

Historical Record of the Visit of Dr. Hoffmeister and Prince Waldemar of Prussia to Lucknow and other Important Places of India in the Year 1845: A Resurgence

NIRANJAN CHANDRA SHAH

A Retired Scientist from CIMAP (CSIR) Lucknow. E-mail: shahncdr@gmail.com

Abstract: This article is the summary of a travelogue written in 1845 by Dr. Hoffmeister, who was a physician, botanist, and historian-scientist to Prince Waldemar of Prussia, who was himself a talented artist of international fame. This article only describes his stay in Lucknow, in detail and, the places he visited, like Agra, Bharatpur, and Delhi. This paper records the historical account of Lucknow in detail, where Nabab Amjad Ali Shah was the ruler. Dr. Hoffmeister described the famous buildings and their sculpture; the Hindu and Muslim dresses; the sadhus; the musicians; the dancing girls; and even the music sung at that time. The Royal Stables and Gardens; Nabab's State Steamer; the cuisines of that time; the ways of entertainment by seeing animal fights; the unique hunting system by falcons and cheetah; the Nabab's jewellery, palace, and its riches; the royal-cuisines; and the unforgettable farewell given to the prince. Further, he described the cities he met on the way to Nainital, like Agra, Bharatpur, and Mathura, and their monuments and palaces. he visited in these cities likelike Red Fort, Moti Masjid, Humayun Tomb, Nizamuddin Dargah, Purana Quila, Allaudin- Mosque, and Feroz Shah Kotelah ,supported with the notes from the Archeological Survey of India for comparison. The sketches drawn at these places by the prince were attached wherever available to the text along with old photographs from Google to exhibit reality.

Keywords: Allaudin- Mosque, Amjad Ali shah, Avadh-cuisines, Bara Imambara, Menageries,

Received : 11 April 2024

Revised : 18 May 2024

Accepted : 19 May 2024

Published : 30 June 2024

TO CITE THIS ARTICLE:

Shah, N.C. 2024. Historical Record of the Visit of Dr. Hoffmeister and Prince Waldemar of Prussia to Lucknow and other Important Places of India in the Year 1845: A Resurgence. *South Asian History, Culture and Archaeology*, 4: 1, pp. 45-71.

Introduction

During the nineteenth century, a quest for all things from India spread across Europe, inviting scholars of different fields, writers, scientists, and artists. In the year 1845, a German party led by Prince Waldemar, an artist of great repute, Dr. Werner Hoffmeister, a personal physician and botanist-scientist, Prince's ADC Mr. Olec, and two other members as guides and assistant, a total of five members reached Madras, India, on December 24, 1844, *via* Athens, Egypt, and Ceylon. The party lived in

India for 306 days, which were spent travelling either on palanquins in the plains or on horses in the hills and staying at 90 important places. The important destinations of their travel and field studies in India included, mainly, Calcutta, Lucknow, Agra, Bharatpur, Delhi, Nainital, Dwarahat, Kedarnath, Gangotri, Tibet, and then Ferozpur (now in Pakistan). At Ferozpur Dr. Hoffmeister died in an accident in a battle so this book was written by his brother A. Hoffmeister from his diaries, notes and letters.

However, in this article, the description of Lucknow, which Hoffmeister described in detail, and other important places that he met on his way to Nainital, which are; Bharatpur, Mathura, and the places he visited in Delhi like; Red Fort, Moti Masjid, Humayun Tomb, Nizamuddin Dargah, Purana Quila, the Mosque of Allaudin, and Feroz Shah Kotelah Ground, are described along with a note from the Archaeological Survey of India for comparison. The party was equipped with an inquiring mind and the latest technological devices (metrological equipment, barometer, thermometer) to study the geography, geology, flora and fauna, history, culture, and spiritualism that existed in India. In this article, the main topic is to discuss about Lucknow. At that time, the ruler of Avadh with its capital at Lucknow was a Nabab, Amjad Ali Shah (1839–1847). He was also entitled as king by the East India Company. Prince Waldemar was instrumental in this journey, so an introduction to him and Dr. Hoffmeister is given, along with an introduction to the prince's kingdom Prussia. Prince Waldemar's life history and his creativity as a talented artist. The prince, while in India, made innumerable sketches and paintings depicting the life, culture, and spiritualism of India. Some of the paintings were turned into lithographs by the leading artists in Berlin. These paintings and lithographs made by Prince Waldemar in India a copy of these were procured from Polish Museum, and those which were scattered in different places, were collected from their and from the Google and these have been collated with the text. Not only this the old photos from Google are taken and added to the text to show the reality

Prince Waldemar and his contributions: Friedrich Wilhelm Waldemar (1817–1849) belonged to the royal family of Hohenzollern Castle. At a young age, he came into contact with a world-famous scientist and explorer, Alexander von Humboldt (1769–1859). He was groomed with his thoughts, and he initiated Waldemar to visit East Asian countries. Later, he stated about Prince Waldemar as follows: “A deep admiration for the beauty of nature, an inner longing for achieving something great, and a desire to explore distant lands might have prompted the young.” **Fig. (1).**

There, the Prince was an observer in the First Anglo-Sikh War, witnessing the battles of Ferozeshah (21 and 22 December 1845) along with Lord Harding and the prince's staff and Dr. Hoffmeister, who was killed in this battle. It is already stated that the Prince was a keen and talented artist, and while in India, he made hundreds and hundreds of fine sketches and watercolours, depicting landscapes, village life, spiritual places, temples, monuments, the lives of people, and the adventures of the Anglo-Sikh battles. You will see later a few examples of these wonderful lithographs, based on the paintings of Prince Waldemar of Prussia, which belong to the collection of the Museum in Chandigarh, Punjab, as stated by the historian Jutta Jain-Neubauer (2000). Lithographic sketches by the prince shows his artistic niche. **Fig. (2,3& 4).**

The Prussian Kingdom: Prince Waldemar of Prussia, which was once a great kingdom, is no longer an active political entity in modern times but rather a historical kingdom comprised of parts of the modern-day nations of Germany, Poland, and a part of Russia, as well as some other nearby nations. **Figs. (5).**

Werner Friedrich Hoffmeister (1819–1845): He was not only the personal physician to Prince Waldemar but also his botanist, with knowledge of other sciences like zoology, geology, architecture, culture, and as a sketch artist. Above all, a great historian could describe the incidents to be kept for future reference. He used to maintain his field diary and notes with the collection of plants and other

day to day details. He made a comprehensive study of the plants and prepared an herbarium of plants collected only on the way from Nainital to Shimla, passing through Kedarnath, Gangotri, a part of Tibet, and Punjab (now in Himachal Pradesh). He meticulously pressed and annotated the plants, angiosperms, and bryophytes in the field. **Fig. (6).**

The herbarium of angiosperms included 456 species, of which 108 were new, and 270 genera of plants (Jutta Jain-Neubauer, 2000). Not only this, both the Prince and Dr Hoffmeister described the live day-to-day observations on the cultural, historical, geographical, social, political, spiritual, and other scientific information of India. Strangely, the botanists of India are unaware of this botanical research done by Dr Hoffmeister, who was only 26 years old. When, after doing such research and writing, he died in India, and could not return to his home. His brother, A. Hoffmeister, had compiled his research and findings and wrote a book under his name, entitled 'Travels in Ceylon and Continental India,' which was published in London in 1847. Shah (2014) for the first time stated that The Old Travelogues as a source of ethno-biological information.

Visit of Lucknow: When Hoffmeister reached Lucknow and first he enquired about the name of the city, and as told to him was "Lachno" (**yNuks**) which, was anglicised to Lucknow rather than Lachno. 'cha' was pronounced mistakenly as 'kh' and it was changed to 'Lucknow' the change of name phonetically not correct to its original name. The population of the city at that time, 1845, was 10 lacs. Though, the history of Lucknow and Avadh is mainly known from the books on Lucknow by Abdul Halim Sharar, (1975)' and Lucknow Nama, (1984) by Yogesh Praveen, (in Hindi). However, the history of Amjad Ali Shah (1801–1847), the father of the famous Nawab of Avadh, Wajid Ali Shah, who ruled from 1842 to 1847 only for 5 yrs. is very little described in these two books.

