 38

vol. 7, page 87-93	<p>James Forbes letter, Cambay, 1775 March 23 <i>7 pages</i> Forbes, James, 1749-1819</p> <p>Forbes's thirty-eighth letter is a description of the city of Cambay (now Khambhat), which figures centrally in the military excursion Forbes has joined. The letter opens with a detailed account of the city's layout and construction: it has no walls, and is a mix of older and modern construction. Forbes then launches into a more elegiac mode. One finds, he says, "all its grandeur buried in ruins!" Today, "its grandest avenues are now obstructed with rubbish, from the decayed and forsaken mansions."</p> <p>A few structures, however, catch Forbes's eye. The nawab's palace and the city's primary mosque both receive praise; in the latter, the "mosaic and fret-work in the concave of all [are] extremely beautiful. One minaret has been destroyed by lightning, a misfortune which provokes a reflection on Islamic theodicy. How do Muslims justify the destruction of the minaret by an act of God? Or any calamity at all? Forbes suggests that, faced with the plague, "they take no remedy, but bow the head in resignation to the will of the divine Arbiter; and this reason was given me for not rebuilding this fallen Minaret."</p> <p>A Hindu temple also attracts Forbes attention, for here "strangers of every religion are admitted; & being desirous of drawing the images, I was permitted to remain three or four hours." Forbes describes these images as the best he has seen in India, and yet cannot make any positive statements about them, "for the countenances express no character, the limbs have no muscular strength, and are totally devoid, of elegance and symmetry." He holds up Greek and Italian sculpture as the ideal form of the art.</p> <p>Forbes then turns to the surrounding areas and economic production. He mentions indigo as a major agricultural product and chintz as a key manufactured good. The land is fertile and productive, and yet remains</p>	copied between 1794 and 1800
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Volume 7 > Letter 38 (continued)

under-cultivated, to his eye, "owing to the indolence of the inhabitants, or rather to the oppressions of the government, they plant only from hand to mouth." Nonetheless, fruits and meats are readily available, save those forbidden by faith, such as pork.

Forbes concludes with a discussion of the production of gems. He describes preparation of carnelians in particular detail: their extraction, exposure to the sun, and boiling, all to enhance their brilliant hue.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 16.

Genres / Formats:
Correspondence

 vol. 7, page 95	Views and Drawings, at Cambay. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 99	A View of the City of Cambay. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 7, page 101	The Jumma-Mosseid, or Grand Mosque, at Cambay. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 18 cm</i> Forbes, James, 1749-1819 The image shows a white mosque, with one minaret standing and another in ruins, with numerous domed structures beyond its outer wall. Three Indian men stand out front. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775
 vol. 7, page 103	The Image of Parisnaut in Shawuck Pagoda, a celebrated Hindoo Temple at Cambay. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 7, page 105	The Inscription under the Statue of Parisnaut, in Shawuck Pagoda at Cambay. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 15 x 17 cm</i> Forbes, James, 1749-1819 The image shows a curved white figure, possibly a snake, at center, with writing in Sanskrit on either side. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775

Volume 7 > Letter 38 (continued)

📖 vol. 7, page 111

The Indigo Plant, of Guzerat; of the natural size. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 36 x 25 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a plant, without surrounding illustration, with roots, numerous small leaves, and several groups of yellow blossoms. The Latin name is given as *Indigofera tinctoria* (see *Indigofera tinctoria*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Letter 39

📖 vol. 7, page
121-128

James Forbes letter, Cambay, 1775 April 1
8 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes begins his thirty-ninth letter with an explanation of his continued presence at Cambay (now Khambhat). He stays occasionally in the company factory in the city, and other times at the residence of the colonel in command of the excursion at "Narranseer-Camp" (current location unclear). "Having yet no certain accounts of the progress of our allies," Forbes sets about studying the customs of the inhabitants of Cambay.

Forbes explains that Cambay is currently ruled by a "Mogul prince," but that "from his tyrannical disposition, his subjects are few, and very poor." Forbes gives a brief physical description of the ruler, before quickly moving on to the nature and effects of his cruelty: he relates that his only son had recently fallen prey to the nawab's suspicions, at least "such is the voice of the whole city." Mercy, according to Forbes, is a quality unknown to the ruler here, a point he makes by quoting Shakespeare's *Merchant of Venice*.

From his own observations and analysis of city gossip, Forbes moves to an explanation of the ruler's cruelty. It is, he says, "that unrestrained power with which they are invested, [that] is pregnant with every evil." He makes a point of expanding this assertion beyond "Asiatic Courts" to places like Greece and Rome, before moving on to "some amiable exceptions in the oriental annals," namely, the emperor Akbar. Forbes describes Akbar as "one of the greatest blessings ever given to man," and includes a lengthy quotation from Sirach, written as a panegyric to "the sublime and beautiful character of Simon, the son of Onias."

Next, Forbes returns to the iniquities of the court. He describes the inefficiency of justice in Cambay, in which "pardon can be purchased for the most atrocious crimes." He links this to the "vices of the Asiatics," and their "not having a proper sense of gratitude," and "little idea of moral obligations." Those accused of crimes rarely see any court: they are accused and sentenced in silence, without any chance of protest. And yet this still represents a favorable alternative to the situation in some European countries. Forbes launches into a lengthy condemnation of justice in countries where "condemned to the Bastille, the Inquisition, and other state-prisons," the accused "drag out a most wretched life of solitude and oblivions."



Forbes closes his letter with a series of less critical observations. He notes the prominent descent of some of Cambay's chief inhabitants—who claim a lineage that reaches back to Persia—and describes the

Volume 7 > Letter 39 (continued)


intricate ceremonies involved in the court. Guests drink coffee and are treated according to rank; opium "is handed about with the same familiarity as the snuff-box." Forbes is surprised by Indians' tolerance for the drug: "half of what they eat for pleasure would compose a European into the sleep of death." Other diversions including hawking, hunting, and the harem. Forbes concludes his letter with a lament for what he understands as the lack of artistic cultivation among the inhabitants—while some Hindus produce commentaries on their sacred texts, for Muslims, the Quran is enough.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 16.

Genres / Formats:
Correspondence

 vol. 7, page 129	Drawings at Cambay; 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 131	Mohman Caun, Nabob of Cambay. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800





Letter 40

 vol. 7, page 137-140	James Forbes letter, Narranseer-Camp, 1775 April 15 <i>4 pages</i> Forbes, James, 1749-1819 <p>Now at the headquarters for the company excursion in support of Ragobah (Raghunathrao), Forbes provides a short description of the location. The area is full of wildlife and fertile farmland; the former provide Forbes and his companions with plenty of amusement. He notes that the monkeys "are of an extraordinary size, and when sitting on the ground in groups, at a little distance, not easily distinguishable from the poorest of the natives."</p> <p>Ragobah lives nearby, in a villa Forbes describes in the language of opulence and pleasure. The gardens are not to Forbes's taste; they're too artificial, in contrast with English gardens. But he admits that "they must be fastidious indeed who do not enjoy their beauties in the cool of the evening; when the air is impregnated with the fragrance of oranges, limes, tuberose, champahs, and other sweet-scented plants."</p> <p>The break of day means the return of the heat. Forbes complains that the heat at Narranseer-Camp "exceeds every thing I have before experienced in the torrid zone, and no constitution could support it if it continued many months." Morning is the only opportunity for exercise. Forbes hopes for a cooler assignment in the near future, one he expects will arise with the progression of the campaign: though the English have not yet united with Ragobah's defeated forces, they expect to see them in a few days. At that point, they plan to attack Kairah, a fortified city where the confederate forces have camped.</p>	copied between 1794 and 1800
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Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 16.

Genres / Formats:
Correspondence

Volume 7 > Letter 40 (continued)

 vol. 7, page 141	Views and Drawings, in the Vicinity of Cambay. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 143	Narranseer, a Palace belonging to the Nabob, in the vicinity of Cambay; 1775 with the adjacent Tank, and a distant prospect of the City. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 29 cm</i> Forbes, James, 1749-1819 The image looks out over a large tank, with a small island in the middle. To the right of the tank are several structures, as well as a camel, an elephant, and a few people. On the opposite side of the tank are numerous trees, with a minaret and a British flag rising over the top. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775
 vol. 7, page 145	A View of Nurrah, a Villa belonging to a Mogul of distinction, near Cambay. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 27 cm</i> Forbes, James, 1749-1819 The image shows an empty plain, with several cows grazing, and a large white villa, surrounded by trees. To the right of the image is a ruined tower, and a body of water. The masts of a ship are just visible. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775
 vol. 7, page 147	A beautiful species of the Indian Red Start, on a branch of a Wild Fig Tree, in Guzerat. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 28 cm</i> Forbes, James, 1749-1819 The image shows a black, blue, and red bird perched on a branch with several leaves and groups of dark purple berries. The Latin name for the plant is given as <i>Ficus benjamina</i> (see <i>Ficus benjamina</i>). Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	1775

Letter 41

 vol. 7, page 153-156	James Forbes letter, Darah, 1775 April 22 <i>4 pages</i> Forbes, James, 1749-1819 Forbes's next update comes from Darah, where he and the English forces have made contact with what remains of Ragobah's (Raghunathrao) army. Forbes quickly expresses the difference between rumor and reality, however: while Ragobah's force was supposed to number over 30,000, but instead is at most 12,000 fighters. Forbes	copied between 1794 and 1800
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Volume 7 (continued)

gives a quick overview of the forces and their commanders before addressing a more pressing concern, that is, the heat, and how one might find relief from it.

Forbes laments: "I long to encamp near a running stream, with a few shady trees on its banks; for these are the highest luxuries I look for in this campaign." Forbes suggests that no European can truly understand the weight of these words—without firsthand experience with the heat. He quotes James Thomson's (1700-1748) "The Seasons" on the particularly wondrous shade of the tamarind tree, and likewise extols the banyan for its capacious branches. Only "those who travel thro India in these sultry months" truly enjoy the shade and water these groves afford.


Forbes's reflections on shade and water even take a theological turn. He explains that Muhammad promised his followers gardens of shade and clear, ever-running streams in paradise, a promise which "would have a powerful effect on his converts, natives of a hot sandy soil." He then quotes William Collins's (1721-1759) poem "Ecolgue the second: HASSAN; or, the Camel-driver," on the pleasures of water and shade.

Forbes manages to tear his mind away from the heat near the end of his letter, when he describes English preparations for battle. His hope is for a quick victory, so that "I shall then have the pleasure of writing to you from Poonah, the capital of the Mahratta empire."

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 16.

Genres / Formats:
Correspondence

Letter 42

 vol. 7, page
161-165

James Forbes letter, Angolah, on the Banks of the Sabermatty, 1775
April 27
5 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes now describes the beginning of the campaign against the Marathas. He narrates the march of the army across a stretch of cultivate lands, full of productive fields ad flush with wildlife. Yet Forbes almost immediately confronts a familiar foe: the heat. He states, "I will not attempt to describe the heat of the day, nor the burning sands that overwhelmed us in the march." It is beyond his descriptive ability—no European would understand. He does, however, offer examples of its negative effects, most notably, "instantaneous death" to any European exposed for any extended period.

As the army moves, it exhausts nearby streams, tanks, and other sources of water, requiring that it continue its march to reach new sources of water. The Indians pillage many of the fields as well, making for a destructive approach to the enemy. As they approach the Sabermathy river (Sabarmati River), the army spots a detachment of the opposing Maratha forces, though they quickly cross the river and return to the main contingent of forces. Spooked, Ragobah's forces want to stop at the edge of the river, though the English insist on crossing. Though their Indian allies did not follow them for some time, the English, in Forbes's view, gained a decisive advantage by making this crossing, thereby taking away the enemy's strategic position.

Volume 7 (continued)

The English do not, however, pursue the enemy immediately; instead, they camp near the river, whose water Forbes praises as "a delicious draught" and "doubly so after a hot dusty march." It is an ideal drink, one Forbes compares to the Nile (he references Herodotus's writings), and which makes the perfect antidote to the heat of the day.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 18.

Genres / Formats:
Correspondence

Letter 43

📖 vol. 7, page
169-179

James Forbes letter, Hyder-abad, 1775 May 6
11 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes, embedded with the English detachment sent to aid Ragobah's (Raghunathrao) army, now joins the troops as they engage the opposing Maratha forces. The pursuit begins at sunrise, with the English in pursuit of the enemy along the banks of the Sabermathy (Sabarmati). Early attacks inflict only minor casualties on the English, but many of the opposing forces "to make use of one of their oriental expressions, drank the Sherbett of Death." The company's allies, under Ragobah's generals, do not take part in the fighting. Forbes watches from afar: he sends a camp attendant to climb a tree for a better view, and the boy is promptly killed by cannon-fire. The English camp in a village destroyed by their enemies before their retreat.

The following morning the English again march towards the enemy, only to find themselves ambushed by their opponents. It is, again, an event that harms the enemy more than the British and their Indian allies. Forbes notes in particular the capture of one of Ragobah's elephants, saying, "I am the more particular in mentioning the loss of elephants, as the Asiatics deem them a valuable and honorable spoil; almost as much so as the cannon & standards of European armies."

Forbes then takes a break from describing the conflict to discuss the town and country towards which the army marches. Kairah is a fortified town, surrounded by land filled with fruit trees. Yet now, "all is laid waste and desolate!" Forbes idealizes the inhabitants of the area, saying, "they seldom quite their own village; there their fathers were born and died; and there they follow their peaceful example." The villagers "seldom visit the cities, except those who carry the grain to market; their manners are therefore generally innocent and uncorrupted." Forbes is wary of those who might critique him for being too soft of the regions inhabitants, but he insists this is the case, comparing the lives of Hindu women to the "pastoral lives of Rebecca, and the damsels in Mesopotamia," and quoting Thomas Gray's "Elegy Written in a Country Churchyard" and the song of Deborah (Judges 5:2-31) in defense of this way of life, and in mourning for its destruction. The country is now "reduced to ashes by a savage & merciless Banditti."




Forbes resumes the story of the conflict. The army is fighting the heat as much as the enemy, and one time "the intense heat obliged us to encamp on the spot." Soon, another battle begins, and Forbes, "knowing I was not the object of their enemies' resentment when so great a prince was in the Elephant's Houdah," fled to a nearby grove, only to be followed by a good number of the Ragobah's troops,

Volume 7 > Letter 43 (continued)

making a similar getaway. Forbes ends the letter as the enemy troops approach, only saying that he does not want to include every detail of every battle as, "in every engagement I experience too many [painful particulars] for my feelings." He ends with examples: "in this action, within a few yards of me, a cannon ball tore the horns of an ox entirely out of his head; and another, passing a young woman who was suckling her infant, carried it off from her breast!"

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 18.

Genres / Formats:
Correspondence

 vol. 7, page 181	Views and Drawings, in the Province of Guzerat. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 183	A View of Kairah, a principal Fortified Town in the Province of Guzerat. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 29 cm</i> Forbes, James, 1749-1819 The image shows, in the foreground, cultivated fields, a body of water, two individuals, and several oxen and goats. In the distance is a large walled structure stretching the entirety of the horizon. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775
 vol. 7, page 187	The Yellow Fly-catcher, and Wild Fig-Tree of Guzerat, of the natural size. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 20 cm</i> Forbes, James, 1749-1819 The image shows a yellow bird perched on a branch with several figs. The Latin name for the tree is given as <i>Ficus racemosa</i> (see <i>Ficus racemosa</i>). No Latin name is given for the bird (see possibly <i>Ficedula zanthopygia</i>). Bottom of page: a quotation from Alexander Pope's (1688-1744) "Essay on Man," beginning, "Learn from the Birds what food the thickets yield." The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1775

Volume 7 > Letter 43 (continued)

☰ vol. 7, page
189

The Rose-breasted Creeper, with the Kerney; a pleasant wild Fruit, in Guzerat. J. Forbes 1775

1 drawing : watercolor and gouache with pen and ink ; 22 x 20 cm
Forbes, James, 1749-1819

The image shows a pink, white, and gray bird sitting on a branch with several blossoms and yellow fruits. No Latin name is given for the bird. Bottom of page: an adapted quotation from Mark Akenside (1721-1770), beginning, "For thee, the hand of Nature tinges every fertile branch."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 44

☰ vol. 7, page
195-205

James Forbes letter, Neriad, 1775 May 13

11 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

No longer pursuing the enemy northward, the English troops march south, stopping at the town of Neriad. Forbes, at first, expresses regret at not having a chance to visit the city of Ahmedabad, "still boasting the most elegant palaces, mausoleums, and other remains of their [Mogul Emperors] magnificence." He soon turns, however, to the march south, relating a brief encounter with the enemy, and the beauty of the surrounding countryside. He writes that "To see so beautiful, so fertile a province, laid waste and destroyed, and its wretched inhabitants forced to fly to foreign lands for bread, is extremely distressing to a feeling heart." He quotes James Thomson's (1700-1748) "The Castle of Indolence," beginning, "think to these depopulated realms, what dreadful mischiefs from Ambition flow." On the topic of military exploitation of the countryside, Forbes references Alexander Dow's (1735-1779) writing on Aurangzeb, and how the Mughal emperor provided reimbursement or payment for all material used by his forces. Forbes wishes that Ragobah (Raghunathrao) would do the same.

The army then arrives at the city of Neriad. It is, according to Forbes, one of the prettiest cities he has encountered and, unlike many other large population centers, flourishing, rather than in "decline." He describes the layout of the town as well as its sandalwood groves, before detailing Ragobah's interaction with the inhabitants. In need of funds, Ragobah demands a tax from all the inhabitants, in exchange for which he will not pillage the city. The residents are understandably quite upset, especially a particular caste who claim historic exemptions from these sorts of impositions.

Forbes explains: "The Bhauts are a particular tribe residing in the Guzerat province, who seem to have little other occupation than repeating verses from the Shastah, or sacred scriptures of the Hindoos." Yet they serve another key function as well. He continues: "they offer themselves also as a security for the engagements between rival governments, as likewise for the performance of bonds by individuals. No security is esteemed so sacred; for on failure of the obligation if the offending party does not give immediate satisfaction, the Bhaut who stood as his security, most assuredly destroys either




Volume 7 > Letter 44 (continued)

himself or one of his family." For this service, the individuals receive an annual sum from whomever they are bound to.


Many of the Bhauts live in Neriad and, finding themselves subject to Ragobah's tax, refused to pay. Instead, they gathered in a public square and made one final plea to the offending forces. After yet another refusal, "they rushed furiously on each other, and a considerable number perished before our astonished troops could disarm this frantic people." Forbes follows this bloody episode with a quotation from Alexander Pope's "Moral Essays," beginning, "Our depths and fathoms, or our shallows finds, quick whirls, and shifting eddies of our minds?"

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 18.

Genres / Formats:
Correspondence

 vol. 7, page 207	Views and Drawings, at Neriad; in the Province of Guzerat. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 209	Neriad, a principal Town in the Province of Guzerat. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 29 cm</i> Forbes, James, 1749-1819 The image shows, in the foreground, a large pond or tank, near which numerous animals are congregating, along with their shepherds. On the opposite side of the water is a walled town, with the wall spanning the width of the image. The roofs of houses are visible above the wall. In the foreground, to the left, is a man in European dress reading, or perhaps painting, while seated on the bank. On the branch above his head are three monkeys. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775
 vol. 7, page 211	Ryjee-Sihng, a Chieftain of the Bhauts. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800

Letter 45

 vol. 7, page 219-231	James Forbes letter, Fazal-Poor, on the Banks of the Myhi, 1775 May 20 <i>13 pages</i> Forbes, James, 1749-1819 Forbes begins letter forty-five with the departure from Neriad: having collected as much money as he could, Ragobah (Raghunathrao) and his English allies continue their march towards the enemy. They pass through numerous villages, none of which receive sustained comment from Forbes. In one he notes a mosque "more light and elegant than any oriental architecture I have met with," while in another, he explains a mud wall as protection from "Coolies...[who] are a set of robbers and free-booters who infest the northern provinces of Hindostan:	copied between 1794 and 1800
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they dwell on the banks of the Myhi." The group encounters a few skirmishes, but they have little effect.

At last, they reach the "plain of Arras," the location where Ragobah experienced his initial defeat. Forbes explains that "we always understood they intended to renew the attack [there]; as according to the superstition of the Hindoos, they deemed it a very fortunate spot." A battle commences, culminating in the deception of the English a faction of Ragobah's forces: "here we were fatally deceived, and Hourra-Punt [an officer of distinction] proved a traitor!" The officer in question confirmed that a group of soldiers was allied with the English when, in fact, they had allied with their enemies. Forbes describes the ensuing chaos, including the slaughter of many Europeans, and concludes with a quotation from Shakespeare, "then did Death line his dead chaps with steel...."

Forbes follows this tale of betrayal with prolonged ruminations on the character of Indian soldiers. He notes their reluctance to leave any body on the field, and compares them (with quotes from the Iliad as evidence) to Homer's Greeks: "I daily see a great similitude to the manners & customs described by the Grecian Bard." He likewise casts the scene of battle as an image out of Revelation.

He then relates the fate of the untrustworthy officer: "he was dismounted from his horse by one of our Sepoys, and instantly cut to pieces by Ragobah's Arabs, who had suffered much by his treachery." And yet Forbes wonders if this is not part of the perils of civil war. He writes, "There is indeed far more horror in a civil-war, and greater excuses for treachery, than in a contest between foreign nations: here the son fights against his father, and the aged parent draws his sword on his once darling child." Forbes, however, closes this passage with a suspicion he is affording too much "tender feeling" to the Marathas.

Indeed, Forbes continues, rather than fight with courage, many of the Maratha soldiers prefer to make a show of their skill only when no danger is apparent. Forbes allows for exceptions, but insists this is the rule. He has a slightly higher opinion of other groups—"Arabians, Pathans, Scindians, and northern infantry"—noting in one case that, "notwithstanding the effeminate appearance of their flowing muslin robes, they are a brave people."




Following the conclusion of the battle—a victory for the English—the army continues its march to the river Myhi (now Mahi), eventually crossing it without issue. The soldiers camp in a ruined fortress.

Forbes concludes the letter with a hope that his future letters will contain happier news, and an update on the payment of the English by Ragobah. He has signed thirty lacs of rupees over to the English, following the typical practice of payment to European forces in the service of Indian rulers, "specifying that this donation is in lieu of plunder, prize-money, and all demands of that kind."


Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 18.

Genres / Formats:
Correspondence

Volume 7 > Letter 45 (continued)

 vol. 7, page 233	Drawings on various Subjects, mentioned in the preceding Letter. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 235	A Coolie or Cottiwaree, a tribe of Free-booters in Guzerat, with a distant view of an Indian Encampment. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 7, page 239	A Grenadier Sepoy, of the Bombay Detachment. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 20 cm</i> Forbes, James, 1749-1819 The image shows a soldier dressed in red and blue, with a blue plumed hat. He holds a rifle and a letter (labeled "G. Orders"), and wears a stached over his shoulder. Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	1775

Letter 46

 vol. 7, page 247-253	James Forbes letter, Maun-Poor, on the Banks of the Dahder, 1775 May 24 <i>7 pages</i> Forbes, James, 1749-1819 The march continues from the banks of the Myhi (Mahi) River to Fazal-poor (Fazalpur) and beyond. Fatigued and faced with rough terrain, the going is slow, though the army eventually reaches the town of Sevasee-Contra. Forbes describes a well there in great detail: he marvels at its detailed ornamentation, and explains, "when we consider that in this country, for some hundred miles together, there is not a stone to be met with, the price of this grand reservoir must have been immense." Yet he defends its construction, arguing that, though the price "must appear astonishing in Europe...let us recollect how noble the charity to dig a well in these thirsty climes; what high encomiums have ever been lavished on such public benefactors, by sacred & profane writers." The stop at the well is too short for further description, and Forbes laments that he could not copy its carvings. The army moves through groves of fruit trees, filled with monkeys, peacocks, and other creatures. It is an incredibly fertile country, but one in which "the eye is soon tired for want of hills and dales, mountains & cataracts; and the other objects required in the picturesque & romantic scenes." The land, though rich, does not live up to Forbes's pictorial conventions. He follows this with another comment about the Marathas and their disinclination to any artistic pursuit, adding a quotation from James Thomson's (1700-1748) "The Seasons" to "better describe their deficiencies." This is, later, ascribed to the country as a whole, and linked to climate: it is "unfavorable to the exertion either of mind or body" and therefore makes any refinement impossible. Forbes does admit, however, "when the Mogul empire was in its glory," the case was quite different.	copied between 1794 and 1800
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Volume 7 > Letter 46 (continued)

The remainder of the letter continues to describe the progression of the march: Forbes regrets that, due to its pace, he cannot add to his natural history collection.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 18.

Genres / Formats:
Correspondence

📖 vol. 7, page 255	Subjects in Natural History, in the Province of Guzerat. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
📖 vol. 7, page 257	The Spur-winged Water-Hen, on the Dahder-River; with the Green Mantis, or Soothsayer. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 36 x 29 cm</i> Forbes, James, 1749-1819 The image shows a brown, white, and yellow bird with long legs and tail standing on a rock amid water. Behind the bird is a thorny plant with pink blossoms. A butterfly sits on the plant and a praying mantis stands on a rock below the bird. Forbes lists the Latin name for the bird as <i>Gullinula, alis cornubus donatis</i> . Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.	1775

Genres / Formats:
Watercolors (paintings)

Letter 47

Volume 7 > Letter 47 (continued)

📖 vol. 7, page
263-266

James Forbes letter, Baroche, 1775 June 4
4 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes continues his description of the march through Gujrat with several brief remarks on the countryside, its crops—the best cotton in India—and the arrival of reinforcements to aid the English forces. Much of the letter focuses, however, on a small village, and on Forbes's own idealized vision of rural life in this region of India. After giving a small overview of one village passed by the army, he writes, "in peaceful times, if any people in India leads happy lives, I think it must be the peasants of Guzerat; for in this luxuriant soil they certainly cannot want any necessary of life."

This peaceful life is broken up by the cruel Maratha forces. Forbes describes the bad luck that befalls any town in the path of a military campaign, before turning his eye to his own companions: "I would not have you imagine our troops have any share in these cruelties; far from it—but it is not in the power of an English Commander to restrain the licentious behavior of an undisciplined Mahratta army." Even the Maratha allied with the English cannot be trusted to leave the populace in peace.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 18.

Genres / Formats:
Correspondence

Letter 48

📖 vol. 7, page
271-276

James Forbes letter, Baroche, 1775 June 5
6 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes begins his continued description of the military campaign with a note of disappointment: writing about Baroche (now Bharuch), he explains, "this city has not afforded me so much scope for the descriptive as I expected from its size and population." Nevertheless, he gives a brief description of the city, its economy, and its construction, with particular attention to the sacred sites within the town's borders. Forbes points out numerous mosques, but observes that most are now in ruins, and the largest has been converted into a barracks. One remains "taken great care of," a complex which includes the tombs of the nawabs of the city, alongside a space for worship. The tomb of a General Wedderburne, killed in the siege of the city—presumably when then Company took possession of it from its earlier rulers—is also nearby.

Forbes also spends time discussing the religious importance of the Nerbudda (Narmada) River, held sacred by Hindu practitioners and a site, according to Forbes, of ritual bathing. Here Forbes's remarks turn to Indian women, and he claims that, while watching them bathe, he saw many who approached the Grecian ideal of beauty. Yet "as to their mental accomplishments, they are so infinitely inferior to my fair country-women, that I draw no comparison." Their beauty, too, quickly decays.



The closing passages offer a few more comments on religious practice and the state of Ragobah's (Raghunathrao) forces—Forbes is particularly concerned with the defection (or impending defection)

Volume 7 > Letter 48 (continued)


of major portions of Ragobah's forces, for want of payment. There is, it seems, "great appearance of discontent among Ragobah's followers." Forbes is also taken by several instances of astrology: he connects the pilgrimage practices around the Nerbudda to astrological reasoning, and notes that the English had to move camp to "indulge the superstition of Ragobah, as this is a lucky day," according to brahmanical astrologers. In closing, Forbes remarks on the position of the enemy and their looting of some Company towns.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 19.

Genres / Formats:
Correspondence

 vol. 7, page 277	Views and Drawings at Baroche. 1775, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 7, page 279	A South View of the City of Baroche; taken from the Melon-Island in the River Nerbudda. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800

Letter 49

 vol. 7, page 287-290	James Forbes letter, Camp at Bowa-Peer, 1775 June 11 <i>4 pages</i> Forbes, James, 1749-1819 The English forces continue their march, now in close pursuit of the Maratha confederate forces. Forbes spends little time describing his surroundings, and gives passing details of several towns through which the company forces pass. He describes one town as famous for its banyan trees; "this single tree resembles a large grove, and affords a shelter to seven thousand men." The region belongs to an independent Hindu ruler who, by paying tribute to other rulers, has maintained control of his domain. Forbes then returns to the trials of the march. One European drops dead from the heat, and the others are intensely fatigued. There is a brief skirmish with the enemy, but they soon flee, and, rather than pursue them, the English forces along with their Maratha allies decide to camp for the night. This hesitation is a source of much anxiety for Forbes: he complains of Ragobah's (Raghunathrao) forces that, "there is no prevailing on these dastards to advance beyond our guns." Forbes also describes the army's use of native informants to collect intelligence: "a Fakeer, who resides on the banks of the Nerbudda informed us that the enemy, in their panic, threw several of their guns, with a quantity of ammunition into the river." The letter closes with the English camped near the tomb of a Muslim saint. Forbes describes the site: "his tomb is covered with silk, and daily strewed with flowers; and his virtues held in such estimation that Hindoos as well as Mahometans, approach it with reverence." Portions of this text are included in <i>Oriental Memoirs</i> , volume 2, chapter 19.	copied between 1794 and 1800
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Genres / Formats:

Volume 7 (continued)

Correspondence

Letter 50

📖 vol. 7, page
295-298

James Forbes letter, Thain-Telow, 1775 June 14
4 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes next letter comes not from the army's winter quarters, as he had hoped, but from yet another encampment during their march. His primary focus here is not, however, the continued pursuit of their enemy, but rather an entirely different, but (it seems) equally dangerous phenomenon: the monsoon.

