

**THE CHARLES DAVIDSON BELL
HERITAGE TRUST COLLECTION:
A CATALOGUE AND CRITICAL STUDY**

VOLUME ONE

MICHAEL ROY LIPSCHITZ

Thesis submitted in fulfilment of the requirements for
the degree of Master of Arts in the department of
History of Art, University of Cape Town

September 1992

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

ABSTRACT

This thesis comprises two parts. Part One is a biography of the life of Charles Davidson Bell (1813-1882), who was the Surveyor General at the Cape from 1848 to 1872. Part Two consists of an illustrated catalogue and critical study of the the pictures by Charles Davidson Bell in the Bell Heritage Trust Collection at U.C.T.

The Biography of Charles Davidson Bell has been researched from unpublished sources and from secondary published sources. The chronology of his life is placed in relationship with his versatile accomplishments as an artist and his achievements in other diverse fields.

In the Catalogue, the history, formation and restoration of the Bell Heritage Trust collection is reviewed. The criteria used in cataloguing and attribution of pictures is discussed. The cataloguing terminology that has been employed, is defined. The various collections of sketchbooks are introduced and discussed in terms of the ordering and arrangement of the pictures. The pictures are catalogued and placed in their historical context. The inter-relationship between pictures in the Bell Heritage Trust and in other collections is considered.

ACKNOWLEDGEMENTS

This thesis developed through initial discussions with Dr. Frank Bradlow, chairman of the Bell Heritage Trust, who encouraged me to embark on this project. I wish to thank Dr. Bradlow and the trustees of the Bell Heritage Trust for subsidising a portion of this thesis and for sponsoring a research trip I undertook in 1990, to examine the pictures by Bell in the Africana Museum. The Harry Oppenheimer Centre for African Studies also financially assisted in the costs of this trip. I am indebted to the following people for their assistance in this thesis.:

Prof Michael Godby, my supervisor, for his assistance and constructive suggestions in the writing of this thesis.

Prof. Brian Warner, for making available biographical material on Charles Bell. Dr. Patricia Davison and Mr. Peter Holmes for their help in the identification of pictures. Miss Leonie Twentyman-Jones and the staff of Jagger Library - Manuscripts and Archives division for their help and efficiency in making the Bell collection available to me. The staff of the photographic department at Jagger library for their fine quality photographs.

Finally, to my parents for their support and for their assistance in the mounting of the photographs.

TABLE OF CONTENTS

Part I

Biography of Charles Davidson Bell (1813-1882).	1
---	---

Part II

1. Introduction to the Catalogue.	34
2. Introduction and Catalogue of Sketchbook no 1.	45
3. Introduction and Catalogue of Sketchbook no 11.	65
4. Introduction and Catalogue of Sketchbook no 5.	96
5. Introduction and Catalogue of Miscellaneous Pictures.	172
6. Introduction and Catalogue of Graphic Prints.	193
Bibliography.	203

Appendix 1.

Appendix 2.



Biography of Charles Davidson Bell (1813-1882)*

Charles Davidson Bell was born on the estate of East Newhall which is situated in the parish of Crail in the East Neuk of Fife in Scotland on the 22nd October 1813. He was one of three children of Alexander Bell and his wife, Isabella Davidson. He was educated at the Dames School in Crail and, according to Charles Piazzì Smyth¹, he also attended classes at St. Andrews University.

In 1829 at the age of sixteen, Charles Bell emigrated to the Cape. His uncle, Sir John Bell, who was then Secretary to the Governor of the Cape, Sir Lowry Cole,² was probably instrumental in bringing him out to the Cape. Charles arrived in 1830 and was received by Sir John Bell and his wife, Lady Catherine Bell who was a sister-in-law to Sir Lowry Cole. In a letter to her father-in-law (Aug 24 1830) she writes:

My dear Father - As I know you will be anxious to hear of Charles' safe arrival, I shall take advantage of the first opportunity of thanking you for your kind and affectionate letter favoured by him and telling you that he is very well and now occupied in writing to his Family - John finds him but little altered from when he was a child - and he has already made a most favourable impression on us both - trust he will be as happy and comfortable under our roof - as it is my warmest wish to make him and I feel too much for a Young Person first leaving a kind home - not to try to make this his second home as much as we can.³

According to Charles Manning, Lady Catherine became "the adoptive mother to the youthful Charles during his maturation from 17 to 28."⁴

Sir John Bell must have exerted a considerable formative influence over his nephew and, due to his influence and high position in the Civil service, Charles was shortly assisting in the office of his uncle. During the years 1830, 1831 and 1832, Charles assisted in various government offices at Government House. There he remained till Oct 1832, when he was transferred to the Master of the Supreme Court and was appointed on the 2nd November 1832. In July 1833, he was appointed as a junior clerk in the Audit Office. The Cape Almanac of 1834 records: "Audit Office - Mr Charles Bell, 2nd clerk-100 pounds"[salary].⁵

By 1832 the South African Literary and Scientific Institution had begun seriously to plan and develop the idea of a properly organised expedition into the interior of Southern

Africa. The president of this society was Sir John Bell. It was decided to make the venture public and to sell shares to defray costs. Thus interested members of the public were invited to become shareholders and they were entitled to a participation in the collection which might be acquired by the Expedition. The response was excellent and a public meeting was held in June 1833 for the purpose of electing a committee of management for the proposed expedition. A Cape of Good Hope Association for Exploring Central Africa was formed. Dr Andrew Smith⁶ was appointed as director of the Expedition. As outlined by the board of directors, Smith and his chosen party were to gather:

Geographical Knowledge of the extensive and unknown regions to the Northward of this settlement [ie as far as the Tropic of Capricorn]; to obtain Scientific Information, especially as regards the branches of Meteorology, Geology and Magnetism; to collect Botanical Specimens and those of Natural History; and to ascertain what prospects the productions of the country and the disposition of the Native Tribes hold out to Commercial Enterprise.⁷

The Committee requested that "a Botanist, a Surveyor, a Draftsman, capable of delineating Landscape and a person able to conduct the trading department of the Expedition, shall be engaged to accompany it." In their Instructions, the Committee further expressed:

In regard to the inhabitants themselves it is of paramount interest to gain an exact portrait of their life as respects their condition, arts, policy, their language, their appearance, population, origin and relation to other tribes, or in general whatever tends to elucidate their disposition or resources as sharers or agents in commerce, or in their preparation to receive Christianity.⁸

Piazz Smyth⁹ states that on hearing of the plans for the Expedition:

the internal forces of C.D.Bell's own spirit broke forth, and, against the advice and even strenuous opposition of his legal guardians (for he was still under age), he would give up all his other prospects in order to seize this opportunity of penetrating into the great unknown. And although he was allowed to join the party at the last moment, it was only on condition of taking the lowest place in it. An old friend, who well remembered meeting him after he received his leave, described the wild enthusiasm with which C.D.Bell galloped through the streets of Cape Town to dash off preparations for the immediate start.

Bell was chosen to go on the Expedition as a draughtsman and George Ford was also appointed as draughtsman. Bell was responsible for recording landscapes and ethnographical subjects and Ford was responsible for recording the natural history.

Having being chosen as a draughtsman on the Expedition, Bell wrote to the Auditor General, requesting leave (letter dated 20th June 1834):

Being desirous of accompanying the Expedition for exploring Central Africa now on its way to Graaffreynet, I have to request you will be pleased to assist me in obtaining His Excellency the Governor's Leave of absence for that purpose - I beg leave to say that should you see no objection, I have made an arrangement with Mr A.H.Hofmeyer (one of the Clerks reduced from the late Orphan Chambers) to perform the duties during my absence.¹⁰

Sir Thomas Maclear in a letter to Captain Beaufort of July 4, 1834 wrote that:

the expedition obtained an accession of talent by the Governor granting leave of absence to Mr Charles Bell, Nephew of Col Bell, in order that he might join the party. This young man's extraordinary talents added to his energetic courage would secure, I am told, success in any undertaking he might embark in.¹¹

All members of the Expedition were assembled at Graaff-Reinet by the 27th July 1834 and on the 12th August the journey officially commenced. The string of wagons was followed by another belonging to Andrew Geddes Bain¹² who intended to accompany Smith and his party to the Orange River and then to continue independently further towards the north. The Expedition reached Colesberg on the 21st and Philippolis, beside the Orange River, towards the end of the following week, when it parted with Bain. After a fortnight's halt, Smith led the wagons south-eastwards and coming to the region in which the town of Bethulie stands today, began to explore the source of the Caledon River. Thereafter the trek continued in a north-easterly direction. On 11th October, they pitched camp at Morija, the mission station. The Expeditionary party were in Lesotho, realm of Moshweshwe.¹³ The party took leave of Moshweshwe and leading the wagons first across the Caledon river and then past Thaba Nchu, a Rolong village, they returned to Philippolis towards the end of November of that year.¹⁴