The Residency: The Residency, where, the party was residing as a state guest was constructed by first Nabab of Lucknow, Asufudaula for the British Resident and high officials and as a guest house for the visiting officials. Hoffmeister described it as the design included flat roofs with large balustrades, towering colonnades surrounding simple quadrangular boxes, and enclosed jalousies. This style of architecture was commonly used by British residents throughout India, from Ceylon to the Himalayas, due to the hot climate. During this time, Mr Shakspeare was the British Resident and warmly welcomed the visiting party, including the prince who had arrived the previous day. The building was akin to a palace and provided all the necessary amenities for the Britishers. The banquet hall, the billiard room, etc. This building was ruined during the 1857 mutiny. The British Commissioner residing in Lucknow at that time was Sir Henry Lawrence, who died in the mutiny of 1857 inside the Residency. **Fig. (7 & 8).**

Note: The British Residency was the place that served as a refuge for approximately 3000 British inhabitants during the time of the uprising of 1857. Lucknow was center of all British activities during the siege and the Residency became the monopolistic center of the British for almost 90 days. The Residency still has within its walls, the graves of around 2000 British soldiers who died in the Revolt of 1857. The people of Lucknow tell intriguing stories of British who fled from their homes to seek shelter in these red buildings. Only a 1000 inhabitant survived this tough ordeal. On November 17th, the British troops led by Sir Colin Campbell defeated the Indian forces. Though they triumphed, it was victory in the true sense.

Rumi Darwaza: The entrance of the great mosque, Immambara, through a big gigantic gate, was called 'Rumi-Desum' (a Persian word) and described in his own words, "It is a large arch, with elaborate and tasteful decorations of stucco on either side. The lofty white façades produce a pleasing impression, and no offence is here taken at the fact that the adjoining buildings form, on one side, an obtuse, and on the other, a right angle, with the main edifice; or that a multiplicity of arches and

numberless turrets to the right, are made to correspond to a straight and simple wall to the left—symmetry being a thing never aimed at here.” **Fig. (9).**

The Street Song stresses: Hoffmeister recorded in his own words, “the Songstresses seen outside Rumi Darwaza singing songs. and even their feet, which occasionally, in the stamping movement of their measured step, peeped from beneath their long, loose, silken pantaloons, displayed broad silver bands fastened above the ankle and hung round with bells of the same metal, whose tinkling marked the cadence as they moved.” The musicians of Lucknow sketched by the prince Waldemar. **Fig. (10).**

The Bara Imam Bara: Actually, Bara Imam Bara is a complex consisting mainly of:

The Garden: with the balmy air of the evening was loaded with the perfume of roses and jasmine, and the deep azure of the vault above formed a striking contrast to the whiteness of the domes and the corners of the roofs, still illuminated by the last rays of the setting suns.

The Tomb Hall: It was found with all riches ever seen by Hoffmeister and stated, “Then we reached the tomb, where a brilliant light shone through the arched windows of the lofty Moorish Hall, under the marble gateway through which we now passed. in the lower part of it are the turban and Koran of the deceased. The inner space, with its overloaded magnificence and an unbounded profusion of gold and silver, pearls, gems, and all the valuables the East or the West can afford, had rather appearance of a retail shop or of a fancy glass warehouse than of the resting place of the dead. The valuable things present in the hall were; (i.). A couple of tigers, as large as life, formed of pieces of green glass, joined together with gold, presented by the Emperor of China. (ii.). A silver horse, five feet high, with the head of a man, and the wings and tail of a peacock, — the steed, sent down to the Prophet from heaven. ;(iii). Wooden another horse, carved in wood, is an original likeness of the late Nabob’s favourite charger. ;(iv). Vases of bronze figures. ;(v). Statues of marble of moderate size; (vi). The map of the city and the palaces, were painted upon a gold-colored ground; (vii). A thousand of other toys and trifles, were gathered together in this extraordinary place; (viii). The tombs were there enclosed within massive golden railings and canopied with a baldachin (Chadni) of gold, filigree-work, pearls and gems, large and small, lavished upon them. ;(ix) Many other tombs of wives were there; (x). The unbounded profusion of gold and silver, pearls, gems, and all the valuables the East or the West can never afford.” Now these are seen empty the valuables have been plundered. as seen in figures 11 and 12. **Fig. (11&12).**

The Mosque: At the end is the mosque of Imam Bara, which is described by Hoffmeister as “a big mosque that has not, however, like the mosques of the Egyptian Sultans, a halo of antiquity to add romance to its magnificence. It was built between the years 1780 and 1784 by Nabob Asuphud Daulah, the first sovereign of Awadh, who established Lucknow his capital.

The Royal Stable: On the visit to the Royal Stable, which was on the opposite bank of the Gomti River, Hoffmeister saw nearly two hundred horses of the greatest value, each standing ready bridled and attended by two “syces” (grooms) in splendid attire. Most of these noble steeds were of Arab race but too fat from overfeeding to be beautiful, for they are never mounted; they stand there merely to be looked at.

The Royal Gardens: In the words of Dr. Hoffmeister, “It was worth seeing the Royal Gardens, which were remarkable for their tasteless magnificence and formed the more distant object of our excursion.” Within the garden number of statues and busts were established generally of out dated antiquated French models, the originals of which have been out of date for many a long year, and manufactures, for a very reasonable price, shepherds and shepherdesses, British soldiers, Neptune’s, or it may be Farnese pugilists, or dogs, lions, and sundry other beasts.” However, Hoffmeister was able to identify the bust of Jean Jacques Rousseau, a Swiss -French philosopher and the Napoleon. There were Dewans in the palace- garden. **Fig.(13).**

It was observed that the piece of water usually forms the uniting link between the larger summer house or kiosk and a small wooden pavilion, which, destitute of all ornament save a neat balcony, is only intended as a point from which may be commanded, at one glance, the prospect of the whole long row of fountains playing in the reservoir. **Fig. (14).**

A state ride on the Royal Steamer in the River Gomti; The steamer contained two handsome saloons, the sides of which were fitted up with divans covered with velvet and brocade and decorated by a variety of musical clocks, which, in accordance with Indian notions of music, were all made to play at once. It is stated that the steamer was built for Nabab's own use. **Fig. (15).**

A Fish like Gondola: Hoffmeister had also reported a Gondola, which was aside from the royal steamer, which exactly resembled the ordinary representations of the whale swallowing Jonah and like the sight of a curious gondola lying alongside the steamer; in form, it exactly resembles that it rises almost entirely out of the water, which it merely seems to touch below. This boat was photographed in the year 1880 near Chatter Manzil in the Gomti river. **Fig. (16).**

The Menagerie: The tradition of keeping a menagerie continued from the first Nabab of Avadh. However, Dr. Hoffmeister described the menagerie of Amjad Ali Shah. The Nabab keeps sixteen powerful tigers in his menagerie, all destined for this sort of spectacle: a species of long-legged leopard from Tibet, a species of small lynx, antelopes, and deer.

The Animal fight: Hoffmeister described the animal fights as gruesome, cruel acts of entertainment for the king and his officials, the British officials and their families, and the public. This animal fight was arranged for the visiting prince and his party. The fight was actually a combat of the beasts, and the main ones were: the tiger and buffalo fight, a fight between two Himalayan bears of different species, the elephant fight, and the donkey and hyena fight, etc. Hoffmeister stated that the animals were well-trained for the fight **Fig. (17).**

A visit to the Royal Palace, 'Farhat Baksha', which he called 'Farook Bam,' for a dinner party: He observed, especially the following: He noted the physiognomy of the king, the jewellery and dress of the king, the description of the palace, the environment of the party, and the arrangements. The unique courses served.