Forbes begins his description of the monsoon in a tone of utter despair. He writes that he "never saw anything more awful" than the entirety of the army caught in this horrific downpour, in the middle of the night. He quotes James Thomson's (1700-1748) "The Seasons," before continuing to assert that "no language of mine can describe the wreck of this large encampment, thus in a moment blown to pieces, and covered with water; the cries of aged men helpless women, terrified with the piercing shrieks of their expiring children..."

As to Forbes's own situation, he remained in the tent of the colonel, who had been taken to another village due to his fever. Forbes recounts a night spent standing on a chair to avoid the rising water, only to have the tent collapse on his head, bringing him perilously close to both suffocation and drowning. After some struggle, he manages to make it to the same village where the colonel was recovering, eventually joining him, "among snakes, scorpions, and centipedes," in a "wretched hovel" for the remainder of the night.

Portions of this text appear in *Oriental Memoirs*, volume two, chapter 19.

Genres / Formats:
Correspondence

Letter 51

Volume 7 > Letter 51 (continued)

☰ vol. 7, page
303-305

James Forbes letter, Dhuboy, 1775 June 25
3 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

The monsoon marks the conclusion of the campaign on the part of Ragobah (Raghunathrao) against the opposing Maratha forces. Faced with a "scene of woe" the morning after the destruction of the camp, the English forces regroup and beginning digging their equipment out of the mud. They make little progress: the roads are so muddy as to limit travel; Forbes himself opts for his horse, and later an elephant, as a suitable mode of transportation, but neither is able to walk with ease across the wet ground.

At last, the English reach Dhuboy, where they will spend the duration of the winter. Here they part from Ragobah, who will head elsewhere during this period of inclement weather. Forbes seems pleased by his situation "in this ancient Hindoo city, where I flatter myself with enjoying a few month's repose." Here the letter ends, with a promise of more details to come.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 19.

Genres / Formats:
Correspondence

Volume 8

Front matter

☰ vol. 8

Descriptive Letters, and Drawings. Volume the Eighth, [title page]
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: "Qui mores hominum multorum vidit. Horace"
translated as "Who many towns, and change of manners saw.
Roscommon."

☰ vol. 8

Sequel of the Campaign in the Province of Guzerat, with Ragonath Row. 1775, [section title]
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: "Ignotis errare locis, ignota videre / Flumina gaudebat;
studio minuente laborem. Ovid, Met. L4" translated as "He sought
fresh fountains in a foreign soil: The pleasure lessen'd the attending
toil. Addison."

Letter 52

☰ vol. 8, page
9-14

James Forbes letter, Dhuboy, 1775 June 30
6 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Settled in for the winter, Forbes now offers a description of the city of Dhuboy (possibly now Dhuboi). He immediately extols the city's architectural magnificence: he has "yet seen no Asiatic sculpture to equal the Basso-relievo in a Pagoda near the East gate; nor any architecture so light and elegant as the columns and gates of the town." The city's splendor, however, is something consigned to the past. Forbes complements his wonder at the city's beauty with evocations of its decay. The fortifications, for instance, are themselves formidable, but at points are filled with "mud, bricks, and stones, heterogeneously mingled, and badly cemented: many fine remains of

Volume 8 > Letter 52 (continued)

sculpture are scattered among them, making the more conspicuous appearance from the unfavorable contrast."

Forbes then turns to the history of the city and its rulers. He narrates its transfer from Muslim to Maratha rule, noting that both Hindus and Muslims live in the city, the latter under the condition they refrain from eating beef. He expresses some surprise at the relatively few people inhabiting the city, claiming that there are "as many monkeys as men" within its walls. Animals of all sorts crowd around the tank at the center—they remain unharmed.

After this idyllic description of life in Dhuboy, Forbes offers another version of his narrative of decline. Now, however, it is the ravages of war that threaten to disrupt life in the city. Forbes quotes Maccabees, saying, "'There was a time,' say they, 'which a dreadful war has now deprived us of,'" as a way of evoking this utter loss. He expresses his own fears, relating both to the imposition of a tax on the population by Ragobah's (Raghunathrao) forces, and also the rule of the Europeans, who are "eating beef in the very spot sacred to Brahma, the mild law-giver of the Hindoos."

After a brief digression on the sacredness of tulsi and pippal (sacred fig tree), Forbes makes a lengthy comparison to how the English homeland experiences war. He recalls the devastation of the Seven Years War, and how those in Germany "saw its desolation, and must have felt for the distresses of the human race." None of this horror, however, made it to England, whose experience of the war remained limited to the contribution of funds (by the rich) and of men (by the poor). In contrast, in India war threatens to annihilate cities and totally alter the lives of the populace.

Forbes concludes his letter with his fear that Dhuboy will never recover, or return to its former glory. But this may not be a total loss: Forbes claims that the city was founded by a princess many years ago, the only possible explanation for why one might find such a town on such "low, marshy soil."

Portions of this text appear in *Oriental Memoirs*, volume 2, pp. 122-125.

Genres / Formats:
Correspondence

📖 vol. 8, page 17

A South View of the City of Dhuboy, in the Province of Guzerat. The Winter Quarters for the English Detachment with Colonel Keating in 1775. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm
Forbes, James, 1749-1819




redrawn
between 1794
and 1800

The image shows a walled town, with several flags, including a British flag, flying above the buildings.


The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 8 > Letter 52 (continued)

 vol. 8, page 19	<p>A View of the Durbar, with the Tank, and the surrounding Scenery, in the City of Dhuboy. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a body of water, with structures along the far edge and to the right, in the foreground. A single boat sails on the water, and a small island is located to the right of the image.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775
 vol. 8, page 21	<p>Tulsy, An Aromatic Shurb, much esteemed & held sacred by the Hindoos <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page. Bottom of page: "Sweet Mandy, press'd for crimson stains, And sacred Tulsy, pride of plains."</p>	text added between 1794 and 1800
 vol. 8, page 25	<p>A Brahmin Woman, at Dhuboy; J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800

Letter 53

 vol. 8, page 29-33	<p>James Forbes letter, Bellapoor, on the Banks of the Dahder, 1775 July 20 <i>5 pages</i> Forbes, James, 1749-1819</p> <p>Though Forbes continues to spend much of his time in Dhuboy (now possibly Dhuboi), the colonel of the company's forces lives resides at Ragobah's (Raghunathrao) camp, near Bellapoor, requiring Forbes spend considerable amounts of time away, living "by no means...that life of repose I had flattered myself with in Dhuboy." Given this travel between the locations, Forbes spends this letter describing the season, and his own travels. Repeating his characterization of the landscape as an extensive garden, he writes that, during the rainy season, it has "double charms" and resembles a paradise.</p> <p>The monsoon, however, disrupts this pastoral beauty. Forbes describes his own difficulty traveling, even on elephant, given that state of the roads. He furthermore depicts the torrents that come with the increased rains, recounting how several camp attendants got swept away—even though "Indians are generally expert swimmers"—in a recent downpour. He reflects on these experiences with a quotation from Homer, from the Iliad, before claiming that "while I was sitting on the Elephant's Houdah, waiting for the falling of the river, or some means of crossing it, the scene of Homer was suddenly realized." The scene is that of a sudden downpour: Forbes takes shelter under his elephant, where he spends the night. The next morning, he "crossed the river on my favorite elephant with very little difficulty."</p> <p>Portions of this text appear in <i>Oriental Memoirs</i>, volume 2, pp. 124-126.</p> <p>Genres / Formats:</p>	copied between 1794 and 1800
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Volume 8 > Letter 53 (continued)

Correspondence

☰ vol. 8, page 37	<p>The Birds described in the preceding Letter; with the Red Convolvulus and Blue Creeper of Guzerat: J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page. Bottom of page: a quotation from Erasmus Darwin's (1731-1802) "The Botanic Garden," beginning, "Behold! The Mother-bird selects their food with curious bill."</p>	text added between 1794 and 1800
☰ vol. 8, page 39	<p>An untitled image of three insects <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a beetle, a millipede, and a centipede, each in color, surrounded by a light sketch of a bunch of grass.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775?

Letter 54

☰ vol. 8, page 45-48	<p>James Forbes letter, Camp at Bellapoor, 1775 July 30 <i>4 pages</i> Forbes, James, 1749-1819</p> <p>Forbes, called to Ragobah's (Raghunathrao) camp by his official duties, nonetheless admits that the place is "not so dull an inanimate" as one might expect in the rainy season. He then begins to tell a story of a recent "tragedy," which "I wish I could say...had not existed in real life."</p> <p>The story begins with Forbes' explanation that Ragobah's harem travels with him wherever his army goes. Accordingly, the woman of the harem now live in their own section of the camp, separated from everyone else. Forbes remembers, however, seeing them on horseback during a march, and notes that one in particular caught his eye. It was this woman who struck up an affair with a young soldier, only to be discovered by Ragobah's attendants. Forbes takes this an occasion for a meditation on human passion: "the passions are much the same in the eastern and western hemisphere: Love perhaps burns here with a fiercer flame; nor can an intrigue be so easily carried on in the Haram of an oriental prince, as in the fashionable circles in Europe."</p> <p>The couple would have escaped, had not the young soldier returned for his favorite horse. Caught by Ragobah's guards, the man was sentenced to death, executed, and left exposed by the side of the road. The woman was drowned. Forbes notes that "the still hour of midnight is generally the time for execution among the Asiatics; sometimes the punishment is inflicted with the utmost privacy," and sometimes it is a public event. In any event, the episode is a testament, in Forbes opinion, the extreme jealousy of the Indians. He closes with a quotation from James Thomson (1700-1748), beginning, "Let barbarous nations, whose inhuman love is wild desire, fierce as the suns they feel."</p> <p>Portions of this text appear in <i>Oriental Memoirs</i>, volume 2, pp. 127-128.</p>	copied between 1794 and 1800
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Genres / Formats:
Correspondence

Letter 55

📖 vol. 8, page
53-73

James Forbes letter, Dhuboy, 1775 August 1
19 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes spends his fifty-fifth letter on the content, conduct, and strategies of the Maratha army. His initial reaction is a negative one: the Maratha forces under Ragobah (Raghunathrao) lack all discipline and character; they have no uniforms, nor do they organize themselves in the ways that European militaries do. Nevertheless, Forbes proceeds to give a detailed description of their preferences—for certain blades over others—and what command structures they do possess. He spends time discussing the adornment, armament, and dress of generals and other commanders, and notes the unparalleled magnificence of Indian tents and pavilions. These soldiers know the value of the—in Forbes's view—far superior European forces, though they won't admit it.

Forbes then breaks down the composition of the military according to "the tribes and casts of people" who make it up. He begins by dismissing the army's Hindu soldiers as having "little to boast of," before quickly moving on to various other groups. He praises Muslim soldiers, the descendants of peoples from the Persian Gulf, and soldiers from Afghanistan (specifically Kandahar), and suggests that "all these northern Mahometans have intermarried with each other, and the natives," thereby forming a "race of similar manners" called "Moors, or Mussulmauns." This is a "hardy and courageous race; but by degrees their native virtues wear off, and they too soon blend in the common mass." The "Rajah-poots" (Rajputs) also receive praise, and Forbes describes their country as "the nursery of liberty and independence" that has "never been conquered by any invaders." The "Arabs and Scindians" are the best infantrymen, "brave & faithful."

From the peoples of the army, Forbes moves to the encampment itself. It is, he says, equipped with all the facilities of many towns, with a bazaar offering any good or service one could imagine, and other specialized structures, like "Pagoda-tents, consecrated entirely to religious duties." He notes the large number of women and children accompanying the soldiers, and closes his overview of camp life with a discussion of the "Pindarrees," who join the army—without pay—solely for the privilege of plundering wherever they may go. He includes a quotation from Joseph Addison (1672-1719), beginning, "In vengeance rous'd the soldier fills his hand."

Much of the remainder of Forbes letter is devoted to a less military topic: elephants. The use of elephants in camp and in battle prompts an extended discussion of their use, value, and character. Forbes confesses he almost believes that "something superior to common instinct directs this noble animal," and, though he admits their danger when angered, spends far more time on what he sees as their usefulness, wisdom, and docility. He quotes both Alexander Pope and Maccabees on their character.

Forbes spends time on two episodes in particular. The first is the ability of an elephant to, when asked, retrieve mangos from a tree for its

Volume 8 > Letter 55 (continued)

rider, pass them to him with its trunk, and, upon receiving some of the fruits for itself, "accepts it with a profound respect; making a Salam, or obeisance, three times, with his trunk raised to the top of his head, in the manner of the oriental salute." Forbes apologizes for his "prolixity" regarding elephants, and then begins his second anecdote concerning the elephant.

In this situation, several elephants were fed the best food by their owner, a Maratha ruler. Soon, however, the elephants began to grow emaciated. Suspecting the handlers were stealing their food—which was far better than that which they themselves could afford—the ruler sent an inspector to monitor their feeding. All appeared normal, but the elephants continued to grow emaciated. At last the mystery was solved: the trainers "taught [the elephants], in the inspector's presence, to receive the balls [of food], and to put them into their mouth with their trunk, but to abstain from eating them." Once the inspector left, the elephants dutifully removed the food and handed it to their corrupt keepers.

Compared to elephants, camels are a disappointment. Forbes complains that, if one adds anything above their normal load, they simply refuse to move. Regardless, he states that a "Mahratta's state consists generally in his elephants, his camels, and his horses," and his wealth in his jewels. He then closes with a description of the Indian method of besieging a town—by surrounding it and starving the inhabitants. He offers an observation: "whoever studies the ancient history of India, or observes attentively the genius of the present inhabitants, will coincide, that cowardice and effeminacy ever were, and from a variety of concurring circumstances, must in a great degree, ever be, the general characteristics of an Asiatic army."

The letter concludes with a quotation from Richard Glover's (c. 1712-1785) poem "Leonidas," which he claims describes Maratha troops. It begins, "This day, O Grecians, countrymen, and friends, your wives your offspring, your paternal seats, your fathers, country, liberty, and laws, have sent you hither!"

This text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

📖 vol. 8, page 81

An Evening Scene in an Oriental Camp; with a set of Musicians & Dancing Girls, before an Arabian, Persian, and Mogul Chieftain. J. Forbes 1775

1775






1 drawing : watercolor and gouache with pen and ink ; 19 x 25 cm
Forbes, James, 1749-1819

The image shows two women dancing, before three seated men and four musicians. They are on carpets set below a tent, amid trees.


The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 8 > Letter 55 (continued)

 vol. 8, page 85	<p>A Spear-man, A Foot Soldier in the Mahratta Army. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	<p>text added between 1794 and 1800</p>
 vol. 8, page 89	<p>Followers of the Mahratta Camp. J. Forbes, 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 18 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a man with a spear, walking along a road, besides a woman and child riding a donkey or horse. In the background several tents are visible.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1775</p>
 vol. 8, page 93	<p>Portraits among the lower Classes of people in the Mharatta Army. J. Forbes 1775 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	<p>text added between 1794 and 1800</p>
 vol. 8, page 97	<p>A Hindoo-Lady, of the Cyprian-Corps, Attendant on the Mahratta Camp. J. Forbes, 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a woman seated on a bed, without surrounding illustration.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1775</p>
 vol. 8, page 99	<p>Followers of the Mharatta Camp; of different Casts and Professions. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 15 x 6 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a woman holding a basket.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1775</p>

Volume 8 > Letter 55 (continued)

 vol. 8, page 101

A Horseman belonging to the Mahratta Camp. J. Forbes 1775
1 drawing : watercolor and gouache with pen and ink ; 21 x 22 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a patch of ground and a spear; the horseman has been removed from the page.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)


 vol. 8, page 105

A State Elephant, with the Houdah or Pavilion; and part of an Oriental Procession. J. Forbes 1775
1 drawing : watercolor and gouache with pen and ink ; 23 x 19 cm
Forbes, James, 1749-1819

The image shows an elephant, with a green blanket and red canopy. A camel stands behind it, and a column of men on foot and on horseback stands in front of it.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 8, page 107

Ruddergudge; a valuable Elephant, presented by Ragobah to Colonel Keating, at Cambay. J. Forbes 1775
1 drawing : watercolor and gouache with pen and ink ; 23 x 18 cm
Forbes, James, 1749-1819

The image shows a man on an elephant in front of a body of water. The elephant has decorations on its tusks.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 8, page 109


Camels; Patient of thirst and toil; Sons of the desert! J. Forbes 1775
1 drawing : watercolor and gouache with pen and ink ; 20 x 19 cm
Forbes, James, 1749-1819

The image shows two camels, one standing, one sitting. A man and a woman are next to the camels; a river is in the background.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 8 > Letter 55 (continued)


 vol. 8, page 111

A small striped Tyger; in the Wilds of Guzerat. J. F. 1775
1 drawing : watercolor and gouache with pen and ink ; 8 x 6 cm
Forbes, James, 1749-1819

The image shows a tiger, without surrounding illustration.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 8, page 113


Portrait of a faithful and valuable Servant, belonging to an Artillery Officer, in Colonel Keatings Detachment, with the Mharattas. J. Forbes 1775
1 drawing : watercolor and gouache with pen and ink ; 10 x 19 cm
Forbes, James, 1749-1819

The image shows a donkey, with a blanket and bell.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 56

 vol. 8, page 129-137

James Forbes letter, Dhuboy, 1775 August 3
9 pages
Forbes, James, 1749-1819

copied between 1794 and 1800

Forbes introduces his next letter as a study of Ragobah's (Raghunathrao) character, and of the individuals who comprise his immediate associates and advisors. He begins with Ragobah, though admits that "to draw a true character of Ragobah is no easy task." Indeed, Ragobah appears as a sort of shapeshifter in Forbes's account. He begins, under the reign of his brother, as a figure "active, brave, and generous" who "veiled his ambition." Under the next ruler, he transformed into a practitioner of political intrigue, who eventually played a role in the young ruler's murder. Forbes writes: "I am afraid he was at that time possessed of very few virtues, and perhaps none of them pure, or free from the contagion of vice." In this guise he alienated his subjects and ruled with cruelty.

Once removed from his position of power by his Maratha opponents, however, Ragobah took on another identity. "He assumed a very different character: the austerities of the superstitious Brahmin and bigoted Hindoo seemed now to absorb all his virtues, and all his vices." Forbes is uncertain whether this conversion was sincere, for once joining forces with the English and nearing victory, these pieties gave way to "views of sublunary greatness." Ragobah, once again, has altered his character.

Forbes turns from Ragobah to his wife, Arundabhy (Anandibai). He describes her as a woman of "amazing intrepidity, masculine spirit, and intriguing disposition." She is, Forbes says, incredibly loyal to her husband, but also has power over him, pushing him to act for his own interests. She is, Forbes complains, "deficient in that softness of manners and feminine sweetness, which are the most pleasing characteristics of the sex, and particularly distinguish the Hindoo


Volume 8 > Letter 56 (continued)

women of rank." She has recently given birth to a son, which will inevitably cause conflict with Ragobah's adopted son.

Forbes then lists Ragobah's primary advisors, focusing on four who, he says, have the most influence over the operation of the army and state. The remainder of the generals have little or no voice in the affairs of state—they serve as mercenaries. Only one is, in Forbes's eyes, an exception to this rule, a member of the Guicawar family. He proceeds to give a brief history of this family, and its significance for the Maratha state. Fearing the power of the family, members of the Maratha state made a bargain: they offered the family fertile and productive lands in exchange for a commitment to a regular tribute and a contribution of forces for public service. For this reason, the family has played a large role in the Maratha Empire ever since.

This text does not appear in *Oriental Memoirs*.


Genres / Formats:
Correspondence

 vol. 8, page
141

Ragonath-Row, or Ragobah, Pundit-Predan, or Paishwah, of the Mharatta Empire; AE 1: 43, J. Forbes 1775
1 page
Forbes, James, 1749-1819
The image has been removed from the page.

text added
between 1794
and 1800

Letter 57

 vol. 8, page
151-153

James Forbes letter, Bheel-poor Camp, 1775 August 6
3 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes's next letter takes a less precise approach to the vagaries of Indian and company politics: he claims that "from my present situation, as secretary to the Commander in Chief," he is not "at liberty to engage on that subject." He notes only that "Fully-Sihng [possibly Fateh Singh Rao Gaekwad] has made his peace with Ragobah [Raghunathrao]" and has signed a treaty to the company's advantage. Forbes remembers the honor of meeting with the former, who is now at the camp.

Forbes then turns his attention to the weather, and in particular, the monsoon and its effects. He admits that he had in previous letters praised its effect on the landscape. Now, however, he describes how "every body [is] troubled with a fever" and how the camp is filled with "breeding vermin of all kinds, attended with such fetid smells and noxious vapors, that in a morning we cannot see a yard before us." Forbes has heard that Ragobah intends to move his camp, a rumor that prompts him to pity Govind-Row (the brother of Fully-Sihng), presumably for his exclusion from the treaty just signed. He declares himself "a citizen of the world," and closes with a quotation from Richard Glover's (c. 1712-1785) "Leonidas," beginning, "All-bounteous Nature! thy impartial laws to no selected race of men confine."

This text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

Letter 58

📖 vol. 8, page
159-161

James Forbes letter, Brodera, 1775 August 10
3 pages
Forbes, James, 1749-1819

copied between
1794 and 1800


Forbes writes from Brodera (then Baroda, now Vadodara), on a "secret embassy to our new ally," Fully-Sihng (Fateh Singh Rao Gaekwad). Whether due to secrecy or lack of interest, however, he offers, not another lesson on politics, but a quick overview of the city itself, the capital of Fully-Sihng's territory. He is not impressed. The buildings appear in bad repair, and the center of government, while unfinished, does not promise to be anything spectacular.

Forbes moves on to a discussion of mausoleums. He is astonished, he says, by "the sums expended by the Mahomedans on these structures." He mentions the Taj Mahal, though not by name, citing Alexander Dow (c. 1735-1779) as his source. He then introduces more local monuments, such as those built by the "Gosannees," a "particular Cast of Devotees, who in the full enjoyment of health and vigour, in the meridian of their days, bury themselves alive, in hopes of pleasing their Creator, by this voluntary sacrifice." He offers no comment on this practice, but transitions to a discussion of sati, which he, as before, praises as a supreme act of renunciation. He suggests we ought to "honor" those who perform it, and provides similar examples of love and fortitude from European and Christian history. He closes with a suggestion that "the purest conjugal love in the life of Lady Russell, and the recent death of the amiable Marchioness of Tavistock" might serve a similar function.

This text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

Volume 8 > Letter 59 (continued)

 vol. 8, page
175-177

James Forbes letter, Bombay, 1775 September 15
3 pages
Forbes, James, 1749-1819

copied between
1794 and 1800


Letter fifty-nine marks a drastic turn of events. It begins with a mission: having been entrusted with some of Ragobah's (Raghunathrao) thoughts "which he did not think it proper to commit to paper," Forbes leaves for Bombay (Mumbai) by boat. After sailing through a squall, Forbes arrives in the city, only "to find my embassy frustrated." Having learned of the conflict between Ragobah, the company, and the Maratha confederate forces, company leadership in Calcutta (Kolkata) desired that the conflict cease, and sent one of its own officers to negotiate a treaty with the opposing forces. Forbes laments: "we have no reason to expect [it] will terminate in favour of Ragobah."

The move comes as a blow to Forbes; he took the war to be almost won, and now fears that the company's victories in Gujarat will come to nothing. He decides to return to the army. Though still feverish, "I mean to take the chance of the army to which I was attached, until it is ordered to Bombay."

The text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence

Letter 60

 vol. 8, page
185-186


James Forbes letter, Bombay, 1775 November 18
2 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes's sixtieth letter is a brief note, an update on his plans and health. The latter is by no means good—he has had to abandon his intention to rejoin the army until its return to Bombay (Mumbai), and instead prepares to sail back to England to recover his health. This is, unfortunately, a rather tricky proposition, as the last East India ship left for England several weeks ago. Forbes then plans to join a smaller ship destined for the Cape of Good Hope, carrying "an account of our present political system." He hopes that in six months' time he might deliver in person his letters on the military campaign.

This text does not appear in *Oriental Memoirs*.

Genres / Formats:
Correspondence






 vol. 8, page
189

A Young Mahometan Prince
1 page
Forbes, James, 1749-1819







text added
between 1794
and 1800

The image has been removed from the page.

Volume 8 > Letter 60 (continued)

 vol. 8, page 193	<p>The Elephant, in a state of nature. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows an elephant, standing beside a river. Mountains are visible in the background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775
 vol. 8, page 195	<p>Female Elephant. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows an elephant, facing away from the viewer. In the background a small structure and two people are visible.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775
 vol. 8, page 197	<p>Ragobah's State Elephant <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
 vol. 8, page 201	<p>Ornaments and Utensils, in Hindostan <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page. The key reads: "1. A Punka, or Umbrella, of silk and embroidery. 2. A Punka, made of the leaf of the Palmyra tree. 3. A Morna. 4. A Brass Water Pot. 5. A vessel of brass. 6. An iron Hindoo mace. 7. A Hooka, or Smoaking Machine. 8. A Guglah, or Guglet, for cooling water. 9. A Man's shoe. 10. The Discus, called by the Hindoo Chacra, used by the Saitis [?], and some other tribes."</p>	text added between 1794 and 1800
 vol. 8, page 203	<p>An untitled image of two palanquins <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 17 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two palanquins, labeled 1 and 2. A key reads: "1. A Palkie, or Palankeen, used by the natives of Hindoostan, without the Pinjaree [?], or covering. 2. A Palankeen lately introduced by the Europeans in India."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775?


Volume 8 > Letter 60 (continued)

 vol. 8, page 205	<p>A Palkie, or Palankeen, without the Pinjaree, or covering. 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a palanquin, colored pink and green, without surrounding illustration.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775
 vol. 8, page 207	<p>A Palkie, covered with the Pinjaree. J. Forbes, 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows an ornate palanquin, in red, gold, and green, with extensive ornamentation.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775
 vol. 8, page 209	<p>A Durjee, or Hindoo Taylor <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a man in white sitting and sewing, next to a basket.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1775?
 vol. 8, page 213	<p>A Mullah, or Mahometan Priest <i>1 drawing : watercolor and gouache with pen and ink ; 4 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a multi-colored rug. A central figure has been removed from the page.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
 vol. 8, page 217	<p>A Hindoo Boy, dressed as a Dancing-Girl, and taught singing and dancing for public entertainment; in Hindostan. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
 vol. 8, page 221	<p>Scene in Guzerat <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800

Volume 8 > Letter 60 (continued)



vol. 8, page 223	Oriental Scenery <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
vol. 8, page 225	A Scene on the Banks of the Nurbeda, near Chandode. J. Forbes. 1775 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
vol. 8, page 227	A Banian Tree, with the Parent Trunk, and all the younger Stems perfect; sketched from nature <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
vol. 8, page 229	Drawing of an Oriental Amulet or Talisman. Mrs. Coles, 1793 <i>1 drawing : watercolor and gouache with pen and ink ; 13 x 10 cm</i> Forbes, James, 1749-1819 The image shows an amulet with several indistinct designs. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1775?
vol. 8, page 233	Boutah, or Natchnee, a Grain much used by the lower classes in the Mahratta Camp; and common in Guzerat, and the Malabar Coast. 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 29 cm</i> Forbes, James, 1749-1819 The image shows a stalk of a plant without surrounding illustration. No Latin name is given. Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	1775
vol. 8, page 235	The Ginger Plant, a principal ingredient in the Mahratta dishes, and common throughout Hindostan. J. Forbes 1775 <i>1 drawing : watercolor and gouache with pen and ink ; 33 x 24 cm</i> Forbes, James, 1749-1819 The image shows the roots, stalk, and leaves of the ginger plant. The Latin name is given as <i>Amomum Zingiber</i> (see <i>Zingiber officinale</i>). The image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800

Volume 8 > Letter 60 (continued)


-  vol. 8, page 237
- An untitled image of a bird
1 drawing : watercolor and gouache with pen and ink ; 39 x 25 cm
Forbes, James, 1749-1819
- The image shows a bird with long legs, and red, white and blue plumage. No Latin name is given.
- The image is closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
- 1775?

Volume 9

Front matter

-  vol. 9, page 3
- Descriptive Letters, and Drawings. Volume the Ninth, [title page]
1 page
Forbes, James, 1749-1819
- Bottom of page: a quotation from Samuel Johnson, beginning, "The Traveller has a mind replete with images, which he can vary and combine at pleasure."
- between 1794 and 1800
-
-  vol. 9, page 5
- A Voyage from Bombay to England, with a description of The Cape of Good-Hope; the Island of St. Helena, and several other Occurrences, [section title]
1 drawing : watercolor and gouache with pen and ink ; 14 x 24 cm
Forbes, James, 1749-1819
- Bottom of page: "They that go down to the sea in ships, and occupy their business in great waters, these men see the works of the Lord, and his wonders in the deep!" (Psalm 107:23-4)
- The image is closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
- between 1794 and 1800

Letter 61

-  vol. 9, page 9-52
- James Forbes letter, Cape of Good-Hope, 1776 February 7
41 pages
Forbes, James, 1749-1819
- Forbes now writes from the Cape of Good Hope, having left India for England in order to recover his health. He addresses the letter to "my Dear Sir," evidently someone he knew in India, and who, it later becomes clear, had accompanied him on his initial voyage from England to Bombay (Mumbai). Forbes, perhaps, is referring to the recipient of this letter when he expresses his regret at leaving behind in India "one of the best of men, and dearest of friends!"
- The voyage from Bombay to South Africa is largely uneventful. One of his lengthiest passages discusses the existence of mermaids, something which "Mr. Matcham" (likely George Matcham, 1753-1833), the superintendent of the "Bombay-Marine," had frequently insisted upon. Forbes feels "a reluctance in introducing an account of these sea-monsters, whose existence I well know is doubted by naturalist and philosophers." Nonetheless, he does admit the recurrence of mermaids in older accounts, and summarizes Matcham's account: he "says he
- copied between 1794 and 1800

has often seen these extraordinary creatures from six to fourteen feet long; the face greatly resembling the human, tho; the nose and mouth came nearer to a hog's snout..."