Two letters written from Philippolis by Charles Bell to his mother and to his sister, Christina, have survived and represent the only existing written record of Bell's experiences on the Expedition. In a letter to his mother dated December 25th 1834, he writes:

In the hurry of packing, unpacking, waggon mending & other repairs necessary after the dreadfully bad rocky & hilly country (roads there are none) over which we have been travelling for the last three months, I am afraid a few hasty lines are all I can write....I have felt much uneasiness of late from what my Uncle writes me from the Cape of Christina's bad state of health & should have suffered much more had I not

received a letter from herself of the same date as the letter to my Uncle which causes her alarm - he has written to me a very kind letter letting me know that had he been in Cape Town, I should never have come on this pleasure Jaunt by his leave - & had he thought it possible he would have objected I should never have thought of it for a moment. But the Journey is now half over & I shall soon return to them with I hope much useful information as to the Colonial Frontier..... We have been to the country which lies on the west side [of] the immense range of mountains about 100 miles from Port Natal to the hitherto unknown sources of the Caledon River about Lat $27\frac{1}{2}^{\circ}$ S. We have found the natives civil, hospitable & kind & have met with more assistance from them than we could have got for nothing had we travelled as long in the Land o' Cakes & yet these are the people of whose cruelties, barbarity, & ferociousness travellers write & traders tell - & now we go to the North & west where the tribes are a simple pastoral people & too weak to do us harm - As to the effects of Climate, exposure and fatigue on the health of the Party, we have had no sickness as yet, & I can speak for myself, we started in the middle of winter & now it is the middle of summer. In spite of exposure to heat, cold, sun & rain - night watching & daily fatigue I am now ten times stronger, healthier & more active than when in Cape Town & never have a symptom of ache or pain. Our director is an excellent fellow in every way & I had the advantage of knowing him intimately in Cape Town, & we all get on well & goodhumouredly together. Our strict Instructions prevent us going far to the North so we shall likely examine to the westward of Lattakoo & on the Borders of the Desert of Chillehingah which though little known is merely hop, step & jump to the Colony - & I shall always be able to hear from Cape Town the whole eight months. You mention some shirts sent out to me, many thanks for them. I hope soon to be back to have good wearing of them. At present you could see few symptoms of dandyism about me for we can take but few clothes to load the waggons that are overloaded already - & the thorn bushes make sad work of anything but Leather - & we shall be terribly put to our shifts before our return, I suspect. Only fancy your prodigal son stalking along in the hind quarters of a tiger or cameleopard cut off & pulled on warm - making a fine tight fit and a splendid undergarment when cool. I astonish some of the party by my powers of eating when we have plenty and when a week or two of hunger comes, while they are grumbling & sulky I never scarcely feel it. But the order is given to bring the oxen & I must write a few lines to Christina. Love to all friends at Newhal, Crail & Cellardyke & a cooler Christmas to you than we have here just now. Oh! if Papa was here this weather would roast the reuhmatics that are so troublesome to him & drive them away entirely - write me soon & I have no doubt I shall be able to get it forwarded to me to the Mahrousi Land from Lattakoo for I am anxious to hear of you all in this desert, lonely country where we sometimes travel a month without seeing a living soul black or white. Believe me my Dear Mother - Your affect Son Chas D Bell.¹⁵

The accompanying letter to his sister, Christina is also dated December 25, 1834 in which he writes:

My Dear Christina, I received your nice little tidy short Letter here a few days ago, having just arrived from far on the other side of 'the back of beyont' for you will be only as wise as before if I tell you that we travelled to Colesberg, dikkoelee, Moria, & Taba Bosiu, in the Bassuto country, Lishuane & the hill of Sikonelli King of the Mantatees, the head of the Caledon River and Taba Unchoo the Baralong city or kraal under the missionary Archbell - I think you would have laughed to see your

Brother paying visits of ceremony to the Chiefs, & supping thick sour milk & cold porridge with them - King Moscheshe of the Bassutos took a particular fancy to me & would have made me his son in Law I dare say - he presented me to his daughter who kissed my hand in a most gracious manner & brought me corn & caffre Beer - She paid me a visit afterwards at the waggons & I painted her cheeks green, her brow red & tipped her nose with gold leaf, & she told me through the Interpreter that she thought me a very sweet young man. But I had not the least ambition to become the son in law even of the Bassuto King for all his cattle & herds & tribes of naked Savages, & I daresay, you have no desire to have a sister in Law of such a colour tho' she is reckoned a great Beauty in her kraal - I have excellent fun shooting & hunting the gnoos, Eilands, quaggas, springbuck, hartebeeste, Blessbok & other game thousands of whom we see on our road - of all sizes from the Eiland which is larger than an ox to the beautiful & graceful Springbucks - we have hard work & harder fare but much to amuse & interest us, & I find this wild way of life so pleasant that I think though I shall be glad to return to my Uncle & Aunt I will regret that the Expedition is over when the time comes for our return - The oxen are inspanning in our waggons for us to proceed on our journey & our hardships recommence for we have enjoyed a week of real luxury here, every night I have taken off my shoes to go to sleep, & laid down without my pistols in my belt & gun by my side - but now I must again watch at night, & I find the hours rather long when there is nothing stirring, while strutting about overlooking my sentries I often think of Newhal, Camboden, & Kingsbarns School & many a wish rises in my mind that I saw them again - was again sitting with all our family in the parlour listening to my Father's Fiddle, or telling Mamma & you long stories of what I saw in the Centre of Africa & I assure you I will tell long ones of dreadful dangers & hairbreadth escapes, of savage Beasts & more savage men, but whether they are true or not you must never inquire. Write me again as soon as you can & Believe I shall always remain - My Dear Teeny - Your Affect Brother Charlie.¹⁶

On 26 December Smith's wagons left Philippolis and, travelling first northwards and then north-westwards, came to the confluence of the Vaal and Modder rivers on 6 January 1835. At the end of the month, they reached Kuruman, where the London Missionary Society had long established a missionary station, under the direction of Robert Moffat.¹⁷

Smith, in considering what remained of the Expedition's trek to the Tropic of Capricorn, decided to travel through Hurutshe territory, to the sacked village of Tshwenyane. But, as he was to learn from Moffat, by taking this route he could lead his Expedition to its destruction. Moffat explained to Smith and his party that Hurutsheland had been overrun and occupied by the Matabele in 1832 and the area was dotted by military outposts and patrolled by Mzilikazi's regiments. As Smith could not be persuaded to consider an alternative route to the north, Moffat dispatched three blacks from the mission station to Matabele territory, in the hope of arranging a meeting between Smith and Mzilikazi.¹⁸

The Expedition was to spend the next three weeks at Kuruman as Moffat's guests. The three emissaries returned from Matabele territory and reported that Mzilikazi had agreed to their visit and would await their arrival at Tolane, a Matabele village in the region of Tshwenyane.

It took the trek eleven days to reach Tolane. In the week that followed their arrival at Tolane, Smith and Moffat were summoned regularly by Mzilikazi. On the 16th June, Smith decided to take leave of Moffat, and head westwards along the Magaliesberg range. Reaching the north-western extremity of the Magaliesberg range, Smith and his party moved southwards and continued through the present district of Rustenberg. They passed through the Hekpoort area, and reaching the Magalies river, pressed onwards to its confluence with the Crocodile. After Hartebeespoort, veering north-westwards, they came to a halt in the vicinity of what is now the town of Brits. Thereafter, the homeward journey began. Smith took the wagons first around the northern slopes of Pilanesberg and then south-westwards towards Tolane. They drew up at the gateway to the village on 24 July. Dr Smith and his party then moved off with the wagons towards the north, on their way to the Tropic of Capricorn. Linking up with the Marico river, they followed its course for over a month, and on the 4 September they reached the Tropic of Capricorn.¹⁹ Smith and his party returned again to the village of Tolane, to take leave of Mzilikazi. They reached the village on 29 September, but not until five days later could they obtain an audience with Mzilikazi. At Mzilikazi's request, Smith agreed to take two Matabele dignitaries to Cape Town and as a token of goodwill introduce them to Sir Benjamin D'Urban²⁰ who had been appointed Governor in the place of Sir Lowry Cole.

Early next morning the trek back to Cape Town was begun. Kuruman was reached on 7 October, Griquatown two weeks later, and Graaff Reinet on 4 January 1836. Thereupon the Expedition was disbanded and Smith's botanical and zoological collections were transported first by wagon to Port Elizabeth, and then by sea to Table Bay.²¹ According to Piazzi Smyth, by the time the Expedition returned to Cape Town, Bell had been promoted to its second in command.