The physiognomy, the jewellery, and the dress of the king. The King himself came to receive the prince with his prime minister (Amin-u-Duala), a tall, lanky-looking man with a shrewd and cunning face. Hoffmeister saw the king the second time and described him as "a corpulent man, with immoderately bloated cheeks and of extremely phlegmatic appearance; he was deadly pale, his eyes rolled with a restless and vacant expression, and his fat puffy cheeks hung flabbily; the lofty gold turban; formed almost exactly like the crown of Charlemagne on a pack of cards. The king wore pearls, rubies, and emeralds glittering upon it, and a magnificent diamond clasp fastened the bird of Paradise that waved above his brow. A gorgeous robe of gold brocade, strings of pearls about his neck, diamond ear-rings, a sash of the most exquisite Delhi work, trousers of gold tissue, and peaked shoes bordered with gold completed the splendid appearance, in which the corpulent scion of royalty, leaning on the arm of the sharp and lean but no less superbly attired Minister, slowly and heavily dragged his lazy steps along. **Fig. (18).**

Description of the palace: The palace contains an immense suite of apartments painted in very dark colours and with very few windows. In this palace, we saw several thrones, which, taken together, contained more gold and precious stones than could be found in many a large city in Europe. From the court in the centre of the palace are seen handsome balconies and several neat facades, which, however, are not correct according to the rules either of Moorish or Indian architecture; FarhatBaksh

palace, was bought by the first king of Awadh from John Martin, a French soldier who rose up to the rank of Major General. Hoffmeister called this palace as 'Farook Bam'. **Fig. (19).**

The environment of the palace, the dinner party and the courses served: Hoffmeister stated, "The numerous companies were distributed in such a manner at the long table, that on one side sat the Royal Family, his Royal Highness Prince Waldemar, the grandees of the state, and the King's household; while all the English guests, with their ladies, took their places opposite to them; a strangely mingled assemblage! At first, the heat was suffocating because the 'punkah' could not be set in motion until Nabob had taken his seat. At length, the signal was given for commencing the operation of eating.

The courses served: The Nabob graciously condescended to send each of us a large plate of 'pillow (Pulao), a most flavourful and tasty Mughal dish consisting of rice dyed yellow with an abundance of grease and condiments like pepper, cardamom, saffron, etc. He further wrote, "We, on the contrary, tasted several dishes, of which we highly approved; most of those at the table were, however, by no means palatable, owing to the superabundance of colouring matter, spices, oil, and gold and silver froth (thin foils) with which the curious and artistic pyramids of mutton and rice were richly loaded. and thus, I had the opportunity of doing full honour to the cuisine of His Majesty of Oude."

Unique sweet dish (confectionary): He describes, "The King, on the other hand, was in the merriest mood. He himself helped Prince Waldemar and did the honours with the beautiful delicacies of Indian confectionery. Flower pots were set on the table, and the flowers, twigs, leaves, and soil in which they were set were all eatable, and when they had all been devoured, the flower pots themselves were demolished in like manner; again, on breaking off the pointed top of a small pasty, which he caused to be handed to the prince, out flew a pair of pretty little birds, which playful surprise threw the corpulent Nabab into an immoderate fit of laughter."

Ice was served as a course: At the end of the dinner, ice was actually served; it may well be termed a luxury here, in every way, for it can only be obtained by an artificial process; nevertheless, refreshing as it was, we were delighted when the company rose from the table, and we were once more permitted to exchange the close and sultry atmosphere of the saloon for the open air."

A hunting party: The next day of the grand dinner, a hunting party was arranged. In ancient days, falcons, cheetahs, and lynxes were used in hunting. This type of hunting was witnessed by the party on their visit to Lucknow. They were taken to the forests mounted on an elephant and observed a dummy show in which herons, woodcocks, and fowls were turned out and then set upon with falcons; next, civet cats were set running and caught by the lynxes; and finally, the cheetah was brought up to act its part; seated, blindfolded, upon a cart drawn by oxen, it was driven along behind a herd of antelopes until we had approached within about sixty paces of a party of three of them. The head of the wild beast was then uncovered, whereupon, crouching low like a cat, it crept up to within half that distance, then springing upon its prey with few and easy bounds, it seized first one and then another of the little bands by the throat with lightning speed. **Fig. (20).**

A visit to the Royal Studio and meeting Mr. Beechey, the Royal Artist: The Prince's party also visited the Royal Studio, where a British artist, Beechey, was employed from his early youth, and whichever paintings of his lifetime, from the first King of Avadh, Nasir-ud-din Haidar Shah, to Amjad Ali Shah and Wajid Ali Shah, were painted by him. And, being a state servant, he could not put his name or signature below the portraits. There is no record in the history of Nabab of Awadh of Mr. Beechey, the Royal artist.

The rich gifts sent by the king for the Prince and Dr Hoffmeister were: On the eve of the prince's departure, the Nawab had sent at the residence several rich presents: precious stones, richly ornamented sobers, and other weapons, with blades of Isfahan steel, rich and brilliant scabbards, and

superb hafts for the Prince and Dr Hoffmeister, whom they addressed as Hakeem Sahib, presented a huge illuminated folio volume, the cover of which was adorned with beautiful arabesques painted on a gold ground. Thus, with such great splendour, dignity, and honour, the Prince and Dr Hoffmeister bid farewell to the Nawab of Oudh and the then-beautiful city of Lucknow.

Prince Waldemar's grand farewell party at the royal palace and the fireworks displayed: A farewell dinner party was held at the royal palace, and after the dinner there was a firework display, which lasted until the night was well advanced. and, more beautiful than all the rest, rose some twenty or more air balloons, which, having shot up to a great height in the air, showered down sheaves and nosegays of fire. In the garden behind the palace shone in giant letters, formed of lamps of many colors, the inscription in English, "Prince Waldemar of Prussia." **Fig.(21).**

The prince was entertained at Lucknow by the king (nabab)for the Tiger hunt with Elephants and it was sketched by the prince. **Fig. (22).**

However, Hoffmeister was an artist also so he sketched some scenes of Lucknow such as an old man and the palanquin-bearers. **Figs. (23 & 24).**

The prince started on the 2nd of April, and Mr. Fortescue and Dr.Hoffmeister followed the next day. The party moved to Nainital and the Kumaon Himalayas. The party reached Agra *via*Kannouj; Hoffmeister described the city as an old city but did not describe the attar industry, which exists in the city now. Probably, it did not start at his time.

Party at Agra: From Lucknow, the party reached Agra, where their arrangement was done at the Agra Residency. Hoffmeister described the Residency as a house of wealthy and distinguished British residents. It is generally a structure of considerable height, but of only one story, of a horseshoe form, with an arcade in the center: windows are altogether wanting, and the only doors are in the side walls opening into a corridor, and screened by double hangings—coverlets of cotton cloth, thickly wadded—under which everyone that enters must bend and thus creep in. The sitting rooms in the side wings of the mansion receive their light from above or else. He further described that it was air-cooled by 'Khas Khas ki Tatty', made by *Andropogon jwarankusa*(now *Cymbopogon jwarankusa*). He reached Agra on April 7th and left on April 13th, but he did not say a word about Taj mahal or describe the facilities available in the residence. **Fig. (25).**

However, Prince Waldemar made sketches of Taj mahal, and Fatehpur Sikri at Agra and Hoffmeister did not state anything about the above monuments, which were sketched by the prince. **Figs.(26, 27, 28 & 29).**

From Agra, they were on their way to Delhi, halting at Mathura. Hoffmeister spoke of an Englishman, Mr Thornton, who hosted the party but did not speak of the Govardhan temple that Prince Waldemar sketches. Possibly, his diaries and papers or the letters were missing so that his brother could not discuss the famous monuments of all times.