Forbes notes the difficulties of such a long voyage in a small vessel—the rough sea at times had the lascars, or Indian sailors, sick, leaving the four Europeans at the helm—and quotes Joseph Addison (1672-1719) on the sea, before turning his attention to the coast and population of the Cape. He describes the shore as "in general... romantic, but too savage to be called agreeable; consisting of rocky hills and mountains." This changes as one approaches Cape Town.

Forbes promises his interlocutor full details of Cape Town, "which neither of us visited in our voyage to Bombay." He does not disappoint, providing a range of geographic and meteorological data, citing a number of English and French scholars. He observes the "grand and awful appearance" of Table Mountain, the regular layout of the town, and the numerous numbers of enslaved people present in the city. The area is densely populated: Forbes suggests that most families have up to a dozen children, but that the city has few public amusements outside of family gatherings and certain events put on by government figures. Forbes writes: "Here sobriety, tranquility and matrimony are encouraged." Cape Town, at this time, was under the control of the Dutch, though it would fall under the control of the British Empire in 1795.

Forbes describes the lives of Cape Town's white inhabitants, among whom there are "eight women to one man" as the boys are "sent to sea, to Europe, or the East Indies, to make a fortune; and seldom return to settle in their native place." The women, however, "are trained in the paths of virtue and religion, [and] are calculated to make good wives and good mothers; no silly romances, sentimental novels, or books of levity, are put into their hands."

Forbes spends the final section of the letter describing timber production near Cape Town—or rather, the lack of it. The Dutch Company, despite nearby resources, sends wood from Holland, and numerous enslaved people are tasked by the white residents to collect firewood and other materials from areas around the city. Forbes then shifts his discussion to some of the trees themselves. He is quite taken by what he calls the Silver-Tree (likely *Leucadendron argenteum*), groups of which often give the appearance of "a forest of glittering silver, gently waving with the breeze." He also writes of the Gold-Tree, whose botanical name he does not know, which he says "sometimes are like a waving glow of fire, especially in the sweet hour of prime, when all the productions of nature derive additional beauty from Sol's enlivening beams." He closes by mentioning the presence of Euphorbia (as in India) and a caterpillar, with which "the Hottentots make the most deadly poison for their arrows."

The next sections of Forbes sixty-first letter are organized by topic. He begins with "Farms at the Cape," which provides information on the general productivity of the farms—the soil is rich, and produces readily—as well as descriptions of the culture and society of the planters. Forbes notes that these plantations can reach enormous sizes, and rely on hundreds of enslaved people. He provides some specifics as to the use of slave labor: "these slaves are either born at the Cape, or brought from Madagascar, India, and other places; but they are not Hottentots; who are still in some degree a free-people." Many of the farmers live in (what Forbes sees as) isolation, "four or five days journey from the

nearest white inhabitant." He quotes James Thomson (1700-1748) to describe their style of life, though also notes that much of what they produce, such as wheat, is exported, rather than consumed by the colony. He then offers a brief discussion of the governance structure of the Dutch East India Company in the colony, reporting that people speak "with rapture of their late Governor, Tolbac [Ryk Tulbagh, 1699-1771], who resided among them, until upward of four-score years of age." He quotes Alexander Pope (1688-1744) on fame, as a way of describing the "father of the Colony."

He concludes the section with a discussion of slavery and white militias, saying that "The number of white men who bear arms in this colony, and are formed into a militia, amount to upwards of four thousand; and their slaves to twenty thousand." And yet slavery is, according to Forbes, more benign here, especially when compared to Southeast Asia or the West Indies. The price of an enslaved person is much higher here than in India.

Forbes's next section focuses on "Hottentots." He presents a historical narrative of their colonization by the Dutch, depicting it as a process of submission either willed by the regions indigenous peoples themselves, or instigated by the cleverness of the Dutch. He writes that the Hottentots (the Khoikhoi) were "easily won over by presents of tobacco, brandy, and cutlery, permitted them [the Dutch] to extend their territories." Later, "intoxicated by the pleasures of the brandy and tobacco, they, in a manner sold themselves and children, as slaves to the Dutch." Others fled into the interior, especially those who "preferred" a pastoral life. Forbes proceeds to describe what he understands to be the physical features of the group, saying they are "like the Negroes; whom they also greatly resemble in feature," and fond of painting their own bodies. Forbes views them as "cheerful, harmless, and hospitable; and...perhaps much happier in their ignorance, than the generality of Europeans with their boasted refinements," and encourages his reader to ignore stories that suggest they are dirty, foolish, or evil, as those are "the tales of the planters" and not based on reality.

Forbes does, however, separate one group from the "innocent savages" he describes: "The Bushmen, or Woodmen Hottentots, are a set of people, who live by rapine, and plundering their neighbors, whether Hottentots, Caffres [?], or the Dutch farmers, at places the most remote from protection." These, he concludes, are not an actual group, but a collection of outcasts and escaped enslaved people, who unite against those committed to peace. He compares them to groups of excommunicated Hindus in India.

Forbes then turns to "Caffraria" (Kaffraria), though only to say he can say little, as all one hears are the "the prejudiced relations and improbable stories of the ignorant planters settled nearest to their districts." He instead begins a discussion of "Wild Animals at the Cape," beginning with the hippopotamus, a creature he describes as generally calm but prone to "mischief" when pursued in water. He compares hippo teeth to elephant tusks, and asserts that the hippo is in fact the behemoth mentioned in the Book of Job, which he quotes as length. Next comes the Rhinoceros, whose horn "is much valued for its virtues, especially as an antidote to poison; and many other parts of the animal are esteemed a remedy against various disorders." He also traces it back to scripture: he "suppose[s] it to be the Unicorn of the holy scriptures." He devotes short discussions to the giraffe (or camel-leopard), and the zebra, which possesses the "independence of the

Volume 9 > Letter 61 (continued)

wildest beast in the forest." He concludes with the monkeys present on the Cape, and mentions in particular an orangutan brought from Java, "which certainly in many respects seems to approach very near the human species; but no doubt the great Author of nature has decreed an impassable barrier between them."


After the animals, Forbes focuses on birds. He regrets that, despite hearing about many fascinating species, he cannot add to his collection as he remains confined to the coast and cannot access the interior. He gives an account of the ostrich, "said to digest stones, iron, and other hard substances," and the cassowary, a formidable bird whose attack of two men Forbes describes in detail. Forbes lists several other birds before beginning a section on "Seals and Penguins," creatures he sees as metaphorically related: "as the seal seems to unite the quadruped and fish in the great chain of creation, so the Penguin forms the link between fish and birds." Penguins, he says, look like "so many children" walking about on the rocks.

Having exhausted his natural historical experiences, Forbes includes a section on "Excursions in the Country." This includes trips to estates beyond the city, including one where he encounters a black grape with red juice "as thick as blood." He is not surprised they use it for the Eucharist. He is, unfortunately, disappointed by the Dutch gardens; although some are quite extensive, they do not possess any of the charm of English landscaping. At the end of the section, Forbes includes a poem "written during an India voyage, which have never been printed, and I think display much poetical taste," though it is unclear if it was written by Forbes. It begins "On flowers in Europe yet unseen I tread/ And trees of stranger-form embrace my head."

The final portion of the letter contains a visit to "Constantia," a famous vineyard outside the city. Forbes describes the peculiarity of the soil, a wine tasting, and a tour of the grounds. He then writes that he departs for St. Helena the next day, though he regrets having to leave so soon, due to his fondness for the town.

Portions of this text appear in *Oriental Memoirs*, volume 2, pp. 163-190.


Genres / Formats:
Correspondence

 vol. 9, page 53





Views and Drawings mentioned in the preceding Letter. 1776, [section title]
1 page
Forbes, James, 1749-1819

between 1794 and 1800

Volume 9 > Letter 61 (continued)

-
-  vol. 9, page 57
- A View of Simon's Bay, within Bay-Falso; near the Cape of Good-Hope. 1776
J. Forbes 1776
1 drawing : watercolor and gouache with pen and ink ; 17 x 26 cm
Forbes, James, 1749-1819
- The image shows a ship in the foreground and, in the distance, a mountainous coast with several structures and a dock along its edge. Bottom of page: "Here the rough rocks with tender myrtles bloom, And trodden weeds send out a rich perfume." (Joseph Addison)
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 9, page 61
- View of Cape-Town, and the Table Land at the Cape of Good Hope, late 18th century?
from a drawing by Hodges
1 print : engraving ; 11 x 17 cm
- The image shows Table Mountain, with Cape Town below and the ocean in the foreground. Bottom of page: an unattributed quotation, beginning, "Around the stormy Cape, the foamy waste bounds with convulsive horrors."
- The image is pasted into the volume.
- Genres / Formats:
Engravings (prints)
-
-  vol. 9, page 63
- Another View of Cape Town, with the Table Land, and adjacent late 18th century?
Mountains, at the Cape of Good Hope
1 print : engraving ; 10 x 17 cm
- The image shows Table Mountain, with a town below, and with several ships in the foreground. The bottom of the image reads: "Drawn on the Spot by C. Thomas of the Ceres. Engraved by S. Rawle."
- The image is pasted into the volume.
- Genres / Formats:
Engravings (prints)
-
-  vol. 9, page 64
- West View of the famous Pass, called Hottentots Holland's Klose; in late 18th century?
the interior country from the Cape of Good Hope
1 print : engraving ; 11 x 17 cm
- the image shows several people--possibly soldiers--marching along a road along with a horse-drawn wagon. The road is surrounded by mountains.
- The image is pasted into the volume.
- Genres / Formats:
Engravings (prints)
-


Volume 9 > Letter 61 (continued)

 vol. 9, page 65	<p>Hottentot's near the Cape of Good-Hope. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows three people, a man, woman, and child, wearing traditional clothing. The man is smoking a pipe.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776
 vol. 9, page 69	<p>Drawings of Animated Nature, at the Cape of Good-Hope; and from different Parts of Africa. 1776, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
 vol. 9, page 75	<p>The Camel-Leopard, in the Southern parts of Africa; which sometimes measures sixteen feet, from the tip of the horn to the under part of the hoof. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a giraffe near a lake and several trees, as well as three Europeans, one of whom is on horseback. The Latin name is given as Camelopardus (see Giraffa camelopardalis).</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776
 vol. 9, page 79	<p>The Rhinoceros. Abbados, Bontius Ind: 50. The Unicorn of Scripture. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a dark gray rhinoceros near a river under a large tree. The Latin name is given as Abbados (see Diceros bicornis or Ceratotherium simum).</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776?
 vol. 9, page 81	<p>The Hippopotamus. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a hippo by a large river or lake with its mouth open. No Latin name is given. Bottom of page: an extended quotation from the book of Job, beginning, "Mild is Behemoth, tho' so large his frame."</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 9 > Letter 61 (continued)

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- | | | |
|-------------------|---|--|
| 📖 vol. 9, page 89 | <p>The Mongouse; an animal common at Madagascar, & the Comoro Isles. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 21 x 31 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a mongoose, with several banana leaves and a bunch of bananas. The Latin name is given as <i>Cynocephalus capite vulpino</i> (see family Herpestidae).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | <p>redrawn
between 1794
and 1800</p> |
| <hr/> | | |
| 📖 vol. 9, page 91 | <p>The Mococo, or Ring-tailed Lemur, from Madagascar, and th Comorro-Isles. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 27 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a ring-tailed lemur on a tree branch holding a fruit. The Latin name is given as <i>Lemur Catta</i> (see <i>Lemur catta</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | <p>redrawn
between 1794
and 1800</p> |
| <hr/> | | |
| 📖 vol. 9, page 93 | <p>An Ourang-Outang, or Man of the Woods; belonging to a Dutch Gentleman at the Cape of Good Hope, in 1796. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 33 x 27 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a large orangutan sitting on a patch of grass holding a large stick with leaves and several fruits. The Latin name is given as <i>Homo Sylestris</i>; <i>Satyros</i> (see <i>Pongo borneo</i>).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | <p>redrawn
between 1794
and 1800</p> |
| <hr/> | | |
| 📖 vol. 9, page 97 | <p>The Cassawary and Crown-Bird, from the Island of Java; in the Menagerie at the Cape of Good-Hope. J. Forbes 1776
<i>1 drawing : watercolor and gouache with pen and ink ; 22 x 18 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows two large birds, one brown with a crest at the top of its head, the other blue with a large plume at the top of its head. Both have long legs and short wings. They stand next to a small tree with a smaller bird on it.</p> <p>The image is loose from the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | <p>1776</p> |
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Volume 9 > Letter 61 (continued)

 vol. 9, page 101


The Black Ostrich, in the southern part of Africa. J. Forbes 1776
1 drawing : watercolor and gouache with pen and ink ; 27 x 23 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a black ostrich, without surrounding illustration. The Latin name is given as *Struthio* (see *Struthio camelus*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 9, page 103


An Ostrich-Egg, of the natural size. J. Forbes, 1776
1 drawing : watercolor and gouache with pen and ink ; 20 x 26 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows an ostrich egg without surrounding illustration.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 9, page 105


Representation of an Ostrich-Egg, carved at the Cape of Good Hope; and generally sold there for three or four Dollars. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 20 x 17 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows an egg, carved such that it displays numerous designs and, at its center, an image of two women in a garden by what appears to be a fire.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 9, page 107

An Ostrich Egg, converted into a Bird-Cage, and containing the *Loxia Orix*, or Grenadier Grossbeak; of the natural size. J. Forbes 1776
1 drawing : watercolor and gouache with pen and ink ; 17 x 26 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows an ostrich egg, hollowed out and carved such that it serves as a birdcage, hanging from a branch. Inside a red and black bird sits on a twig. The Latin name for the bird is given as *Loxia Orix*. Bottom of page: a caption which reads, "These Cages, made simply of an Ostrich Egg, cut into cars, and containing a Cape Canary-bird, or one of the smaller songsters, are generally offered for sale to strangers, for a trifling sum."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 9 > Letter 61 (continued)

☰ vol. 9, page
115

The Yellow Finch, at the Cape of Good Hope
1 drawing : watercolor and gouache with pen and ink ; 10 x 16 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a yellow and green bird without surrounding illustration. The Latin name is given as *Fringilla Butyracea* (see possibly *Crithagra flaviventris*).

The image is drawn directly on the page. The preceding seven pages have been removed from the volume.

Genres / Formats:
Watercolors (paintings)

☰ vol. 9, page
117

An African-Duck; nearly the size of a common Goose. J. Forbes 1776 1776
1 drawing : watercolor and gouache with pen and ink ; 23 x 24 cm
Forbes, James, 1749-1819

The image shows duck, blue, brown, white, and red, standing on a small spot of land surrounded by water.

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

☰ vol. 9, page
119

The Long-tailed Green Jacamor; called The Sugar-Bird, at the Cape of Good-Hope; on a Branch of the Lime Tree. J. Forbes 1776 1776
1 drawing : watercolor and gouache with pen and ink ; 23 x 20 cm
Forbes, James, 1749-1819

The image shows a multi-color bird with a long bill perched on a branch of a tree with several white flowers and green fruits. No Latin name is given for the bird.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

☰ vol. 9, page
121

The Cape-Canary, or Tippet-Bird, with the Apple-Blossom, at the Cape of Good Hope. J. F. 1776 1776
1 drawing : watercolor and gouache with pen and ink ; 23 x 20 cm
Forbes, James, 1749-1819

The image shows a black, white, and brown bird perched on a branch of a tree with pink and white blossoms. No Latin name is given (possibly *Serinus canicollis*).






The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 9 > Letter 61 (continued)

vol. 9, page 123	<p>The Scarlet Bird, a pleasant Songster at the Cape of Good-Hope with the Protea-Argentea, or Silver Tree, common in that part of Africa. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a dark red bird perched on the branch of a tree with silverish leaves and cones. No Latin name is given for the bird; the tree is identified as Protea-Argentea (see Leucadendron argenteum).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776
vol. 9, page 135	<p>The Penguin. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a penguin standing upright on a bit of land surrounded by water. In the background, other penguins are visible standing on two other small islands. The Latin name is given as Pinguinaria (see family Spheniscidae).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 9, page 136	<p>A young Whale; seen near the Cape of Good Hope. J. Forbes 1776 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the page. Bottom of page: a quotation from Erasmus Darwin's (1731-1802) "The Botanic Garden," beginning, "Thus, warm and buoyant in his oily mail."</p>	
vol. 9, page 143	<p>Drawings of Plants, Shrubs, Flowers, Sea-Weed, and other Botanical Subjects, at the Cape of Good Hope. 1776, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
vol. 9, page 147	<p>A remarkable Flower, which grows on the summit of the Table-Mountain, at the Cape. Drawn of the natural size. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 14 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a pink and yellow flower, with a long stem and several roots. Beneath is an complete caption, reading "The" and then an unclear word in pencil.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776

Volume 9 > Letter 61 (continued)

 vol. 9, page 149	<p>Erica Massonia at the Cape of Good-Hope. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 14 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with a branching, green stem, and numerous red, orange, and yellow blossoms. The Latin name is given as Erica Massonia (see Erica massonii).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>redrawn between 1794 and 1800</p>
 vol. 9, page 151	<p>Erica Coronata, at the Cape of Good Hope. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 12 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with a branching, green stem, and several bright pink, white, and green blossoms. The Latin name is given as Erica Coronata (see Erica cerinthoides).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>redrawn between 1794 and 1800</p>
 vol. 9, page 153	<p>Erica-Versicolor; at the Cape of Good-Hope. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 10 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with a branching, green stem, and numerous orange and red flowers. The Latin name is given as Erica Versicolor (see Erica versicolor).</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>redrawn between 1794 and 1800</p>
<p>Letter 62</p>		
 vol. 9, page 181	<p>A Continuation of the Voyage; and a Description of the Island of St. Helena. 1776, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	<p>between 1794 and 1800</p>
 vol. 9, page 185-192	<p>James Forbes letter, St. Helena, 1776 February 28 <i>8 pages</i> Forbes, James, 1749-1819</p> <p>Forbes begins his letter from St. Helena with a reference to his latest communication: he mentions leaving a letter at the Cape, and suspects that it will arrive in Bombay (Mumbai) far sooner than his current text, which must wait for the annual store-ship to arrive for it to begin its passage to South Asia. Forbes's voyage to the island was uneventful, he laments that smooth sailing makes for little to report, besides his own enjoyment of the "glorious spectacle of the rising and setting sun."</p> <p>St. Helena offers a little more of interest. Forbes insists that "altho' it is little more than a rock emerging from the midst of the vast Atlantic,</p>	<p>copied between 1794 and 1800</p>

Volume 9 > Letter 62 (continued)

and but a speck in a map of the terraqueous globe, it well deserves a description." He begins with the landscape: the coast is composed of almost vertical cliffs, with only one safe anchorage, near which is the only town, a single street, lined with houses built in English style. Forbes comments that "the ladies are all bold riders, and gallop up and down the most fearful precipices."



Inland, however, Forbes finds numerous valleys and rivers: "many a murmuring rill and falling cascade embellish the landscape, and render it completely picturesque." He embellishes his descriptions of the island's interior with a quotation from Milton (1608-1674), and compares it to his own experiences of the north of Wales. Fearing his reader misread his enthusiasm for the island, Forbes elaborates: "I cannot agree with some, who extol it as one of the loveliest spots they ever saw; at the same time I think it surprising to behold such picturesque and rural scenes, among a pile of rocks, which from the ocean seem uninhabitable."

Forbes then spends time discussing the inhabitants of the island. His stay, at the house of the lieutenant governor, has been very pleasant, and he notes that, when there is no ship at the island, almost everyone retreats from the town to houses in the country. As he did in India, Forbes judges the appearance of women who live on the island: "The St. Helena ladies have much better complexions than I had imagined in so warm a climate." In addition to the white inhabitants, there is a population of equal size composed of "slaves and black servants, from Asia and Africa."

Forbes concludes with a brief statement about the weather—the dry seasons are "dreadful"—and his anticipation of a pleasant journey to England. He leaves in the evening.

Portions of this text appear in *Oriental Memoirs*, volume 2, pp. 191-195.

Genres / Formats:
Correspondence

 vol. 9, page 193	Views and Drawings, on Subjects in the preceding Letter. 1776, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 9, page 197	A View of the Island of St. Helena, on approaching it from the Cape of Good Hope. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 15 x 22 cm</i> Forbes, James, 1749-1819 The image shows, in the distance, a mountainous island with only a few trees visible. The image is pasted into the volume.	1776

Genres / Formats:
Watercolors (paintings)

Volume 9 > Letter 62 (continued)

vol. 9, page 199	A View of the Town & Island of St. Helena, taken from the Road. J. Forbes 1776 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
Letter 63		
vol. 9, page 209	Continuation of the Voyage, from St. Helena to England; including a short account of the Coast of Guinea; the Cape-de-Verd Islands; the Azores; and the Cove of Corke, in Ireland. 1776, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from poet Anna Seward (1742-1809), beginning, "Once more our sailors court the rising gale."	between 1794 and 1800
vol. 9, page 213-227	James Forbes letter, London, 1776 November 15 <i>15 pages</i> Forbes, James, 1749-1819 Forbes's sixty-third letter recounts the final stages of his journey back to England from India. He writes from London, to a contact in India, and opens his letter with an apology for not writing sooner. He mentions the replacement of one colonial official by another as his occasion for writing; it is unclear whether this has some particular bearing on his ability to write, or simply indicates another ship leaving for South Asia. He references another enclosed letter for "domestic and political information." Forbes then begins the details of his ongoing journey. After leaving St. Helena, the voyage proves difficult. Thinking themselves far out at sea, the crew panics when they find the ship nearly aground on the Gold Coast. They have significant difficulty piloting the ship back out to sea, though an encounter with a French vessel from Mauritius—whose crew they dine with for some time—provides some distraction. Forbes breaks the remainder of his letter into sections, each detailing a specific portion of the trip. He first offers a series of observations on "Fish on the Coast of Guinea," in which he marvels at the man o' war and the fish that follow close behind it. He notes the different types of flying fish, and describes sharks of tremendous size, who "often follow the slaving-vessels from Guinea to America and the West India islands; to eat the bodies of the poor Negroes who are so fortunate as to die on the voyage, and escape from Christian bondage." He adds to his description with a passage from his "favorite bard," James Thomson's (1700-1748) "The Seasons." Forbes next describes his passage by the "Cape-de-Verd Islands," including a short stay on the island of Fogo. He describes the "liquid Lava, hot stones, ashes, and flames" of the volcano there, but notes that it was quiet during his stay. He also describes how St. Jago (Santiago), though flourishing when he first visited, "from a want of rain for some years, it is now almost desolate." From Cape Verde Forbes continues to the Azores, islands Forbes describes as quite pleasing, though so prone to earthquakes "and all their horrid devastations, that a milder sway than Portugal excersizes over her colonies, would never tempt me to settle there." Running low on supplies, the ship then diverts to Ireland, where it is met by a wide array of people, all hoping to buy goods from India. At Cork,	copied between 1794 and 1800

Volume 9 > Letter 63 (continued)

Forbes describes an atmosphere "like a fair" with "fine blooming girls... constantly arriving, and their beauty appeared quite dazzling, after so long an absence from European complexions." Forbes regrets his inability to make any journeys into the country, and, learning that his ship will probably stay for a longer period of time, leaves for England on a different boat.

At last, Forbes arrives in England. He disembarks in Hastings, and writes, "I cannot express my feelings when I first set my foot on the English shore, after an absence of eleven years; the thrillings of joy were too great, and for a time produced a sensation like a sickness at the heart." He includes a quotation from Fanny Greville's "Prayer for Indifference," before describing his journey to London and his final arrival at his father's house. He concludes his letter with an extended quotation from Joseph Addison's (1672-1719) "How Are thy Servants Blest, O Lord!"

Portions of this text appear in *Oriental Memoirs*, volume 2, pp. 200-206.


Genres / Formats:
Correspondence

📖 vol. 9, page 229	Views and Drawings mentioned in the preceding Letter. 1776, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
📖 vol. 9, page 233	A View on the Coast of Guinea, near Cape St. Ann's. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 24 cm</i> Forbes, James, 1749-1819 The image shows a boat anchored off a coast lined with trees; a few people are visible on the shore. The image is pasted into the volume.	1776
📖 vol. 9, page 237	Medusa, of the natural size, shape, and color, on the Coast of Guinea. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 14 x 16 cm</i> Forbes, James, 1749-1819 The image shows a Portuguese man o' war without surrounding illustration. The image is closely cropped and pasted into the volume.	1776

Volume 9 > Letter 63 (continued)

☰ vol. 9, page 239	<p>The Butterfly Fish, on the Coast of Guinea, of the natural size and colour. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 9 x 16 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a fish without surrounding illustrations.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776
☰ vol. 9, page 241	<p>Fish taken on the Coast of Guinea <i>1 drawing : watercolor and gouache with pen and ink ; 14 x 14 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two a fish and possibly a squid, both pale white, without surrounding illustration. Bottom of page: a quotation from Mark Akenside's (1721-1770) "The Pleasures of Imagination," beginning, "Thy parent hand from the mute shell-fish gasping on the shore."</p> <p>The images are closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776
☰ vol. 9, page 243	<p>The small Cuttle-Fish, on the Coast of Guinea. J. Forbes 1776 <i>1 drawing : watercolor and gouache with pen and ink ; 5 x 18 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a squid without surrounding illustration.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1776
☰ vol. 9, page 245	<p>The Devil-Fish. Drawn from a very small one, caught at sea. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 16 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a brown fish with yellow, vertical stripes. No Latin name is given.</p> <p>The image is drawn directly on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 9 > Letter 63 (continued)

 vol. 9, page
249


The Sea Turtle. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 14 x 32 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a sea turtle on a patch of land, with a pile of eggs nearby. The Latin name is given as Testudo (see *Chelonia mydas*).

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)


 vol. 9, page
257

A View of the Ocean, Between the Tropics; as it is generally animated, 1776
by a variety of Fish and Birds. J. Forbes 1776
1 drawing : watercolor and gouache with pen and ink ; 17 x 24 cm
Forbes, James, 1749-1819

The image shows the ocean, with numerous flying fish above the water, and other larger fish surfacing to eat them. There are many birds in the air as well, some of them swooping down to catch the fish. Bottom of page: a quotation from Samuel Jackson Pratt (1749-1817), beginning, "Ocean sublime! Britannia's pride and boast."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 9, page
261

A View of the Island of Brava, one of the Cape de Verd Islands; at 5 1776
Leagues distance. J. Forbes 1776
1 drawing : watercolor and gouache with pen and ink ; 15 x 20 cm
Forbes, James, 1749-1819

The image shows a ship sailing before an apparently barren, rocky island.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 9, page
263

A View of the Island of Fogo; one of the Cape-de-Verd Islands. J. Forbes 1776
1776
1 drawing : watercolor and gouache with pen and ink ; 15 x 20 cm
Forbes, James, 1749-1819

The image shows a ship sailing towards a mountainous island with a volcano mid-eruption. Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "You, who then kindling after many an age."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 9 > Letter 63 (continued)

📖 vol. 9, page
265

A N.W. View of the Island of St. Mary's, one of the Azores, or Western Islands. J. Forbes 1776

1 drawing : watercolor and gouache with pen and ink ; 16 x 23 cm
Forbes, James, 1749-1819

The image shows multiple ships sailing by an island on which numerous houses are visible, as well as trees and a river. Bottom of page: a quotation from Erasmus Darwin, beginning, "Here seas of glass with gay reflections smile."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

📖 vol. 9, page
267

A View of the Rocks called the Hormigas, near the Island of St. Mary's. J. Forbes 1776

1 drawing : watercolor and gouache with pen and ink ; 15 x 21 cm
Forbes, James, 1749-1819

The image shows several groups of rocks in the far distance; in the foreground, empty sea.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 64

📖 vol. 9, page
273

A Second Voyage from England to Bombay. 1777, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: a quotation from Alexander Pope's translation of Homer (likely the Iliad), beginning, "The Chief his orders gives."

📖 vol. 9, page
277-278

James Forbes letter, Bombay, 1777 August 19
2 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes begins his sixty-fourth letter, on his return voyage to India, with a wish for boredom. He remembers his first voyage to Bombay (Mumbai) as long, exciting, and fitting his interests at that stage of his life. Now, travelling with his sister, he hopes only for a quick and uneventful passage. He reports that his "hopes were realized," and briefly describes a pleasant stop at the cape, along with smooth sailing. He describes the ship and its crew as attentive, and the other travelers as welcome company.

Now, he travels to Baroche (Bharuch), where he has been appointed to a position by the East India Company. He references his past experiences in Gujarat, and trusts that his future there will be equally interesting.

Portions of this text appear in *Oriental Memoirs*, volume 2, p. 211.

