

tutes—in New England during the 1690s. (In 1691, 57.5 percent of Boston's new liquor licenses went to women.) Yet the spur, Koehler argues, was not Puritanism but more frequent contact with non-Puritans, combined with a growing interest throughout the colonies in individual "Liberty and Property" as opposed to a communal "Biblical Commonwealth."

—Joan Hoff Wilson ('80)

**EARLY VIEWS ON INDIA:  
The Picturesque Journeys of  
Thomas and William  
Daniell, 1786–1794**  
by Mildred Archer  
Thames & Hudson, 1980  
240 pp. \$37.50



Tehri Raj Collection, Garhwal.

In 1785, a little-known English landscape painter named Thomas Daniell sailed with his 15-year-old nephew, William, to Calcutta to seek his fortune as an engraver. He was lucky to get in. With at least five other artists already in residence there, the East India Company, not inclined to support "drop-outs," scrutinized all incomers closely. The Daniells' remarkably detailed hand-colored prints of booming Calcutta and its inhabitants proved immensely popular among wealthy Britons living in India. Their sale financed the Daniells' sorties up the Ganges valley and, later, through southern India and the Bombay area. These trips inspired several hundred aquatints that conveyed to eager Europeans back home their first impression of India's Hindu and Muslim civilizations. (Scotsman David Roberts would perform the same service for Egypt and Palestine in the late 1820s.) Throughout England, Victorian pleasure domes were designed from the Daniells' engravings of temples and mosques. And even today, notes Oxford historian Archer, the common perception of India resembles the Daniells' *Oriental Scenery*, with its cluttered street scenes and drawings of overgrown countryside. The Daniells' prints and sketches (258 of which are reproduced here, 33 in color) preserve India's historic treasures—the Taj Mahal, the Great Mosque at Delhi, Ellora's rock-cut temples—as British sahibs first beheld them. The ugly concrete exurbs of New Delhi, Bombay, and Calcutta came later.

—Henry Bradsher ('81)