India and the Antiquarian Image: Richard Payne Knight's *A Discourse on the Worship of Priapus*

Sarah Carter

Volume 45, numéro 1, 2020

URI: https://id.erudit.org/iderudit/1070579ar
DOI: https://doi.org/10.7202/1070579ar

Résumé de l'article

À l'aide du livre infâme de Richard Payne Knight, *A Discourse on the Worship of Priapus* (1786), cet article révèle les moyens entrepris par les antiquaires pour lutter à l'échelle mondiale contre la culture matérielle ancienne. Knight se sert du corpus classique et des techniques de création d'images des antiquaires pour interpréter de manière emblématique les actes sexuels représentés sur les artefacts rapportés en Grande-Bretagne par les employés de la Compagnie britannique des Indes orientales, dont un fragment sculptural associé aux grottes d'Elephanta. En collaboration avec son graveur, Knight transpose le fragment du temple fait de grès en une gravure, un processus qui donne à l'exotique un caractère familier par le recours au langage visuel néoclassique. Knight impose également au lecteur/spectateur de reconsidérer le sens et le mérite esthétique d'œuvres d'art sexuellement explicites. Bien que son livre *Discourse* ait renforcé les partis pris coloniaux envers l'Inde et son patrimoine culturel, la méthode comparative de Knight confère une base philosophique à l'érotisme caractérisant l'architecture sacrée en Asie du Sud et souligne l'importance du désir sexuel dans les traditions artistiques anciennes, tant orientales qu'occidentales.
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2019 UAAC Conference Graduate Student Essay Award
Prix pour le meilleur essai par un doctorant ou une doctorante au congrès 2019 de l’AAUC

In his 1786 publication, *A Discourse on the Worship of Priapus*, antiquarian and member of the Society of Dilettanti Richard Payne Knight ventured to explain the emblematical significance of a “curious Oriental fragment” which he noted was “lately brought from the sacred Caverns of Elephanta, near Bombay... and now belongs to the Museum of Mr. Townley.”1 | fig. 1 | Arriving in London on the Cumberland man-of-war during the 1780s, the profits from the sale of this eleventh-century sandstone fragment depicting figures in the act of reciprocal oral sex belonged to the topographer and British-born captain in the Madras army, Alexander Allan, whose commercial activities abroad included the export of Indian antiquities.2 Consigned to auction, it was subsequently purchased by Charles Townley and installed in his residence on Park street, where visitors were invited to admire it alongside his vast collection of classical sculpture.

Whether South Asian artifacts reached British soil through transoceanic commerce or were circulated in print, late eighteenth-century antiquarians had to contend with a rapidly expanding corpus of material evidence. One response to the influx of exotic objects was to extend conversations concerning “the ancients” to cultures outside of Europe. Knight had Townley’s “erotic group” engraved for inclusion in the *Discourse*, where it served as evidence for his claim that Eastern and Western religions evolved from phallic veneration, the phallus being a universal emblem of “generative and prolific power.”3 | fig. 2 |

Knight’s infamous disquisition on the pervasive use of erotic emblems in ancient art has conventionally been discussed as a burlesque intended to amuse an elite group of homosocial libertines, but more recent studies have explored the philosophical and anthropological dimensions of the text.4 While the text certainly contains elements of both, this paper builds on the latter framework to suggest that the *Discourse* allows us to apprehend anew the cultural politics in which “exotic” works of art were increasingly entangled. Building on the key insights of the art-historiography of the British empire, I first read the *Discourse* as an intellectual conquest that coincided with the material ambitions of British colonialism in the late eighteenth century—a superstructural echo of the forced movement of Indian antiquities from their place of origin to the imperial metropole.5Secondly, I reconsider the arguments outlined in the text in light of recent scholarship on Indian erotic art to reveal how Knight illuminates aspects of ancient Hindu cosmology to substantiate a philosophical basis for the unrestrained eroticism found on medieval monuments across South Asia.
Knight recast the fragment as an episode in the progression of art from East to West, emblematic to figural, ancient to modern, but his engraver facilitated its material conversion from stone to print. Reimagined on copper-plate, the Indian temple fragment was no longer a singular object but one component in a polished illustration, presented alongside a Parian medal and other coins from ancient Greece. Seen in dialogue with Western material culture, the image suggested that erotic emblems were themselves promiscuous and could be found in such disparate places as archaic Greece, ancient India, and modern Abruzzo. The arrangement of objects suggested a comparative logic that the text expanded and supported theoretically.