Genres / Formats:
Correspondence

Volume 10

Front matter

☰ vol. 10, page 3	<p>Descriptive Letters and Drawings, Volume the Tenth, [title page] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: "Dulcique animos novitate tenebo. Ovid Met: IV." translated as "With sweet novelty your taste I'll please. Eusden."</p>	between 1794 and 1800
<hr/>		
<p>Letter 65</p>		
☰ vol. 10, page 5	<p>A Description of the Purgunna of Baroche; with the Animal and Vegetable Productions, in this Part of the Guzerat Province. 1778, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from poet Thomas Gisborne's (1758-1846) Walks in a Forest, beginning, "Thy several gifts, harmonious though dissimilar."</p>	between 1794 and 1800
☰ vol. 10, page 9-23	<p>James Forbes letter, Baroche, 1778 June 1 <i>14 pages</i> Forbes, James, 1749-1819</p> <p>Forbes writes his next letter from Baroche (Bharuch), where he hopes "in a few years to obtain that independence, which first brought me to the oriental world." He begins with an account of his trip to Baroche, before offering an extended description of the city and its surroundings.</p> <p>"Bombay to Surat"</p> <p>Forbes spend little time on his voyage to Surat—it was, in his telling, short and uninteresting. He does, however, comment on the beauty of the ocean, with its "gently-curling waves...tinged with the loveliest hues from the lustre of his retiring beams." He closes with a series of classical allusions.</p> <p>"Baroche"</p> <p>Arriving in Baroche, Forbes identifies the city with "the ancient Barygaza, mentioned by Ptolemy and Arian," and offers brief comments on ancient history and the "degenerate sons" of Rome. He then mentions his previous stay in Baroche—with Ragobah's (Raghunathrao's) army—and insists that the city is much improved, having recovered from the devastation of war. It hosts a thriving trade in cotton, which is sent to China and Bengal.</p> <p>"Animal & Vegetable Productions"</p> <p>Forbes then describes the area's other products—besides cotton—and gives an account of the surrounding district, which belongs entirely to the East India Company. He notes the fields of chilis, "glowing with a bright scarlet," throughout the area. He finds numerous interesting creatures in these fields, such as the praying mantis and the "tortoise-fly," each of which strikes him as fascinating and beautiful. He lists several mammals and birds, noting that the myna is easily trained, and "are brought up to hop about the house with all the familiarity of the English magpie."</p>	copied between 1794 and 1800

Volume 10 > Letter 65 (continued)

Forbes is perhaps most taken by an insect he calls the Silver Aurelia, about which he says "the purest silver or the brightest pearl would fall short of its lustre." He marvels at the "workmanship," describing the insect as a "rich field for the admiration of the virtuoso, and contemplation of the philosopher!" Forbes continues on to describe the plant life in Baroche, as well as in his garden in particular. There, he says, he has a trellis of grapes "exactly similar to that beautiful description in Holy-Writ." He has also "lately altered [the garden] by placing an urn on one of the old Hindoo walls, or pillars, and inscribing under it a few lines, which I insert with the greatest diffidence; they have many defects, but being my first poetical attempts, I trust you will excuse them." A poem of several stanzas follows, beginning, "To thee, chaste Nymph, my Naiad fair..."

Forbes closes this portion of the letter with a description of the snakes he finds in his garden: he encounters numerous cobras, and other snakes which "the head gardener will on no account destroy, calling them Genii of the garden: he often speaks to them, accosting them under the endearing appellation of father and mother." He also speaks of the mongoose, one of which, he says, once "in contending with a large snake, was wounded by its antagonist, ...immediately retired, and after eating a certain herb, returned to the combat until it had gained the victory."


"Banvrhan"

The final section of Forbes's letter is a description of a tomb near to the city. He describes its architectural style as "Saracenic, or Moorish," and explains that it is "in memory of Baba-Rahan, and other celebrated personages,...held in the highest veneration by all the followers of the Holy Prophet." He provides a lengthy backstory, identifying the Baba Rahan as someone who had come to the province to convert Hindus to Islam, at first by persuasion, and later by violence. Local notables resisted, though some of them too converted to Islam, and several of these died in the violence spurred by this campaign of conversion. Forbes asserts writes that, "the principles of the Koran I shall not at present investigate; whatever they may be in theory, our saint & his converts paid no attention to..." The tomb had been gradually embellished by various rulers following these events, though now it falls into decay.

Forbes closes with a comment on the "beggars of various descriptions," some of which remind him of "the pilgrims to the celebrated Lady of Loretto; a shrine I hope one day to visit."

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 21.

Genres / Formats:
Correspondence

 vol. 10, page
25

The Views and Drawings, in the Vicinity of Baroche; mentioned in the preceding Letter. 1778, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Volume 10 > Letter 65 (continued)

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- | | |
|-----------------------|---|
| 📖 vol. 10, page
29 | <p>Bawa-Rahan, a Mahometan Mausoleum, near Baroche. J. Forbes 1778 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 17 x 26 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows, on the far side of a river or lake, a tomb, with numerous archways and several domes. Several Indian individuals stand in the foreground, near what seem to be other graves near the bank of the water.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
| <hr/> | |
| 📖 vol. 10, page
31 | <p>A Faqhir, or Dervise, A Mahometan Mendicant; drawn from the Life at Baroche. J. Forbes 1778 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 23 x 25 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a man, standing on a patch of grass, with a sash across his chest and a cloth in his hand, along with a long staff.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
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| 📖 vol. 10, page
33 | <p>A Villa, near Baroche, in the East Indies. J. Forbes, 1778 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 18 x 31 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a European-style villa surrounded by vegetation. There are two European individuals in the garden, shaded by an Indian man holding an umbrella. There are numerous flowering bushes and shrubs around the villa. Bottom of page: a quotation from Cicero, translated as "The calm and soothing remembrance of a life passed with quiet, innocence, and elegance."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
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| 📖 vol. 10, page
35 | <p>Scene in a Garden, near Baroche. J. Forbes 1778 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 29 x 26 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a tree, with a pedestal and urn underneath. Two Indian men sit talking beneath the tree. Bottom of page: a quotation from Virgil's Georgics, translated as "trifles set out to shew."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
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Volume 10 > Letter 65 (continued)

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| 📖 vol. 10, page
41 | <p>Copy of a Mogul-Painting; shewing the manner of their Artists, and the costume of the Moguls. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 17 x 12 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a lavishly dressed man sitting on a carpet, with a standing attendant holding several peacock feathers. The image is drawn to resemble a Mughal miniature.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
| <hr/> | | |
| 📖 vol. 10, page
47 | <p>Drawings in Natural History, described in the preceding Letter. 1778
<i>1 page</i>
Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation, ascribed to an anonymous author, beginning, "Among the various branches of knowledge, Natural History is not only one of the most useful, but the most delightful; and is attended with one peculiar advantage, the Naturalist is never at a loss for society."</p> | 1778 |
| <hr/> | | |
| 📖 vol. 10, page
51 | <p>The Tufted Minah; on a Sprig of the Bernah Tree. J. Forbes 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 24 x 21 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a blue, black, and red bird on a branch with several white flowers. The Latin name for the tree is listed as <i>Cratera Tapia</i>, with <i>Crataeva</i> written in pencil to the side. Bottom of page: an unattributed verse, reading: "Is it for Man the Minah swells his throat? Loves of his own, and raptures, fill the note."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1778 |
| <hr/> | | |
| 📖 vol. 10, page
53 | <p>The Crested Plover of Guzerat. J. Forbes 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 23 x 21 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a brown, red, black, and white bird standing on a patch of grass. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1778 |
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Volume 10 > Letter 65 (continued)

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|-----------------------|---|------|
| 📖 vol. 10, page
55 | <p>The Bur-tetah, or Pigeon-Partridge. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 18 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a multi-colored bird standing on a patch of grass under a thorny plant with red and orange fruits. The Latin name for the plant is given as Solanum Indicum (see Solanum indicum). The caption continues: "so called from its partaking of the appearance and flavour of both Birds. With the Olkhontee, one species of Oriental Solanum, or Night-shade."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
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| 📖 vol. 10, page
57 | <p>The Snake-Bird of Guzerat. J. Forbes 1772
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 31 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a white and gray bird in an area of water, with a bit of land in the foreground. No Latin name is given. The caption continues: "so called from its swimming with its body under the water; with its neck raised above it like a Snake."</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1772 |
| <hr/> | | |
| 📖 vol. 10, page
59 | <p>The Indian Quail, with the common Cicada, or Grass-hopper; of the natural size. J. Forbes 1781
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 23 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a small quail before a tuft of grass, on which hangs a grasshopper. No Latin names are given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1781 |
| <hr/> | | |
| 📖 vol. 10, page
63 | <p>The Amphisboena, or Double-headed Snake; of the natural size, with the Antreville Creeper, a beautiful plant for Arbors, which eats like delicate Spinach. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 27 x 28 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a scaled, worm-like creature in front of a vine with several leaves and blossoms. The Latin name for the plant is given as Basella rubra (see Basella alba); for the amphisboena, see genus Amphisbaena.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
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Volume 10 > Letter 65 (continued)

vol. 10, page 67	<p>Cobra de Capello. Jam Forbes. Baroche. 1778. 3 hours <i>1 drawing : watercolor and gouache with pen and ink ; 38 x 31 cm</i> Forbes, James, 1749-1819</p> <p>The image shows two cobras in a patch of grass. No Latin names are given.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 10, page 69	<p>The small Green Snake, at Baroche; of the natural size. J. Forbes 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 13 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a green snake in front of a few clumps of grass. No Latin name is given.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 10, page 71	<p>the Four-footed Snake, drawn from life, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 11 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a long, white and green creature with four legs; the front half is raised in the air, like a snake. It stands on a small area of grass. No Latin name is given. Bottom of page: "This is an uncommon, and said to be a very dangerous species of the Serpents of Hindostan."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1779?
vol. 10, page 75	<p>The Kherundah, as it appears in blossom and ripe fruit; with A beautiful Moth found in my Garden at Baroche, all of the natural size. J. Forbes 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a plant with several pink and white fruits, and three white flowers. A large, multi-colored moth flies directly above. No Latin names are given. Bottom of page: a couplet ascribed to Homer's Odyssey, beginning, "the same mild season gives the blooms to blow."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778

Volume 10 > Letter 65 (continued)

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| 📖 vol. 10, page
77 | <p>The Ulfalooree, a pleasant acid Fruit, at Baroche; with the Golden Chrysalis, and its Butterfly, all of the natural size. J. Forbes 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 23 x 23 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a tree with several fronds of leaves and two bunches of fruit. On one of the branches sits a crysallis. The Latin name is given as <i>Averrhoa acida</i> (see <i>Phyllanthus acidus</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1778 |
| <hr/> | | |
| 📖 vol. 10, page
79 | <p>The Long Mulberry; Butterflies and Insects at Baroche. J. Forbes 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 37 x 31 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a tree with several insects on various branches: two butterflies, one caterpillar, and one dragonfly. No Latin names are given. Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "Rest, lovely Butterflies, your quivering wings."</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1778 |
| <hr/> | | |
| 📖 vol. 10, page
81 | <p>The small Indian Mulberry, with different insects in Guzerat. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch with several leaves and small, red berries. A black and red beetle is on one of the leaves. The Latin name is given as <i>Morus indica</i> (see <i>Morus indica</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
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| 📖 vol. 10, page
83 | <p>The Mantis or Soothsayer; an Insect common in Guzerat: of the natural size. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 27 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a praying mantis on a blade of grass. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779? |
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Volume 10 > Letter 65 (continued)

vol. 10, page
85

The Horse-Radish Tree, *Guilandina Moringa*, a beautiful spreading Tree; with The Blue Locust, in Guzerat, drawn from Nature. J. Forbes 1778
1 drawing : watercolor and gouache with pen and ink ; 30 x 27 cm
Forbes, James, 1749-1819

The image shows several branches of a tree, with white flowers, small leaves, and long green pods. A locus sits on one of the branches. The Latin name for the tree is listed as *Guilandina Moringa* (see *Moringa oleifera*). Bottom of page: an unattributed quotation, beginning, "Who bids in air the Tropic Locust burn."

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.

Genres / Formats:
Watercolors (paintings)

vol. 10, page
87

The Chilie, or Capsicum Plant; with an uncommon species of the Insect called the Mantis, or Soothsayer, drawn from Nature of the exact size. J. Forbes 1778
1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm
Forbes, James, 1749-1819

The image shows a branch of a plant with several bright red chilis growing off of it. A praying mantis sits on the upper part of the plant. The Latin name for the plant is given as *Capsicum annuum*. Top of page: a quotation from Alexander Pope's (1688-1744) *Essay on Man*, beginning, "Vast chain of being! which from God began."

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

vol. 10, page
89

The small round Chily, or Capsicum. J. Forbes redrawn
1 drawing : watercolor and gouache with pen and ink ; 17 x 13 cm between 1794
Forbes, James, 1749-1819 and 1800

the image shows a branch of a plant with numerous round, red chilis growing off the stems. The Latin name is given as *Capsicum minus fructa parvo rotundo*.

The image is drawn directly onto the page.

Genres / Formats:
Watercolors (paintings)

vol. 10, page
91

The large Chily, or Capsicum; common throughout Hindostan. J. Forbes redrawn
1 drawing : watercolor and gouache with pen and ink ; 25 x 21 cm between 1794
Forbes, James, 1749-1819 and 1800

The image shows a branch with two large chilis hanging below it, one bright red, one green. The Latin name is given as *Capsicum annuum*.

The image is drawn directly onto the page.

Genres / Formats:
Watercolors (paintings)

Volume 10 > Letter 65 (continued)

vol. 10, page 93	<p>A small Chily, or Capsicum, of the hottest kind; much esteemed throughout Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 17 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with numerous small chilis growing off the stems, primarily orange and yellow. The Latin name is given as <i>Capsicum minus fructu parvo pyramidasi erecto</i>.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 10, page 95	<p>The Tobacco-Plant, and Golden Tortoise-Fly, in Guzerat: drawn from Nature. J. Forbes. 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with numerous pink and white blossoms, and a small insect on one of the upper leaves. No Latin names are given. Bottom of page: a quotation ascribed to Mark Akenside (1721-1770), beginning, "In every plant we trace the bright impressions of his hand."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778
vol. 10, page 99	<p>Amomum Carcuma, or Tumeric; Drawn from Nature. J. Forbes 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 16 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant, revealing its roots, stalk, leaves, and a large white flower. The Latin name is given as <i>Amomum Curcuma</i> (see <i>Curcuma zedoaria</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778
vol. 10, page 101	<p>Amomum Zingiber, or Ginger, drawn from Nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 43 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a ginger plant, with the roots, stalk, leaves, and flowers all visible. The Latin name is given as <i>Amomum Zingiber</i> (see genus <i>Zingiber</i>).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 10 > Letter 65 (continued)

vol. 10, page 103	<p>The Cossoomba, a valuable Plant used in dying, in the Province of Guzerat, drawn from Nature. J. Forbes 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 16 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with several yellow-orange flowers. No Latin name is given. Bottom of page: an unattributed quote, likely from William Cowper's (1731-1800) <i>The Task</i>, beginning, "Not a Flower but shews some touch in freckle, streak, or stain."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778
vol. 10, page 105	<p>Wild Plants & Insects, in Guzerat, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows several insects--a wasp-like bug, a moth, and a beetle--gathered around two small plants with red and blue flowers. No names are given. Bottom of page: an unattributed passage, beginning: "The unambiguous footsteps of the God."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778?
vol. 10, page 107	<p>A Keura Tree, in the Garden ot Baroche, of a reduced size. J. Forbes 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a tree with several trunks reaching to the ground, and palm-like fronds in several places. No Latin name is given (see possibly <i>Pandanus odorifer</i>).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 10, page 109	<p>A Branch of the Keura; of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 37 x 32 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a detail of a tree, focusing on palm-like fronds. No Latin name is given (see possibly <i>Pandanus odorifer</i>).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 10 > Letter 65 (continued)

📖 vol. 10, page 111	<p>The Flower of the Keura, of the natural size and colours. J. Forbes 1778 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a detail of a tree, focusing on palm, like fronds and a large flower. A dragonfly flies overhead, and a beetle crawls along one of the leaves. No Latin name is given (see possibly Pandanus odorifer).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778
📖 vol. 10, page 113	<p>The Seed or Fruit of the Keura, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 37 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a detail of a tree, focusing on the fruit and several long fronds. No Latin name is given (see possibly Pandanus odorifer).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 10, page 115	<p>The Single White Oleander. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a plant with long green leaves and several large white flowers. The Latin name is given as Nerium Oleander (see Nerium oleander).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 10, page 117	<p>The Single Red Oleander. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a plant with several long leaves and a group of large pink blossoms. The Latin name is given as Nerium Oleander (see Nerium oleander).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 10 > Letter 65 (continued)

vol. 10, page 119	<p>The Double Red Oleander; one of the most fragrant and beautiful Flowers in Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several long leaves and a bunch of large, thick pink blossoms. The Latin name is given as Nerium Oleander (see Nerium oleander).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 10, page 121	<p>The Double White Oleander. J. Forbes <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the page. The Latin name is given as Nerium Oleander.</p>	text added between 1794 and 1800
vol. 10, page 123	<p>The Top of the Sugar-Cane, J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows the top of a sugar cane plant. The Latin name is given as Arundo Saccharifera.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1778?
vol. 10, page 125	<p>The oriental Sugar-Cane, on a reduced size. J. Forbes <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the page. The Latin name is given as Arundo Saccharifera.</p>	text added between 1794 and 1800
vol. 10, page 127	<p>The Blossom of the Sugar-Cane. J. Forbes <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the page. The Latin name is given as Arundo Saccharifera.</p>	text added between 1794 and 1800
vol. 10, page 129	<p>An untitled drawing of a branch with orange fruits <i>1 drawing : watercolor and gouache with pen and ink ; 35 x 31 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a plant with numerous fruits, including several large, orange ones. No names are given.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 10 > Letter 65 (continued)

vol. 10, page 133	<p>The Breda, or Spinach-plant; a beautiful Creeper, and excellent vegetable in Guzerat. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a green and pink vine with large leaves and several small round blossoms. The Latin name is given as <i>Basella rubra</i> (see <i>Basella alba</i>).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 10, page 137	<p>The Aloe in Guzerat. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image is missing from the page. The Latin name is given as <i>Aloe perfoliata</i>.</p>	text added between 1794 and 1800
Letter 66		
vol. 10, page 141	<p>An Excursion into the Wilds of Turcaseer, between the Rivers Nerbedda & Tappee; with an Account of the Animal and Vegetable Productions, in the hilly parts of the Guzerat Province. 1779, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from poet James Hurdis (1763-1801), beginning, "Here we may read the living page, whose every character delights, and gives us wisdom."</p>	between 1794 and 1800
vol. 10, page 145-152	<p>James Forbes letter, Turcaseer, 1779 May 29 <i>8 pages</i> Forbes, James, 1749-1819</p> <p>In his sixty-sixth letter, Forbes writes of his hunting excursion into the "an unfrequented wild." He speaks repeatedly of how this land is the wildest he has ever seen. Accordingly, he describes how his hunting party lives "almost in the patriarchal style," that is, nomadically, moving about as their search for game demands.</p> <p>Forbes spends the majority of this letter describing the fauna of the region. Compared to the wild boar, for instance, "I never saw anything more fierce." He likewise describes an abundance of snakes, noting again the veneration with which the local inhabitants view them, and acknowledging that few ancient civilizations did not think "there was something divine in serpents." Insects are a particular fascination: Forbes describes several individual insects, including the "Rhinoceros-Cicada,...covered with an extraordinary coat of mail," and swarms of (presumably) locusts, which can become "instruments of divine vengeance" to the farmer. He quotes from Exodus, referencing the plagues brought upon Egypt.</p> <p>Forbes mentions the inhabitants of this region only once, saying: "the only human inhabitants are Bheels, a cast of robbers & plunderers, almost as barbarous as the beasts that range these woody regions." Otherwise, he spends the remainder of the letter discussing the ducks found on the Nerbudda (Narmada), the beauty of partridges, various</p>	copied between 1794 and 1800

Volume 10 > Letter 66 (continued)

aromatic plants—including the acacia, used by the Chinese for yellow dye—and a type of caterpillar, whose marvelous transformation Forbes embellishes with a quotation from Alexander Pope's *Essay on Man*.

Forbes closes with a return to the hunting narrative, describing the exploits of his companions: "they shot one of the latter [elk], but not being then at leisure to take it away, from their eagerness for more royal sport, on their return they found it devoured by Tygers." This is, Forbes concludes, the wildest country he's been in: "Nature, in her savage state, here reigns triumphant, for the few human inhabitants to be met with in this extensive solitude are nearly as ferocious as the animals."

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 22.


Genres / Formats:
Correspondence

📖 vol. 10, page 153	Drawings in Natural History, mentioned in the preceding Letter. 1779, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from Mark Akenside, beginning, "Some within a finer mould are wrought, and temper'd with a purer flame."	between 1794 and 1800
📖 vol. 10, page 157	Sketch of a Banian-Tree, at Nowa-Gaam, in the Wilds of Turcaseer. J. Forbes, 1779 <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 28 cm</i> Forbes, James, 1749-1819 The image shows the trunks of a banian tree, in the foreground, with several individuals sitting underneath. In the distance is a lake or river, and a dome of a building rising up above a forest. The image is drawn directly onto the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800
📖 vol. 10, page 161	The Royal Tiger. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 26 cm</i> Forbes, James, 1749-1819 The image shows a tiger reclining beneath a large tree. The Latin name is given as <i>Felis Tigris</i> (see <i>Panthera tigris</i>). The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1779?

Volume 10 > Letter 66 (continued)

📖 vol. 10, page 165	<p>The Elk, in the western parts of Hindostan. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 27 cm</i> Forbes, James, 1749-1819</p> <p>the image shows an elk standing on a spot of grass. The Latin name is given as <i>Cervus Alces</i>.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 10, page 169	<p>The Wild Antelope, of Guzerat. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 30 cm</i> Forbes, James, 1749-1819</p> <p>The image shows an antelope standing in a field next to a body of water, with several trees in the background. The Latin name is given as <i>Gazella-Africana</i>.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
📖 vol. 10, page 173	<p>The small Carpet-Snake, and Golden Moth of Guzerat. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a small snake on an area of grass and a moth flying above. No Latin names are given. Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "Now on the grass, with glossy folds reveal'd."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
📖 vol. 10, page 175	<p>The Blue Cobra-Minelle, and large Wild Bee of Guzerat, of the natural size and color. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a blue snake with its head raised on a small area of grass, with a large bee flying nearby. No Latin names are given. Top of page: an adapted quotation from William Collins's (1721-1759) "Persian Eclogues," beginning, "In the still hour the silent snake shall creep."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780

Volume 10 > Letter 66 (continued)

 vol. 10, page 177


The White Curlew of Guzerat
1 drawing : watercolor and gouache with pen and ink ; 34 x 30 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a white bird standing on a small island. The Latin name is given as Numenius Albus.

The image is drawn directly onto the page.

Genres / Formats:
Watercolors (paintings)


 vol. 10, page 181

The Spoon-bill, of Guzerat; much smaller than the Life. J. Forbes 1779 1779
1 drawing : watercolor and gouache with pen and ink ; 23 x 25 cm
Forbes, James, 1749-1819

The image shows a white bird standing on a small island. No Latin name is given.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 10, page 185

A beautiful Wild-Duck, selected from fourteen different kinds found in the River Nerbudda; Drawn about a fourth part of the natural size. J. Forbes 1780 1780
1 drawing : watercolor and gouache with pen and ink ; 12 x 25 cm
Forbes, James, 1749-1819

The image shows a duck in water, next to a tuft of grass. No Latin name is given.

Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.

Genres / Formats:
Watercolors (paintings)

 vol. 10, page 187

The Indian Woodcock; of the natural size. J. Forbes 1781 1781
1 drawing : watercolor and gouache with pen and ink ; 24 x 26 cm
Forbes, James, 1749-1819

The image shows a multi-colored bird standing on an island next to a flowering vine. No Latin name is given.

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 10 > Letter 66 (continued)

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| 📖 vol. 10, page
189 | <p>The Sahras, an elegant Bird in Guzerat; from four to six feet high. J. Forbes 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a tall bird with long legs, standing on a patch of ground. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1778 |
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| 📖 vol. 10, page
191 | <p>The Cullum, of Guzerat; called in Europe the Demoiselle of Numidia; generally from four to six feet high. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a tall gray and black bird on a bit of empty ground. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
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| 📖 vol. 10, page
193 | <p>The Curmoor, or Florican, one of the highest-flavored Birds in India; about half the natural size. J. Forbes 1781
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 20 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a spotted bird, with feathers extending from its neck, standing in a patch of grass. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1781 |
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| 📖 vol. 10, page
197 | <p>The Black-Partridge, of Guzerat; smaller than nature. J. Forbes 1780
<i>1 drawing : watercolor and gouache with pen and ink ; 23 x 29 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a bird sitting on the ground next to a thicket of grass. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1780 |
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| 📖 vol. 10, page
201 | <p>The Dark Taylor-Bird, of Guzerat, on a Sprig of the Custnah Tree. J. Forbes 1778
<i>1 drawing : watercolor and gouache with pen and ink ; 24 x 20 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a black bird perched on a branch of a plant with large pink flowers and brown seed pods. The Latin name of the plant is given as <i>Bauhinia purpurea</i> (see <i>Phanera purpurea</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1778 |
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| 📖 vol. 10, page
205 | <p>The Indian Weat-ear, with the valuable Grain, called Juarree, of their natural size. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a black and pink bird perched on a stalk with a grain at the top. No Latin name is given. Bottom of page: a quotation attributed to Mark Akenside, beginning, "O Source divine of ever-flowering Love!"</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
| <hr/> | | |
| 📖 vol. 10, page
209 | <p>The Common Locust of India, of its natural size; with the Lemon-Grass, a pleasant medicinal Plant, very efficacious in Bilious Complaints. J. Forbes 1780
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 23 cm</i>
Forbes, James, 1749-1819</p> <p>the image shows a locust sitting on a blade of grass, eating through the leaf. Several others of the patch of grass have been eaten through. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1780 |
| <hr/> | | |
| 📖 vol. 10, page
213 | <p>The Rhinoceros-Cicada; of the natural size, with a Sprig of the Falsey, a Fruit which makes delicious Sherbett. J. Forbes 1779
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 19 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a large green insect perched on a branch of a plant with small purple berries. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1779 |
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Volume 10 > Letter 66 (continued)

vol. 10, page 217	<p>The Faggot-Catterpillar, with its Nest; on the Yellow Acacia, or Baubel Tree. J. Forbes 1779 <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a caterpillar atop a branch of a tree with fuzzy yellow flowers, and long hanging seed pods. The Latin name of the tree is given as <i>Mimosa</i> (see <i>Vachellia nilotica</i>). Bottom of page: an unattributed quotation, beginning, "Thus there to Man, the voice of Nature spake."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1779
vol. 10, page 219	<p>The Blue Locust, and variegated Acacia, in Guzerat. J. Forbes 1779 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a locust sitting on a branch of a tree with pink and yellow flowers. The Latin name for the tree is given as <i>Mimosa cinerea</i> (see <i>Dichrostachys cinerea</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1779
vol. 10, page 229-236	<p>A Poetical Epistle from Dhuboy, to an affectionate Sister at Baroche; written on her Birth-day, the 12th of August 1780 <i>7 pages</i> Forbes, James, 1749-1819</p> <p>This text comprises a lengthy poem written to Forbes's sister Eliza for her birthday. Much of the describes the Indian environment in which they now find themselves—as elsewhere, he writes rapturously of nature—though certain other topics do receive extended attention. Early in the poem—written in rhyming couplets—Forbes talks about his sister's marriage to his good friend, John Dalton. He dwells on his affection for Dalton, and his joy at now calling him a member of the family.</p> <p>Forbes also refers to the damaging effects of the climate in India, claiming that the harsh weather destroyed the bliss that he and Eliza had initially enjoyed, and had hurt Eliza's health especially. He seems to imply that she might return to England sooner than he and Dalton, although this is a bit unclear, as the family's time in India took quite a different path. They left India together in 1784, only for Dalton to die suddenly shortly after his return.</p> <p>Forbes concludes his poem with the promise of union in England, and the hope that they will avoid sickness and death while in India. The letter opposes "Health and Content" to "Wealth and Power" at this point, suggesting that, at least as of the writing of the letter, Forbes found his sojourn in India a rather risky attempt at gaining his financial independence.</p> <p>Portions of this text appear in <i>Oriental Memoirs</i>, volume 2.</p>	copied between 1794 and 1800

Volume 10 (continued)

Letter 67

📖 vol. 10, page 239	<p>A Description of Dhuboy Zinore and Bhaderpoor, and the Country adjacent. With the state of Agriculture, Husbandry, and produce of the Lands in this part of Guzerat. 1780, [section title]</p> <p><i>1 page</i> Forbes, James, 1749-1819</p> <p>The title includes a drawing of a stone, at the bottom of which sit several Indian individuals holding agricultural products and implements. Bottom of page: a quotation from poet Edward Young's (1683-1765) <i>Night Thoughts</i>, beginning, "This lovely scene a chearful prospect yields, of shining rivers, and of verdant fields."</p>	between 1794 and 1800
📖 vol. 10, page 241	<p>A Description of Dhuboy; with its Buildings and Inhabitants: and an Account of the extraordinary Rise of that beautiful City. 1780, [section title]</p> <p><i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
📖 vol. 10, page 245-257	<p>James Forbes letter, Dhuboy, 1780 September 30</p> <p><i>13 pages</i> Forbes, James, 1749-1819</p> <p>Forbes begins his sixty-seventh letter with a brief recollection of past encounters with the city of Dhuboy (now Dabhoi) in Gujarat. He references his previous involvement with the East India Company's military campaign against the Marathas, and suggests that he never expected they would come into possession of the city, let alone that he would be appointed collector for the town and the surrounding areas.</p> <p>He offers a brief description of the city and its environs—he provides figures on what he believes to be the income the area has provided in the past, and asserts that, given the current state of its fortifications, it is not a strong position, and could only withstand an Indian military attack, not a European one. He lists the pleasures of the governor's mansion, where he now lives, and notes the numerous birds and creatures that live in the city, as they have "never heard the sound of a sportsman's gun."</p> <p>"Beauty of the Prospect"</p> <p>Forbes then turns to a description of the vista from his lodgings. He writes of a bucolic setting in the immediate area, and that, "beyond this rural scenery, rises in majestic grandeur, the lofty mountain of Powa-Ghur, one of the strong holds in the Mahrattta empire." Forbes discusses what has captured his attention most, and what will occupy him for the remainder of the letter: though he spends a small amount of space investigating the inhabitants of the city, he claims that most of his energy will go into describing the inanimate, or the fortifications, structures, history, etc. He writes that, "in my former letters I have nearly exhausted the description of the various tribes of Indians" and that, once one has spent more time in India, "a sameness reigns, which does not befriend the inquisitive traveler."</p> <p>"Inhabitants of Dhuboy"</p> <p>Nevertheless, Forbes does give an account of the town's residents. There are, he says, several thousand brahmins, many of whom lead most "abstracted lives." He explains that previous Muslim governments did not interfere with local religious customs, and that</p>	copied between 1794 and 1800

Volume 10 > Letter 67 (continued)

the city has, until now, had little contact with Europeans. Forbes then describes an encounter with local practitioners, one related to his official duties for the Company. He narrates the visit of several brahmin residents, who ask that Forbes request European personnel respect monkeys, refrain from shooting birds, and, as much as possible, confine the killing of cows for food to private settings not visible to the residents of the city. Forbes finds this request entirely reasonable, and only regrets that his countrymen do not share his own distaste for beef. He ends this section of the letter with a short quotation from Alexander Pope's *Essay on Man*.