In Dr Smith's Diary and his Journal there are few references to Charles Bell and his activities on the Expedition. There is only one reference in his Journal to both Bell and Ford in connection with their function of recording ethnographical and zoological subject matter and the reaction of the indigenous people to their work. Journal entry for 30 May 1835:

By some means or other a knowledge of the countries, their inhabitants and animals, had reached the Zoolas being probably the greatest curiosities which we possessed, at least such might be inferred. Scarcely had Calipi arrived at our camp before he asked to see them and, on their being presented, his astonishment was unbounded. He closely surveyed each drawing and after having done that he closely inspected the back of the paper expecting to find appearances of the actual objects themselves but observing them to be perfectly smooth and white his wonder appeared tenfold. He then demanded by whom they were made, and, when Mr Bell and Mr Ford were pointed out to him as the persons, he surveyed them several times in succession from head to foot; no doubt with an idea that he should possibly be able to discover some indications of the extraordinary powers which he ascribed to them - powers no doubt akin in his estimation to those supposed to be possessed by the barbarian sorcerers, rainmakers etc.²²

In a letter by Andrew Geddes Bain (who accompanied the Expedition to Philippolis), mention is made of Charles Bell in these terms:

The graphic and Cruikshankian labours of Mr Bell were the subject of daily admiration to us all.²³

A meeting in Cape Town on the 19th March, 1836 was organised for the shareholders of the Association:

for the purpose of receiving the Report of the Conductor, Dr Smith and for Inspection of the Drawings and Articles acquired by the late Expedition.²⁴

At this meeting, Sir John Herschel²⁵ who opened the proceedings laid particular emphasis upon Smith's scientific work and upon the remarkable pictures that had been painted by Charles Bell and George Ford. Arrangements were made by the Committee of Management to show publicly the collections brought back by the Expedition. They were displayed in the Museum, Looyer's Plein from 24 March to 30 March 1836. The pictures, consisting of 'Views, Portraits, Costumes and objects of Natural History' were displayed during the same period at no 2 Hope Street 'round the corner from the Museum.' Shareholders were admitted gratis, but members of the general public could buy tickets

at Mr A.S.Robertson's the bookseller in Shortmarket Street.²⁶ John Centlivres Chase commented that:

the only gratification the public received for their subscriptions and the intense interest excited was the exhibition at Cape Town of some beautiful drawings of scenery, etc, from the facile pencil of Charles Bell esq.²⁷

Piazzzi Smyth described the pictures by Bell in the following glowing terms:

Every one was astonished, delighted, and instructed at finding the walls of the room decorated by nearly three hundred of C.D.Bell's drawings...There, in those matchless drawings, was the peculiar country the expedition had passed through, in its minuter as well as larger features; unadulterated, moreover, artistically by any methods of drawing taught at home on English trees and hedges and shady lanes; for C.D.Bell had taught himself in South Africa on exactly what nature presented to him there. Hence was the great interior's physical geography, geology, and vegetation, ... depicted either in brilliant colour, or chiaro-scuro force of black and white. He drew as much, or more, from memory in the silent watches of the night, as by sketching direct from nature through the day.²⁸

Among the visitors to the exhibition was Lady Herschel, who, with her husband, would have been present at the opening day, as well as Sir Thomas Maclear²⁹ and other leading members of the Association. In a diary entry for Sat March 26, 1836, Sir John Herschel wrote:

Went into town with Margt to see the exhibition of Dr Smith's collection from the Interior and Ford's and Bell's drawings which are uncommonly beautiful especially the zoological ones of Snakes, Lizards etc.³⁰

Lady Catherine Bell organised a party following the return of Charles, and which Sir John Herschel describes in his diary entry for Sat July 23, 1836 as follows:

Lady C.Bell's. A Juvenile party where the sports consisted of Ch Bell and young Mr Burton dancing in Caffer and Matabele dresses as a Chief and his squaw with a pickannin.³¹

The vast collection of natural history and ethnological specimens, including the pictures of Bell and Ford, was sent in 1837 to England and exhibited in the Egyptian Hall, London, where it attracted much attention.³² In the Athenaeum of 8 July, 1837, the exhibition was thus advertised:

Now open. The South African Museum, Egyptian Hall, Picadilly. Containing an extensive and most interesting Collection of new, or little known, Quadrupeds, Birds, Reptiles, etc, from the Interior of Southern Africa; together with numerous specimens of the Arts, Manufactures, etc, of the Natives, and about 400 drawings, illustrative of the Character of the Country, and of the Costumes, Manners, Social Condition, and

Religious Ceremonies of the Inhabitants. The whole collected by the late Expedition sent from the Cape of Good Hope.

A forty page catalogue of the exhibits was produced and written by Dr Smith. The catalogue contained an advert on the back page, which indicated that Smith intended to publish his Journal of the Expedition and illustrate it with plates after Bell's pictures.

Preparing for Publication, in two volumes, demy 8vo. Journal of an Expedition sent into the Interior of Southern Africa by The Cape of Good Hope Association for Exploring Central Africa. Comprising an Authentic Narrative of the Travels and Discoveries of the Expedition. An Account of the Manners and customs of the Native Tribes, and of the Natural Productions, Aspect and Physical Capabilities of the Country Illustrated by a Map and Numerous Plates of African Scenery, and of the Dresses, Costumes, Weapons, Dances, Religious Ceremonies, etc, of the Natives. By Andrew Smith M.D. Surgeon to the forces, and Director of the Expedition. Also, by the Same Author The Zoology of Southern Africa, Embellished with highly finished Plates, executed from Original Drawings. London. Smith Elder & Co, 65 Cornhill. 1837.³³

A similar advertisement for the above intended publication also appeared in the Cape press in the S.A. Commercial Advertiser of 16 and 19 May 1838. The Illustrations of the Zoology of South Africa were duly published (in 1849), but Smith's Journal with illustrations by Bell was never published in the nineteenth century.

On his return to Cape Town in 1836, following a two year leave of absence, Bell re-entered the Audit Office, where he was raised from his former junior position to chief clerk on the 1st April 1837. The Cape Almanac³⁴ of 1838 records: "Audit Office - C.Bell - 1st clerk." In a letter to his sister, Christina of the 3rd Nov 1837, he writes:

Since I last wrote I have had a step in the Office, which though giving me no additional salary has saved me from the reduction (which has been effected in that of the Clerk under me) - of 40 pounds a year - and I am now 1st Clerk - I had the offer of one situation of 150 pounds a year and chance of promotion in the Service - and of another which would have yielded about 300 pounds - but the latter would have taken me away from Cape Town where I am so comfortably placed with my Uncle and Aunt and sent me up the country where I should again have had a year of the life in the wilds - which tho' it suits me exactly, I could not make up my mind to accept when I found how much disinclination my Uncle had to parting with me....We do not live in Cape Town now - but out of it about 6 miles on the Campground near Rondebosch where our uncle has converted an old Dutch house into an excellent, comfortable, and very Gentlemanlike Residence³⁵ - he has excellent taste in Building and planned this house in the Elizabethan Manorhouse style and has succeeded completely in building the prettiest House in the Cape. My Room is up in the Garret, an excellent one with capital light for drawing and I have filled it up with all sorts of natural curiosities etc - have generally got a tame snake or two in it, and all sorts of drawing,

engraving and modelling tools etc. There is a flower garden and Colonel Bell and Lady C. are continually working there and superintending the Gardener whenever they can and this is an excellent thing for both of them and the consequence is that it counteracts the bad effect of Our Uncle's close attendance at Office, and prevents both of them from being troubled with ill health....My Uncle is the most agreeable and amusing companion as you must have observed when he was last in Fife - and he keeps me in a constant fit of laughter when he commences his funny stories and talking Scotch after dinner and in the evening - he is a most instructive and entertaining companion for he possesses vast funds of information and acquired knowledge with a clearness and ability of mind that enables him to grasp any subject and see it in all its bearings at a single glance - and on whatever subject engaged or at whatever time you see him he has the same flow of goodnature and Spirits - and I have very seldom seen him with a ruffled Temper. Lady C is uniformly kind to me, thus within our own home I have a society which it requires some temptation to induce me to quit - but away from home I am very intimate with Sir John & Lady Herschel, Captain & Mrs Wauchope & Mrs Menzies, Sir Patrick & Lady Campbell, Colonel & Mrs Smith and there I generally go oftenest in a quiet way. The Governor Sir Benjamin & Lady D'Urban have always treated me with marked attention and kindness since they came to the Colony. There are plenty of fine spirited young fellows in the Regiments here and I am often a guest at their Messes - a little of this generally occupies all the time I spare from my studies, office, and home. I have twice as many invitations as I can accept, and during Winter am at every respectable Ball & Dancing part in Cape Town - but that I am thankful is now for the present over - the gay season is past, the long days have commenced & I will now have a little more time for drawing and study than I have in the short days and long Ball nights.³⁶

Whilst working in the the Audit Office as a clerk, Bell occasionally assisted Mr Hamilton, the Clerk of the Legislative Council, so that during Mr Hamilton's absence on leave, Bell received the acting clerkship and performed its duties for two years.³⁷ The Cape Almanac³⁸ of 1839 records: "Legislative Council - C.Bell Esq - acting clerk (K.B.Hamilton Esq, absent on leave)." Thus between 1838 to 1840, Bell occupied the position of acting clerk of the Legislative Council and chief clerk in the Audit Office. In a letter written to his mother and dated 31 January 1839, Charles describes his position as acting clerk of the Legislative Council:

I have now had three months trial of it and like it very much - it is a position of considerable responsibility - and I have had plenty of work during the sitting of Council, but it is that sort of work that it is a pleasure to do, because one feels that it is of some importance. I sit opposite the Governor in Council and note down all the proceedings, publish the Ordinances or Laws & if I do wrong, not even the Members of Council can find fault with me except by a formal complaint to the Governor in Council so that I am completely my own Master. I hope that Mr.Hamilton may get something to induce him to remain in England and that I may be appointed in his place, but the chances are against it - however in the mean time it advances me and gives me a claim for further advancement if opportunity offers -

and if I should succeed in getting appointed I can perhaps, after a year or two, get leave to visit you all at Elie.³⁹

Already an accomplished draughtsman, well tried in the public service, and proved quick at figures, he gave his attention, during these years to the theory as well as the practice of a Land Surveyor, and passed the examination before Col Michell who reported the result in these words:

Mr Bell has gone through every part of the examination with the highest credit to himself, evincing throughout such superior ability that I feel it my duty to record the same in recommending him to His Excellency for nomination.⁴⁰

In February 1838, following his successful examination, Bell was appointed as a Government Surveyor.