Reaching Bharatpur: The party arrived in Bharatpur on April 16, and the host was Rajah of Bharatpur (At that time, **Balwant Singh** (1825–1853) was the ruler of the princely stateof Bharatpur). The Rajah has, in gratitude to the English, to whom he is indebted for his elevation to the throne, built a palace for his friends, quite according to English taste in its architecture and arrangements. **Fig.(30).**

It contains all manner of "comforts," which can render life agreeable in this country: apparatuses for refrigeration, ice pans, a large tank or bath on the second story, and an excellent cellar, well stocked with claret and champagne. During their stay at Bharatpur, the party enjoyed hunting like antelope or Nil Gai, and during the hot hours of the day, they enjoyed occupying themselves with drawing, painting, and reading, as well as preparing the skins of the slaughtered victims of the hunt. The Rajah got up for our entertainment; besides the various field sports and wrestling matches, in which we

witnessed wonderful teats of strength, the usual fights of elephants, tigers, antelopes, and rams were also here again. There was also a sport of hunting with Cheetahs **Fig.(31)**.

The prince drew an Indian dancer performing dance at night under the torch lights, which was very well sketched by the prince. **Fig. (32)**.

Mathura: After Bharatpur they reached Mathura where they stayed with the most hospitable and pleasing English gentleman. Mr Thornton. At Mathura, they visited the temples and the prince drew various sketches of the Govardhan temple but Hoffmeister did not mention the temples. **Fig. (33)**.

Delhi: From Mathura, the party came to Delhi, where they reached on April 26 and left on May 2. Hoffmeister states, though, that it was a big city, but it was a melancholy-looking city. Here, the party was a bit unhappy due to their accommodation. Here the party visited the following locations.

- (i) **Qutub Minar:** In Delhi, they paid a visit to the Mehrauli or Qutub region on a government's elephants. There he saw the Qutub Minar and Iron Pillar. He stated, "Qutub Minar is two hundred and fifty feet (250 ft or 76.2 m) in height and measures sixty-five (65) paces in circumference; three hundred and 29.ninety-eight (295) steps lead to its summit .It is fluted externally, and its stories consist alternately of red sandstone and white marble, a combination often met with in India". **Fig.(34)**.
- (ii) **The Iron Pillar:** Writing about the iron-pillar he stated, "More ancient than this great tower is a pillar of cast metal bearing Sanskrit inscriptions, which rises to a height of forty feet (40 ft) from the ground. While its shaft and base are said to be buried to an equal depth beneath". "Timur Lame caused a cannon to be fired at it, but the ball made an impression without injuring the column." "The spot on which it stands is surrounded by the ruins of a Hindoo temple, which this primaevial and mysterious monument, concerning whose origin there is a lack of satisfactory information, has outlived." **Fig. (35)**.

Note: The Qutub Minar foundation was laid in 1192 by Qutb-ud-din Aibak, the first Sultan and first Muslim ruler of Delhi. Only one story was built when he died. Later, it was completed by Iltutmish in 1230 A.D. In A.D. 1368, the Minar was again damaged by lightning. Later, Firoz Shah Tughlaq (A.D. 1351–88) replaced the top. It is built of red and buff sandstone and eloquently carved with inscriptional bands. It has a diameter of 14.32 m at the base and 2.75 m at the top, and a height of 72.5 m with 379 steps (on the plaque of the Archaeological Survey of India in (1877).

Red Fort: Hoffmeister visited Red Fort and described it as, "It stands without the city gate and is enclosed by ramparts, ranging from five to six feet in thickness and fifty feet in height. Its shining walls of red sandstone are visible from a great distance, and the vast space within their circumference forms quite a city in itself." And further stated, "The gates of the palace are semi-circular projections; the walls are fluted on the top and fortified with a multitude of low turrets. A vaulted passage, "Chatta" which has only one opening in its centre, leads from the gate, in the semicircle of which the sentinels are stationed, to the first court, distinguished by the name of 'NoabutKhanah'. In this court are the royal stables. The second court, *Devane Am*, which is the largest of all, surrounds an open hall, the front of which is supported by nine arches of sandstone inlaid with marble. A third handsome gate leads from this court into the third one, *Devani Khas*, in which is the marble hall, where in days of yore stood the peacock-throne of the Great Mogul. Its roof rests on columns of solid marble, and the pavement is formed of the most precious stones, i.e., the place of the band of instruments, i.e., the public hall and e. special hall, among which I observed cornelians of great value. On one of its side walls stands the Persian inscription in large gold characters: "If Paradise ever existed on earth, it is

this, it is this, it is this!" The marble gallery, or rostrum, on which the Great Mogul wanted to step out to address the people is also shown here. The Avails are inlaid throughout, with Italian mosaic work of various marbles: the apples, pears, and cherries, represented on a ground of black marble, in these works of art, as well as the oft-recurring goldfinches and bull finches, afford the most conclusive evidences to their European origin. **Fig. (36).**

Note: The Red Fort, also known as Lal Qila, was built by Mughal Emperor Shah Jahan in 1639. The fort was constructed as a palace and fortress for Shah Jahan when he moved the capital of the Mughal Empire from Agra to Delhi. The Red Fort was the main residence of the Mughal emperors for the rest of their rule.

Moti Masjid: Stated about Moti Masjid, he stated, "On the left side of the hall is the private mosque, also of marble, called Moti Masjid. It is small and simple, but built in a very beautiful style. On the right side is the present Palace of the Emperor, where he lives, surrounded by his many wives. The gilded roof of this edifice still remains, while all other similar ones have long since vanished."

Note: Inside the Red Fort Moti Masjid was built by Emperor Shah Jahan between 1648 and 1654 for the royal members of the court, The Moti Masjid (lit. 'Pearl Mosque') is a 17th-century mosque inside the Red Fort complex in Delhi, India. It was built by Mughal emperor Aurangzeb, The Mughal emperor Aurangzeb built the Moti Masjid, also known as the Pearl Mosque, in the Red Fort complex in Delhi, India. The mosque was built between 1659 and 1660 for Aurangzeb's second wife, Nawab Bai. **Fig. (37).**

Humayun Tomb as stated by Hoffmeister: "A visit to the tombs of the Humayun tomb, which are about four miles distant from the town. The soil is covered with the ruins of ancient Delhi, scattered amid solitary mimosas and fig trees. The walls that enclose the magnificent burial place of Humayun are in a half-dilapidated state; the outer gate, built of imperishable red sandstone, is still in very good preservation. An interval of about a hundred paces—originally probably a garden but now used for the cultivation of tobacco—separates the main building from the surrounding areas. The former has a broad facade, numbering seventeen arches, including the central one, which serves as a gate. The sixteen others are built up, except for small square doors left in them as entrances to the vaults. The whole edifice forms a perfect square, containing sepulchral cells on each side, the total number being sixty-eight. On ascending the stairs, we reached a spacious platform, the foundation on which rests the principal part of the structure, viz., the tomb of Humayun himself." **Fig. (38).**

Note: The tomb of Humayun, the second Mughal Emperor of India, was built by his widow, Biga Begum (Hajji Begum), in 1569-70, 14 years after his death, for 1.5 million rupees.

Nizamuddin Dargah: Hoffmeister also visited and remarked about it: "At a still greater distance from the city is the mausoleum of the renowned saint Nizamud Deen. Before arriving at it, we were obliged to traverse a whole city of tombs; small sepulchral edifices of mosque-like form rose around us, as far as the eye could reach; on every side, ruined domes, open vaults, and columned remains mark the sites of ancient temples. At length, on arriving in front of a lofty grey wall, a low door was opened to admit us, and within, we beheld the welcome verdure of several leafy trees. A narrow court leads, through a second entry, to a large tank surrounded by galleries and various temple-like structures. Here many priests and *Fakeers* volunteered to throw themselves down from the points of the domes if only we would suitably remunerate them; which however we begged to decline doing." He further stated, "The sanctuary itself, a marble structure of wonderful beauty and elegance, stands in another court, under the shade of fig trees. Its inner walls are decorated with numerous Arabic inscriptions, in characters of gold; and the ceiling is hung with silken drapery; however, though we saw all this, we were, as unbelievers, (not believing God's presence) not permitted to see the tomb of the saint, 'The

Mazar'. A priest now drew near, bearing in his hands two small earthen vessels; While he opened their lids he uttered these words, "This is the gift, offered to all, to the poor as well as to the rich, to the King as well as to the meanest subject." Thus saying, he presented to us part of the contents of his little pot, — a sort of small confectionary, or "sucrerie," now known as 'mishri' **Fig. (39).**

(iii) Purana Quila: Describing Purana Quila he stated, "The first is a tall, octagonal tower of red sandstone, without a dome and flat-roofed; it bears the name "ShereMundul" and is said to have been built by *Shtere Khan* as an airy summer residence. Steep stairs lead to the two upper stories, which are surrounded by external galleries and decorated with beautiful painted ceilings and mosaics of blue and yellow glazed sandstone.