The findspot of the artifact was assumed to be the sixth-century rock-cut cave temple on Elephanta island (Gharapuri) near Mumbai. The cave temple was well known in the eighteenth century for its elaborate sculptural program depicting scenes from the life of Śiva to whom it was dedicated. The cave itself was an innovation. Open on three sides, the site combined carving techniques used in freestanding sculpture with those of rock-cut architecture. While it is more likely that the fragment was collected from one of the numerous rock-cut temples in the region of Mahārāstra, Knight found no reason to doubt Allan’s archaeological fieldwork and highlighted the context in which the fragment was found and its relationship to the present populace. He observed that the cave temple was “now neglected” but allowed that, others of the same kind are still used as places of worship by the Hindoos, who can give no account of the antiquity of them, which must necessarily be very remote, for the Hindoos are a very ancient people; and yet the sculptures represent a race of men very unlike them, or any of the present inhabitants of India.

In his initial appraisal, Knight impressed upon the reader a discord between the peoples of ancient and modern India. The inhabitants could not account for the age of the temple and did not appear to be of the same race as the carved figures. This lapse in sacred and historical knowledge was not particular to the Indian subcontinent, as Knight would later articulate, but here undermines an indigenous claim to the ownership of the site. The impoverished state of knowledge concerning local antiquities was a common theme among late eighteenth-century accounts of India. Despite the “immense labour and difficulty” required to construct these ancient places of worship, “hewn in the solid rock,” Hindu cave temples were commonly described as monuments without histories. These ideas were not based on personal observations but those of British commanders, surgeons, and other East India Company professionals whose impressions, collected from service in the region, antiquarians uncritically reproduced.

British speculators to the site agreed that time had obscured all visible signs of the technologies used to transform the rock into such extraordinary architecture, as well as indications of either the age or patron of the temple. With the rise of enthusiasm for Indian studies, which produced an English translation of the Bhagavad Gītā in 1785 and prompted discoveries linking Aesthetics from Winckelmann to Freud and Eclecticism and the Arts of the Pune Court in India, 1760–1800, The Art Bulletin 100, no. 2 (2018): 61–93; Ileana Baird and Christina Ionescu, eds., Eighteenth-Century Thing Theory (Los Angeles: Getty Publications, 2008); Whitney Davis, “The Universal Phallus: Hamlet, Knight, and the Wax Phallus of Isernia,” in Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond (New York: Columbia University Press, 2010); and Andrei Pop, Antiquity, Theatre, and the Painting of Henry Fuseli (Oxford: Oxford University Press, 2015).

5. Tim Baringer, Geoff Quilley and Douglas Fordham, eds., Art and the British Empire (Manchester and New York: Manchester University Press, 2007); Martin Jay and Sumathi Ramaswamy, eds., Empires of Vision: A Reader (Durham: Duke University Press, 2014). See also P.J. Marshall, “Taming the Exotic: the British in India in the seventeenth and eighteenth centuries,” in Exoticism in the Enlightenment, ed. G.S. Rousseau and Roy Porter (Manchester and New York: Manchester University Press, 1990), 45–65; W.J.T. Mitchell, “Empire and Objecthood,” in What do Pictures Want? The Lives and Loves of Images (Chicago: University of Chicago Press, 2005); Sarah Monks, “Making Love: Thomas Banks’ Camdeve and the Discourses of British India c. 1790,” Visual Culture in Britain 11, no. 2 (2010): 195–218; Holly Shaffer, “‘Take All of Them’: Eclecticism and the Arts of the Pune Court in India, 1760–1800,” The Art Bulletin 100, no. 2 (2018): 61–93; Ileana Baird and Christina Ionescu, eds., Eighteenth-Century Thing Theory (Cambridge: Cambridge University Press, 2000); Bruce Redford, Richard Payne Knight’s Discourse on the Worship of Priapus, “in Diletta V. The Antic and the Antique in Eighteenth-Century England (Los Angeles: Getty Publications, 2008).
Fig. 1 Sandstone Architectural Fragment, 11th century, South Asia, probably western India. © Trustees of the British Museum.
Fig. 2 Plate x from Richard Payne Knight, *An Account of the Remains of the Worship of Priapus* (London: Printed by T. Spilsbury, 1786). RB 400897, The Huntington Library, San Marino, California.
phallic imagery, the visual counterpart to the linguistic link that Sir William Jones substantiated in the 1780s. However, even as these studies grew out of a growing appreciation for Indian culture, colonial thinking maintained a formative role in intellectual encounters with the East.