In 1840 the Surveyor General department was given control over all the land business of the Cape Colony, including that which had previously been administered by the Landdrost and Heemraden and the up-country Civil Commissioners. Thus, a great deal of additional work was entrusted to the Surveyor General, Col Michell and his assistant, W.F.Hertzog.⁴¹ Whilst on leave in England, Col Michell therefore applied to the Secretary of State for the Colonies for the appointment of a second assistant surveyor general and he recommended Charles Bell for this position. His recommendation was approved and the Governor appointed Charles Bell as Second Assistant Surveyor General from 1st July 1840.⁴² The Cape Almanac⁴³ of 1841 records: "2nd Assistant Surveyor General - Charles Bell [salary]- 300 pounds."

Charles Bell received his first commission as Second Assistant Surveyor General in October 1840. In a letter from W.F.Hertzog, (Acting Surveyor General) dated 17th October 1840 to Bell, he outlined the purpose of Bell's first surveying expedition to Namaqualand:

Your first duty will be to visit the Khamiesberg part of the division of Clanwilliam where considerable litigation on misunderstanding exist between numerous occupiers of Farms and the Missionaries or Residents at the neighbouring Institution in regard to the occupancy of certain Lands. Having performed that duty, you will proceed to visit the Farms TygerHoek & Ramskop both situated on the South side of the Hantam Mountain, and another Farm called Vye Valley on the Road from Hantam to Clanwilliam. The object of your visit will be to ascertain, by comparison, which of the three farms is best adapted for the site of a future Magistracy, with a small gaol

Establishment, and with this view a sufficient supply of water is the first Object. Finally you will both going and in returning put yourself in communication with the Astronomer Royal for the purpose of obtaining from that Gentleman and for recording by notes and Sketches - all such information desirable from the measurements on which Mr Maclear is now engaged, as shall be requisite in proceeding hereafter with the general Trigonometrical survey of the Colony.⁴⁴

In a letter of reply of the 24th November 1840, Bell writes:

With reference to the Instructions contained in your letter to me dated 17th Ultimo, I have the honor to inform you that I arrived at the Missionary Institution on the Khamiesberg on Thursday last and on the following day proceeded to this place which is one of the numerous pieces of ground in dispute. I regret to state, that, notwithstanding every precaution on my part, the oxen furnished to me by Government have gradually lost strength from the day on which I left Cape Town, owing to the heavy sand on the hills to the North of Picquetberg, the rugged roads and scarcity of even brack water between the Oliphants' River and Khamiesberg at this season, and the want of grass at the outspan places along the whole line of road. Heat and want of water compelled me to leave one ox behind, and before I recovered him, he was so much exhausted that a long rest will be necessary before he is fit for work. The rest of the team may recover, if the pasture here agrees with them, but it is not probable that they will be strong enough to draw even my light wagon to the Hantam Mountain as, from all I can learn, the state of the road is no better than that over which I have travelled. The great extent of ground in the Occupation of the Hottentots of the Missionary Institution,- the ruggedness of the Country,- the distances between the places in dispute, and the necessity of making Sketches of many of them in order to furnish an accurate report, will probably detain me here, notwithstanding my utmost exertions, until the arrival of next Post, but should I be enabled to proceed, at an earlier date, and before receiving further Instructions, in the performance of the duties entrusted to me, I will pursue the course which appears to me to be most advantageous to Government, trusting that I may obtain His Excellency's approval hereafter.⁴⁵

Bell returned from this expedition in March 1841 and in a letter of the 16th March 1841, he lists some of his expenses and recommends that the Government purchase horses for transportation purposes:

...between the Khamiesberg and Hantam there is a tract of country called the Bushmanland Karoo which was without water and swept bare by the locusts and through which it was necessary for me to pass, or return to Clanwilliam and from thence back to the Hantam, - The former could only be done on horseback and it appeared to me most advantageous for Government to purchase horses - thus saving all expenses for returning and detention. Had I returned to Clanwilliam I would have been detained another month at least in the country and a new span of oxen would have been necessary.⁴⁶

Piazzì Smyth recounts, how shortly after his appointment as Second Assistant Surveyor General, Bell was:

immediately sent off on a long and solitary travel, occupying several months...in his little ox-cart, and attended only by a Malay driver and a Hottentot leader of the oxen to the north-western corner of the Colony, to settle disputed claims there. He settled them so satisfactorily and with so much calmness and wisdom, that the Dutch boers ever after that always addressed him, though still only twenty seven years of age, by their title of highest honour, viz, "Old Mynheer Bell."⁴⁷

On the 3rd of June 1841, Charles Bell married Martha Antoinette Ebden, fifth daughter of J.B.Ebden.⁴⁸ They occupied 4 Rhee de Street, recorded in the Cape Almanac⁴⁹ of 1842 as Bell's residential address. Between 1843 and 1848, three children were born to Charles and his wife, Martha Antoinette. A son John Alexander, was born on the 25th January 1843 in Grahamstown, whilst Bell was stationed there on a surveying commission. A second son, Charles David Ebden was born in Cape Town on the 1st August 1845. A daughter, Catherine Mariann was born in Cape Town at 'Canigou' on the 16th December 1848.⁵⁰

Bell's next major task as Second Assistant Surveyor General was to organise a survey and establish a survey office in the Eastern district of the Colony. According to Piazzì Smyth,⁵¹ he was instructed to investigate land claims in the area known as the Suurveld (the region between the Great Fish and Sundays rivers, approximating to the present Albany district). In a Memorandum dated 1 April 1842 Col Michell wrote:

His Excellency the Governor having been pleased to determine that the Second Assistant Surveyor General shall proceed to the Eastern Districts for the purpose of investigating the various Claims for titles to Land reported to Government in compliance with the Government notice dated 28th March 1840, also into Mr Brown's survey near the Winterberg, into Mr White's unfinished surveys, into various unsettled matters relating to the locations and extensions of the British Settlers and generally into arrear land business where the interference of Government may be necessary.⁵²

Bell arrived in Grahamstown in June 1842 and in a letter dated 14th June 1842 he writes:

On my arrival in Grahamstown, I could not deposit the documents in my charge, with safety, neither could I obtain a press fit for my purpose. I therefore felt myself obliged, at great inconvenience, to appropriate part of the small house I had hired to that purpose, and by erecting shelves of rough deal, make the best and cheapest arrangement possible, to receive the numerous claimants who were constantly engaged with me in business and for classing my voluminous documents for reference. This arrangement also allows me to commence and continue my official duties from a much earlier, to a much later hour, than I otherwise could do; and as the official hours are

often entirely occupied by claimants, it is necessary for me to work in the morning and at night, to prevent the claims from falling into disorder.⁵³

According to the Cape Almanac⁵⁴ of 1844, Bell resided at New Street, Grahamstown. In a letter written from Grahamstown, 18 Jan 1843, to the Surveyor General, he wrote:

I have respectfully to recall to your recollection the circumstances under which I left Cape Town twenty two months ago for service on the Eastern Frontier and the prospect which I then had of a return to Cape Town within twelve months from that date. My private arrangements in Cape Town were however only made for one year - the second year's absence has been attended with inconvenience and loss. I have therefore to request that you will be pleased to lay before His Excellency the Governor, with your favourable recommendation application for six weeks leave of absence to Cape Town to date from the day on which I leave Port Elizabeth or, in the event of proceeding by land, - the day on which I quit the Frontier Districts, provided such a day be not sooner than the 1st March nor later than the 10th April next.⁵⁵

Bell returned to Cape Town in (April or May) 1844 and later that year he returned to the Eastern Frontier when he accompanied Sir Peregrine Maitland on a tour to inspect the Frontier and interior districts.⁵⁶ Sir John Montagu in a note dated 16 November 1844 offered the position of Surveyor General of Natal to Bell:

I am directed by the Governor to offer to you the acceptance of the office of Surveyor General at Port Natal, with an annual salary of 400 pounds and an allowance for travelling expenses as in this Colony, and I am at the same time to inform you, that your name has been suggested, by Lord Stanley in a Despatch recently received.⁵⁷

Bell declined this offer as he did not take up this position.