Note: Purana Qila, or "Old Fort" in Delhi, India, was built by the Mughal Emperor Humayun and the Afghan King Sher Shah Suri. Humayun laid the foundation for the fort in the 16th century as part of his new city. Sher Shah Suri continued the construction. **Fig.(40 & 41).**

Mosque of Allaudin: Stating about mosque of Allaudin stated, "Another is the wonderfully beautiful mosque, attributed to *Ghori Allah udDeen*. It is one of the flat mosques, of inconsiderable depth, and consisting of but one simple structure. The front is adorned with five large portals, the arches of which are of nearly horse-shoe form, the middle one, which is the principal entrance, having but little to distinguish it from the others. The central vaulted hall is very lofty, but its dome is flattened; the niches opposite to the doors of the entrance contain remarkably beautiful marble frameworks, filled with splendid arabesques.

Note: The Sher Mandal and the Quila-I-Kunha Mosque are the notable structure inside the Fort complex. The Sher Mandal was built by Humayun. It is a two storied octagonal tower, used by Humayun as his library. The Quila-I-Kunha Mosque is an example of Indo Islamic architecture built by Sher Shah Suri in 1541 AD. The prayer hall of the Quila-I-Kunha mosque has five doorways with horseshoe-shaped arches. The mihrabs inside the Quila-I-Kunha mosque are richly decorated with concentric arches. There are also a Sher Shah Suri Gate or Lal Darwaja, Bhairav Mandir and Khairul Manzil inside the fort. Close to the Old Fort is a Lake which has paddle-boating facility. The fort has a 2.4 kilometres long wall with three main gates. The gates are located in the north, west, and south.

Present Feroz Shah Kotla ground: From Purana Quila, the party proceeded to visit the fortress of Feroze Shah, stating, "whose sandstone monolith, FerozeKotla, is visible at a great distance, rising above the venerable walls around. It is surrounded on every side by a mass of small arched structures raised one above another and bears numerous inscriptions; those near its base are written in Hindi, as are those in higher-up Sanskrit characters."

Note: Feroz Shah Tughlaq (1351–1388), the Sultan of Delhi, built the fort in 1354. Kotla literally means fortress or citadel. The fort was part of the new capital of the Delhi Sultanate, Firozabad, which was built on the banks of the Yamuna River. The fort was built due to a water shortage in the previous capital Tughlaqa bad from where the capital of Delhi was again established. Now, it's a famous cricket stadium; the fort's inner land has been converted into a cricket ground. It is to be noted that Hoffmeister reports on the arched structures one above the others and bears numerous inscriptions written in Sanskrit. Now these have been scrapped. **Fig. (42 & 43).**

Discussion & Conclusion

Discussions: During the Nabab period, the tomb hall of Bara Imam Bara was filled with valuable artefacts, which have not been described by any historians. These were; a couple of tigers, as large as

life, formed of pieces of green glass joined together with gold, presented by the Emperor of China; a silver horse, five feet high, with the head of a man and the wings and tail of a peacock; a wooden horse, carved in wood, in memory of late Nabab's favourite horse; many vases of bronze; many marble statues of; among which were a map of the city and the and other palaces painted on a gold-coloured ground; thousands of toys trifles gathered and filled in the hall; the main tomb was enclosed within massive golden railings and canopied with a baldachin (Chadni) of gold, filigree work, pearls, and gems, large and small, lavished upon them and many tombs of Nabab's wives were present in the hall.

Hoffmeister states that an unbounded profusion of gold and silver, pearls, gems, and all the other valuables were present, which the East or the West could never afford. The Nabab, or king of Avadh, had his own garden, which was blooming with Persian roses and pomegranate trees. Apart from this, the garden was also decorated with a number of statues and busts; however, Hoffmeister was able to identify mostly French models, including the bust of Napoleon and the bust of Jean-Jacques Rousseau, a Swiss-French philosopher. It is recorded that a steamer and gondola were also with the Nabab. A menagerie is also reported with wild animals. The palace of the king was well furnished, with several thrones adorned with gold and precious stones. A unique confection in the shape of flower pots was served to the host. The hunting was done with firearms and with falcons in a hunting party.

It was revealed that all the large portrait paintings of the Nababs displayed in the Art Gallery or the Royal Studio were painted by Mr. Beechey, a British artist. It demonstrated how the hunting was done, which included falcons, cheetahs, and lynxes. Hoffmeister has given a vivid account of Lucknow buildings, the tomb, the palace, the people, and the king, which were not described by any past historians and archaeologist

Conclusion: Prince Waldemar and his contribution to art and culture, as well as to Dr. Hoffmeister, were introduced. Hoffmeister was the first foreign botanist who collected plants from Nainital to Shimla via Tibet, and with his profound knowledge of various subjects, ability, and command of describing a place, person, or thing, we were able to know the history of the places and things that we would have lost forever. We for the first time came to know that Lucknow in the past used to be called 'Lachno' (yNuks), which was mistakenly anglicized to 'Lucknow' and 'cha' was converted into 'ka' rather than 'cha'.

During that period, there were street songstresses in Lucknow who used to sing Persian songs. Like Lucknow Hoffmeister recorded other places' history, like Delhi, and described Qutub Minar, he for the first time gave the measurements of the minaret and the iron pillar and also that Sanskrit inscriptions engrave the iron pillar. Timur Lame caused a cannon to be fired at it, but the ball made an impression without injuring the column. The place on which it stands is surrounded by the ruins of a Hindoo temple, which this primaeval and mysterious monument, concerning whose origin there is a lack of satisfactory information, has outlived.

Hoffmeister described the monuments like an archaeologist. In Red Fort, he also described the place where the peacock throne was kept. The marble gallery, or rostrum, on which the Great Mogul wanted to step out to address the people is also shown here. The Avails are inlaid throughout, with Italian mosaic work of various marbles: the apples, pears, and cherries, represented on a ground of black marble, in these works of art, as well as the oft-recurring goldfinches and bull finches (these are birds mostly found in Europe), afford the most conclusive evidence of their European origin. What a minute description of the monument! Hoffmeister described the monuments like an archaeologist. In Red Fort, he also described the place where the peacock throne was kept. The marble gallery, or rostrum, on which the Great Mogul wanted to step out to address the people is also shown here. The Avails are inlaid throughout, with Italian mosaic work of various marbles: the apples, pears, and

cherries, represented on a ground of black marble, in these works of art, as well as the oft-recurring goldfinches and bull finches, afford the most conclusive evidence of their European origin. What a minute description of the monument!

At Nizamuddin Dargah, he reported that he saw there were divisions among the people who visited the ‘Dargha’ between believers and non-believers of God, and the party was regarded as non-believers of God’s, so they were not permitted to see the coffin of the saint. A priest then drew near, bearing in his hands two small earthen vessels. While he opened their lids, he uttered these words: “This is the gift, offered to all, to the poor as well as to the rich, to the King as well as to the meanest subject.” Thus saying, he presented to them part of the contents of his little pot—a sort of small confectionary, or “sucarie,” now known as “Mishri.”

At the Feroz Shah monument, Hoffmeister again stated that it is surrounded on every side by a mass of small arched structures raised one above another and bears numerous inscriptions; those near its base are written in Hindi, as are those in higher-up Sanskrit characters. It shows again that Feroz Shah also made the monument out of a Hindu temple.

It is regrettable that historians did not see this valuable travelogue in their libraries by Hoffmeister and were left behind in understanding the real history and geography of the places Hoffmeister visited and described. This publication is the greatest tribute to the young historian-scientist of Prussia, now Germany, who, at the age of 26, made such an unforgettable contribution to Indian history and science.