"Fortifications and Buildings"

From the inhabitants of Dhuboy, Forbes turns to the physical construction of the city. He is fascinated by the stones "curiously wrought and scattered about Dhuboy," ones that must have once been imposing but are now in decay. One section of the original wall remains intact, and Forbes takes it as an indicator of a past in which the city possessed a staggering grandeur it no longer possesses. One exception to that, however, is the "gate of diamonds," a gate and temple complex which is the "completest specimen of Hindoo architecture and sculpture I have yet seen." Forbes regrets that his pencil cannot do it justice, and he speaks with high regard for the many sculptures adorning the various surfaces of the structure.

"Origin of Dhuboy"

The final section of Forbes's letter concerns the history of the city. He describes his sources as "Bhauts" and "oral historians." Forbes provides an account about a Hindu ruler named Sadara Jaising, the "Lion of Strength," (probably Jayasimha Siddharaja). One of the women in his harem, expecting a child, fell victim to the jealousy—and the malicious magical powers—of the other women in the harem, and so left the city to perform a sacrifice for her child. Arriving at the site of Dhuboy, she was told by a holy man to go no further, and, after setting up camp, gave birth to a son at that spot. The king, wanting to ensure the safety of his wife, ordered a city built on the spot, and the son—once he had succeeded his father on the throne—returned to the city frequently.

Forbes continues, explaining that for a long time the city had no Muslim inhabitants. At one point, a Muslim man ventured into the city to see its beauty, and bathed in its tank. He was killed for profaning the water, and his mother vowed revenge. She convinced a nearby sovereign to attack the city, resulting in its desolation. The mother, who died in the siege, is nonetheless today revered by both Hindus and Muslims as a saint. Mughal rule made the city prosperous once again, and Maratha rule rebuilt the walls. Now, the Company maintains control of it and the surrounding area.



Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 23.

Genres / Formats:
Correspondence

Volume 10 > Letter 67 (continued)

vol. 10, page 261	<p>A north View of the City of Dhuboy, in the Province of Guzerat. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 26 cm</i> Forbes, James, 1749-1819</p> <p>The image shows, in the foreground, a road flanked on either side by fields. A few individuals are on the road or working in the fields. In the idstance is a city, surrounded by walls but with several structures visible over the top.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
vol. 10, page 263	<p>A View of the Durbar and Tank, in the City of Dhuboy. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows, at its center, a large tank, and, around the edges, various structures build with steps leading down to the water. A group of women stand on the near shore, and fishermen are visible on the opposite shore. Bottom of page: a passage in Greek, captioned as "far from my Native Soil!"</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
vol. 10, page 271	<p>The West Gate, and part of the ancient Fortifications at Dhuboy. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 16 x 25 cm</i> Forbes, James, 1749-1819</p> <p>The image shows, in the foreground, a large banian tree and an oxcart loaded with hay. Behind these is a wall with numerous arches and an elaborate gate at the center.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
vol. 10, page 273	<p>The East Gate at Dhuboy, called by way of eminence the Gate of Diamonds. J. Forbes, 1780 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
vol. 10, page 275	<p>Sculpture in stone, at the East-Gate of Dhuboy. J. Forbes, 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800

Volume 10 > Letter 67 (continued)

 vol. 10, page 277	<p>Pow-Ghurr, a principal Fortress, belonging to Mhadajee Scindia; seen at a great distance in the preceding View of Dhuboy, From a drawing taken on the spot. 1780. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 20 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows, in the foreground, a river and, in the background, a large mountain rising up behind a thick forest.</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
 vol. 10, page 281	<p>A Pelican, drawn from those in the Tank at Dhuboy. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a pelican standing on a small island, amid some grass. No Latin name is given.</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
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<p>Volume 11</p>		
<p>front matter</p>		
 vol. 11, page 3	<p>Descriptive Letters and Drawings. Volume the Eleventh, [title page] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: "Nisi utile est quod facias stulta est gloria. PHAED." translated as "All useless science is an empty boast."</p>	between 1794 and 1800
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<p>Letter 68</p>		
 vol. 11, page 5	<p>State of Agriculture in the Province of Guzerat; with several peculiar local Customs in that Part of Hindostan. 1780, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from James Thomson (1700-1748), beginning, "Think not the theme unworthy of your ear."</p>	between 1794 and 1800
 vol. 11, page 9-21	<p>James Forbes letter, Dhuboy, 1780 October 15 <i>13 pages</i> Forbes, James, 1749-1819</p> <p>Forbes introduces this letter as an overview of the agricultural and economic qualities of the areas under his control. He identifies his subject as the areas adjacent to Dhuboy (Dabhai), "where I have been visiting the villages under my care, and inspecting the crops, to enable me to form a proper judgement of the annual assessment." He follows this introduction with a brief overview of some of the principle crops in the region: cotton and rice form the majority of his analysis, and he provides some details as to their methods of cultivation, often in the same fields. He also remarks on the grains cultivated in the region, and</p>	copied between 1794 and 1800

mentions in particular the fondness of the local inhabitants for various pulses, and the use of ghee as a commodity for export.

"Villages in Guzerat"

After completing his description of the agricultural production of the region, Forbes launches into a discussion of the villages and their methods of governance. These are small villages, composed of mud and brick houses, with a temple or mosque and no other public buildings. There are, however, numerous wells throughout the countryside, built "with a noble flight of steps to the water, finished at a great expense, and far from the cheerful haunts of men." These wells, according to Forbes, often act as metaphors for spiritual rewards in sacred texts, and he offers a lengthy quotation from Isaiah 33 as a comparative example.

One finds temples throughout the province as well, often constructed by "some opulent Hindoo, who wishes to perform an acceptable service to his creator, or to transmit his name for posterity." According to the customs and friendly dispositions of the villages, Forbes says, all travelers are greeted with generosity, regardless of their wealth, race, religion, or caste. He concludes his overview of village with the conclusion that the villagers are happy, and yet, they have no sense of liberty, as a blind person has no sense of color, and "seem born to submission."

"Mode of Cultivation, and Collection of the Revenues, in Guzerat"

Forbes's conception of village life as intertwined with submission appears in his discussion of his next topic, the management of production and collection of revenues in each village. He begins with an investigation of notions of property, and concludes that the ownership of land in Indian villages more closely reflects ancient Germanic customs rather than contemporary English ones. Land is held not by individuals, but by the government, and it is allotted to the village. Most villagers make their living off the land, though some are supported by pensions, such as brahmins, disabled individuals, and barbers. The latter, according to Forbes, spend their entire day devoted to their trade, without receiving any payment, and are therefore supported at the public's expense.

Forbes at last turns to various types of collectors and middlemen, none of whom strike him as honest men. He does not go into great detail about the precise nature of these figures' vices: he claims their "cunning and chicanery...cannot be easily be described, and indeed would be too unpleasing and uninteresting a subject to trouble you with." He does, however, give a rough idea of their embezzlement of funds, and labels the Zemindars "a corrupt race."

His final thoughts concern an example of extortion committed by the agents of "Asiatic Despotism," in this case from a nearby capital. He tells the story of a collector who, having become quite wealthy, was arrested by members of the government he served, and tortured so that he would give up his riches. Forbes describes the methods of torture in detail—it involves a bed of thorns—and recounts that it was not until his captors threaten to murder his son—via an enraged wild cat—that the collector relented and relinquished his estate. He was, Forbes says, then assigned to a different area, so that he might become rich once again, and then exploited once again.

Volume 11 > Letter 68 (continued)






Forbes uses this brief detour into methods of torture to include one he describes as the worst he has witness: "sheep-skin death" practiced by the Marathas. In this case, the unfortunate subject is wrapped tightly in a washed and stretched sheep skin, which then contracts as it is exposed to the sun, tearing off the flesh of the victim.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 25.

Genres / Formats:
Correspondence

📖 vol. 11, page 25	Drawings in Natural History, described in the preceding Letter. 1780, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from Mark Akenside 1721-1770, beginning, "Not a breeze flies o'er the meadow, not a cloud imbibes the setting sun's effulgence."	between 1794 and 1800
📖 vol. 11, page 29	Chena, the earliest Grain in the Dhuboy district, and on which, with the Buntée, the Chena-Buntée Verah or first assessment on grain is laid. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 19 cm</i> Forbes, James, 1749-1819 The image shows a grain, with numerous seeds, several stalks, and roots, without surrounding illustration. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780
📖 vol. 11, page 31	Buntée, one of the earliest grains in Guzerat. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 19 cm</i> Forbes, James, 1749-1819 The image shows a grain, with two stalks and several leaves, without surrounding illustration. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780
📖 vol. 11, page 33	Boutah, or Natchnee, a useful grain among the Poor; common in most parts of Hindostan; J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 20 cm</i> Forbes, James, 1749-1819 The image shows a grain with several stalks and roots visible, without surrounding illustration. The Latin name is listed as <i>Cynosurus crocanus</i> . The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780

Volume 11 > Letter 68 (continued)

 vol. 11, page 35	Rice in the ear; called Batty or Paddy. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 22 cm</i> Forbes, James, 1749-1819 The image shows a rice plant, growing out of a small patch of ground. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1904-11-14T00:00:00.000
 vol. 11, page 37	Wheat, in the Province of Guzerat. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 20 cm</i> Forbes, James, 1749-1819 The image shows several stalks of wheat, with a blue beetle on one of the leaves. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780
 vol. 11, page 39	Codra, a Grain used by the Poor, in Guzerat. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 16 cm</i> Forbes, James, 1749-1819 The image shows a grain with several stalks and roots visible, with a small fly in the air nearby. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780
 vol. 11, page 41	Bajaree, a useful grain in the Guzerat Province. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 22 cm</i> Forbes, James, 1749-1819 The image shows two grains growing out of a small patch of ground. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780
 vol. 11, page 43	Juaree, one of the most valuable Grains in India; a single Ear sometimes yielding upwards of three thousand Grains. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 18 cm</i> Forbes, James, 1749-1819 The image shows a segment of a stalk of grain. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780

Volume 11 > Letter 68 (continued)

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| 📖 vol. 11, page
45 | <p>Tuar, or Doll, a most useful substitute for the Pea, in the province of Guzerat. J. Forbes 1780
<i>1 drawing : watercolor and gouache with pen and ink ; 24 x 19 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a portion of a stalk of a plant with several yellow flowers and seed pods. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1780 |
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| 📖 vol. 11, page
47 | <p>Mutt, One of the Vetches in Guzerat, generally given to Cattle. J. Forbes 1780
<i>1 drawing : watercolor and gouache with pen and ink ; 20 x 18 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a segment of a branch from which grow several yellow flowers, leaves, and a few seed pods. A fly hovers above. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1780 |
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| 📖 vol. 11, page
49 | <p>Gram, A very valuable Legume, or Pulse; for the food of Horses in Hindostan. J. Forbes 1781
<i>1 drawing : watercolor and gouache with pen and ink ; 29 x 21 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a plant with roots exposed, several flowers, and numerous pods growing of its branches. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1781 |
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| 📖 vol. 11, page 51 | <p>Tuhll, A valuable Plant in Guzerat, from the seeds producing oil for the Lamps. J. Forbes 1781
<i>1 drawing : watercolor and gouache with pen and ink ; 24 x 17 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a segment of a branch with several pink flowers and large pods or fruits. The Latin name is given as <i>Sesamum Orientale</i> (see <i>Sesamum indicum</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1781 |
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Volume 11 > Letter 68 (continued)

☰ vol. 11, page 53	<p>The Cotton Plant, in its different Stage, from the earliest Blossom, to the expansion of the Pod of ripe Cotton. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a cotton plant, with some flowers blossoming, others closed, and others open and full of cotton. The Latin name is given as <i>Gossypium</i> (see genus <i>Gossypium</i>). Bottom of page: a quotation from Erasmus Darwin's "The Botanic Garden," beginning, "The Nymph, <i>Gossypia</i>, treads the velvet sod."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
☰ vol. 11, page 55	<p>The Erindah, or Palma-Christi, in Guzerat, from which the Indians extract a valuable oil; both for physical and domestic uses. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image is unfinished: an outline shows a leaf and part of a branch, and finished portion shows a branch with several leaves and fruits. The Latin name is given as <i>Ricinus vulgaris</i> (see <i>Ricinus communis</i>).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
Letter 69		
☰ vol. 11, page 61	<p>A short Description of the Purgunna of Bhaderpoor, in the Province of Guzerat. 1780, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from Mark Akenside, beginning, "Not content with every food of life to nourish man."</p>	between 1794 and 1800
☰ vol. 11, page 65-69	<p>James Forbes letter, Bhaderpoor, 1780 October 25 <i>5 pages</i> Forbes, James, 1749-1819</p> <p>Forbes writes his next letter from a smaller territory under his control. He gives a few figures about its size, and describes his journey to the town, which required he send people ahead of his party to fix the roads, which had fallen into disrepair. He calls this process a metaphor for the coming of Elijah to prepare the way for the Lord, to create a "high-way for our God!"</p> <p>Having arrived at the town, he turns his attention to the gardens and produce found there. During the rainy season, melons, cucumbers, and other vegetables are common, and Forbes describes the process by which a watchmen ensures that no crops are stolen or damaged by animals or people. Forbes writes: "Few situations are more solitary and unpleasant than this, which is common in Guzerat, and other flat countries, and continues during the rainy Monsoon." He identifies this practice with another biblical reference.</p>	copied between 1794 and 1800

Volume 11 > Letter 69 (continued)

Forbes gives accounts of other isolated plants and animals, focusing in particular on the Mowrah (mahua) tree, a plant whose flowers and fruits serve a variety of purposes and are quite common in the region. He remarks on the abnormally large size of the insects and lizards, while lamenting that he can find few topics to draw, as the landscape is so monotonous.

Some of the nearby lands do not fall under Company—or any—control, and as a result, the regions suffers from the “incursions of the Gracias, a set of independent Banditti, who dwell all around it, under their own petty chieftain: they are an insolent audacious race; some Hindoos, some Mahometans; but all free-livers, and great drinkers.” Forbes describes the ways in which this group extorts rent from the surrounding communities, and their willingness to murder women and children if they do not receive adequate payment. He complains: “The Gracias call themselves the Aborigines of this country: I have already had much trouble with them.”

Forbes continues to state, however, that cruelty is not confined to the country. He describes an incident at Dhuboy, in which a woman’s body was found in a well. Forbes suspects that the woman was a member of the harem of Tully Singh—a neighboring Maratha ruler—and that she had been executed for some slight. He concludes his letter, saying, “I desired to have one of the bracelets of this ill-fated beauty, which I shall preserve in remembrance of her cruel fate.”

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 26.

Genres / Formats:
Correspondence

📖 vol. 11, page 71	Drawings on Subjects, mentioned in the preceding Letter. 1780, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
📖 vol. 11, page 73	The Orange-Spider, on a Branch of the Mowrah Tree. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 26 cm</i> Forbes, James, 1749-1819 The image shows a large spider at the center of a web made on the branch of a tree with several blossoms and fruits. The Latin name for the tree is given in pencil as <i>Bassia Latifolia</i> (see <i>Madhuca longifolia</i>). Bottom of page: a quotation from Alexander Pope, beginning, “Who made the Spider parallels design.” The image is closely cropped and pasted into the volume.	1781

Genres / Formats:
Watercolors (paintings)

Volume 11 > Letter 69 (continued)

📖 vol. 11, page 77

The Blue Lizard, of its natural size. With a Sprig of the Cuddum Tree in Guzerat. J. Forbes 1780

1 drawing : watercolor and gouache with pen and ink ; 24 x 20 cm
Forbes, James, 1749-1819

The image shows a lizard on a branch of a plant with large round blossoms. The Latin name for the plant is given as *Nuclea orientalis* (see *Nauclea orientalis*).

The image is closely cropped and pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 70

📖 vol. 11, page 81

A Description of Zinore, in the Province of Guzerat. 1780, [section title] *1 page* between 1794 and 1800
Forbes, James, 1749-1819

Bottom of page: a quotation from Robert Dodsley (1704-1764), beginning, "Some favoring Power directs the happy lines."

📖 vol. 11, page 85-90

James Forbes letter, Zinore, 1780 October 27 *6 pages* copied between 1794 and 1800
Forbes, James, 1749-1819

Forbes now moves to a larger territory also under his control. He describes the town as having ten thousand inhabitants, many of them weavers, involved in industries similar to those found at Dhuboy (Dabhoi). Forbes is quite taken with the scenery, insisting that it possesses "all the beauties of landscape." He goes on at length as to the beauty of the country, comparing to Candahar (Kandahar), and describing it with a lengthy extract from 2 Esdras. Some portions of the country abound with mango trees, others are "wild and romantic."

"Hindoos in Guzerat"

Forbes then proceeds to describe the inhabitants of the region. He explains that, "I have frequent opportunities of seeing human nature almost in its primitive simplicity; but at the same time far removed from a savage state, as found among the Indians in America, or the natives of the south-sea islands." Forbes repeats many of the arguments found in Orientalist texts of this period and later, suggesting that India has remained unchanged since the time of the biblical patriarchs, that Indian culture represents a far simpler form of life than European civilization, and that "in many instances reason seems to have extended but a short distance from the intuition instinct of the animal creation."

Forbes gives brief descriptions of various peoples and occupations, writing that the brahmins spend their days lost in reverie, and that the remainder of the population refuse to accept any new ideas. He notes that many of the regions he visits have never before encountered Europeans, and that he therefore has "an opportunity of observing the oriental manners and customs, in the primitive simplicity of the patriarchal ages." He gives an account of one visit, in which his hosts treated with a hospitality he compares to that offered in the Old Testament. He supports this assertion with a quotation from the work of British historian and East India Company officer Robert Orme (1728-1801). Among his final observations, Forbes notes that many

Volume 11 > Letter 70 (continued)




children in the area attend open air schools, where they learn the basics of religion, reading, writing, and arithmetic.

"Sanskrit Language"

Forbes's final comment on this region concerns Sanskrit. He mentions that he has found in the area a few brahmins very knowledgeable of the language, "that inexhaustible mine of Hindoo literature, arts, and sciences." He then quotes a lengthy passage from the work of Orientalist William Jones (1746-1794), in which Jones praises Sanskrit grammar and suggests that, from the similarity between Greek, Latin, and Sanskrit, one can hypothesize the existence of a single predecessor language. Jones is often considered one of, if not the most influential early proponents of this theory, which has led to the theorization of a "proto-Indo-European" language.

Portions of this text appear in *Oriental Memoirs*, volume 2, chapter 27.

Genres / Formats:
Correspondence

 vol. 11, page 93	Drawings of Natural History, in the vicinity of Zinore, on the Banks of the Nerbedda. 1780, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 11, page 95	The Golden Icterns, or Mango-Bird. With the common Mango of the Guzerat Province, sold there in a good season at one Rupee per Candy, of 560 English Pounds. J Forbes, 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 21 cm</i> Forbes, James, 1749-1819 The image shows a black and yellow bird perched on a branch of a mango tree, with one mango hanging below. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1780
 vol. 11, page 97	The Bamboo Tree. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 23 cm</i> Forbes, James, 1749-1819 The image shows a bunch of bamboo growing on a patch of grass. The Latin name is given as <i>Arundo-Bambos</i> (see <i>Bambusa bambos</i>). The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1781

Volume 11 > Letter 70 (continued)

📖 vol. 11, page 99	<p>A Branch of the Bamboo Tree; rather smaller than Nature. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 37 x 27 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a bamboo tree. The Latin name is given as <i>Arundo Bambos</i> (see <i>Bambusa bambos</i>).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
<hr/> <p>Letter 71</p>		
📖 vol. 11, page 105	<p>A Description of Chandode, with some particulars of the Hindoos, in that part of Guzerat. 1780, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: a quotation from Thomas Gisborne (1758-1846), beginning, "In links of steel here Superstition binds the unsuspecting native."</p>	between 1794 and 1800
📖 vol. 11, page 109-118	<p>James Forbes letter, Chandode, 1780 November 1 <i>10 pages</i> Forbes, James, 1749-1819</p> <p>Forbes describes Chandode as a small town, even more romantic than the last one. Forbes praises its picturesque scenery, and yet reminds the reader that it is "not to be traversed without dread; when we recollect these savage monsters, and the dangerous snakes and other noxious reptiles, with which they abound."</p> <p>"Brahmins & Hindoo Ceremonies, at Chandode"</p> <p>Forbes quickly moves on to the topic that will occupy the remainder of the letter: Hindu practices, ceremonies, and beliefs. He describes the town as a very sacred site, with numerous temples and a river in which devotees bathe themselves. He gives details on Hindu dying and funeral practices, describing a process by which the dying individual is placed on a pile of earth and, after they die, washed in the river and burned. He makes a passing comment about the potential health effects of the removal of the individual onto the earth, but otherwise insists that the ceremonies are "decent, solemn, and affecting." He includes several verses he says are recited by the officiating brahmin as he addresses the elements, though he does not provide a source. He compares the verses to a passage from Edward Young's (1683-1765) <i>Night Thoughts</i> and quotes another example of these ceremonies, this time from William Jones's translation of Kalidasa's play <i>Sakuntala</i>.</p> <p>"Pagodas and Ornaments"</p> <p>Forbes next begins a description of the temples he finds throughout the town. They are, he says, some of the finest he has seen in all of India. He remarks on the variety of "deities, angels, genii, and demons" one finds in the temples' ornamentation, and in Hindu practice writ large, suggesting that not even Ovid can compete with the proliferation of divine beings. He speculates as to whether the Greeks and Hindus are related to a single mythological tradition.</p>	copied between 1794 and 1800

Volume 11 > Letter 71 (continued)

Forbes then changes topics to Indian painting, and other art forms. In particular, he mentions his attempts to mimic Indian technique, and his subsequent conclusion that "the style of the Indian artists is hard, incorrect, and devoid of every excellence and grace we admire in the Italian schools." Likewise, he argues that Indian music is "harsh and discordant" and that their current poetry is unremarkable, though he admits that some of the ancient Sanskrit texts may possess some aesthetic merit.

"Hindoos"

Forbes's final consideration in this letter is Hindu belief and practice, a topic he has returned to continually throughout his correspondence. He gives a brief account of the composition of the caste system, including a description of the four varnas, and cites the translation of Hindu laws produced under Warren Hastings—presumably the Manusmriti, composed in the late 18th century by Nathaniel Halhed (1751-1830) from a Persian translation of the original Sanskrit—as an invaluable source.

As with his appraisal of Hindu poetry, Forbes asserts that "modern Brahmins are certainly very inferior to their great ancestors, in those early ages, in science and wisdom." But despite this ignorance, Forbes offers something of a defense over the following pages. He writes, "they surely must be esteemed an enlightened people, who believe and meditate on such great and solemn subjects, as occupy their minds in their retired shades." He quotes extensively from the introduction to the introduction to Halhed's translation, including passages that focus on the prevalence of differing religious traditions in India.

Forbes subsequently reasons that, because "I am now so much among the Brahmins, and see so much of their life and conversations at the several Pagodas and sacred groves in these distircts," he can confirm that they believe in "the unity of the Godhead; but they think it necessary to represent his different attributes under symbolical forms." He follows this with several remarks on his own dedication to toleration, and his unwillingness to judge other beliefs, alongside what he says is a letter translated by historian Robert Orme (1728-1801), in which a Hindu ruler reminds the Mughal ruler Aurangzeb of his predecessor Akbar's commitment to religious pluralism.

In any event, he closes his letter with another piece of evidence in support of the underlying monotheism of Hinduism—that is, he endorses toleration, but argues for the similarity of Hinduism and Christianity anyway. He transcribes what he says is a letter from a Hindu father to a son who had converted to Christianity. In the letter, the father insists that Hindus, too, worship a single divine essence, and that his son need only ask one of many learned scholars to realize this truth.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 28.

Genres / Formats:
Correspondence

Volume 11 > Letter 71 (continued)

vol. 11, page 125	<p>A Copy of a Hindoo Painting; inserted as a specimen of the Art in the Province of Guzerat. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 20 cm</i> Forbes, James, 1749-1819</p> <p>The image shows three women, one holding a peacock feather fan, another a plate of fruit, and another a music instrument. They stand immediately outside of a building. The image has a flower border and seems to imitate an Indian style of painting.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
vol. 11, page 127	<p>A Specimen of Painting in a Hindoo Pagoda. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 17 cm</i> Forbes, James, 1749-1819</p> <p>The image shows diety seated in the center of what looks like a piece of temple carving, topped with domes and other ornamental designs.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780
vol. 11, page 129	<p>A representation of Kama-diva, or the God of Love; in the Hindoo Mythology <i>1 drawing : watercolor and gouache with pen and ink ; 15 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a figure riding a horse composed of other female figures, posed to resemble the shape of a horse. The caption continues: "This Deity is supposed to be the Son of Maya, or the attracting Power; and is sometimes represented in this manner; and at others riding on an Elephant, whose body is composed of seven young women, entwined in so ingenious a manner as to exhibit the shape of a fine elephant."</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800
vol. 11, page 133	<p>The Pepal Tree of the Brahmins. J. Forbes 1780 <i>1 drawing : watercolor and gouache with pen and ink, and leaf specimen ; 39 x 28 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a tree with several fruits and leaves. One of the leaves is a specimen pasted into the volume. The Latin name is given as <i>Ficus religiosa</i> (see <i>Ficus religiosa</i>).</p> <p>The image is drawn directly onto the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	redrawn between 1794 and 1800

Volume 11 > Letter 71 (continued)

vol. 11, page 135	<p>The Sahi, or Blue Banana-Bird of the Brazils; on a Branch of the Guava-Tree; both of the natural size. Jam. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 22 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a blue and yellow bird on a branch with two flowers and several fruit, one of which is open. The Latin names are given as <i>Rubicala Americana Coerulea</i> (the bird) and <i>Psidium Pyriferum</i> (the tree, see <i>Psidium guajava</i>).</p> <p>The image is detached from the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1780?
vol. 11, page 137	<p>Scene on the Banks of the Nerbedda, near Chandode. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
vol. 11, page 139	<p>The Double-Beak, or Rhinoceros-Bird; on the Coast of Malabar; smaller than Nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 31 x 29 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a black, white, and red bird with a large, oddly-shaped beak. It sits on a branch of a tree with several small fruits. No Latin name is given.</p> <p>The image is detached from the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	
Letter 72		
vol. 11, page 141	<p>Some curious Anecdotes, singular Adventures, and extraordinary Circumstances, among the Hindoos in Guzerat. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819</p> <p>Bottom of page: "Hominem pagina nostra sapit. Martial." translated as "Men and their manners I describe."</p>	between 1794 and 1800
vol. 11, page 145-156	<p>James Forbes letter, Dhuboy, 1781 January 15 <i>12 pages</i> Forbes, James, 1749-1819</p> <p>Forbes begins his next letter with an account of his role administering justice in the city of Dhuboy (Dabhoi). He first describes the process in general, including the process by which he assembles local notables and joins them in coming to a collective decision. He proceeds to relate several of the "very singular" cases which have recently come before him: the first tells the story of a blind man skilled at finding hidden treasure who, after finding the jewels of a silversmith's deceased wife (suicide), was cheated out of payment; the second is an account of a prosperous couple's attempt to have a son, in which they provided a number of jewels to a local diviner, who promptly disappeared; and the third is a tale about a local merchant who, unable to pay his debts, attempted</p>	copied between 1794 and 1800

suicide rather than lose his good reputation. In each case, Forbes is confident in his ability to achieve justice.

"Curious Adventure"

Forbes then relates a "curious adventure" he had on the way to Dhuboy, omitted in his earlier letters. He describes a passage through a town ransacked by Maratha forces. At one point, he and his companions suspect there is treasure hidden in a certain place. Forbes orders his Indian attendants to retrieve the treasure; they demur, claiming that the treasure will surely be guarded by a genii in the form of a snake. Forbes insists. The attendants descend into the area where they suspect the treasure to lie, and cry out that they have indeed encountered a giant snake. Forbes does not relent: "still I did not believe them, and desired the ropes for facilitating their escape might be withheld, until I had seen it." At last, he sees a massive serpent, and helps his attendants escape unharmed. They burn the snake, but find no treasure.

As an afterthought, Forbes quickly tells the tale of another European who, finding a treasure in his house guarded by a cobra, gave the cobra milk to appease it. He then took the treasure, and "since this adventure he has been esteemed a very lucky man, and prosperous in all his undertakings."

"Ordeal Trials"

As part of Forbes administrative responsibilities, he is occasionally called on to oversee ordeals. These are instances in which an accused person opts to go through a trial so to prove their innocence. Forbes describes the process via a particular example: one man, accused of stealing a child, dipped his hand into a pot of boiling oil to retrieve a coin. He did not appear to hurt, and so the parents of the child were satisfied. Forbes briefly discusses varying types of ordeals, as well as the necessary ritual preparations performed by brahmins.