In 1845, Bell again accompanied Sir Peregrine Maitland on an expedition into the Interior, across the upper Orange River to Zwartkopjies where he probably witnessed the Battle of Driekoppen between the British and the Emigrant farmers in Southern Transorangia.⁵⁸ Bell depicted this event in a series of drawings and a lithograph which is inscribed 'The Skirmish at Driekoppen, near Zwaartkopjes. Sketched on the spot by C.B.'

Bell returned to Cape Town in mid 1845. In 1846, following the retirement of Mr W.Hertzog, Bell was appointed Assistant Surveyor General. In a letter of 15 April 1846, Sir John Montagu wrote to Bell:

I am directed by His Excellency the Governor to acquaint you that Her Majesty has been pleased to approve of the appointment of Charles Bell Esquire to the office of Assistant Surveyor General in this Colony, in the room of Mr Hertzog; and that His

Excellency has decided that Mr. Bell's salary in that situation, shall have effect from the date of Mr. Hertzog's retirement.⁵⁹

The Cape Almanac⁶⁰ of 1847 records: "Assistant Surveyor General - C.Bell - 350 pounds [salary]. Acting Surveyor General - C.Bell (C.Michell, absent on duty)." Thus, during this period, owing to Col Michell's bad health and his absence on duty, Bell also acted as Surveyor General.⁶¹

In a letter of 28th August 1846 to Col Michell, Bell expresses his reasons for wishing to take leave:

For the last five months I have been desirous of addressing you on the subject of the reply of His Excellency the Governor to the petition you kindly forwarded on my behalf, praying for permission to revisit Europe after an absence of sixteen years, so that I might once more see those of my Father's family still left alive, but I have been deterred by an unwillingness to obtrude my own private affairs on the notice of my Superiors, at a time when their attention might be so much occupied by the important matters connected with the present Caffre War....I firmly believe that, even under the most favorable circumstances and with the greatest economy, the little I have saved during the last sixteen years must be all expended in the undertaking and that it will require such a favorable opportunity of disposing of my house and furniture, and of obtaining a cheap passage as I had in March last, to enable me to land my family again in Table Bay unincumbered with debt. I might further illustrate my feelings by stating that having now found myself enabled, by self denial during many years, to indulge honestly in so great a pleasure, if leave were granted, I would decline a bonus of ten years income (or 3300 pounds) if offered on condition of confinement for life to this Colony much as I like it as a residence from Choice. I have been looking forward to leave of absence, for many long years, for I always understood, from the practice of the Colonial Government up to March last, that, after a length of Service, such an indulgence was not usually refused. In 1830, when I first volunteered those Services which induced Sir Lowry Cole in 1833 to place me on the Fixed Establishment, I formed my Estimate of the prospects open to diligence and zeal entirely from what I saw around me. Had I known of the existence of the Regulations mentioned, even could I have calculated on the promotion I have since had so much reason to be grateful for, I would have paused before embarking my whole energies and lifetime in a Service which would in all probability involve me in hopeless banishment for I well knew I had no chance of urgent pecuniary affairs in Europe to allege as a plea, and I descend from a family in which long life without any serious ailment is common. I entered the Service with a Strong Constitution, which, altho' sometimes well tried by the nature of my duties, has never yet failed me, and I am thus so far as a hope of a visit to my native land is concerned, in a worse position than the Sickly, or those to whom the Government service, as a livelihood, may be of Secondary importance. I trust you will not deem me too importunate but I have heard of the death of the aged Relative I alluded to in March last as one I was then so anxious to see once more, and I fear that unless I obtain leave soon, my circumstances may compel me to abandon all idea of it.⁶²

In May 1847, Bell's application for leave was granted. In a letter of 11 February 1847 to Sir Thomas Maclear, Bell writes:

...If I can do anything for you in England, command me from Landsend to John O'Groats - I intend to deposit my Vrouw & kinderen with my Father and my uncle and go scampering about all sorts of places at home and abroad within the limits of steam and a two years leave I may add, of my purse, but third class trains and a good pair of legs may do a great deal - especially for one who can luxuriate under a bush and feast on a carbonatjic.⁶³

Bell's leave of absence was extended to 15 months and in his absence his position as Assistant Surveyor General was filled by Mr. Robinson (2nd Assistant Surveyor General). Bell left in May 1847 for Scotland and he stayed in Edinburgh. It was during this period of time that Bell mastered the techniques of lithography with the assistance of his friend, Charles Piazza Smyth.⁶⁴

Bell returned to Cape Town in August 1848. In the following letter from Sir John Montagu dated 1 December 1848 it is stated:

I am by desire of the Governor to acquaint you, that the secretary of state having informed His Excellency that Col Michell resigned his office on the 12 July, you, as Surveyor General will, from that date, draw the half of 700 pounds a year until the 16th August, the date of your return to this Colony, from which day you will draw the full salary attached to your situation.⁶⁵

The Cape Almanac⁶⁶ of 1849 records: "C. Bell - Surveyor General, July 12, 1848. 700 pounds"[salary].

In July 1850, Bell divorced his wife, Martha Antoinette Ebdon, due to an extra marital affair she was having with a Mr Lestock Wilson Stewart, an assistant surgeon in the Madras Army.⁶⁷

Sir Thomas Maclear in a letter to Charles Piazza Smyth dated 18 May 1850 comments:

I am wretched respecting poor Bell's position in regard to his good for nothing wife. She has dishonoured him and her children. She has been carrying on a criminal intercourse with a Dr. Stewart from India. He - Bell - is living in Cape Town with the children pending the decision of legal proceedings in the supreme court, by which he hopes to obtain a divorce from his wife - & damages from the scamp ! Their relatives are moving Heaven & Earth to prevent a divorce; in other words, the morality of the affair is secondary in their opinion, they would have him take back a woman who it is asserted prostituted herself in the fields, in open daylight !!! I have said more on this disgusting subject than I should have said, but for the interest I have (& you

have) taken in the prosperity of our old friend. He is sadly cut up in health brought on by his misery.⁶⁸

Lady Maclear in a letter addressed to Lady Herschel dated 11 July 1850 describes in detail the extra marital affair and the divorce trial that ensued:

The trial lasted about 3 weeks.... It appears on their voyage from England acquaintance was made with this Doctor Stewart (and even then things were suspicious) he went on to India but the end of last year visited the Cape as an invalid - we first heard of him as one of a party of Indian gentlemen who had taken Mrs Brinks old house near the observatory and given it the name of 'Maidens Hope.' Between Mrs Bell and this Doctor Stewart, meetings were constant at her own house.....Notes of hers miscarried and by mistake were opened in which she made assignments with him - but one night her husband returning home an hour or so before he was expected and entering the back way and suddenly coming into the drawing room found the guilty pair! An investigation into circumstances took place. Mrs Bell proposed quickly to have a divorce effected but her family would not hear of such a thing and although her conduct had long occasioned them the greatest uneasiness they would not or said they would not believe her guilty. Then a public trial took place which has terminated in a divorce - During the whole of the period she kept possession of Canigou and though desired would not leave nor give up the younger child - Mrs Bell took lodgings in Cape Town and had the two boys - two days ago I heard she had at last gone to her Father who would send her away to England. But that she expects to be confined shortly that is about October - she assumes a very bold front and still avers her innocence and 'hopes her enemies may one day be found out and longs to give the Attorney General a little of her mind!' This conduct saves us from all feeling of commiseration towards her - Penitence and misery would have affected it bitterly. We have not seen so much of him as we did before and now it seems best to let matters settle before we do. Counciller Ebden says he will appeal to the Privy Council but this can only be to vex and protract measures and occasion expense - and this threatened the Attorney General [who] said he would go on to the next case on the roll 'Bell-v-Stewart for damages.' This has since been tried and damages given at 500 pounds only because the Judges said they considered she had been the seducer. Can you conceive greater disgrace! Dr. Stewart is reported to have been smuggled off in a ship which sailed for India two days ago - Now Dear lady Herschel I think I have told you all that is necessary to give you an idea of this wretched case.⁶⁹

In October 1850 , Martha Antoinette gave birth to a daughter and in a letter dated 27th January 1851 to Rev J Fry of St.Pauls Church, Rondebosch, Bell claimed that the child (christened Charlotte Margaret) was illegitimate:

Sir, I have received notice that it is intended to present for Baptism, at St.Pauls church Rondebosch this morning, a child said to be my daughter. I regret that it never occurred to me until a few minutes ago that probably my name may be entered on your Registers as the Father of this child; It is now too late to obtain legal advice as to the means of preventing it, but I will not, if I possibly can avoid it, permit my name to be thus used, and I in the mean time protest against it because this child was not born in the bonds of wedlock. Its birth took place nine months after its mother was living in notorious adultery with Lestock Wilson Stewart of the Madras Medical

Establishment as proved by sentence of the Supreme Court of the Colony on 1st July 1850 re Bell vs Bell.⁷⁰

In a letter to the Rev Fry, Martha Antoinette responded to the above charge made by her ex husband:

After the baptism was over I was surprised at Mr Bell's scandalous and unfeeling letter to you, the accusations of which I pronounce to be false and I did with truth most solemly assert that my child Charlotte Margaret Bell was procreated in the bonds of wedlock [with] Mr Bell, and that no other person can be the father of our child and I shall not rest until steps be taken to establish her legitimacy.⁷¹

In 1850 Bell became a director of the South African Mutual Life Assurance Society. He served as its chairman from 1865 to 1873 and designed the society's seal in 1870.⁷²

In 1851, Bell designed the unofficial medal presented to the volunteer levies of the 8th Frontier War by Sir Harry Smith. The Cape Monitor of 25 April 1851, recorded the occasion:

We have been favoured with an inspection of a design for a Silver Medal, intended to be presented by the Commander-in-Chief to the most meritorious of the Volunteer levies. The design, which has been drawn by Mr. Bell, the Surveyor General, at his Excellency's request, presents, on the face, the British Lion standing proudly, surmounted by a victorious wreath.⁷³

In February 1851 the First Annual Exhibition of Fine Arts took place in Cape Town. The exhibition included 509 exhibits, many of which were executed in the Colony, but a great number of pictures imported from overseas were also exhibited by their owners.⁷⁴ From the very first exhibition, Bell was actively involved in its promotion and served on the committee. Bell exhibited a number of his pictures and also sculptures and casts of native heads.⁷⁵ Piazzzi Smyth refers to these models as being baked in an oven and then painted in natural colours - "For the object of most of these artistic works 'in the round' was to preserve the physiognomy, manners, customs, tastes and traditions of the native races of South Africa."⁷⁶ These casts which were exhibited at the First Fine Art Exhibition of 1851 were later presented to the South African Museum, but they have not survived.⁷⁷ Bell also exhibited at this exhibition a series of paintings depicting events based on the Journal accounts of the Cape in the 17th Century by Jan van Riebeeck. These included his now well known oil painting of the 'Landing of Van Riebeeck at the Cape of Good Hope in 1652' which was awarded a gold medal. The catalogue states:

That No 3 in the printed catalogue and described to be 'Landing of Van Riebeeck at the Cape of Good Hope in 1652' by Charles Bell Esq, is the best original historical painting in oil, and that a gold medal be awarded to him for the same.

The Second Exhibition of Fine Art took place in November 1852, when 351 items were exhibited. Bell again served on the committee which also included Thomas Bowler. On this exhibition he exhibited six pictures.⁷⁸

In the Cape Almanac⁷⁹ of 1852, Bell is listed as a Justice of the Peace - Cape Division. In 1852, Bell investigated the remains of an ancient ship seventy feet in length near the outspan known as Hardekraaltjie in the vicinity of present day Bellville. In a letter (in the Cape Archives), he referred to the tradition that Pharoah Necho's sailors had rounded the Cape.⁸⁰

Governor Sir George Henry Darling authorised Bell's appointment as a member of the Post Office Enquiry Board in 1852. In their interim report, dated 25 August 1852, the following passage occurs:

in order to obviate errors in sorting letters stamped, we would suggest the adoption of a device and shape, so different from those of the English Postage Stamps so as to catch the eye at a glance, and we would propose a triangle, with a figure of Hope in the centre, with the words 'Postage, Four Pence, Cape of Good Hope' on the surrounding border, all on a engine turned field, as represented in the accompanying sketch by the Surveyor General...Various other designs, might be suggested, but we are disposed to recommend the triangle, as the most convenient, economical and distinctive.⁸¹

Attached to this report was a sketch made by Charles Bell, showing two different suggested designs for stamps of distinctive shape, the one with a curious arrangement, resembling the gabled end of a pentagonal house and the other the first conception of the three cornered triangular shape with the figure of Hope in the centre.⁸² The latter design was chosen, and the first postage stamp to be issued in South Africa, now widely known as the 'Cape Triangular Stamp' was issued on September 1st 1853. Bell also designed the first rectangular Cape stamps. These stamps were issued in January 1864.⁸³ Bell's skills as a graphic designer were recognised by the Colonial authorities and in 1854 he was commissioned to design the banknotes of the Cape Commercial Bank and in 1859, he also designed the banknotes for the Queenstown Bank.⁸⁴

From 1852-53 and from 1855-56, Bell served as a Master of the Hope Lodge of Freemasons. In this position he also acted as a mediator in a Masonic dispute between the Goede Hoop Lodge and the British Lodge, No 334 in 1854.⁸⁵

In 1854, Bell designed a silver epergne, for presentation to the geologist and roadbuilder, Andrew Geddes Bain (1797-1864). This large epergne was made by the English silversmiths, Hunt and Roskell of London. The caption at the base of this piece was inscribed: 'Silver candelabra presented to Bain on the completion of Bain's Kloof Pass.' This piece incorporated geological symbols appropriate to the subject and function of this piece.⁸⁶

Bell's second major trip to Namaqualand took place from August to November 1854 when he investigated its copper and other resources and features. This was the beginnings of the copper boom in Namaqualand and the results of his visit were published as a Bluebook entitled: Reports of the Surveyor General Charles D. Bell Esq, on the Copper Fields of Little Namaqualand (1855). He reported on:

- A. Centres claimed or pointed out.
- B. Aborigines and other natives, their equitable claims to land and protection.
- C. Physical character and productions, geological structure and minerals, climate, food, and water, lines of internal communication.
- D. Probability of future distribution of population.

This bluebook also included three detailed maps of the copper district and two diagrammatic illustrations showing the geological structure of the copper mines by Bell.⁸⁷

Bell's next appointed commission was to investigate Mfengu land claims in the Tzitsikamma. In a letter dated 17th September 1855, he writes:

I have the honor to report my readiness to proceed with the inspection of the lands occupied by the Fingoes in the Tzitsikamma having provided myself with cart - tents - driver and Leader and four draught and saddle horses. On my way I propose to inspect other lands in which the Government is directly or indirectly concerned and also to vary my route on my return if time will permit by crossing from the Lange Kloof so as to see the Knysna forests which I have never heretofore been able to visit.⁸⁸

In 1856 to 1857 Bell was again sent to the Eastern Frontier. He was instructed to meet members of the German Legion and mark out claims of land for the German emigrants.⁸⁹

He was posted at Fort Beaufort. In 1856, Bell became a founder and chairman of the General Estate and Orphan chamber which was established in that year. He also served as its first chairman and he designed and carved a wooden plaque incorporating the coat of arms of this institution.⁹⁰

In May 1856, Bell requested leave to return to England. In a letter dated 12th May 1856, he expressed his reasons for his request:

I have respectfully to request that you may be pleased to lay before His Excellency the Governor, my application for leave to England for 18 months, for the benefit of my health. In the last four or five years, I have suffered from my head, whenever I apply myself to lengthened investigation, or intricate questions, and of late, the liability to headache and confusion of mind has increased. In other respects I was never in more perfect health or more fit for hardship, or privation, and I might add for bodily exertion; but for the effects of some slight injuries arising from accident and overwork in Namaqualand about two years ago. Should His Excellency be pleased to accede to my application, I have to request that I may be allowed a short time to prepare for embarkation so as to make the best arrangements I can for an expense, which under my present circumstances nothing would justify but the sense of what is due to the service and to my family in the preservation of my power of discharging the duties undertaken by me.⁹¹

Bell's request was not granted and in the following year, he reapplied for leave as his letter of 8th April 1857 reveals:

I respectfully draw attention to an application for leave of absence to England forwarded to you nearly twelve months ago - to which I received no written reply - having been verbally informed that no leave could be granted except in the case of illness or urgent private affairs, and that it was not deemed advisable to weaken my Department pending the expected arrival of the German Military Settlers. I at once volunteered for service on the Frontier - I returned about a week ago the work having been done so far as my presence was required - and I now renew my application to His Excellency for leave of absence for the benefit of my health - I feel that I want total change of scene and rest from work - that I am losing my capability of thinking rightly and steadily and of submitting quickly to irritation - I reluctantly advert to the fact which must be within the knowledge of the Executive Council, namely - that I have endured many things within the last ten years that could hardly fail to leave their stamp on the hardest brain. I can produce no certificate of bodily illness - nor can I allege any ailment even as the result of the rough life to which my duty occasionally exposes me but I trust His Excellency will not on that account consider my request unreasonable.⁹²

Leave was granted to Bell in April 1857 and in a letter dated 28th April 1857, he expressed his thanks:

I have the honor to acknowledge your letter of yesterday's date communicating to me that His Excellency has been pleased to accede to my request for leave of absence for fifteen months, for the benefit of my health and to express my sincere thanks for the boon thus extended to me. My passage is taken in L'Imperatrice Eugenie, a vessel

expected to call, but not to anchor in Table Bay on or after Friday next the first proximo on her voyage from Algoa Bay. Advises of her probable departure this morning from that port having been received by last frontier mail.⁹³

Bell's leave was extended by three months in July 1858 and he resumed his duties in November 1858. The Third Exhibition of Fine Art was held in 1858, Bell again served on its committee. No new works were exhibited by Bell and three works from the previous exhibition were re-exhibited.⁹⁴ In 1859, Bell was commissioned to design the coat of arms of the South African College, later the University of Cape Town.⁹⁵

In the Grey Collection of the South African Library, there are two manuscripts of books with illustrations by Bell. These books were commissioned by Sir George Grey⁹⁶ in 1859 and they were donated by him to the South African Library in 1863. It would appear, judging by the catalogue of his books, that Sir George Grey had a great interest in anthropology and philology of indigenous peoples of Southern Africa. One manuscript that he commissioned is inscribed on the title page: An Account of the Korana with a description of their Customs drawn up for His Excellency Sir George Grey, K.C.B., by the Revd C.F. Wuras and illustrated by C.D. Bell 9.7.1859. (8-13.7.1859).⁹⁷ This manuscript is divided into various chapters and in each chapter heading, the first initial of each chapter is embellished with pen and ink sketches by Bell. An unusual item in the Grey collection at the South African Library is a manuscript of the Gospel of St. Matthew in the Hottentot language, by the Rev H. Tindall, which is bound between wooden boards with inlaid decorations engraved on tin by Bell.⁹⁸ The front panel incorporates nine engravings of which the central panel contains the engraved title of the manuscript and the engraved date of 1859. On the endpaper of the manuscript is written in pencil: 'etched on tin by Mr C. Bell Surveyor general Cape of Good Hope who was intimately acquainted with the native tribes for whom this gospel was translated, and who's likeness he has faithfully depicted.' In the Grey collection there is also an early printing of Marcus Valerius Martialis: 'Epigrammata'.⁹⁹ It was printed in Venice by Johannes de Colonia and Johannes Manthem in 1475. Sir George Grey also probably commissioned Bell to illuminate the book for his collection, for on page 2 of this book, the decoration at the base is signed 'CB'.

Bell remarried in 1859 Helena Gertruida Johanna Krynauw, eldest daughter of Anthony David Krynauw and Helena Gertruida Gie and youngest sister of Daniel Krynauw. Abraham Faure officiated at their wedding in the Groote Kerk in Cape Town on the 7th July 1859.¹⁰⁰ To commemorate his marriage to Helena Krynauw in 1859, Bell designed a large oval brass tray. The tray which is now in the Africana Museum is richly engraved with the arms of the Bell and Krynauw families, together with the parental arms of Bell, Davidson and Gie.¹⁰¹ They had three sons and two daughters. On 31st May 1860, Helena Isabella Bell was born at 'Krynauwshof'. Alexander Bell was born on 15th September 1861 at 'Belton'. On the 9th February 1863, Anthony Bell was born at 'Belton'. David Duncan Trail Bell was born on 21st April 1864. Catherine Susan Bell was born on 11th May 1865 at 'Canigou', Rondebosch.¹⁰²

In 1859 Bell was appointed to supervise the Cape Town to Wellington railway on behalf of the Government. From 1859 to 1860 he was responsible for the expropriation of land required to build the railway Line.¹⁰³ As a tribute to the role that Bell had played in the development of the railway, the suburb Bellville, near Cape Town was named after him in 1861. A Government notice no 337, 18 Nov 1861 records:

His Excellency the Liet-Governor has been pleased to approve of the intended village at the 12th Mile Stone, on the Maitland Rd, and adjoining the Railway Station there, being named Bellville.

In 1861 Prince Alfred visited Cape Town and he inaugurated the Cape Town Breakwater by tipping over the first wagon load of stone. To mark the occasion, Bell designed a commemorative silver trigger. The original watercolour design for the trigger is in the Bell Heritage Trust Collection.¹⁰⁴ To commemorate the trip that Prince Alfred made during his visit through South Africa, a lavish book was published in 1861, entitled: The Progress of Prince Alfred Through South Africa. This publication includes nine woodcuts by Bell. In their introduction to this book the publishers acknowledged that:

To Charles Bell, Esq, Surveyor General of the Colony, for the valuable artistic help he has rendered in the admirable designs of his pencil and the spirited results of his amateur graver.¹⁰⁵

From the latter half of this statement, it would appear that the original woodblocks for this publication were engraved by Bell himself. (Four of the original woodblocks that were used for this publication are in the Bell Heritage Trust collection). It is also stated by the

publishers that the book was "purely colonial in respect of its materials and workmanship" and thereby implying that the book would have been designed at the Cape. It seems likely that the book was not only bound at the Cape but that the cover block was designed in the Cape Colony, most probably also by Charles Bell.¹⁰⁶ In many other respects, this publication is a landmark in South African publishing history. It is the first book printed in South Africa to have been illustrated by means of photography. The book includes tipped in photographs taken in South Africa and of paintings by the artists Thomas Bowler and Thomas Baines, illustrating various events during Prince Alfred's visit.

It would appear that in the early 1860s, Bell had begun to collect material on the arms and genealogy of the old Dutch families in the Cape. In the Cape of Good Hope Government Gazette 10th September 1861, a notice appeared by the publisher Saul Solomon, advertising for members of the public to submit their family coats of arms to be copied as reproductions in a publication.¹⁰⁷ An extensive collection of drawings and notes of the coat of arms of more than 300 old Cape families, was begun by Bell and continued by his brother-in-law, Daniel Krynauw and is therefore known as the 'Bell-Krynauw Collection.' (It is housed in the S.A.Library). As the publishers were not able to obtain sufficient subscribers, the collection was never published. Bell's great interest in heraldry culminated in the publication of the book Memorials of the Clan Of Bells which is a history of the family and its descendants. This book which is illustrated by wood engravings by Bell, was issued anonymously and privately printed by Saul Solomon in 1864.¹⁰⁸

The Cape Almanac of 1865¹⁰⁹ records that Charles Bell was appointed by Sir George Grey as one of the eight trustees of the South African Library. The Fourth Exhibition of Fine Arts was held in 1866. Bell still served as a committee member and on this occasion he exhibited four pictures.¹¹⁰

In 1866, Bell requested leave to visit England. In a letter dated 11th August 1866 to the Colonial Secretary, he writes:

I have to request you to lay before His Excellency the Governor my application for leave of absence to England - as I am too ill to continue in charge of this Office. If the rest and quiet of the voyage restores me so far as to promise recovery I shall be at my post here again within three months.¹¹¹

In a letter dated 16 August 1866,¹¹² Bell was granted three months leave of absence from the Colony and he visited Scotland. He returned to the Cape on board the ship 'Celt'. A book was produced entitled The Illustrated Celtic Record. This volume which consists of two parts, was printed in Cape Town by a Cape Town printer, Van De Sandt De Villiers and Co, after the voyage of the 'Celt' from what was probably a hand written copy made during the voyage. The list of passengers as printed in the book contains the names of Charles Bell and his wife. It would appear that Bell is most likely to have been behind the idea to publish this book, for it contains photographs of Bell's humorous sketches of events depicted on the return voyage of the ship, the 'Celt'.¹¹³

The South African Fine Arts Association was formed in 1871. Its committee members included Bell and his brother-in-law, Daniel Krynauw. A book of rules was drawn up and the objectives of the Association were as follows:

the promotion of the Fine Arts in the Cape Colony 1. by the formation of a permanent Art Gallery and Art Library 2. by holding occasional Exhibitions of Works of Art 3. by the establishment of Art Unions and otherwise offering facilities for the disposal of Works of Art and 4. by offering prizes to be competed for by art students.¹¹⁴

The First Exhibition of the Association was held on the December 4 1871, but Bell did not exhibit. On the occasion of the second exhibition, Bell delivered an opening speech on the 21 August 1872.¹¹⁵ At the opening of this exhibition, the opportunity to thank Bell publicly for his valuable services to the fine arts was taken by Dr James Cameron and Dr Langham Dale, who stated that:

Amidst the cares of official life he has cultivated a taste for the fine arts, and not only holds a high place, but has been ready to give others the benefit of his knowledge.

In 1867 Bell requested that he be allowed to retire from his position as Surveyor General.