Acknowledgement

The author is grateful to the Curator, Polish Museum, Poland, and Curator, Chandigarh Museum for the sketches and paintings and lithographic paintings of Prince Waldemar and to Ms Lotte Burkhardt of Germany who helped me in many ways.



Fig. 1: Prince Waldemar of Prussia (now under Germany)



Fig. 2: A Lithographic painting of An Anglo-Sikh battle in which the Governor-General, Lord Harding, himself took part. Lord Harding, Prince Waldemar (himself) with a white hat, young Hoffmeister, and Mr. Oleg, prince's ADC or Private Secy. In this battle, Hoffmeister died Instantly after being hit by a grapeshot. This painting was made by the prince himself and converted into a lithograph by the best lithographic-artist of Berlin. This battle scene is of 21st Dec. 1845. In the Web it is captioned as Lord Harding with his sons. (web)

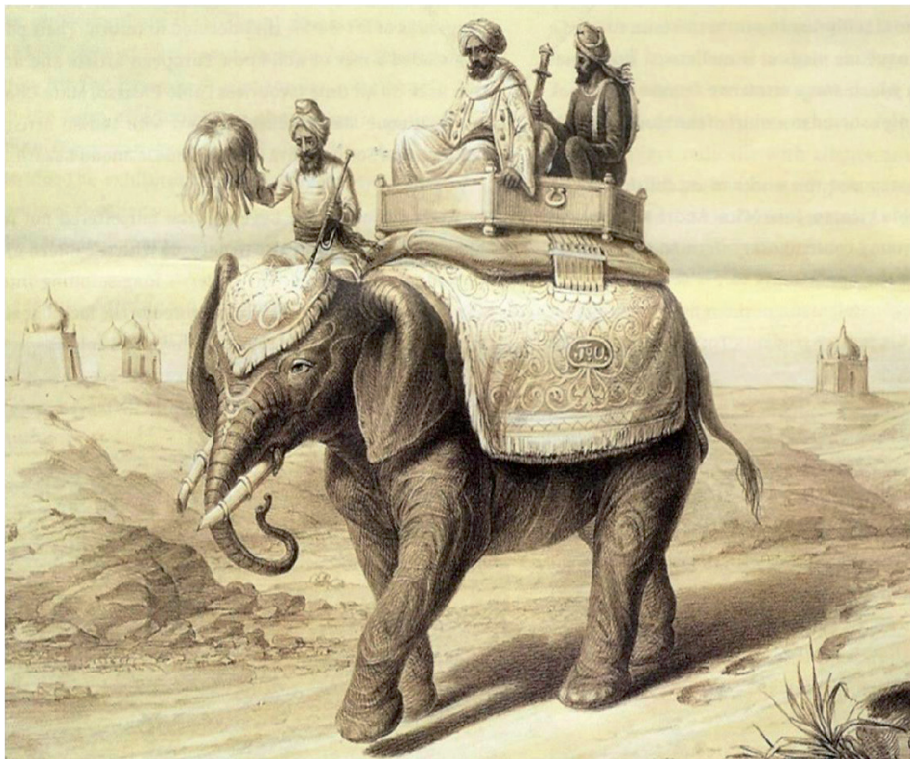


Fig. 3: In 1845, the First Anglo-Sikh War broke out, and Gulab Singh contrived to hold himself aloof till the battle of Sohraon (1846), when he appeared as a useful mediator and the trusted advisor of Sir Henry Lawrence. (web)



Fig. 4: Afghan soldiers painting by Prince Waldemar
(Courtesy : Chandigarh Museum)



Fig. 5: The Prussian Empire or country (From the web)



Fig. 6: Dr. Werner Hoffmeister photo enlarged from the painting of Prince Waldemar by the author.
He was only 26yrs old when he died in Firozpur. (Now in Pakistan).



Fig. 7: Hoffmeister visited the Residency at Lucknow and stayed there. Then, it would have looked like this. (From the Web)



Fig. 8: Residency after 1857 mutiny at Lucknow. It is famous historical Landmark. It is now in ruins and has been declared a protected monument by the Archaeological Survey of India. (From the Web)



Fig. 9: A watercolour painting of Rumi Darwaza. (From the Web)



Fig. 10: Musician with their instrument at Lucknow. (Sketch by Prince Waldemar).



Fig. 11: Tomb Hall of Bara Imam Bara, where immense valuables were reported by Hoffmeister. (From the Web)

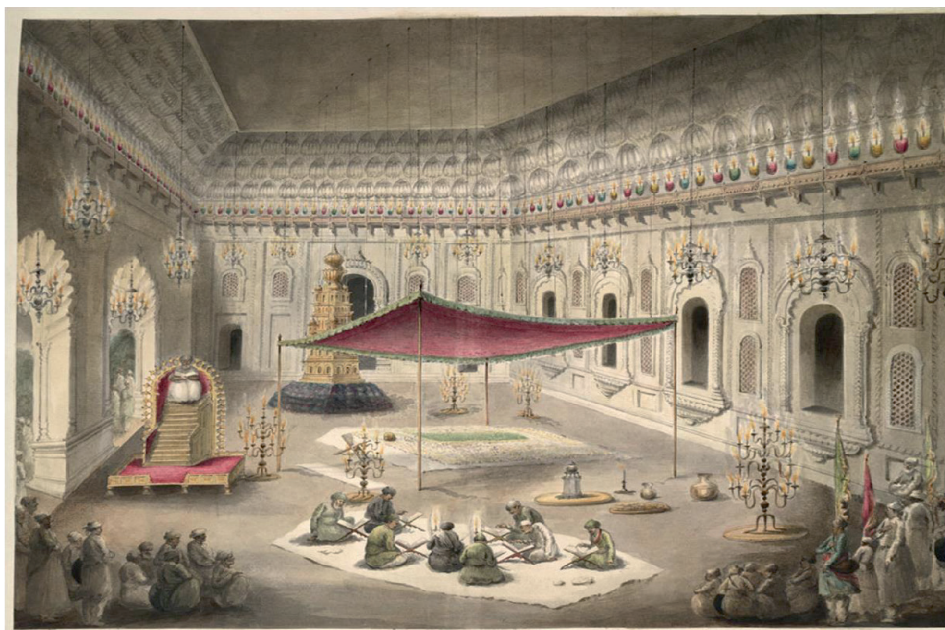


Fig. 12: Inside the tomb hall of Bara Imam Bara (From the Web).

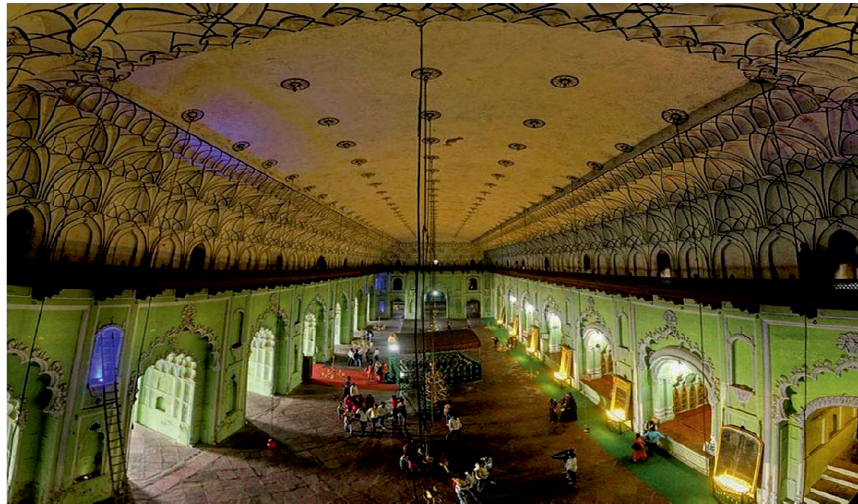


Fig. 13: Recent photo of the same hall looking empty. (From the web)



Fig. 14: Among busts, in the Royal Garden, Dr Hoffmeister was able to identify the busts of Jean Jacques Rousseau, a Swiss-French philosopher (28th June, 1712, Geneva born on 2nd July, 1778, died in France). (From the Web)



Fig. 15: A kiosk is an open summer-house or pavilion usually having its roof supported by pillars with screened or totally open. These have been reported from Royal gardens from Lucknow by Hoffmeister.