"Voluntary Death"

From ordeals, Forbes shifts his focus to voluntary death. In this instance, however, he does not mean sati, or the immolation of widows, but rather, the suicide of men for religious reasons. He writes, "that men, in the full vigor of life, and surrounded by every blessing, should voluntary desire to buried alive, is a more extraordinary sacrifice [than sati], but far from uncommon among the tribe of Gosannees." The Company does not permit these suicides, and so they take place outside Company territory, near sacred sites. Forbes offers some details on the process, before using the practice as a platform for discussing the conversion of Indians to Christianity. He notes his previous, somewhat positive appraisals of some aspects of Hindu thought, but insists that these practices are "melancholy proofs that a change in their religious tenets is necessary."

He admits, however, that English behavior in India does not offer a particularly good example of Christian practice. He says, "our religious character in general cannot impress them with any sublime ideas of the Gospel, from the lukewarmness and indifference with which we are too apt to treat all religious duties." He writes an imagined dialogue between himself and a Hindu practitioner, in which the Hindu individual asks him about the lack of practice of the English, in comparison to the observance of Muslims, Hindus, Catholics, and other religious groups in the subcontinent. Forbes can only respond




Volume 11 (continued)

that he hopes England will avoid the condemnation Montesquieu leveled at Spain—that they had the opportunity to free the inhabitants of Latin America, and that they instead enslaved them. Forbes nonetheless concludes with a wish for the eventual conversion of India to Christianity, and that Christianity might replace their own doctrines, such as reincarnation.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 29.

Genres / Formats:
Correspondence

Letter 73

 vol. 11, page 163	Four Letters containing a Journey from Baroche to Ahmed-abad; through the Province of Guzerat: with a particular Description of the capital City of Ahmed-abad. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from unidentified "Warton," beginning, "Here temples rise, amid whose hallowed bounds spires the black pine."	between 1794 and 1800
 vol. 11, page 165	A Description of the Pergunnas of Ahmood and Jamboseer; with the principal Towns in those Districts. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 11, page 169-172	James Forbes letter, Jamboseer, 1781 April 26 <i>4 pages</i> Forbes, James, 1749-1819 Forbes begins by mentioning that he hears that the conquest of Ahmedabad is now known in Europe, publicized through the <i>Gazette de Leyde</i> , an international newspaper in the 17th and 18th centuries. He says he will offer his own reflections on the city. "Ahmood Purgunna" He begins his journey by heading towards Ahmood, the capital city of its district. He passes by Baroche on the way, visiting friends, before his arrival. He laments that there is not much to describe, though it is a large town, and instead gives a brief overview of the income delivered to the Company from the city. The cotton has a very good reputation, and its economy is similar to that of Dhuboy (Dabhoi). "Jamboseer Purgunna" The next stop on Forbes's journey to Ahmedabad is Jamboseer, a town Forbes finds slightly more interesting. He writes that, in Ahmood, "you see open fields, and only a few trees near the villages; here the fields are generally enclosed, and planted with Mangoes, Tamarinds, and Banian-trees, which add much to the beauty of the landscape." He notes some interesting buildings, but asserts their inferiority when compared with European architecture. Near the city is a lake, surrounded by groves and temples. Forbes continues: "the Brahmins at these Pagodas are a harmless race, similar to those I have so lately described; they are protected by the English and Mahometan governments throughout Hindostan; but the Portugueze will not permit them to exercise their religion at their settlements." The liberty	copied between 1794 and 1800




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afforded the indigenous inhabitants is compared with the cruelty Forbes assigns to the (Catholic) Portuguese throughout his letters.



The letter closes with the area's inhabitants presenting Forbes with a "vanyar," likely an Asian palm civet, or toddy cat. The creature is cat-like, and apt to climb trees, eat all sorts of fruit, and, he says, steal the liquor farmers produce from palm trees.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 29.

Genres / Formats:
Correspondence

 vol. 11, page 173	Drawings of Natural History in the Jamboseer Purgunna. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 11, page 175	The Vanyar, with the Palmyra, or Brab Trees. The distant Animals and Trees are in proportion. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 19 cm</i> Forbes, James, 1749-1819 The image shows a toddy cat climbing a palm tree to get a pot hanging at the top. Several other trees are in the background. No Latin name is given. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1781
 vol. 11, page 177	The Chulatra, smaller than the natural size, with the Rose-Colored Acacia, or Bawbel Tree, of Guzerat. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 24 cm</i> Forbes, James, 1749-1819 The image shows a gray bird perched on a thorny branch with many pink blossoms and vines. No Latin name is given. The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1781

Letter 74

 vol. 11, page 181	Continuation of the Journey from Jamboseer to Cambay; with some particulars, respecting the principal Inhabitants of Cambay. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 11, page 185-192	James Forbes letter, Cambay, 1781 May 1 <i>8 pages</i> Forbes, James, 1749-1819 Forbes continues his journey to Ahmedabad. Now joined by one of the area's English residents, Forbes passes through a couple small towns,	copied between 1794 and 1800

one of which remains threatened by "Coolies," a group of marauders who, Forbes says, survive by pillaging surrounding areas.

"Coolies and Cotties near the River Myhi"

After passing through these towns, however, Forbes and his company are met "in a friendly manner" by the chief of the Coolies. Forbes explains that "these people deem it no disgrace to be robbers and plunderers, but rather an honorable profession, which gives them a superiority over their neighbors." They are on good terms with the English, though Forbes deems it wise to travel with an armed escort. Nonetheless, he writes, "I was rather surprised to see the lands in the Cooley-districts in a fine state of cultivation," far superior to the territory they enter next, under the control of a nawab.

"Cambay Purgunna"

As he passes through the land leading to Cambay, he notes the pleasant scenery, and comments on the state of the roads. He admires the rolling hills, and suggests that, under a gentler government, this country could be as prosperous as any in India.

"Cambay"

Cambay itself, however, is anything but prosperous. Forbes recalls his previous description of the city—it was approaching a state of ruin—and now remarks that it is "almost an entire scene of desolation." He blames the ruler for this state, and suggests that he stops at nothing to acquire wealth, which he then spends on sensual pleasure. Those residents of the city who can bear to leave, have.

"Persian Entertainment"

After their arrival, Forbes and his comrades are invited to a Persian-style supper by an emissary of the nawab. Forbes describes the evening in detail, including his observations on the "successive sets of dancing-girls" and the dried fruits, nuts, coffee, curries, and other rich foods served. He writes that his Indian dinner companions—the town's prominent residents—"kept up a lively conversation; many of them were men of improved minds; with a taste for music, poetry, and painting, far superior to any Asiatics I had before conversed with." There was no alcohol, but "the generality of the wealthy Mahometans seldom object to private sacrifices the shrine of Bacchus."

"Oriental Jewels"

Forbes proceeds to write on the origins and wealth of the town's Persian inhabitants. Many of them fled Persia after political upheaval, bringing with them "a valuable assortment of pearls, diamonds, and other jewels; which they find the only safe mode of conveying the remains of their shattered fortune." Forbes speaks of several diamonds of enormous size—such as one in Persia measured at 264 carats—and discusses some of India's other fabled treasures, like the Peacock Throne.








"Persian Cats"

At the end of his letter, Forbes turns to an altogether different topic: Persian cats. He describes them as some "of the most beautiful animals in the world," and praises their size, color, and fur. He says he has included a copy of the painting in which one of these cats appears, though the creatures would most benefit from separate images.

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Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 29.

Genres / Formats:
Correspondence

 vol. 11, page 191	Drawings of different Subjects mentioned in the preceding Letter from Cambay. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 11, page 195	Persians, at Cambay. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 11, page 197	Village Cart, and Peasant, in the Province of Guzerat. J. Forbes. 1781 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800
 vol. 11, page 199	The Diamond mentioned in the preceding Letter, of its exact size and shape. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 12 x 12 cm</i> Forbes, James, 1749-1819 The image shows a diamond hanging from a ribbon. The caption reads: "This valuable gem weighed one hundred & seventeen Carats; and was estimated at Two Lacs of Rupees, or upwards of Twenty Thousand Pounds." The image is closely cropped and pasted into the volume. Genres / Formats: Watercolors (paintings)	1781
 vol. 11, page 201	A Specimen of one of the Persian Paintings, mentioned in the preceding Letter. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 20 cm</i> Forbes, James, 1749-1819 The image shows a man and a woman sitting on a carpet on a portico, by a fountain and with a white cat. Another woman stands in the background. The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1781
Letter 75		
 vol. 11, page 215	Continuation of the Journey from Cambay to Ahmedabad; with a general Description of the Province of Guzerat. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 11, page 219-224	James Forbes letter, Ahmed-abad, 1781 May 5 <i>6 pages</i>	copied between 1794 and 1800

Volume 11 (continued)

Forbes, James, 1749-1819

The journey to Ahmedabad continues. It begins with a quick passage through several villages, one of which belongs to a group of dancers, "who frequently have lands and villages assigned to them by the Princes of Hindostan."

"Province of Guzerat"

Forbes then offers an extended reflection on the province of Gujarat. It is, he regrets, accustomed to groups of robbers, leading to a large amount of uncultivated land and a greater frequency of large towns, which provide for a better mutual defense. He nonetheless finds it delightful, and describes the richness and diversity of plant and animal life in uncultivated areas. He praises the quality of oxen, and other domesticated creatures, and claims that "a friend at Cambay shewed me the skin of a Lioness, killed a few weeks ago, exactly resembling those from Africa." This is a curiosity, however, and Forbes has not seen any lions in the wild. He closes this section of his letter by stressing the dangers of travel by night—due to tigers, one of which attacked and killed a horse in his party—but insists that, during the day, humans are safe. He concludes with a quotation from Psalm 104.

"Mausoleums at Betivah"

Forbes and his companions move on to another area, one that used to be part of Ahmedabad, but now forms its own village. It contains numerous tombs, the beauty of which quite astonishes Forbes. He writes: "the small cupolas which cover each tomb are of fine marble, curiously inlaid with festoons of flowers, in mother of pearl, as neat as in the snuff-boxes of Europe." The local inhabitants insist that these structures are nothing compared to those found at Agra and elsewhere. As Forbes leaves the area, he notes other buildings, slowly falling into ruin. He closes with a quotation from Richard Glover's (1712-1785) *Leonidas*.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 29.

Genres / Formats:
Correspondence

Letter 76

📖 vol. 11, page
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A Description of the City of Ahmed-abad; and the adjacent Country: with a concise history of the Conquest of Hindostan; by the Pathans, Moguls, & other Northern Nations, until the taking of Ahmed-abad by the English, in 1780, [section title]

1 page

Forbes, James, 1749-1819

between 1794
and 1800

📖 vol. 11, page
231-255

James Forbes letter, Ahmed-abad, 1781 May 7
25 pages

Forbes, James, 1749-1819

Forbes's seventy-sixth letter describes the city and surroundings of the city of Ahmedabad. He begins with the history of the city: it was built in 1426, and Forbes relates a story in which the founder of the city, on a hunting expedition, had liked a particular location and constructed a city on that spot. Now, he says, "lofty minarets, decaying palaces, and ruined aqueducts for miles around, indicate its former extent magnificence."

copied between
1794 and 1800

"Decline of Ahmedabad"

Forbes compares Ahmedabad (at its height) to London, and then discusses the rise and fall of Babylon. He dwells at length on the decline of Babylon, suggesting that, like that ancient city, Ahmedabad now "seems hastening to the period of its dissolution." Forbes alludes to the previous glories of the Indian city, noting that before "all was on a grand scale when a luxurious court was kept in this city, and many of the chief nobles attended the imperial princes during their appointment as Vice-roys of Guzerat." The current settlement, in Forbes's view, "now exhibits an unhappy mixture of Mogul splendor and Mahratta wretchedness." This poverty is seen in both the buildings and the inhabitants, who, having once lived in luxury, now subsist in "the gloom of obscurity." They sell jewels and other treasures to survive, without any recourse to charity.

"Public Buildings"

Forbes then chronicles the more prominent buildings in the city. He starts with a magnificent mosque, one whose architectural details he describes at length. He compares the structure to cathedrals in Europe, writing, "There is an uncommon solemnity in this Musjid; a grandeur united with simplicity which is extremely striking, and leads the mind to reverential awe and devotion; similar to the venerable Gothic piles in England, which I think are peculiarly calculated to inspire pious thoughts." He likewise comments on the solemnity of the worshippers: "whatever may be the characteristics of the Mahometans in other respects," they exhibit a "profound humility" inside the mosque.

Near the mosque are the tombs of Ahmad Shah I (d. 1442) and his sons. These are maintained by several "Fakeers and holy men," and funded by land endowed for their support. Forbes, interpreting these and other monuments as signs of decay, quotes Virgil: "Troy is no more! And Ilium was a town!" He discusses other structures in the city, such as a mosque he refers to as the "ivory mosque," and relates another anecdote of destruction, that of the Alexandrian library—"the literary world have ever lamented this cruel disaster"—to illustrate the decline of Ahmedabad.

Forbes then turns to the Dutch presence in the city: there is a Dutch burial ground, though they no longer maintain a factory in the city. There was an English factory, but Forbes does "not find it was ever properly established." Ahmedabad used to produce a wide array of elaborate and luxurious goods, such as gold, silk, and ivory, but "very few traces of its commerce now remain." It does, however, maintain some reputation for gilding, lacquer, and other crafts.

"Oriental Paintings"

Forbes reports that he has bought a few original Indian paintings, rather than making his own copies, though he doesn't think they will have any success in Europe. He describes them as "more curious than beautiful," and that, while Persian artists far excel their Indian counterparts (in his opinion), he has been unable to buy any of those.

"Sercaze, and Caaba at Mecca"

Several miles away, Forbes describes another fantastic mosque. This one, he explains, is an exact model of the mosque at Mecca, an includes a copy of the Kaaba. He offers some details as to the origins and practice of the hajj—labeling it as the "most solemn act of their [Muslims'] devotion"—while immediately offering another historical,

rather than theological, justification for the pilgrimage. It was, Forbes argues, a political and commercial design of the Prophet Muhammad, intended to draw trade into the region.

"Shah-Bauhg"

Forbes moves on to describe a brief stay at a summer palace north of the city, built by Mughal ruler Shah Jahan (1592-1666). It appears, to Forbes, a pleasing and opulent place, surrounded by canals and fountains, though the royal park and many of the nearby structures are now in ruins. Forbes comments on the nature of Indian gardens, noting that the best he has seen are, compared to English gardens, "more in the formal style of the last century; but in the remains of trees, plants, and buildings, display an uncommon degree of magnificence." He closes with a quotation from Sirach.

"Attah of Roses"

"Asiatics," Forbes says, are invariably fond of the rose. And so he includes a discussion of how one makes perfume (attar) from the rose. He describes the process in detail, remarking on the enormous quantity of roses to produce even a small amount of the essential oil so valued in India. He also laments the difficulty of finding attar that is not in some way doctored, either with sandalwood or kusha grass. He includes in this section a brief reflection of the beauty of birds in India, comparing them with those he saw in Brazil. He quotes Joseph Warton's (1722-1800) poem, "The Enthusiast: or The Lover of Nature."

"The Nurses Well"

Outside the city, Forbes finds a beautiful well: the "reservoir is all of hewn stone, surrounded by galleries, with circular steps leading to them, and a small dome, supported by light columns, over each." He relates the various explanations for its existence, considering the large sum necessary for its construction. Some attribute it to a nurse, while others say that a rich dancing-girl, after selling one of jeweled anklets, funded its construction. Forbes continues: "the other she threw into the water, to reward the search of those who should dive into its deep abyss." He closes with a short quotation from Genesis.

"Ancient State of Ahmedabad & Guzerat"

The final portion of Forbes's letter returns to the history of Ahmedabad and Gujarat. He claims that the population of the city used to exceed three million, though it has now declined steeply. It was, he argues, once ruled by Hindus, before the invasion of "Pathans" and the advent of the "empire of Ghisni" (likely the area ruled by Mahmud of Ghazni). Forbes attributes this political transition to the innate qualities of Hindus: "The effeminate Hindoos, languid and enervated by the heat of their climate, and naturally fond of indolence and ease, were unable to withstand the incursion of these northern barbarians." Nonetheless, Forbes tells a history of incredible violence, marked by a "torrent of revenge." There are, however, a few bright spots, and Forbes notes the incredible riches of India, and the foundation of a university by the Muslim rulers.

Timur (Tamerlane) also makes an appearance in Forbes's history, though he is described as bloodthirsty and doing anything to achieve power, an image Forbes argues for in distinction to more positive depictions of the ruler. He cites Nicholas Rowe's (1674-1718) play *Tamerlane* as a take on Timur that ignores historical reality. Forbes then gives a quick overview of the city's more recent history: after

Volume 11 > Letter 76 (continued)

being brought under Mughal control by Akbar, the city fell to Maratha forces, before again falling to Company forces under Thomas Goddard (d. 1783), who turned the city over to a Gujarati ruler.

Forbes is, in a general sense, positive about Mughal rule, saying that Mughal rulers, "tho' too fond of foreign conquests, and humbling other princes, in their own dominions encourage agriculture, and all the arts of peace." He criticizes Aurangzeb for being overly violent, though praises his rule, and at one point laments the fall of the Mughal Empire as a whole. He eventually backtracks, however, asking that the reader "not imagine that I wish to paint despotism in a favorable light," and attempting to pinpoint precisely what distinguishes monarchies from despotisms. He finally concludes, however, that despotism—and he does not doubt that any Indian governments fit that label—seem "best suited to the slavish minds of the Asiatics." He closes with a quotation from Richard Glover's (1712-1785) *Leonidas*.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 30.

Genres / Formats:
Correspondence

vol. 11, page 257	Drawings of the principal Subjects, mentioned in the preceding Letter, in the vicinity of Ahmed-abad. 1781, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
vol. 11, page 262	The Grand Mosquem, at Ahmed-abad. Built by Sultan Ahmed, One of the Pathan Kings, and Founder of the City. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page. Top of page: "A splendid Monument of Taste, and Royal Munificence."	text added between 1794 and 1800
vol. 11, page 265	Konkria Tellow, The Lake of Kokarea; once a Royal Retreat, near ahmedabad. J. Forbes 1781 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 26 cm</i> Forbes, James, 1749-1819 The image shows a tank, with a long bridge to a central island, on which stand several people. In the foreground is an oxcart and two cupolas, on the bank. Top of page: a caption in Persian. The image is pasted into the volume; the Persian caption is pasted in separately.	1781
vol. 11, page 267	Shahe Bauhg, A Palace built by the Emperor Shah-Jehan, on the banks of the River Sabrematty, near Ahmedabad. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page. Top of page: a caption in Persian. The Persian caption is pasted into the volume.	text added between 1794 and 1800

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☰ vol. 11, page
269

A beautiful species of the Taylor-Bird; Found in the Royal Gardens at Ahmedabad. J. Forbes 1781

1 drawing : watercolor and gouache with pen and ink, and bird feathers ; 22 x 18 cm

Forbes, James, 1749-1819

The image shows a bird on a small plant with flowers of many colors. Bottom of page: caption reads, "NB: The Flowers are entirely composed of its Feathers."

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Letter 77

☰ vol. 11, page
281

Journey from Ahmedabad, through Peerana and Dolcah, to Cambay; with the particulars of an entertainment by the Nabob of Cambay. 1781, [section title]

1 page

Forbes, James, 1749-1819

between 1794
and 1800

☰ vol. 11, page
285-295

James Forbes letter, Cambay, 1781 May 12

11 pages

Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes and his companions leave Ahmedabad at daybreak, following a series of nighttime showers.

"Peerana"

They stop first outside the city, at a spot with several tombs. Forbes describes the ornamentation around the graves: they are "covered with rich cloths, and ornamented with rows of false pearl, ostriches eggs, and wreathes of flowers." He finds this, however, "more gaudy than elegant," yet accepts that these sites are "held in the highest veneration" by Indian Muslims.

"Dolcah"

The group then reaches Dolcah, a town near Ahmedabad. Forbes describes the layout of the city and the surrounding countryside, noting that the city is not fortified, and possesses only a small mud wall to protect the inhabitants. Forbes observes that many of the smaller villages they pass have sentinels posted in the tallest trees, watching for bandits and ready to alert the area's farmers in case of attack. Though perhaps bandits are not the only people of whom these villagers are wary: Forbes relates that "our little escort of cavalry, with the rest of our attendants, generally occasioned a considerable alarm as we travelled thro' the country."

After travelling about fifty miles, Forbes and his party reach Cambay (Khambhat). Describing the surrounding country, Forbes quotes James Thomson's (1700-1748) "The Seasons," and insists that, despite the current struggles of the province, "an attention to agriculture, manufactures, and commerce, a security of private property, and a more equitable government, would render it" prosperous, as it was under previous rulers.

Volume 11 > Letter 77 (continued)

Forbes then provides a rather lengthy description of slavery in India. He begins with his view of slavery as practice by Indians, writing that enslaved people "are treated like near relations, admitted to great confidence, and often obtain their freedom, and marry into their maser's family." He next points to the English practice of slavery: "Nor have the sable race sold to the English in India, much reason to complain of their lot; they experience a very different treatment from their African brethren in the West-Indies." The truly unfortunate, he says, are those who fall into the hands of the Portuguese, though he does acknowledge that no matter what conditions an enslaved person might experience, slavery remains a "bitter" institution.

He then turns to the nawab of Cambay, asserting that, though he knows the nawab to have a horrific reputation, he will refrain from discussing it, due to the kindness shown by the nawab to Forbes and his companions. He quotes a lengthy passage from Esdras, which he frames as giving insight into the nature of the "Asiatic prince."

"Dil Gusha. Gardens at Cambay"

Forbes next describes a dinner at one of the nawab's pleasure gardens. He provides a lengthy description of the gardens, and observes the placement of a temple-like structure at the center. In each column, there is a passage for water, which emerges in a fountain at the top of the structure, running down the sides of its dome, and further downward, along screens of kusha grass, keeping the building cool and perfumed. He and his companions are treated to an evening of fireworks and dancing, and they leave with gifts of betel, shawls, and silk.

"Songs of the Dancing Girls at Cambay."

Impressed, as always, with the dancing girls, Forbes writes: "as they [the songs of the dancing girls] appeared to me far superior to any I have heard before, I have attempted an imitation; tho' very unequal to the spirit of the original." The next two pages include "A song of Roshan, or Roxana" and "A Song of Selima," both ornate compositions, written in prose, that bemoan the separation of lover and beloved.

Forbes concludes his letter by explaining that many Indians have a deep fondness for poetry, and are convinced that Europeans have no talent, or taste, in that regard. Forbes relates how, in response to this assertion, one of his company produced several lines of Persian verse *ex tempore*—which Forbes includes in English—which amused all present. In a final passage, Forbes writes that he has begun to acquire more Indian paintings and drawings from a certain brahmin, "a man of genius, taste, and extensive reading" to whom he has been introduced by the English resident. The resident, lacking European company, spends much of his free time in conversation with this man.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 31.

Genres / Formats:
Correspondence

Volume 11 > Letter 77 (continued)


vol. 11, page 299	<p>The Water Temple, in the Gardens of Dil-Gusha; or Heart-Expanding, a Summer Palace belonging to the Nabob of Cambay. J. Forbes 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page. Top of page: a caption in Persian.</p> <p>The Persian caption is pasted into the volume.</p>	text added between 1794 and 1800
vol. 11, page 201	<p>A Mogul of consequence, travelling in his Palankeen. <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	text added between 1794 and 1800
vol. 11, page 305	<p>Specimen of Persian Writing, by a young Shah-Zada, at Cambay. J. Forbes, 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The page includes, at its center, a large example of Persian calligraphy, in nastaliq script.</p> <p>The Persian is pasted into the volume.</p>	1781
vol. 11, page 307	<p>Another Specimen of Persian Writing. J. Forbes. Cambay 1781 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The page includes, at its center, an example of Persian calligraphy, in nastaliq script.</p> <p>The Persian is pasted into the volume.</p>	1781
vol. 11, page 317	<p>Portraits of several eminent Emperors of Hindostan; painted by some of the most celebrated Artists at Delhi, and Agra, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
vol. 11, page 337	<p>Mahomed Akbar, Emperor of Hindostan, from an original Painting <i>1 print : engraving ; 21 x 14 cm</i></p> <p>The image shows a man seated, in opulent clothing and a crown, surrounded by a halo, with two attendants nearby.</p> <p>The preceding several pages are missing from the volume. The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
vol. 11, page 339	<p>Shah Allum, Emperor of Hindostan <i>1 print : engraving ; 21 x 14 cm</i></p> <p>The image shows a man seated, opulently dressed and with a halo, accompanied by two attendants.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?


Volume 12


front matter


 vol. 12, page 3	Descriptive Letters and Drawings. Volume the Twelfth, [title page] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
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Drawings





 vol. 12, page 57	Drawings, by a Brahmin at Cambay; taken from the Inhabitants in that City; and the variety of Strangers who occasionally serve in the Armies of the Princes of Hindostan. 1781, [section title] <i>1 page</i>	between 1794 and 1800
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 vol. 12, page 59	A Brahmin and Gosannee; well-known characters among the religious Casts of Hindoos. J. Forbes 1781 <i>2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm</i> The images are labeled "brahmin" and "gosanny," in English, Persian, and Hindustani. One figure is dressed in white, another wears almost no clothes, and carries a staff and bucket. The images are pasted into the volume. Genres / Formats: Watercolors (paintings)	1781
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 vol. 12, page 61	A Jogee and Senassee; two Casts of religious Hindoo Beggars, at Cambay. J. Forbes 1781 <i>2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm</i> The images are labeled "Jogee" and "Senassee" in English, Persian, and Hindustani. One figure wears a cape and holds a trident, another holds a staff and jug. The images are pasted into the volume. Genres / Formats: Watercolors (paintings)	1781
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 vol. 12, page 63	Hindoos, of the Byragee & Jungam Casts. J. Forbes. 1781 <i>2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm</i> The images are labeled "Byragee" and "Jungam" in English, Persian, and Hindustani. One figure wears no clothes and holds a staff and jug, another wears a robe, an elaborate headdress, and holds a bell. The images are pasted into the volume. Genres / Formats: Watercolors (paintings)	1781
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Volume 12 > Drawings (continued)

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-  vol. 12, page 65
- A Bramcharree & Cuberpuntee; two religious Casts among the hindoos, 1781 near Cambay. J. Forbes, 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm
- The images are labeled "Bramcharry" and "Cuberpuntee" in English and Hindustani, in Persian the caption reads kabir mazhab. One figure holds a staff and jug, another wears a green robe and holds a set of beads.
- The images are pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 12, page 67
- A Nanek and Sciad, at Cambay 1781?
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm
- The images are labeled "Nanek" and "Sciad" in English, Persian, and Hindustani. One wears white and holds a peacock fan, the other wears white and holds a staff and beads.
- The images are pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 12, page 69
- A Fakeer, or Mahometan Dervise, at Cambay; with a Man of the Tribe of Borahs; settled among the Mahometans in many parts of Hindostan; and said to be descended from the ancient Jews. J. Forbes 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm
- The images are labeled "Faqhir or Dervise" and "Borah" in English, Persian, and Hindustani. One wears white, and holds a caged bird and a short staff, another wears long white robes.
- The images are pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 12, page 71
- An Andaroo, or Parsee-Priest; with a Hindoo Beggar of the Cast called Jetty. J. Forbes 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm
- The images are labeled "Parsee Andaroo" and "Jetty" in English and Hindustani, in Persian the first caption reads "mobed." One figure is dressed and white, holding a book and a bit of grass, another is in long white robes, holding a staff and a red container.
- The images are pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
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Volume 12 > Drawings (continued)


 vol. 12, page 73

A Mahratta Horseman; and a Cottia, or Free-booter, in the vicinity of Cambay. J. Forbes, 1781 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm

The images are labeled "Mharatta" and "Cottia" in English, Persian, and Hindustani. Both figures are horseback, with long spears.

The images are pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 12, page 75

A Buctory, or Mogul in Armour; and a Turcoman, or Turkish Horseman, in Hindostan. J. Forbes 1781 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm

The images are labeled "Buctory, or Man in Armor" and "Turk" in English, "savaarabaShatarposh" and "turk" in Hindustani, and "savaar bakhtar posh" and "turk savaar" in Persian. The images show two men on horseback, one with a horse draped in orange armor.

The images are pasted into the volume.

Genres / Formats:
Watercolors (paintings)


 vol. 12, page 77

A Coolie, or Plunderer, in Guzerat; and a Horseman from Scindhy, in the service of the Nabob of Cambay. J. Forbes 1781 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm

The images are labeled "Cooley" and "Scindhy" in English, Persian, and Hindustani. The images show two men on horseback, one with a bow and another with a rifle and sword.

The images are pasted into the volume.

Genres / Formats:
Watercolors (paintings)

 vol. 12, page 79

A Soldier of the Rohila Tribe; and an Arabian Horseman. J. Forbes. 1781 1781
2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm

The images are labeled "Rohila" and "Arabian" in English, Persian, and Hindustani. They show two men on horseback, one with a bow over his shoulder, another with a rifle.



The images are pasted into the volume.

Genres / Formats:
Watercolors (paintings)






Volume 12 > Drawings (continued)

📖 vol. 12, page 81	<p>A Jatte Horseman; and the Portrait of Mirza Zummum, the Naib, or Vizier at Cambay, in 1784 <i>2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm</i></p> <p>The images are labeled "Jatte" and "Myrza Mogul" in English, Persian, and Hindustani. They show two men on horseback, one dress in white, one in white holding a falcon on his arm.</p> <p>The images are pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1781
📖 vol. 12, page 83	<p>A Marwarree-Horseman; and a Soldier of Fortune, from Pathan. J. Forbes, 1781 <i>2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm</i></p> <p>The images are labeled "Marwaree" and "Pathan" in English, Persian, and Hindustani. The images show two men on horseback, both holding swords.</p> <p>The images are pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1781
📖 vol. 12, page 85	<p>A Mogul-Horseman, and the riding-dress of an English Gentleman, at Cambay. J. Forbes 1781 <i>2 drawings : watercolor and gouache with pen and ink ; 13 x 17 cm</i></p> <p>The images are labeled "Mogul" and "European" in English, Persian, and Hindustani. Both show men on horseback, with one holding a rifle, and the European holding a rifle and a sword.</p> <p>The images are pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1781
📖 vol. 12, page 87	<p>A Collection of Drawings in Water-Colours, of the Flowers, Fruit, Birds, Fish, Insects, and other Subjects; in the different Provinces of China: inserted as specimens of the Talents and Taste of the Chinese Artists. 1781, [section title] <i>1 page</i></p>	between 1794 and 1800
📖 vol. 12, page 93	<p>An untitled image of pink blossoms and a moth <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 17 cm</i></p> <p>The image shows a branch with numerous pink blossoms, and a gray moth flying nearby.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?