Knight’s interest in the eroticism of Indian art was facilitated by the expansionist policies of both the EIC and the Society of Dilettanti, a gentleman’s club for former grand tourists whose meetings were described as equal parts erudite conversation and alcoholic revelry. The Dilettanti began sponsoring expeditions to Greece, Turkey, and other parts of Asia Minor in the mid-eighteenth century, and Knight became involved in his first Dilettanti publishing project in 1782, shortly after his election to the Society. He joined a committee responsible for bringing the remaining unpublished drawings of the explorers James Stuart and Nicholas Revett before the public. In the texts associated with these expeditions we can discern several of the qualities that Bruce Redford ascribes to early Dilettanti publications, namely nationalism and a “neo-Baconian empiricism” that together promoted the intellectual ambitions of the “private British gentleman.”

According to one of the explorers, he and his companions were to “procure the exactest Plans and Measures possible” of ancient buildings. The members were also asked to “be exact” in marking the distances and directions in which they travelled as well as encouraged to frequently observe their “Watches and Pocket Compasses.” Such strict standards of data collection were the result of cross-pollination between scientific and historical methodologies (the Royal Society shared members with the Society of Antiquaries and the Society of Dilettanti), but I would like to suggest that the penchant for calculating dimensions that began in earnest during the mid-eighteenth century gathered political charge as the East India Company became further entrenched in India.

Where precise drawings were valued as vital evidence for the antiquarian who set out to order the past systematically, one monument at a time, accurate geographical representations were equally important for the company servant, since familiarity with the territories that one wished to govern was an obvious advantage. It proceeded from the same colonial acumen that French historian Claude Nicolet ascribed to the Romans. Accordingly, one needed to know:

- the physical space that one occupies or that one hopes to dominate, to overcome the obstacle of distance and to establish regular contact with the peoples and their territories (by enumerating the former and by measuring the dimensions, the surfaces and the capacities of the latter).

The commitment to measurement and data found in *Antiquities of Athens* (1762) and *Ionian Antiquities* (1769) is also present in the *Discourse*, but because of its transparent reliance on the firsthand accounts of EIC officials, I argue that it reveals more readily the shadowy effects of imperialism on classical scholarship. In his debut publication, Knight was careful to meet the procedural expectations laid out in the earlier Dilettanti folios. He first described the caverns in which the Indian temple fragment was found. “That from which the fragment in question was brought,” he wrote, “is 130 feet long by 110 feet wide, adorned with columns and sculptures finished in a style very different from...
that of the Indian Artists." 24 Although Knight had not seen the temple himself, he was able to provide an imaginative reconstruction with exact measurements and visual details borrowed from the accounts of military cartographer William Pyke and the EIC surgeon, William Hunter, as published in the Society of Antiquaries journal Archaeologia. 25 The description does two things. First, the act of measurement is itself ideologically charged since the use of scientific method was thought to differentiate Europeans from native Indians who were frequently described as being in both technological and cultural stasis. 26 Secondly, Knight points to a stylistic divide between the arts of modern and ancient India. He continues,

The Hindoos still represent the creative powers of the Deity by these ancient symbols, the male and female Organs of Generation; and worship them with the same pious reverence as the Greeks and Egyptians did. Like them too they have buried the original principles of their Theology under a mass of poetical Mythology, so that few of them can give any more perfect account of their faith, than that they mean to worship one First Cause. 27