Fig. 16: A photo of a steamer boat, generally found in Europe, was found with King Amjad Ali Shah in 1845 as a Royal steamer.(From the Web)



Fig. 17: A Gondola found in Gomti river in the year 1880, which looked like a big fish reported by Hoffmeister.

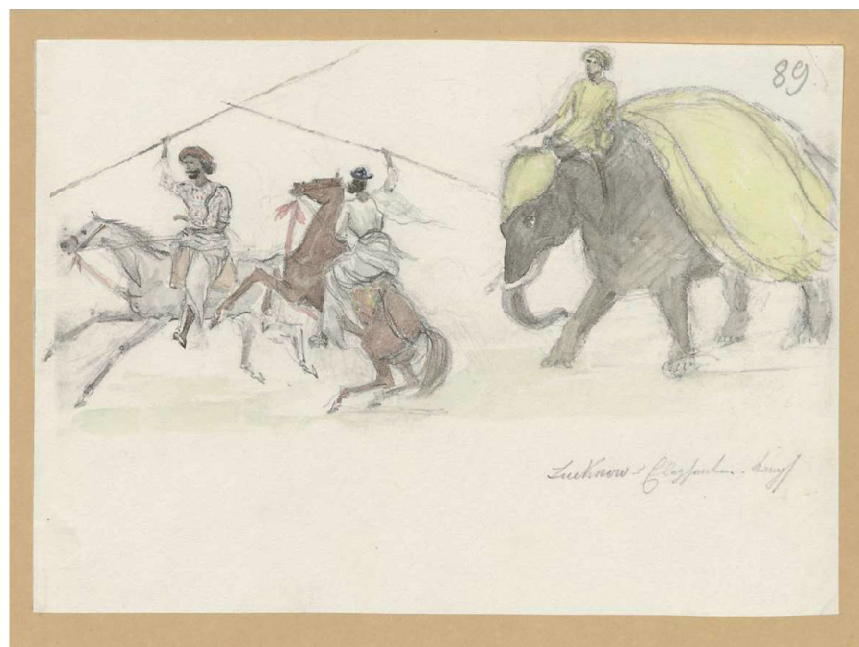


Fig. 18: Lucknow seeing the games of animals (Sketch by Prince Waldemar).



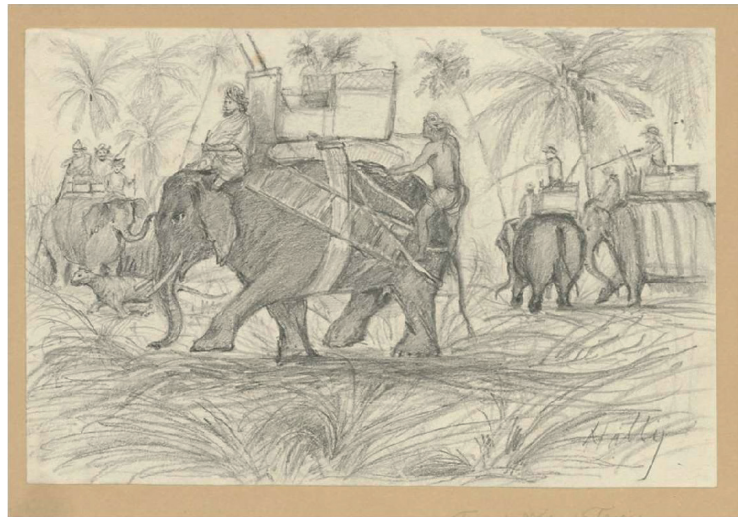
Fig. 19: King Ajmad Ali Khan, with whom Hoffmeister met personally and described his features. These paintings were made by the British artist Beechey. (From the Web)



Fig. 20: Farhat Baksha Palace referred by Hoffmeister as ‘ FAROOK BAM” and said to be the grandest palace. Photo about 1862. (From the Web)



Fig. 21: Farhat Baksha Palace watercolour painting showing fireworks, by Sita Ram between 1814-15. This might have the scene of fireworks, which Dr. Hoffmeister had witnessed.(From the Web)



**Fig. 22: The prince was entertained at Lucknow by the Nabab for the tiger hunt with elephants.
(Sketch by Prince Waldemar).**



Fig. 23: An old sick man sketched by Hoffmeister at Lucknow.



Fig. 24: Porters in the right end Sgt. Brown with a pipe (Sketch by Hoffmeister)



Fig. 25: The Agra Residency Photo (1880) where the party stayed from 7th April Left 13th April. 1845. (From the Web)

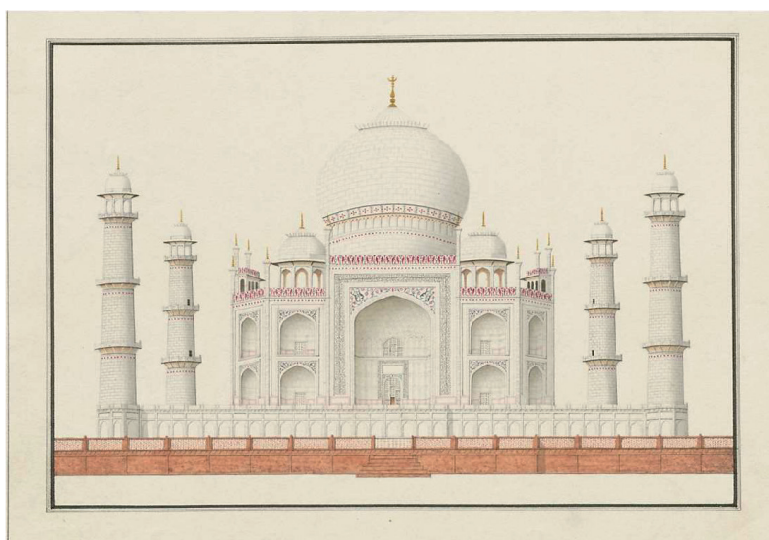


Fig. 26: Agra Tajmahal on 7th of April, 1845. (Sketch by Prince Waldemar).



Fig. 27: Tajmahal Agra on the 7th of April, (1845) (Sketch by Prince Waldemar).

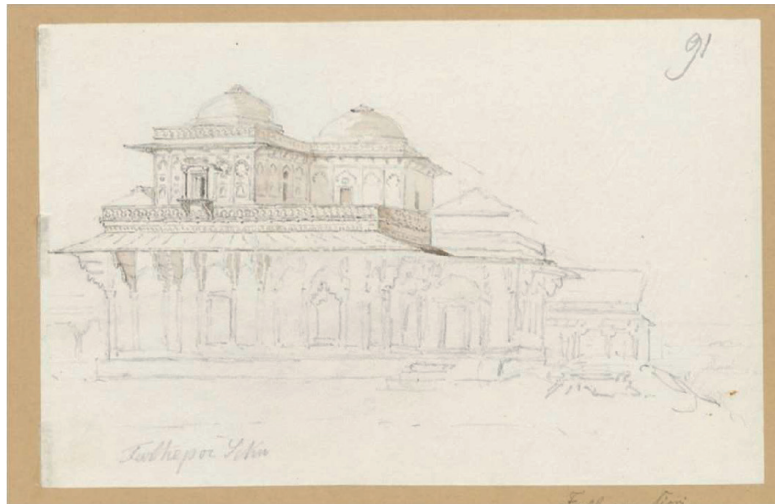


Fig. 28: Fatehpur Sikri 8th April 1845 (Sketch by Prince Waldemar).



Fig. 29: Fatehpur Sikri 8th April 1845. (Sketch by Prince Waldemar).