Volume 12 > Drawings (continued)

 vol. 12, page 97	<p>An untitled image of red lilies and a gray moth <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 18 cm</i></p> <p>The image shows several lilies, orange and red, and a large gray moth flying nearby.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 99	<p>An untitled image of purple flowers and a yellow moth <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 20 cm</i></p> <p>The image shows a plant with dark purple flowers, and a yellow moth flying nearby.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 103	<p>An untitled image of a vase of cut flowers <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 27 cm</i></p> <p>The image shows a variety flowers in a vase on a wood stand; the vase has an image of a river in blue in white on it.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 105	<p>An untitled image of pink and purple flowers in a vase <i>1 drawing : watercolor and gouache with pen and ink ; 23 x 25 cm</i></p> <p>The image shows several pink and purple flowers in a vase on a wood stand, with several blue and white patterns.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 107	<p>An untitled image of two plants in a vase of rocks <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 17 cm</i></p> <p>The image shows two plants growing out of a bed of rocks in a blue vase. There is a large ornamental rock next to the plants.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?

Volume 12 > Drawings (continued)

 vol. 12, page 109	<p>An untitled image of several fruits in a dish <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 18 cm</i></p> <p>The image shows a variety of red and yellow fruits arranged in a blue and white dish on a wood stand.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 111	<p>An untitled image of numerous fruits in a bowl <i>1 drawing : watercolor and gouache with pen and ink ; 19 x 19 cm</i></p> <p>The image shows several fruits in a bowl with pink and white floral designs, on a green stand.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 113	<p>An untitled image of grapes and other fruits in a bowl <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 18 cm</i></p> <p>The image shows grapes and other fruits in a bowl with floral designs on a wood stand.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 115	<p>An untitled image of a green creeper and a red moth <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 19 cm</i></p> <p>The image shows a green vine with white flowers wrapped around a thorny branch; a red moth flies nearby.</p> <p>The image is loose on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 117	<p>An untitled image of a rose and two green moths <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 18 cm</i></p> <p>The image shows a branch of a rose bush with several flowers, and two green moths flying nearby.</p> <p>The image is loose on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?

Volume 12 > Drawings (continued)

 vol. 12, page 119	<p>An untitled image of red flowers and two insects <i>1 drawing : watercolor and gouache with pen and ink ; 21 x 20 cm</i></p> <p>The image shows a branch with several large pink blossoms, and two insects flying nearby.</p> <p>The image is loose on the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 143	<p>An untitled image of two dead birds <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 25 cm</i></p> <p>The image shows two dead birds hanging by a string against a wood background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 145	<p>An untitled image of two large dead birds <i>1 drawing : watercolor and gouache with pen and ink ; 34 x 25 cm</i></p> <p>The image shows two large dead birds hanging by a string against a wood background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 146	<p>An untitled image of a dead deer <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 23 cm</i></p> <p>The image shows a small dead deer hanging by a string against a wood background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 149	<p>An untitled image of three dead fish <i>1 drawing : watercolor and gouache with pen and ink ; 29 x 23 cm</i></p> <p>The image shows three dead fish hanging by a string against a wood background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?

Volume 12 > Drawings (continued)

 vol. 12, page 151	<p>An untitled image of two dead fish <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 30 cm</i></p> <p>The image shows two large dead fish hanging by a twig against a wood background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 153	<p>An untitled image of three, large dead fish <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 30 cm</i></p> <p>The image shows three dead fish hanging by a string against a wood background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 157	<p>An untitled image of a small sailboat <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 30 cm</i></p> <p>The image shows a boat with sails furled, and a man in the rear operating the rudder.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 159	<p>An untitled image of a dragon boat <i>1 drawing : watercolor and gouache with pen and ink ; 24 x 30 cm</i></p> <p>The image shows a dragon boat, with several drums and gong players standing, and numerous rowers sitting down. There is a large flag at the center of the boat and several parasols along its length.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
 vol. 12, page 161	<p>An untitled image of a red, painted boat <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 30 cm</i></p> <p>The image shows a boat, red with decorations along the side, paddled by three rowers, and with an enclosed canopy at the center, with one person inside. There is a large flag at the back, with writing in Chinese.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?

Volume 12 > Drawings (continued)

☰ vol. 12, page 163	<p>An untitled image of a large boat <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 30 cm</i></p> <p>The image shows a large wooden boat, mostly enclosed, with three people visible in its various rooms.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	ca. 1781?
Letter 78		
☰ vol. 12, page 165	<p>A Description of Cubbeer-Burr; the celebrated Banian Tree, or Ficus-Indica; near Baroche. 1782, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
☰ vol. 12, page 169-177	<p>James Forbes letter, Cubbeer-Burr, 1782 March 3 <i>9 pages</i> Forbes, James, 1749-1819</p> <p>Forbes writes his next letter as he sits by the Nerbudda (Narmada) river, under a massive banyan tree. He begins with a description of the river's sacred qualities, noting that it and "many other rivers are also esteemed sacred; or at least, their waters are supposed to have a religious virtue in the various oblations of the Hindoos, superior to other streams."</p> <p>He spends the remainder of the letter describing the wonders of this particular banyan tree, Cubbeer-Burr, which, he says, grew up after an Indian saint invoked the blessings of Brahma over a small sapling. The tree is likely Kabirvad, a massive banyan tree on an island in the Narmada—still extant today—which is associated with the poet and saint Kabir (c. 1398-1448). Forbes writes that, though floods have washed away many sections of the tree, its circumference remains almost a thousand feet. He quotes Alexander Pope to describe the travelers and holy persons who visit the spot.</p> <p>Forbes then observes the wildlife that inhabit "this magnificent pavilion." He describes the various ways in which locals care for the site, such as killing the snakes that live throughout the tree, often by grabbing them and grinding the heads against rocks until the fangs have worn away. The creatures are then given to children as playthings. He also relates a story in which one of his friends made the mistake killing a monkey who lived at the tree. Immediately up to fifty monkeys approached and threatened him. The head monkey, "finding that his threatenings were of no avail, he began a lamentable moaning, and by every token of grief and supplication, seemed to beg the body of the deceased: after viewing his distress for some time, it was given to him; he looked at it with a tender sorrow, and taking it up in his arms, embraced it with conjugal affection, and carried it off to his expecting comrades." He friend sworn never to kill a monkey again.</p> <p>The tree offers, Forbes says, a large amount of wild game for European hunters, yet he also cautions against the large number of alligators, and other strange fish, in the river. The bats rich enormous size, and the snakes are ever-present. He asks his reader to forgive him if he includes one more story about a snake, and proceeds to tell the story of a man renown for curing the bites of the most venomous serpents without</p>	copied between 1794 and 1800

Volume 12 > Letter 78 (continued)

so much as touching the patient. Forbes claims that this man is "guilty of those oppressions too common in the higher class of Hindoos," but nonetheless gives alms regularly and to all in need.

Forbes closes his letter with another rumination on the pleasures of this tree—that it provides ample shade, and air that smells of honey.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 33.

Genres / Formats:
Correspondence

📖 vol. 12, page 179	A Collection of Views and Drawings, of Cubbeer-Burr; and other Subjects of Natural History. 1782, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
📖 vol. 12, page 181	A View of Cubbeer-Burr, the celebrated Banian-Tree, near Baroche, on an Island in the River Nerbedda; taken from the opposite Bank of the River. J. Forbes, 1782 <i>1 drawing : watercolor and gouache with pen and ink ; 17 x 22 cm</i> Forbes, James, 1749-1819 The image shows a large banyan tree on an island in the middle of a river; in the foreground are several cows and a few people. The caption reads: "This single Tree contains 350 large Trunks, upwards of 3000 smaller stems; and measures 1,860 Feet in circumference." Top of page: "Hoec fuere numinum templa. Pliny" translated as "Trees were the original temples of the Gods." The image is drawn directly on the page. Genres / Formats: Watercolors (paintings)	redrawn between 1794 and 1800
📖 vol. 12, page 183	A part of Cubbeer-Burr, with a view of a Hindoo village on the opposite banks of the Nerbedda. J. Forbes 1782 <i>1 drawing : watercolor and gouache with pen and ink ; 18 x 26 cm</i> Forbes, James, 1749-1819 The image shows the interior of a banyan tree with monkeys in the branches, people sitting on the ground, and a tent. On the other side of the river are the tops of several buildings. The caption reads: "this drawing contains about a sixteenth part of this famous Tree." Top of page: "Ex abore et simulacra numinum fuere. Plin: Nat. Hist." translated as "Trees were the symbols or images of the Gods, in ancient days." The image is pasted into the volume. Genres / Formats: Watercolors (paintings)	1782

Volume 12 > Letter 78 (continued)

☰ vol. 12, page 185	Sketch of another part of the Banian-Tree of the Nerbedda, near Baroche. J. Forbes 1782 <i>1 drawing : watercolor and gouache with pen and ink ; 27 x 33 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
	The image shows the interior of a banyan tree, with several people seated under its branches. The river is in the background. Bottom of page: an unattributed passage from "The Gardens," a poem by Jacques Delille (1738-1813) and translated by MH Montolieu, beginning, "This tree assumes a thousand different forms."	
	The image is drawn directly on the page.	
	Genres / Formats: Watercolors (paintings)	
☰ vol. 12, page 187	Another Sketch of the celebrated Banian-Tree, on the banks of the river Nerbedda. J. Forbes 1782 <i>1 drawing : watercolor and gouache with pen and ink ; 26 x 32 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
	The image shows several trunks of a banyan tree. The caption, written on a drawing of a piece of paper, continues: "Here bending to the ground wild branches stray, And sweetly troublesome, obstruct our way." There's a fly at the bottom of the page.	
	The image is drawn directly on the page.	
	Genres / Formats: Watercolors (paintings)	
☰ vol. 12, page 189	Monkeys at Cubbeer-Burr, drawn from Nature. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 30 x 32 cm</i> Forbes, James, 1749-1819	text added between 1794 and 1800
	Most of the image has been removed from the page. The remainder shows the leaves and branches of a banyan tree.	
	The image is drawn directly on the page.	
	Genres / Formats: Watercolors (paintings)	
☰ vol. 12, page 193	The Red Snake at Cubbeer-Burr, of the natural size. J. Forbes <i>1 drawing : watercolor and gouache with pen and ink ; 42 x 30 cm</i> Forbes, James, 1749-1819	redrawn between 1794 and 1800
	The image shows a large snake wrapped around a branch of a banyan tree. No Latin name is given.	
	The image is drawn directly on the page.	
	Genres / Formats: Watercolors (paintings)	

Volume 12 > Letter 78 (continued)

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| 📖 vol. 12, page
197 | <p>The Large Indian Bat; whose wings extend upwards of six Feet. J. Forbes 1782
<i>1 drawing : watercolor and gouache with pen and ink ; 13 x 28 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a bat with its wings extended, without surrounding illustration. The Latin name is given as Vespertilio Magnus (see Pteropus giganteus). Bottom of page: an unattributed passage, beginning, "From haunt of man, from day's obtrusive glare."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782 |
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| 📖 vol. 12, page
199 | <p>The Honey-Flower, and different Insects in the Baroche Purgunna. J. Forbes 1782
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 21 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch with several white blossoms, and two insects flying nearby. The Latin name is given as Nyctanthes Arbor tristis (see Nyctanthes arbor-tristis).</p> <p>Some of the image is closely cropped and pasted into the volume; some of the image is drawn directly on the page.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782 |
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| 📖 vol. 12, page
201 | <p>A small Saw-Fish, caught in the River Nerbudda. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 6 x 26 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a sawfish without surrounding illustration. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782 |
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| 📖 vol. 12, page
203 | <p>A Porpoise, or Porpess; thrown up by a storm on the banks of the Nerbudda; measuring about six feet in length. J. Forbes
<i>1 drawing : watercolor and gouache with pen and ink ; 19 x 29 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a porpoise on a small spot of land surrounded by water. The Latin name is given as Delphinus Phocoena.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782? |
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Volume 12 > Letter 78 (continued)

vol. 12, page 209	Letter from Zinore, on the banks of the Nerbudda, to the Revd. David Garrow, at Hadley. 16th December 1782, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: "Alioe spem gentis adultos Educunt foetus. Virg: Georg:" translated as "Some educate the young, the nation's hope."	between 1794 and 1800
vol. 12, page 211-215	James Forbes letter to David Garrow, 1782 December 16 <i>5 pages</i> Forbes, James, 1749-1819 Forbes includes, among his letters, another letter, written in verse, to the Reverend David Garrow (1715-1805). In the beginning to the letter, Forbes addresses Garrow as "honor'd tutor, and my much lov'd friend": Garrow was a tutor at a school in Monken Hadley which prepared students, including (presumably) Forbes, for careers in commerce, such as for the East India Company. He goes on to describe education under Garrow, particularly engagement with classical literature like Ovid, Virgil, and so on. He next recounts his encounter with religion in the school's environment. Forbes closes the letter with the hope that he might soon leave India for England. He claims, "For India's splendid pomp I've no desire, Nor to a Nabob's wealth do I aspire," referring to the newly-wealthy men returning from their time in India, termed "nabob's" by the British populace. Genres / Formats: Correspondence	copied between 1794 and 1800
vol. 12, page 217	The Revd. David Garrow; of Hadley; Middlesex <i>29 x 26 cm</i> Forbes, James, 1749-1819 The image shows a man in clerical garb, holding a book. Bottom of page: a quotation from Milton, reading "Nomen in exemplum sero servabumus ave," translated as "We will preserve his name for an example to late posterity." The image is pasted into the volume.	1782?
Letter 80		
vol. 12, page 221	A Tour through part of the Province of Guzerat; in the Districts of Baroche, Dhuboy, Brodera, Jamboseer and Ahmood. 1783, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation ascribed to John Moore, beginning, "By visiting other countries, a subject of Great Britain acquires a greater esteem for the constitution of his own."	between 1794 and 1800
vol. 12, page 225-255	James Forbes letter, Baroche, 1783 January 5 <i>29 pages</i> Forbes, James, 1749-1819 Forbes states his goal for his eightieth letter at the outset: he writes to a friend in Bombay to describe his recent tour through Gujarat, with the express purpose of convincing this friend to come visit Forbes in his more northern outpost. He begins with a remark about the weather—it is, of course, ideal for travelling—and that, while acknowledging	copied between 1794 and 1800

the "in general shabby" nature of the city of Baroche (Bharuch), the area nonetheless possesses several nice buildings and some interesting manufacturing.

"Cubber-Burr"

Forbes then turns to his time at "Cubber-Burr" (Kabirvad), a massive banyan tree besides the Nerbedda (Narmada) River. He quotes Milton to describe its grandeur, and relates his own sense of awe: "ages must have elapsed [for the original sapling] to rear so numerous a progeny."

"Productions of Guzerat"

Forbes next discusses the economic status of Gujarat. He notes its chief products—"juarree" (?), rice, and cotton—before expounding at length on the plenty of the province. He writes, "how few are the wants of the inhabitants, compared with colder climes, especially in raiment, fire and shelter?" Rice, water, and tobacco sustain most of the locals, Forbes insists, and thus they provide generous hospitality to travelers and religious mendicants. The villages possess lakes which are "covered with the white, the red, and the blue Lotus; that beautiful aquatic plant, so highly esteemed by the ancients"

"Travelling in Guzerat"

Traveling in this province is luxurious: Forbes explains that any travel is done with a large retinue of servants and tents, such that everything is prepared for the European tourist wherever he or she happens to stop. Hay, firewood, milk, butter, and other necessities are provided by the locals according to customary hospitality.

"Vanjaras"

Forbes then describes some of the people he meets on his journeys through Gujarat: "under some of the adjacent trees we generally find Gosannees, Dervishes, or others of the religious casts that travel thro' Hindostan; and very often meet with large caravans of Vanjarrahs, or merchants, with loaded oxen." He provides an account of how the merchants operate, saying that they are generally happy, and are granted protection according to the customs of the area. He says they travel with "Bhauts," who are feared, for reasons that are unclear. Others who follow the caravans include "conjurers, people with dancing-snakes, bears, monkeys, and other amusements, who pick up what they can in the villages they pass through." Forbes closes this section with an account of his own palanquin-bearers, who he argues are perfectly happy with their lot, and, at times, quite clever storytellers, in the manner of *The Arabian Nights*.

Having completed a more general account of travel in Gujarat, Forbes offers an overview of the towns through which he has recently passed. He divides his letter by town, including sections on "Corall," "Ranghur," "Zinore" (Sinor), "Chandode" (Chandod), "Dhuboy" (Dabhoi), "Bahderpoor" (Bahadarpur), and "Brodera" (Vadodara). Most of the towns receive little specific attention—Forbes's remarks on the first two, for instance, amount to little more than admiration of the views, and praise of the land's fertility. At Zinore, Forbes finds more to admire, including the vistas and a seminary of brahmins, where "monkeys live in perfect amity with the devotees, and are never molested." He writes that this part of Guzerat "is still exactly what it was when described two hundred years ago, by an English traveler, in Purchase's *Pilgrims*." At Chandode, Forbes again remarks on the monkey-inhabitants, saying that "like their countrymen, the Hindoos, [they] seem to be divided

into distinct tribes, who neither eat nor associate with each other." At Bahderpoor, Forbes turns his attention to humans—they are almost as savage as the tigers that prowl the mountains' forests.

Forbes has the most to say about Brodera, offering some comments about the mountain of Powaghur (Pavagadh) and lamenting that most modern structures in the city are "mean and shabby." He describes the interior of the more palatial homes, with their luxurious sofas and swinging beds. He observes that "the Indians in high life are too generally men of debauched morals, and vitiated taste; who seldom have an idea of the amiable, tender, and delightful passion of love, in its purest state." He supports his condemnation of Indian sensuality with an (unattributed) quotation from Milton's *Paradise Lost*: "love that refines the thoughts, and heart enlarges, hath his seat in reason." In India—or rather "in eastern Harams"—"the heart has little to do with love; for Asiatic love, totally devoid of sentiment, too generally means only sensuality & voluptuousness." Quotations from Alexander Pope and Luís Vaz de Camões follow, each supporting Forbes argument. Forbes then laments the ignorance of Hindu and Muslim women—"their pursuits and amusements are childish and trifling"—yet closes, "for this also, we must blame the lords of the creation."

Forbes describes a stone bridge—remarkable only in that it is the only one he's seen—and a well, from which he translates the Persian dedication.

"Mahometan Mausoleums"

Forbes then discusses the tombs found in the province. They "add a grandeur to the scene," though cannot compare to those erected by Akbar or Shah Jahan. He finds the commemoration of the dead quite appealing, noting that Muslims in the province "pay every pious attention to the memory of their departed friends." He includes a quotation from "Asiatic Poems," likely translated by William Jones, and suspects that, in these devotions there might be a "spark of devotion to the Supreme Being." Forbes also argues that, though one does not see any Muslim women at worship, one should not assume they don't pray, or that "Mahomedan women have no souls," as commonly held. Rather, "there are many passages in that book [the Quran], which positively assert their right to this happiness [heaven], as well as the men." He supports this with a lengthy quotation from the Quran, from George Sale's 1734 translation.

"Hindoo Princes"

Forbes relates the honor of seeing various Hindu rulers on his journey, though quickly offers an accompanying condemnation: "there is something mean and sordid among these Hindoo Rajahs, and Rajepootes, very different from the urbanity and splendid entertainments among the Moguls of rank." While Forbes describes Muslim rulers as courteous and civil, he writes that the Hindu or Maratha ruler is "generally a compound of pride and avarice." The more he sees of South Asian government, Forbes says, the less he finds it appealing: "virtue," it seems, "is unknown throughout all the realms of Asia." He lists ancient Roman and modern English politicians and intellectuals as examples of Europe's superiority.

"Hindu Cremation"

Nevertheless, there are exceptions. One of whom, Forbes explains, was "Hiroo-Nand," minister to a local Hindu ruler. Hiroo-Nand was

Volume 12 > Letter 80 (continued)



everywhere respected and, when traveling, left all his duties to his wife, who proved equally competent and admirable. After his death, she committed sati, an act Forbes describes in great detail. He narrates her walk to the funeral pyre, notes the "loud music" played to drown out any screams, and insists that "spectators all declare she had a serenity in her countenance, and a majesty in her whole behavior." He follows this story with an emendation to his previous criticism of Indian women: though Hindu women may know nothing of literature, "they certainly are most exemplary in many still brighter ornaments of the female character." Indeed, both Indian men and women are, he says, "very domestic."

Forbes proceeds to include a series of sections on Indian rulers and their customs. He begins with "Oriental Hyperbole"—which underscore the litany of titles that accompany any ruler Forbes encounters. He also mentions an invitation to the marriage of a local ruler's daughter—which he was not able to accept—that he includes in the pages that follow. The next section, "Meah Rajah," describes the wonderful hospitality of a ruler who, "more than any man I have yet met with in Hindostan, reminds me of the ancient patriarchs." Forbes is "happy to add another contrast to the oriental despots before mentioned" He concludes his writing on this topic with a description of the small presents they received, comparing them to the opulence of history.

Forbes ends his letter with visits to two more towns—"Jambooseer" (Jambusar) and "Ahmoood" (Ahmod)—the first is well cultivated and prosperous, the second less so, and filled with savage inhabitants. Forbes closes with a final hope that this letter may convince his friend to visit.

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 33.

Genres / Formats:
Correspondence

 vol. 12, page 257	The Views and Drawings mentioned in the preceding Letter. 1783, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 12, page 267	The Mogul Bridge, over the River Biswamintra; near Brodera. J. Forbes 1782 <i>1 page</i> Forbes, James, 1749-1819 The image has been removed from the page.	text added between 1794 and 1800

Volume 12 > Letter 80 (continued)

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| 📖 vol. 12, page
271 | <p>Futty-Sihng Row, Guicawar, Senacaskel, Shamseer Bahadur. The Horn of Victory, Commander of Legions, The Valiant Swordsman
<i>1 drawing : watercolor and gouache with pen and ink ; 14 x 12 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows the profile of a man, identified by the caption as Fateh Singh Rao Gaekwad (1751-1789). The caption is a transliteration and translation of a Persian passage written below the image.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782? |
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| 📖 vol. 12, page
275 | <p>Original Letter from Futty Sihng Row Guicawar, Shamseer Bahadur, Prince of the Guicawars, in Guzerat, to J. F., containing an invitation to the nuptials of his daughter
<i>1 page</i>
Forbes, James, 1749-1819</p> <p>[Persian letter to JF inviting him to a wedding]</p> <p>The letter is pasted into the volume.</p> | 1782? |
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| 📖 vol. 12, page
283 | <p>A View of Jamboseer, in the Province of Guzerat. J. Forbes 1782
<i>1 drawing : watercolor and gouache with pen and ink ; 17 x 27 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a large lake, around which are numerous buildings, one of which flies a British flag. A woman stands in the foreground with a cow.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782 |
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| 📖 vol. 12, page
285 | <p>The Blue Fly-catcher at Jamboseer, on a Branch of the Neuree Tree. J. Forbes 1782
<i>1 drawing : watercolor and gouache with pen and ink ; 23 x 18 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a blue, orange, and white bird perched on a branch with several white blossoms. Bottom of page: a quotation from Mark Akenside, beginning, "Not a breeze flies o'er the meadow, not a cloud imbibes the setting sun's effulgence."</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1782 |
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Volume 12 > Letter 80 (continued)

📖 vol. 12, page
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Nymphaea Lotos, White Water Lily of Hindostan. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 30 x 28 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a large lotus plant with several flowers. The Latin name is given as Nymphaea Lotos (see Nymphaea lotus). Bottom of page: a quotation from Kalidasa's Sakuntala, beginning, "Many are the stalks which support the Water-Lily."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 12, page
289

Nymphaea Lotos, Red Water Lily of Hindostan. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 31 x 26 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a large lotus with one flower and two buds. The Latin name is given as Nymphaea Lotos (see Nymphaea lotus). Bottom of page: a quotation from Kalidasa's Sakuntala, beginning, "Bring fresh Flowers for my Sacontala!"

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 12, page
291

Nymphaea-Lotos, Blue Water-Lily of Guzerat. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 32 x 26 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The images shows a large lotus with two flowers. The Latin name is given as Nymphaea Lotos (see Nymphaea lotus). Bottom of page: a quotation from Kalidasa's Sakuntala, beginning, "O my Sacontala! It well becomes thee, who art soft as the fresh-blown Mallica."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

📖 vol. 12, page
293

Nymphaea Lotos, White Water Lily of Hindostan. J. Forbes
1 drawing : watercolor and gouache with pen and ink ; 26 x 28 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows a large lotus, with two blossoms, and a bee on the flower. The Latin name is given as Nymphaea Lotos (see Nymphaea lotus). Bottom of page: a quotation from Kalidasa's Sakuntala, beginning, "Sweet Bee, who, desirous of extracting fresh honey."

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

Volume 13

Front matter

Volume 13 > Front matter (continued)

☰ vol. 13, page 3	Descriptive Letters and Drawings. Volume the Thirteenth, [title page] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: a quotation from Samuel Johnson's (1709-1784) <i>The History of Rasselas, Prince of Abissinia</i> , beginning, "At last I began to long for my native country."	between 1794 and 1800
Letter 81		
☰ vol. 13, page 5	An Account of the Peace with the Mahrattas; and the Cession of Baroche, and the other English Settlements in the Province of Guzerat: with some Particulars respecting the Gracias; and the principal Inhabitants of Dhuboy. 1783, [section title] <i>1 page</i> Forbes, James, 1749-1819 Bottom of page: "Homo sum, humani nihil a me alienum puto. Ter." translated as "I am a man, and have a fellow-feeling of every thing belonging to man."	between 1794 and 1800
☰ vol. 13, page 9-33	James Forbes letter, Surat, 1783 July 25 <i>21 pages</i> Forbes, James, 1749-1819 Forbes introduces this letter as the "last descriptive letter to my dear sister," now that the cities of Gujarat are now no longer under English control, and Forbes prepares to sail for England. Forbes is quite upset by this development: he writes that "the belssings of Liberty have I fear for ever fled from those luxuriant plans." He proceeds to give details of the political arrangement between the Maratha Empire and the East India Company, the product, he says, of a long and expensive war, likely the First Anglo-Maratha War, waged between 1775 and 1782. He claims that the residents of Gujarat were unanimously opposed to the imposition of Maratha rule, and that "in vain they implored relief; we could only offer unavailing pity." Forbes remarks on the various ways in which the inhabitants of Gujarat sought aid: "no prayers, no sacrifices, no ceremonies, of the various casts, were left unperformed, to implore Providence for a continuation of English government." As the British left the Baroche (Bharuch), he recounts a Hindu man interpreting raindrops as the tears of heaven. "Gracias" Forbes then gives an account of his own, individual departure from Gujarat. He sets the stage by explaining the political history of the "gracias," a group he identifies as bandits who rely on extortion of unprotected villages to support themselves. They justify this by claiming an aboriginal relationship with the land, one that predates that of the area's Hindu inhabitants. Forbes says that, upon assuming power, he wrote to the rulers of these groups, inviting them to join the legal system and demanding they give up violence. In response, "they seemed to laugh at my lenity, and year after year of clemency and forbearance on my part, only added to the insolence and cruelty on theirs." After a period of deteriorating relations, Forbes sent a military force against these groups, capturing one of their cities and family members of their leaders. Forbes includes transcriptions of his letters to the rulers, both before and after the military operation. He states that these letters were, at first, a success, as they forced the groups to negotiate. They, however, did not forgive Forbes for his actions, and planned to seize him on	copied between 1794 and 1800

Volume 13 (continued)

his departure from the province. Informed of this plan by prominent citizens, he accelerated his departure and thereby escaped capture, though many of his attendants, who had travelled behind, were killed. Forbes only learns of this after reaching his destination. He is, at that point, amazed by his escape: "as to my own providential deliverance, I know not how to think of it as I ought: it was so extraordinary, so momentary, that I hope, without presumption, I may ascribe it to the immediate care of the Great Shepherd of Israel."

Forbes concludes his telling of his escape with a reference to the horrible modes of torture and death Indian rulers inflict on their captives, such as "mingl[ing] certain drugs with his food, which act as a slow poison...[or which] destroy all mental faculties" He quotes Shakespeare as illustration.

"Oriental Gratitude"

Forbes follows this somber account with a more cheerful one: he writes that he had "never experienced more heart-felt delight, than on the morning when I left Dhuboy." While this was, undoubtedly, primarily due to his desire to return to England, he also describes a letter presented to him by "heads of the Casts" thanking him for his service. He includes a transcription of the letter, translated from Persian. He writes that the original is also included, though it is not in the volume.


"Lines on leaving Dhuboy"

Forbes closes the letter with a lengthy poem he wrote on his departure from his post. The primary themes include the transition from British rule—and its attendant "freedom"—to the undoubted misery and "oppression" that will follow under Maratha rule. The final paragraph emphasizes that his "prospects in the Company's service are now terminated," and concludes with a quotation from poet and dramatist Samuel Jackson Pratt (1749-1814).

Portions of this text appear in *Oriental Memoirs*, volume 3, chapter 32, and pp. 347-392.