This comparative discourse turns on cultural difference; the Indians are like the ancient Greeks, but unlike modern Europeans. Furthermore, the sexual content of the Indian fragment is advanced to explain the occult meanings of erotic forms across cultures. In fact, Knight argues that it provided unique insight unavailable in the classical corpus. Similar to the circumstances which revealed the bull breaking the egg of Chaos as found in Japanese sculpture, which had previously only been known through fragments, the Indian artifact was "a complete representation" of an emblem only partially and enigmatically expressed on western coins, examples of which were included on Plate x. It was an argument that allowed the French antiquarian the Baron d’Hancarville, on whose text Knight modelled his own, to make the following straightforward claim: "It must, no doubt, seem astonishing to find that monuments in Greece, which are impossible to explain using Greek mythology, are explained by ancient Indian theology." 28 Knight likewise created a circular interpretative framework, where the monuments of one culture were used to explain another.

But in order to validate his own interpretation, Knight needed to overturn rival claims concerning the artifact. Using iconographic affinities to prove his model of artistic diffusion across geographical and temporal boundaries, Knight begins with images of the hooded snake, a species peculiar to Asia found in the sacred caverns of India and on Mediterranean monuments. Knight confidently maintained that the emblem derived from a prehistoric culture, no longer extant, "who dwelt on the other side of the Erythraean Ocean." 29 He relates that the serpent must have been copied, and thus cautions his readers to ignore the "absurd tales" of modern Hindus concerning its meaning and advises tracing connections between cultures using accurate drawings of classical ruins instead. 30 These images, the product of "disciplined observation" and impartial reproduction, were elevated above other forms of knowledge transmission, in this case, oral histories. 31

As scholars have argued, this preference for the optic was based on the supposition that visual evidence was unmediated and therefore more accurate. 32 Antiquarian images conformed to this idea; "representational truths" transmitted via taxonomic arrangements or comparative diagrams operated under...
Fig. 3 Additional Plate from Richard Payne Knight, *An Account of the Remains of the Worship of Priapus* (London: Printed by T. Spilsbury, 1786). © Trustees of the British Museum.
the assumption that images ensured greater veracity than other media.\textsuperscript{33} In the context of the Discourse, the primacy of the visual can also be linked to a mistrust of indigenous knowledge. Many of the commentators on whose accounts Knight relies explicitly note that the natives were unable to provide adequate information about the caves.\textsuperscript{34} The empirical data collected and visualised under the auspices of Europeans was considered more reliable.

Indian material culture becomes legible through ancient Egyptian, archaic Greek and other South Asian cultures coming to light under the aegis of British expansionism. This is how Knight explains Krishna, an Indian god whose mythos is only revealed through Virgil. He writes,

\begin{quote}
K\textsc{RESHNA}, or the Deity become incarnate in the shape of man, in order to instruct all mankind, is introduced, revealing to his disciples the fundamental principles of true faith, religion, and wisdom; which are the exact counterpart of the system of Emanations, so beautifully described in the lines of \textsc{vinscrit} before cited. We here find, though in a more mystic garb, the same one principle of life universally emanated and expanded ...
\end{quote}

Comparing Eastern and Western emanations, Knight asserts his classical learning as the conduit through which Indian art can be rationalised. In arguing that modern Hindus were neither the racial nor the cultural heirs to the temple, the Discourse necessitated a British intervention; an obligation to collect and restore the material culture and lost knowledge of ancient India.