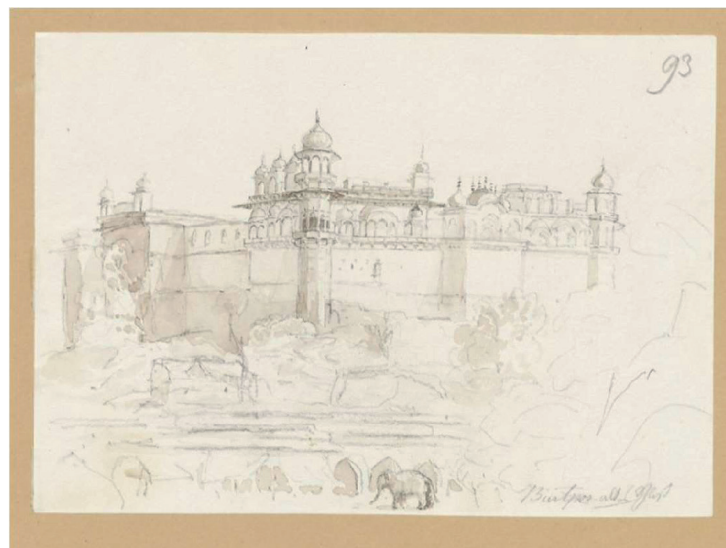


Fig. 30: Bharatpur Palace 16th April 1845 (Sketch by Prince Waldemar).

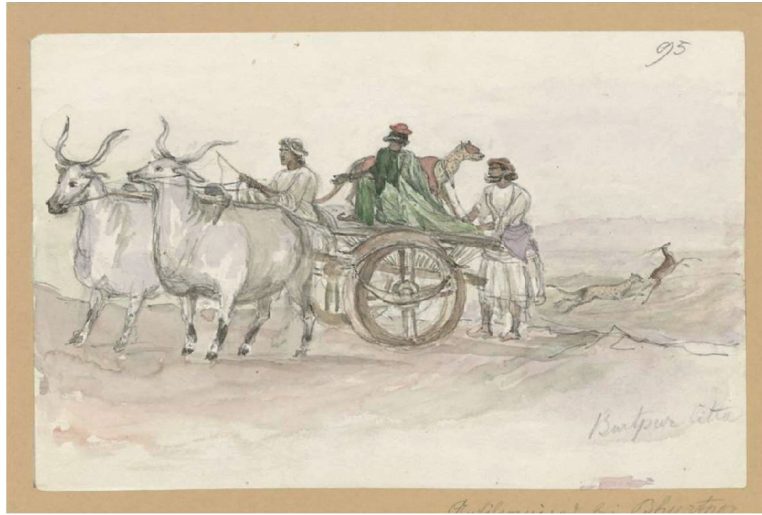


Fig. 31: Hunting with a cheetah at Bharatpur. (Sketch by Prince Waldemar).



Fig. 32: Dancing girl at Bharatpur under the torch lights. (Sketch by Prince Waldemar).

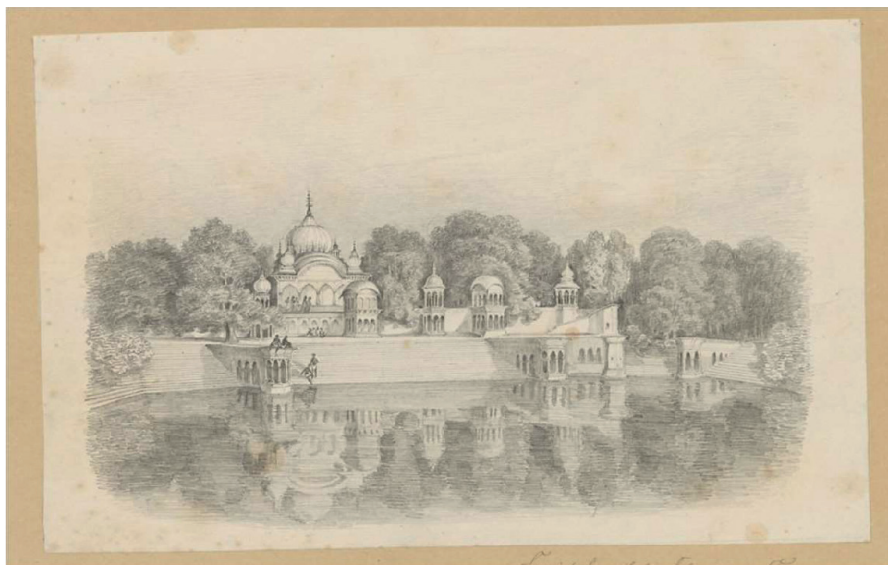


Fig. 33: Govardhan temple Mathura 25th April 1845. (Sketch by Prince Waldemar).

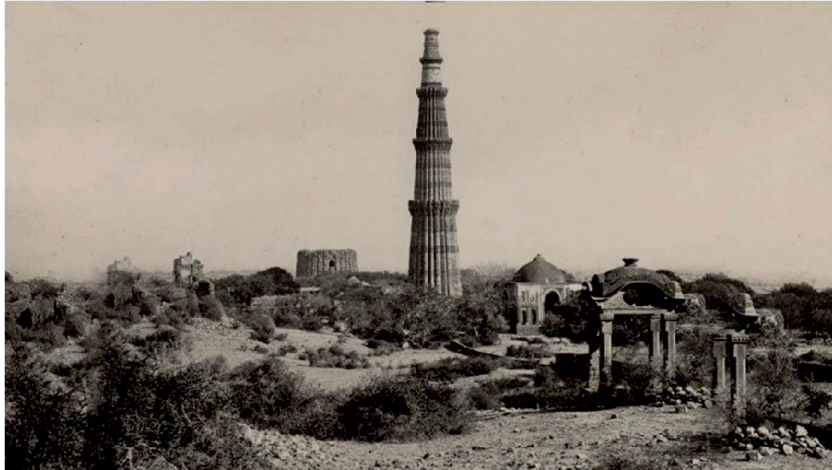


Fig. 34: Kutubminar About 1850. This is what Hoffmeister must have seen. (from the website)



Fig. 35: Iron Pillar & Arch near Qutub Minar – 1880.



Fig. 36: Red Fort, 1850, just 5 years later than the visit of Hoffmeister



Fig. 37: Moti Masjid about 1860 (From the Web)



Fig. 38: Humayun Tomb when the site was taken by Archeological Survey of India After 1877. Hoffmeister must have seen somewhat like this. (From the Web)



Fig. 39: Nizammudin Dargah(From the Web)



Fig. 40: Purana Quila, Delhi about 1860. (From the web)



Fig. 41: Another view of Purana Quila, Delhi (From the Web)



Fig. 42: A sketch of the Feroz Shah Kotla By Prince Waldemar.



Fig. 43: The Feroz Shah Kotla remnants of a fort is seen. The inside place was converted into a cricket ground now known as Feroz Shah Kotla Ground. (From the Web)

References

Abdul Halim Sharar, (1975). *The Last Phase of Oriental Culture*

Atkinson, E.T. (1883). *The Himalayan Districts of North West provinces of India*, 1 – 3, New Delhi.

Hoffmeister, W., (1858). *Travels in Ceylon and Continental India; Including Nepal and Other parts of the Himalayas, to the Border of Tibet.*

Jutta Jain-Neubauer, (2000). *.Did you know that. German News 52(1):58-59. www.archive.org/stream/.../travelsinceylon00hoffgoog_djvu.txt*

Page, J. A (1937). *Memoirs of the Archeological survey of India.No.52. On Kotla Firoz Shah, Delhi.*

Shah, N.C. (2014). *The Old Travelogues as a source of ethno-biological information. A paper was presented in the seminar entitled, 'Glimpses of Research Work in Taxonomy and Ethnobotany'. Held at the National Botanical Research Institute, Lucknow on November 15, 2016.*

Shah,N.C.(1971). *The Puranic Tri-Rikhi Sarovar. PIONEER (Magazine): Sept., 12p.III.*

Yogesh Praveen, (1984). *Lucknow Nama' (in Hindi).*