Genres / Formats:
Correspondence


Letter 82

 vol. 13, page
53

The Concluding Voyage from Bombay to England; 1784, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: a lengthy quotation from Luís Vaz de Camões's (c. 1524-1580) *The Lusiads*, translated by William Julius Mickle (1734-1788), beginning, "Now swell on every side the steady sail."

 vol. 13, page
57-76

James Forbes letter, London, 1784 August 4
18 pages
Forbes, James, 1749-1819

copied between
1794 and 1800

Forbes begins his last letter with greetings to a friend still in Bombay (Mumbai), saying that, as promised, he has included notes on his voyage back to England. He takes solace in the fact that his friend will be returning to England soon, as well.

"Goa"

The first stop on Forbes's return voyage is at Goa, where he and his shipmates met with the English resident. They visit various churches and convents, and yet, "every thing there inspires melancholy ideas; and Miss Cavalho the once beautiful nun, is now almost a lifeless statue of wretchedness and despair." He has only positive words to say, however, about one of the main Portuguese officials, insisting that he is extraordinarily capable, in stark contrast to those other officials around him.

"Tellicherry"

Next, the ship stops at Tellicherry (Thalassery), to pick up more cargo. The visit here is melancholy as well, if for somewhat different reasons. The English at Tellicherry relate tales of Tipu Sultan (1750-1799) and his treatment of English prisoners, stories that horrify Forbes. He observes that Tipu Sultan "seems a greater barbarian than his father Hyder Ally" and that there is "no doubt of General Mathews having been compelled to drink poison...and many subalterns both in the army and navy forced to profess the Mahometan religion" His retelling of the alleged abuses of English personnel comprises the majority of this portion of his letter.

"Continuation of the Voyage"

The ship then stops briefly at a Dutch settlement, taking on water and provisions, before setting sail for England. The initial winds are good, and Forbes marvels at the good progress made during this leg of the voyage.

"Cape of Storms"

His good luck ends, however, near the Cape of Good Hope. Here, the ship begins to experience "strong wintery blasts," followed by a storm in which "the motion of the vessel exceeded every thing I ever remember, and it is astonishing how her masts withstood the violence of so enraged a sea." The ship makes for St. Helena, though is again delayed by storms, unfavorable currents, and rough seas. Forbes includes a lengthy transcription from William Julius Mickle's (1734-1788) translation of *The Lusiads*, by Luís Vaz de Camões (c. 1524-1580), as an illustration of the horrific weather at the cape.

"St. Helena" The ship finally arrives at St. Helena, and stays for three weeks. Compared to his previous stay on the island, Forbes finds it "considerably improved; especially in the cultivation of potatoes, a most useful production for the inhabitants." He also notes the prevalence of yams and plantains, the primary food of the island's enslaved population of slaves. Indeed, much of Forbes' admiration for the island is due to the diversity of its flora. He writes that St. Helena is unique, "a spot where the English oak and Indian Banian tree unite their friendly shade; and where the savoring [?] Aloe and prickly-pear of Africa, with the Asiatic Bamboo & Arabian Coffee, grow luxuriantly in the same border with the apple, the peach and mulberry from Europe."

Forbes then speculates as to the island's geology: he suspects it was "formed by subterraneous fire" and compares it to other land resulting from volcanic eruptions. He insists that "Many of the prospects are truly romantic and picturesque; they want only richer woods & larger streams to make them rival the sublime & beautiful landscapes of Switzerland."

"Island of Ascension"

Volume 13 > Letter 82 (continued)


After leaving St. Helena, the ship passes Ascension Island, a bit of land that Forbes supposes is roughly equal to St. Helena in size and of a similar volcanic origin. They are, however, not allowed to stop, "for fear of a contraband trade with the Americans, we were obliged to leave these delicacies to vessels, not under this disagreeable predicament."

"Conclusion of the Voyage"

The remainder of the voyage to England is relatively uneventful. Forbes remembers the pulling onboard of a large chunk of seaweed, "to observe the crabs, shrimps, animated blubber, and a variety of small fish, adhering to its branches." After this impromptu, natural historical entertainment, Forbes relates his emotions on first viewing England: "I experience those mingled emotions of pain and pleasure, not easily described." He thinks of his parents; he does not know whether they are living or dead, and feels anxiety over the time he has spent away from his homeland. He later finds out they are indeed alive, which causes him "joy unspeakable," and concludes his letter with a quotation from Catullus.

Portions of this text appear in *Oriental Memoirs*, volume 4, chapter 41.


Genres / Formats:
Correspondence

 vol. 13, page
77

The Views, and Drawings of Natural History, mentioned in the preceding Letter. 1784, [section title]
1 page
Forbes, James, 1749-1819

between 1794
and 1800

Bottom of page: an quotation from James Hurdis's (1763-1801) "The Village Curate," beginning, "Tho' dear and precious all the moments are permitted Man."

 vol. 13, page
83


A View of St. Helena; taken from the Side-path Mountain, near the Town. J. Forbes 1784
1 drawing : watercolor and gouache with pen and ink ; 20 x 28 cm
Forbes, James, 1749-1819

redrawn
between 1794
and 1800

The image shows several steep cliffs, with a town nestled between them. A few ships are in the water next to the town.

The image is drawn directly on the page.

Genres / Formats:
Watercolors (paintings)

 vol. 13, page
85

A View on the Island of St. Helena, including the Town in St. James's Valley; and the Ships in the Road. J. Forbes 1784
1 drawing : watercolor and gouache with pen and ink ; 18 x 27 cm
Forbes, James, 1749-1819






1784

The image shows mountains, in the background, and fields, in the foreground. Ships at sea are visible through a break in the peaks.

The image is pasted into the volume.

Genres / Formats:
Watercolors (paintings)

Volume 13 > Letter 82 (continued)

 vol. 13, page 87	<p>An inland View, on the Island of St. Helena. J. Forbes 1784 <i>1 page</i> Forbes, James, 1749-1819</p> <p>The image has been removed from the page.</p>	<p>text added between 1794 and 1800</p>
 vol. 13, page 90	<p>The Governor's Country house at St. Helena <i>1 print : engraving ; 10 x 16 cm</i></p> <p>The print shows a house surrounded by fields and hills, with a woman in the foreground.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	<p>late 18th century?</p>
 vol. 13, page 92	<p>Rosemary Hall, the country residence of Mr. Wrangham, at St. Helena. 1784 <i>1 print : engraving ; 10 x 16 cm</i></p> <p>The print shows a house surrounded by formal gardens and, in the background, rolling hills. There is a woman and some livestock in the foreground.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	<p>late 18th century?</p>
 vol. 13, page 93	<p>The Rose-Linnet, or Wax-bill, of its natural size; with the Apricot Peach at St. Helena. J. Forbes 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 28 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several orange fruits and a few pink blossoms. A gray and red bird sits on one part of the branch. The Latin name is given as <i>Passerculus Orientalis</i>, or <i>Senegalus-Striatus</i>.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1784</p>
 vol. 13, page 95	<p>The Java Sparrow, now become a very troublesome Bird at St. Helena, with the Red-Wood, or White Ebony-Tree, on that Island. J. Forbes 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 21 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch with several large pink and white flowers, and a blue and black bird perched at the center. No Latin names are given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	<p>1784</p>


Volume 13 > Letter 82 (continued)

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| 📖 vol. 13, page
97 | <p>A Sprig of the Ebony Tree, at St. Helena. J. Forbes 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 19 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a sprig of a tree with several pink and white flowers.
No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1784 |
|-----------------------|---|------|
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| 📖 vol. 13, page
99 | <p>The Velvet Thorn, at St. Helena. J. Forbes 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 25 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image hshows a branch with several round, purple berries.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1784 |
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| 📖 vol. 13, page
101 | <p>The Gum-Wood Tree, and Mountain Spider, at St. Helena. J. Forbes 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 26 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a tree with numerous leaves and gray-ish blossoms, and a spider web at the center. A large spider is below the branch. No Latin names are given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1784 1784 |
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| 📖 vol. 13, page
103 | <p>The Purple Caterpillar, on a Branch of the String-Wood Tree, at St. Helena. J. Forbes 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 27 x 24 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a tree with several long strands hanging down, and a caterpillar on one of the leaves. No Latin names are given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> | 1784 |
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Volume 13 > Letter 82 (continued)

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| 📖 vol. 13, page
105 | <p>The Wild-Sedum, or House-Leek Tree, at St. Helena. J. Forbes 1784 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 28 x 22 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a tree with two bunches of leaves, a section of yellow blossoms, and several long strands or leaves hanging down from one of its branches. No Latin name is given.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
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| 📖 vol. 13, page
107 | <p>The Seed-Leaf Fern, at St. Helena. J. Forbes 1784 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 30 x 22 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a plant, with several leaves, with their own smaller leaves.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
| <hr/> | |
| 📖 vol. 13, page
109 | <p>The Golden Spider, and Monkey-tailed Fern, at St. Helena. J. Forbes 1784 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 27 x 18 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows several fronds of a fern, with a spider and spider web attached to one of them.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
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| 📖 vol. 13, page
111 | <p>The Ground-Fern, at St. Helena. J. Forbes 1784 1784
<i>1 drawing : watercolor and gouache with pen and ink ; 19 x 17 cm</i>
Forbes, James, 1749-1819</p> <p>The image shows a branch of a fern with several fronds.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats:
Watercolors (paintings)</p> |
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Volume 13 > Letter 82 (continued)

 vol. 13, page 113	<p>The Buck-horn Fern, at St. Helena. J. Forbes 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 25 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a branch of a fern, with yellow blossoms and a ladybug on one of the fronds. The Latin name is given as <i>Lycopodium cernuum</i> (see <i>Lycopodiella cernua</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784
 vol. 13, page 117	<p>The Finger Plant, or Carrion-Plant, at St. Helena. Drawn of the natural size. J. Forbes 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 13 x 19 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with several yellow and black flowers. The Latin name is given as <i>Stapelia Variegata</i> (see <i>Orbea variegata</i>).</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784
 vol. 13, page 121	<p><i>Stapelia Hirsula</i>, at the Island of St. Helena. 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 22 x 18 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a plant with a large purple, black, and yellow flower. The Latin name is given as <i>Stapelia Hirsuta</i> (see <i>Stapelia hirsuta</i>). The image is signed "E.F.," perhaps Eliza Forbes.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784
 vol. 13, page 133	<p>The Hog-Fish, at St. Helena; of its natural size and colours. J. Forbes 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 10 x 23 cm</i> Forbes, James, 1749-1819</p> <p>The image shows a fish with green and black spotted skin, without surrounding illustration.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784

Volume 13 > Letter 82 (continued)

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-  vol. 13, page 135
- The Green-Fish, at St. Helena. Drawn smaller than nature. J. Forbes 1784 1784
1 drawing : watercolor and gouache with pen and ink ; 7 x 21 cm
Forbes, James, 1749-1819
- The image shows a green, purple, red, and yellow fish, without surrounding illustration.
- The image is closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 13, page 137
- The Cunning-Fish, at St. Helena; of its natural Size and Color. J. Forbes 1784 1784
1 drawing : watercolor and gouache with pen and ink ; 9 x 12 cm
Forbes, James, 1749-1819
- The image shows a small gray and yellow fish.
- The image is closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 13, page 139
- The Trumpet-Fish, at St. Helena. Drawn much smaller than Nature. J. Forbes 1784 1784
1 drawing : watercolor and gouache with pen and ink ; 3 x 28 cm
Forbes, James, 1749-1819
- The image shows a long, white fish with a wide, circular mouth.
- The image is closely cropped and pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
-
-  vol. 13, page 153
- A View of the Island of Ascension, bearing West by North, at seven Leagues distance. J. Forbes 1784 1784
1 drawing : watercolor and gouache with pen and ink ; 16 x 23 cm
Forbes, James, 1749-1819
- The image shows an island in the distance, and a ship in the foreground, with an empty sea in between. Bottom of page: an unattributed quotation, beginning, "The Ocean smiles, and haply with the morne, comes the refreshing breeze!"
- The image is pasted into the volume.
- Genres / Formats:
Watercolors (paintings)
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Volume 13 > Letter 82 (continued)

📖 vol. 13, page 155	<p>The Variegated Lophius, or small Tyger-Fish; taken up on the annexed piece of Sea-Weed, in a Current from the Gulf of Florida. J. Forbes 1784 <i>1 drawing : watercolor and gouache with pen and ink ; 14 x 24 cm</i> Forbes, James, 1749-1819</p> <p>The image shows an orange and black patterned fish, in front of a larger section of seaweed. The Latin name is given as <i>Lophius Pictus</i>.</p> <p>The image is closely cropped and pasted into the volume.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784
📖 vol. 13, page 163	<p>Views of several Places on the Malabar Coast; engraved from some juvenile Drawings, presented to Mr. Dalrymple in 1772; and revisited for the last time in 1784, [section title] <i>1 page</i> Forbes, James, 1749-1819</p>	between 1794 and 1800
📖 vol. 13, page 165	<p>View of Gherea; taken in the Twilight when Objects were scarcely visible <i>1 print : engraving ; 6 x 20 cm</i></p> <p>The image shows a view of the coast, with a fort visible to the right, with walls along the water.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 167	<p>Ship Rooke Capt: G: Simmons <i>1 print : engraving ; 5 x 24 cm</i></p> <p>The image shows several small areas of land in the distance, each labeled, but without a key. On two of the areas of land there are several buildings visible.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 169	<p>View of Goa Harbour <i>1 print : engraving ; 7 x 32 cm</i></p> <p>The image shows water, in the foreground, and, to the left, several buildings and walls on land. A church is on the far right.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?

Volume 13 > Letter 82 (continued)

📖 vol. 13, page 171	<p>View up Goa River; with part of the City of Goa <i>1 print : engraving ; 12 x 33 cm</i></p> <p>The image shows water down the center of the image, with land on either side. The land is covered with trees, though buildings are visible, especially to the right, where numerous towers stretch above the treetops.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 181	<p>America 17th March 1761 at 9 am <i>1 print : engraving ; 5 x 33 cm</i></p> <p>The image shows a coastline as viewed from the water, with Tellicherry and a nearby for both in view, with trees in between.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 183	<p>View of Mahe <i>1 print : engraving ; 6 x 34 cm</i></p> <p>The image shows a coastline as viewed from the water, with a walled structure visible at the center and a town, or other collection of structures, at the far right.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 185	<p>View of Calicut, at 3' distance from the Town and 26 leagues from the inland Mountains <i>1 print : engraving ; 5 x 20 cm</i></p> <p>The image shows a coastline, with several structures visible among the trees, and large mountains looming in the background.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 187	<p>View of Cochin, the High Land not to be distinguished <i>1 print : engraving ; 6 x 26 cm</i></p> <p>The image shows a coastline, with what appears to be an opening of a river, as well as numerous structures, including a church, visible towards the center.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?

Volume 13 > Letter 82 (continued)

 vol. 13, page 189	A Series of Views, on the Island of Bombay; mostly taken from original Drawings, by Mr. James Wales, [section title] <i>1 page</i> Forbes, James, 1749-1819	between 1794 and 1800
 vol. 13, page 193	A View of the Bunder Pier, and part of the Castle at Bombay; with the Shipping in the Harbor, and the nearest Hills on the Continent <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819 The image shows a busy pier, on which are numerous people and stacks of cargo, and fortifications, including many cannons. There are ships beyond the pier, as well as several smaller boats close to it. A coastline is visible in the distance. The image is folded and attached to the page. Genres / Formats: Watercolors (paintings)	1784?
 vol. 13, page 195	A continuation of the same View <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819 The image shows a number of small boats docked in the foreground, with several piers extending into the water beyond them. In the distance are hills, as well as larger ships. People are visible on some of the ships in the foreground. The image is folded and attached to the page. Genres / Formats: Watercolors (paintings)	1784?
 vol. 13, page 197	A View of Old Woman's Island and Light House, taken from Malabar Hill, on the Island of Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819 The image shows, in the foreground, a few trees, and rocks, high above the coastline. In the distance is an island, with a tower just visible. To the right is a structure flying a flag, and several ships out at sea. The image is folded and attached to the page. Genres / Formats: Watercolors (paintings)	1784?

Volume 13 > Letter 82 (continued)

 vol. 13, page 199	<p>A View of the Town and Harbor of Bombay; with the Islands of Caranjah and Elephantia; and the mountains on the Continent, taken from Malabar Hill <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819</p> <p>The image shows, in the foreground, several rocky outcroppings, and, below, trees and an assembly of structures. In the distance is a peninsula or island, with a large number of structures at the tip.</p> <p>The image is folded and attached to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784?
 vol. 13, page 201	<p>An inland View on Bombay, taken from Belmont <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819</p> <p>The image shows a small structure in the foreground, set into a hill sloping down to an array of other large houses and other structures, some of which are surrounded by fields and grounds. In front of the small structure is a carriage and a palanquin.</p> <p>The image is folded and attached to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784?
 vol. 13, page 203	<p>Another View from Belmont <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819</p> <p>The image shows a view from a hill, at the bottom of which is a small house surrounded by different types of trees. In the distance is the sea, and a peninsula, on which are numerous structures.</p> <p>The image is folded and attached to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784?
 vol. 13, page 205	<p>Interior View on Bombay; with the Continent, and adjacent Islands <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819</p> <p>The image shows a view from a hill, on which are two Indian men, one climbing a tree and another carrying containers. Below are cultivated fields and a variety of structures along the coast. Land is visible in the distance.</p> <p>The image is folded and attached to the page.</p> <p>Genres / Formats: Watercolors (paintings)</p>	1784?

Volume 13 > Letter 82 (continued)

📖 vol. 13, page 207	Scenery near Sion Fort, on Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819	1784?
<p>The image looks down a walkway, at the end of which is an oxcart and an Indian man in uniform, smoking. Next to him is a woman with two children. She stands in front of a house and next to a partially decayed wall. In the distance are a series of hills and fields.</p>		
<p>The image is folded and attached to the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
<hr/>		
📖 vol. 13, page 209	The Breach Causeway and adjacent Scenery, on Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819	1784?
<p>The image looks out on a long causeway dividing a body of water, on which are several carts and palanquins. Europeans are visible in the latter. There are several thatched structures lining the road.</p>		
<p>The image is folded and attached to the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
<hr/>		
📖 vol. 13, page 211	View from Love Grove, on Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819	1784?
<p>The image looks out on a body of water hemmed in by a road and a body of land. In the foreground, a man sits under a palm tree and another watches some livestock.</p>		
<p>The image is folded and attached to the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		
<hr/>		
📖 vol. 13, page 213	View from Sion Fort, on the Island of Bombay <i>1 drawing : watercolor and gouache with pen and ink ; 39 x 66 cm</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819	1784?
<p>The image looks from the ramparts of a fort down onto a wooded area with several structures, including a large tower. A fat man in European dress walks down some stairs to the left, accompanied by several women. In front of him is an Indian man in uniform; he is missing a leg and an arm.</p>		
<p>The image is folded and attached to the page.</p>		
<p>Genres / Formats: Watercolors (paintings)</p>		

Volume 13 > Letter 82 (continued)

 vol. 13, page 217	<p>Views in different parts of Hindostan; preserved as Specimens of oriental Architecture, and the character of the Country in various Provinces of that interesting Empire <i>1 page</i> Wales, James, 1746 or 1747-1795 Forbes, James, 1749-1819</p>	1784?
 vol. 13, page 219	<p>A View of an Insulated Rock, in the River Ganges at Jangerah <i>1 print : engraving ; 12 x 17 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797</p> <p>The image shows a rock surrounded by water, with a boat near its edge. Caption: "Drawn on the Spot by Wm. Hodges. Engraved by Morris."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
 vol. 13, page 219	<p>View of Part of the City of Oude, from a painting by Hodges <i>1 print : engraving ; 11 x 18 cm</i></p> <p>The image shows a structure next to a body of water, with steps leading into the water. Several spires are visible in the background, beyond trees. There are two boats in the water.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
 vol. 13, page 223	<p>Ruins of a Palace at Gazipoor, on the River Ganges <i>1 print : engraving ; 11 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797</p> <p>The image shows a ruined palace next to a river, with boats and people in the foreground. Caption: "Hodges Pinxt. Morris sculpt."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
 vol. 13, page 225	<p>View of a Mosque, at Gazipoor <i>1 print : engraving ; 12 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797</p> <p>The image shows a mosque rising above several other structures and trees. A man sits in the foreground. Caption: "Drawn on the spot by Hodges. Engraved by Morris."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?

Volume 13 > Letter 82 (continued)

📖 vol. 13, page 227	<p>View of Gwalior, from the N. West <i>1 print : engraving ; 10 x 18 cm</i></p> <p>The image shows a large structure on top of a cliff, with trees down below.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 229	<p>View of the Mosque at Mounheer; from the South East <i>1 print : engraving ; 11 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797</p> <p>The image shows a mosque, with several domes and arcades. A man stands in the foreground. Caption: "Drawn on the spot by W. Hodges. Engraved by Morris."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 231	<p>View of the Cuttera, built by Jaffier Cawn, at Muxadabad <i>1 print : engraving ; 12 x 18 cm</i></p> <p>The image shows a large structure in a state of disrepair, with two spires and numerous domes. The silhouettes of two people are visible in the foreground.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
📖 vol. 13, page 233	<p>A View of Part of the City of Benares upon the Ganges <i>1 print : engraving ; 12 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797</p> <p>The image shows a large structure, with two very tall spires, along side steps leading down to a river. Caption: Drawn on the Spot by W. Hodges. Engraved by Morris."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?

Volume 13 > Letter 82 (continued)

📖 vol. 13, page 235	The East End of the Fort of Mongheer <i>1 print: engraving; 12 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797	late 18th century?
The image shows a decaying fort, with a large gate at the center, next to a bridge. Caption: "Drawn on the Spot by W. Hodges Esqre. Engraved by Morris."		
The image is pasted into the volume.		
Genres / Formats: Engravings (prints)		
📖 vol. 13, page 237	A View of a Mosque at Chumar bur [?] <i>1 print: engraving; 12 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797	late 18th century?
The image shows an image of a mosque, with an ornate façade and courtyard. Several men are visible, sitting or walking near the mosque. Caption: "Drawn on the Spot by W. Hodges. Engraved by Morris."		
The image is pasted into the volume.		
Genres / Formats: Engravings (prints)		
📖 vol. 13, page 239	A View of a Musjid or Tomb at lionpoor [?] <i>1 print: engraving; 12 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811 Hodges, William, 1744-1797	late 18th century?
The image shows the front of a large tomb with numerous carvings. Two groups of people congregate in front. Caption: "Drawn on the Spot by W. Hodges. Morris sculp."		
The image is pasted into the volume.		
Genres / Formats: Engravings (prints)		
📖 vol. 13, page 241	View of a House built by Col. Claude Martin, at Lucknow <i>1 print: engraving; 12 x 18 cm</i> Morris, Thomas, approximately 1750-approximately 1811	late 18th century?
The image shows a large house in the distance, next to a river, with a boat and several individuals in the foreground. Caption: "Taken on the spot. Morris sculpr."		
The image is pasted into the volume.		
Genres / Formats: Engravings (prints)		

Volume 13 > Letter 82 (continued)

📖 vol. 13, page 243	<p>Another View of Colonel Martin's House, at Lucknow <i>1 print : engraving ; 11 x 18 cm</i></p> <p>The image shows an ornate house on the left, and a river in the center. There is a boat in the foreground.</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
<hr/>		
📖 vol. 13, page 245	<p>N. View of Miaverum Choultry in the Tanjore Country <i>1 print : engraving ; 12 x 18 cm</i></p> <p>Morris, Thomas, approximately 1750-approximately 1811</p> <p>The image shows a series of arcades near steps leading down to a river, with a small cupola amid the water. There are several people on the steps. Caption: Drawn on the spot by Capt. Tropaud. Engraved by Morris."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?
<hr/>		
📖 vol. 13, page 247	<p>S.W. View of the Rock at Trichinopoly <i>1 print : engraving ; 11 x 17 cm</i></p> <p>Morris, Thomas, approximately 1750-approximately 1811</p> <p>The image shows a large structure elevated above a town, with house in the immediate foreground. Caption: "Drawn on the spot by Capt. Trapaud. Engraved by Morris."</p> <p>The image is pasted into the volume.</p> <p>Genres / Formats: Engravings (prints)</p>	late 18th century?

II: Travels in Italy, Germany, and Switzerland, in 1796 and 1797 , 1796–1799

2 Volumes

English

Forbes, James, 1749-1819

Knight, Ellis Cornelia, 1757-1837

Manuscript diary describing the travels of James Forbes, primarily in Italy, as part of a larger Grand Tour of Germany, Italy, and Switzerland in 1796 and 1797. The fair copy text is illustrated with 75 drawings (most with wash), seven manuscript maps, 18 engravings, and five vignettes. The diary begins on August 31, 1796, as Forbes departs Vienna for Trieste. Forbes makes extended stays at Venice, Rome, Naples, and Florence. Entries include descriptions of local scenery, antiquities, art, and inhabitants. Many entries are accompanied by excerpts of 18th-century texts related to given locations. In Rome, Forbes especially enjoys the company of Ellis Cornelia Knight. Her writings and drawings accompany some of the entries. Volume 2 concludes with an "Addenda in 1799," in which Forbes rues Napoleon's invasion of Italy and the removal of Italian art to Paris.

The two volumes were part of "The Forbes Collection" (in 50 volumes) in the library of St. Mary's College, Oscott. The collection was presented to Oscott by Charles Forbes, comte de Montalembert, upon the death of his mother, Eliza Rosée, the "absent daughter" named on the manuscript title page. At Oscott, and in the Sotheby's sale in 1966 (lot 275), the present diary occupied 14 volumes, containing 255 watercolors, 80 wash drawings, and 340 engravings. When it was sold again, in 1973, it had been condensed to two volumes. In this condensed version, almost all of the text appears to be retained, along with most of the wash drawings. Most of the watercolor drawings and engravings were removed.

The James Forbes Fonds at McGill Library (Fonds MSG 276) include another fair copy of these diaries, in five volumes (without illustrations). The McGill diaries further cover the dates June 16-August 30, 1796, and February 28, 1797, but lack December 24-February 2.

Subjects:

Grand tours (Education)

Geographic Names:

Austria

Florence (Italy)

Italy -- Description and travel

Naples (Italy)

Rome (Italy)

Venice (Italy)

Genres / Formats:

Diaries

Drawings (visual works)

Manuscript maps

Travel literature

Travel sketches

Watercolors (paintings)

Names:

Forbes, James, 1749-1819

Knight, Ellis Cornelia, 1757-1837

 vol. 14–15

III: Views in England, Wales, and Scotland., circa 1787-circa 1819

3 Volumes (400 drawings)

Forbes, James, 1749-1819

The three volumes include approximately 250 watercolor and 150 wash drawings, one watercolor map, and 40 illustrations in other media including engravings, graphite drawings, and composite pictures. All have been affixed to leaves of the volumes. Most are signed, dated, and titled by Forbes, occasionally accompanied by verse or descriptive text. Most drawings date between 1787 and 1810. A handful of drawings in 1816 document a trip to Dover, on the way to Calais.

Aside from a large cluster of drawings of Scotland at the end of volume 3 (dated 1799), there is no apparent organization by geography, chronology, or theme. Frequent subject matter includes rural topography, churches, castles, ruins, country seats, rivers, and coasts. The most frequently depicted regions include Durham, the Isle of Wight, the Isle of Thanet, Devonshire, Buckinghamshire, Cornwall, Hertfordshire, and Northumberland. Wales appears in a cluster of drawings near the end of volume 2 and the middle of volume 3.

The section devoted to Scotland includes a dozen images of seaweed, some drawn in watercolor, others with specimens affixed to the page. There is also a composite picture of a ptarmigan drawn with watercolor and a small number of feathers.

In volume 2, a few drawings are credited to artists other than Forbes, including an interior of Salisbury Cathedral by "Miss E. Wickins," 1815; a scene in Cumberland, by Eliza Rosée Forbes, 1804; and a chapter house at Margam, by "Miss Wake."

Subjects:

Marine algae

Geographic Names:

England

Scotland

Wales

Genres / Formats:

Drawings (visual works)

Travel sketches

Watercolors (paintings)

Names:

Forbes, James, 1749-1819

 vol. 16-18

IV: Birds, insects, flowers, and fruits, circa 1788-1817.

1 Volume (approximately 120 drawings)

Forbes, James, 1749-1819

Subjects:

Birds
Flowers
Fruit
Insects

Genres / Formats:

Botanical illustrations
Drawings (visual works)
Travel sketches
Watercolors (paintings)

Names:

Forbes, James, 1749-1819

 vol. 19

V: British portrait prints, circa 1700-1817

3 Volumes (approximately 550 prints)

Forbes, James, 1749-1819

Prints are affixed to leaves of the three volumes. Most are cropped closely, frequently with loss of imprint or artists' names. Forbes captions the majority in manuscript, occasionally with extended biographical details. A small number of simple watercolor portraits by Forbes are also interspersed.

Subjects include British royalty, nobility, religious figures, military leaders, politicians, antiquaries, scientists, authors, artists, and dramatists. There is no apparent organizational scheme. Subjects are rarely repeated. Women are present, but segregated in all three volumes. Volumes two and three include small clusters of non-British subjects.

Almost all of the prints are intaglio, with the exception of two lithographs in volume 1, by E.C. Ashburner and Denon (i.e., Dominique Vivant Denon?). In both cases, Forbes notes that they were presented to him by the artist.

Genres / Formats:

Etchings (prints)


Lithographs

Mezzotints (prints)

Portraits

Stipple engravings (prints)

Watercolors (paintings)

 vol. 20-22

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.

Preferred Titles

Forbes, James, 1749-1819. Descriptive letters and drawings

Forbes, James, 1749-1819. Oriental memoirs

Genres / Formats

Botanical illustrations

Drawings (visual works)

Engravings (prints)

Maps

Ornithological illustrations

Portraits

Travel sketches

Watercolors (paintings)

Geographic Names

England

Italy

Scotland

Wales

Names

Forbes, James, 1749-1819

Forbes, James, 1749-1819 -- Correspondence

Forbes, James, 1749-1819 -- Travel

Montalembert, Eliza Rosée, comtesse de, -1839

Corporate Bodies

East India Company

Oscott College