Although interpreting antiquities from abroad signified the “mastery” of a collective past, their placement in private and later public collections in Britain materialised it.\textsuperscript{35} In circumstances where such art objects were seen as “neglected” or misunderstood, this rhetoric justified the material motives of the colonial project. Blake’s often cited dictum that “Empire follows Art, and not vice versa as Englishmen suppose,” is appropriate here, since the transfer of the temple fragment from India to London made such intellectual requisitioning possible and opened the door for other forms of colonization.\textsuperscript{36}

The Discourse promulgated an antiquarian gaze through which Indian antiquities were scrutinised. Preserved in a select few volumes of the Discourse is an additional plate that was sometimes (but not always) delivered alongside the elusive volume. \begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig3.png}
\caption{As rendered by one of the Discourse’s illustrators, light glances off the splayed torso of the topsy-turvy deity at left, her legs wrapped around the head of her paramour as she twists her body to fellate him. Where the architectural fragment terminates at the standing figures’ waist-height, Knight’s artist has extended the scene via dotted outlines indicating the lithe limbs and massive phallics lost to the artifact’s viewer.}
\end{figure}

If we compare this version with the detail on Plate x, we observe the extent to which the engraver has taken advantage of both his medium and the damaged state of the original to enhance the liveliness of the figures. Reimagining both missing sections and lost surface detail, the reconstruction increases both the visual impact and erotic force of the artifact. The missing limbs are reinstated with an “absolute linear purity” that looks forward to the third volume of \textit{Antiquities of Athens} and Flaxman’s outline drawings of Homeric scenes.\textsuperscript{38} This combination of the familiar and the exotic was a common feature of British responses to Indian art in this period.\textsuperscript{39} In this composite image, the learned devotees of Śiva are completed through the visual language of neoclassicism. It is thus not “between the lines” but through line itself that the
intellectual conquest of India is made visible. Where European geographers translated the varied landscape of the subcontinent into the linear grid of the map used to overcome the obstacle of distance, Knight’s engraver transformed the fragment into an object of neoclassical beauty, restoring its ragged edges with clean lines. It is an image that elicits what one scholar has described as “contradictory assertions of affection and coercion,” affection because both Knight and the engraver embrace and give definition to the spirited sexual excess of the original and coercion because both render the object “comprehensible” through neoclassical discourse. Rethinking the temple fragment not as the material culture of a monstrous Other but a sacred object that could be explained using the Orphic litanies and other archaic and classical texts, Knight transformed it from an irrational idol into a “unit of knowledge.” This process, however, is not necessarily reductive since it creates a space for novel and serious engagement with erotic art.

The interpretative possibilities thus expanded, Knight also demands his reader/viewer to reconsider the aesthetic merits of marginal artifacts. This secondary objective is clearly articulated in the paratext that accompanied the engraving, a Latin quotation adapted from Horace’s Epistles. Printed below the plate, the quotation reads: “Et Quid sit pulchrum, quid turpe, quid utile, quid non?” (What is beautiful? What is base? What is useful? What is not?). Knight chooses the passage in which Horace encourages his friend Lollius Maximus, a young man with political aspirations, to read Homer instead of the Stoic philosophers for a more appropriate moral paradigm. In Horace, the phrasing is less equivocal: “While you declaim at Rome, Lollius Maximus, I’ve been at Praeneste rereading the author who wrote about the Trojan War, who tells us what is fine, what is base, what is useful or not, more clearly and better than Chrysippus and Crantor do.” Knight reframes the original text as a question, and in so doing changes the meaning of the engraving. Homer no longer tells us what is fine or what is base, but rather we, as readers, are called upon to think for ourselves. Using our own faculties and discretion, we are also compelled to see reason embodied in erotic images. Positioned above a question, the image is intended to provoke a moment of contemplation, one that parallels the “pensive withdrawal” from public life that Horace pursues in his retirement. In the Discourse, as in the Epistles, art invites philosophy.

As scholars investigating the historical reception of Indian art have demonstrated, Knight was not alone in outlining correspondences between Eastern and Western religions; he was among a group of European antiquarians who noticed compelling parallels between the divine dualism found in ancient Orphism and that of Śaivism. We learn from Knight that “the first-begotten Love” of Hesiod and Orpheus “first appeared in splendour; of a double nature, as possessing the general power of creation and generation, both active and passive, both male and female,” qualities which he argued were similar to those associated with Śiva’s Lingam (phallus), an emblem of “the union of the male and female Organs of Generation,” which appeared on a second Indian artifact in Townley’s collection, a portable temple from the Rohilla region. Accounts of the meaning and function of this phallic attribute and its female aspect confirm that Knight was correct to recognize the importance of opposing forces in sacred Sanskrit texts and to suggest that the magnet-
ic pull between the sexes, sexual desire, was used allegorically to express the creative power of the divine. A passage from the Vātulaśuddhāgama explains that male and female genitalia pictured as the “Yoni and the Lingam” when united “symbolis[e]d the creation of the world.” Conjoined, these forms were “the manifestation of duality ... [and] the earthly symbols of manyness and procreation.” Thomas E. Donaldson likewise uses a passage from the medieval Sanskrit text, the Śilpa Prakāśa, to explain the cosmological significance of desire in the doctrine “espoused by the Kaulācāras,” a sect devoted to Śiva and his consort Śakti. “Desire is the root of the universe,” it reads, “From desire all beings are born. Primordial matter (mūlabhūta) and all beings are reabsorbed again through desire.” Knight similarly posits that the deity of the Orphic Litanies is described as the “principle of attraction; and the Deliverer” an active agent who gives “liberty to the innate powers of Nature, and thus fertili[es] matter.” According to this exegesis each culture has adapted this “system of attraction” to their specific needs. What emerges from both contemporary accounts of Indian erotic art and the Discourse is the importance of sexual desire as an animating force in and of the world, one that Knight insists transcends conventional cultural divides.

Returning to the temple fragment, there are several possible interpretations for depictions of figures engaged in “acrobatic kākila [or] mutual oral-genital congress.” One scholar explains that this posture might have been associated with the skilled women who assisted kings through kāyasādhana (Hatha yoga) for “magico-medical purposes,” or as a Tantric ritual. In instances where these images appeared on Tantric temples, David White has argued that the female figures were Yoginīs, embodied deities who engaged in acts of oral sex to transmit “the germ plasm of the godhead” via sexual fluid among the male practitioners of their clan. Knight does not explain the figures in such terms, but rather looks for similar images on Greek coins. The action, he states, is a “symbol of refreshment and invigoration ... mutually applied by both to their respective Organs of Generation, the emblems of the active and passive powers of procreation, which mutually cherish and invigorate each other.” It is the Eastern counterpart to the Western image of a Bull or Cow “represented licking itself ... invigorated by the exertion of its own nutritive and plastic power upon its own being.” While Knight misinterprets the erotic action, he nonetheless gives it abstract meaning. He emboldens his readers to resist evaluating the sculpture from a modern perspective and turns to the “moral and metaphysical” work the “Bagvata Geeta [Bhagavad Gītā],” recently translated into English, to explain its religious significance. While limited to a select few Sanskrit texts in translation, and perhaps overconfident in his comparative method, Knight nonetheless provides a philosophical basis for erotic imagery and sets in motion a profound dialectic between opposites: male and female, creation and destruction, the earthly and the aethereal.

The Discourse encourages us to reconsider the multifarious ways in which antiquarians expropriated, evaluated, and embraced South Asian antiquities. Reading it as a nexus between imperial, aesthetic and art historical discourses provides us with a more nuanced understanding of the relationship between art and empire in the late eighteenth century. Mobilising text and image, the Discourse justified theoretically the material movement of Indian antiqui-
ties from sacred spaces to private collections. It assumed the qualities that Knight ascribed to erotic emblems. It was an active and passive agent, one that expanded the scope of neoclassicism to assimilate ancient South Asian art, but also replicated assumptions about India, its people and its historical imprint. Yet, Knight’s infamous dissertation on erotic art called into question modern sensibilities and created a space for critical interrogation. It privileged the cosmological and placed an appropriate emphasis on sexual desire in ancient Indian visual culture. The viewer was made to see eroticism differently. That is, not as the expression of the irrational concupiscence of artists, but of an ancient and universal ethos that expressed the dual nature of the divine and a natural human desire for progeny. ¶

ACKNOWLEDGMENTS  My sincere thanks to Dr. Joan Doutu for organizing the HECAA (Historians of Eighteenth-Century Art and Architecture) Open Session panel at UAAC where I presented this material and also to those who attended for their generous comments and suggestions.