In a letter of 27th June 1867, he writes:

...I am desirous of retiring from a Service into which under the present conditions, I would not have entered in 1832, and from a position such as I would not have accepted in 1848.¹¹⁶

Bell's request to retire from his position as Surveyor General was not acceded to by the Colonial authorities. However, in 1872, the Surveyor General Office was disbanded by an Act which merged the Surveyor General Office with that of the Crown Lands and Public Works department and in a letter from the Colonial Office to Bell of 29th November 1872 it is stated that:

His Excellency is prepared to recommend that you be allowed to retire upon the ordinary pension for 40 years service, leaving for the decision of the Right Honourable the Secretary of State for the Colonies the question of your receiving any addition for special services.¹¹⁷

His pension was later paid through the Crown Agents in London.

Bell retired as Surveyor General on the 1st of December 1872.¹¹⁸ He was succeeded by Abraham De Smidt as Surveyor General.¹¹⁹ In 1873 he left the Cape and according to Manning¹²⁰, he resided with his uncle at 55 Cadogan Place, London until the death of Sir John Bell. Piazzi Smyth¹²¹ states that he returned to Scotland in 1874 with his wife, two sons and a daughter. According to Piazzi Smyth, he joined the Antiquarian and the Meteorological Societies. In 1878 he was elected a member of the Royal Society of Edinburgh and for this society, he wrote on ancient Scottish harps and illustrated old Scottish ballads. D.W.Manning¹²² states that:

Scotland is indebted to him for the discovery (in a garret of the Highland home of the Stewarts of Dalguise) of the harp of Queen Mary and that of Brian Bru, both of which instruments were presented through him to the Edinburgh Antiquarian Society's Museum.

Bell returned to Cape Town, most probably for an extended vacation, as it is recorded that he stayed in Kalk Bay. He served on the committee of the Fifth S.A. Association of Fine Arts Exhibition which was held from the 20 January to the 1 March 1879 as a judge, but in the event, he was not able to act as a judge due to his defective eye-sight.¹²³ In March 1879, Bell and his wife returned to England on board the 'Conway Castle.'¹²⁴

Piazzì Smyth states that Bell was affected by the "sudden and totally unexpected demise at Craill of his beloved wife." (She died on 10 September 1881). On the 7th April (Good Friday) 1882, Charles Bell died at 4 Glencairn Crescent, Edinburgh.¹²⁵ He was buried in the graveyard of the Bells of Kilduncan at Craill, Fifeshire. Death notices appeared in The Times (London) on 10 April 1882 and in the Cape Argus, 24 June 1882. The Cape Argus reprinted the following obituary from the St. Bernard's Parish Magazine (Edinburgh):

Profound regret has been awakened by the death of our esteemed elder Mr Charles Davidson Bell, who had been in failing health for some time. The greater part of Mr Bell's life was spent at the Cape of Good Hope, where he held the post of Surveyor General. Special reference was made at the morning service of the 16th April, when the Members of Session showed their respect for their lamented brother in the usual manner, and the church wore the sombre aspect which has been customary on such occasions. In accordance with the feelings of the family the direct reference to Mr. Bell was brief; but we cannot close this paragraph without recording our deep sense of the loss sustained by the removal of one who endeared himself to all, and whose Christian character shone the brighter in sorrow and illness. Sympathy with the family is deepened by the circumstance that it is only seven months since the death of Mrs. Bell.¹²⁶

* Biography of C.D. Bell: A Note on Sources

This biography of Charles Davidson Bell has been researched from unpublished sources and secondary published sources. Regrettably, there is very little documentation on the life and work of C.D. Bell. The first attempt to record in any depth, information about his life and work was undertaken by Dr. Anna Smith in an article which appeared in Africana Notes & News (June 1954). This article was the first attempt to trace the chronology of his life in detail and contains references from contemporary nineteenth century sources such as newspapers and a certain amount of information from the Cape Archives. Dr Smith also wrote the biography of Charles Bell for the Dictionary of South African Biography (vol. 1, 1968). This summary of his life and work drew on the obituary/memoir by Charles Piazzì Smyth which appeared in the Proceedings of the Royal Society of Edinburgh in 1882/83. Whilst his account of Bell's life is anecdotal, it is reliable and accurate. Statements made by Piazzì Smyth can be verified by examining other nineteenth century sources including newspapers, Cape Almanacs and by primary unpublished sources, such as official letters in the Cape Archives. Another contemporary account of Bell's life (written at the time of his retirement in 1872) appeared in a Cape journal, Zingari. This unsigned article contains information that appears in Piazzì Smyth's memoir and it is possible that Piazzì Smyth may have used it in preparing his obituary/memoir on C.D. Bell.

A major portion of this biography has been reconstructed from unpublished sources. An extensive search through the papers of the Surveyor General (SG) and the Colonial Office (CO) which are housed in the Cape Archives was undertaken. There are hundreds of letters in the Cape Archives that are written by Charles Bell in his capacity as Surveyor General. Whilst most of these letters relate to his official duties as a surveyor, some of these letters were very useful in establishing the chronology of his life. Through these letters, I was able to trace his movements and many of these letters also provide insight into his personal life.

Unfortunately, besides the material in the Cape Archives, there are very few other surviving letters by Charles Bell. There are no known surviving journals or diaries and the Bell Heritage Trust Collection contains the only known letters written by him to his family in Scotland. Two of these letters were written

on the Smith Expedition of 1834-36 and provide the only known record of his experiences on this Expedition. Due to the fact that so few documents exist, there remains very little information about Bell's personal or family life. Consequently, there are many gaps in his biography and the biography that I have attempted to reconstruct can in no way be viewed as complete.

Endnotes

1. C.Piazzi Smyth, 'C.D.Bell', Proceedings of the Royal Society of Edinburgh, vol. 12, p. 15. See also B.H.Strachan, 'Charles Bell in Scotland', Africana Notes & News, vol. 25, no. 3, pp. 96-97.
2. Sir Lowry Cole (1772 - 1842) was Governor of the Cape from 1828-1833: see D.S.A.B., vol. 3, pp. 163-165.
3. Bell Heritage Trust Collection BC 686 (U.C.T.).
4. Letter from Charles Manning in the Bell Heritage Trust Collection, quoted in F.R.Bradlow, 'The Bell Collection', Cabo, vol. 3, no. 1, p. 6.
5. Cape Almanac 1834, p. 149.
6. For Andrew Smith (1797-1872) see D.S.A.B., vol. 1, pp. 731-734.
7. P.Kirby (ed.), The Diary of Dr. Andrew Smith, p. 29.
8. W.F.Lye (ed.), The Journal of Dr Andrew Smith, p. 9.
9. Piazzi Smyth, p. 15.
10. Cape Archives CO 426.
11. Cape Archives A515 Maclear Papers.
12. For further details of A.G. Bain (1797-1864) see catalogue entry no C82.
13. Moshweshwe (c. 1786-1870) was the founder and first paramount chief of the Basuto: see D.S.A.B., vol. 1, pp. 560-561.
14. P. Becker, The Pathfinders, pp. 216-219.
15. Bell Heritage Trust Collection, BC 686 (U.C.T.).
16. Bell Heritage Trust Collection, BC 686 (U.C.T.).
17. For Robert Moffat (1795-1883) see D.S.A.B., vol. 1, pp. 546-550.
18. Mzilikazi (1770-1868), founder and first king of the Matabele: see D.S.A.B., vol. 4, pp. 386-390.
19. Becker, pp. 218-219.

20. Sir Benjamin D'Urban (1777-1849) was Governor of the Cape from 1834-1837: see D.S.A.B., vol. 2, pp. 205-207.
21. Becker, p. 219.
22. Quoted in Lye, p. 212.
23. A.Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', Africana Notes & News, vol. 11, no. 3, p. 81.
24. P.Kirby, Sir Andrew Smith, p. 212.
25. For Sir John Herschel (1792-1871) astronomer, see D.S.A.B., vol. 1, pp. 361-364.
26. Kirby (ed.) The Diary of Dr Andrew Smith, pp. 214-215.
27. J.Chase & A.Wilmot, The Cape of Good Hope, p. 302.
28. Piazz Smyth, p. 16.
29. For Sir Thomas Maclear (1794-1879) astronomer: see D.S.A.B., vol. 3, pp. 557-558.
30. D.Evans et al., Herschel at the Cape, p. 225.
31. *Ibid.*, p. 247.
32. Kirby (ed.) The Diary of Dr Andrew Smith, p. 53.
33. *Ibid.*, p. 53.
34. Cape Almanac 1838, p. 75.
35. This is a reference to 'Canigou' which is depicted in C108.
36. Bell Heritage Trust Collection, BC 686 (U.C.T.).
37. 'Charles Davidson Bell', Zingari, p. 27.
38. Cape Almanac 1839, p. 182.
39. Bell Heritage Trust Collection BC 686 (U.C.T.).
40. Cape Archives SG 2/1/1/2.
C. C. Michell (1793-1851) was Surveyor General from 1828-1848: see D.S.A.B., vol. 1, pp. 541-542.
41. 'Charles Davidson Bell', Zingari, p. 27.
42. Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 82.
43. Cape Almanac 1841, p. 276.
44. Cape Archives SG 2/1/1/2.
45. Cape Archives SG 1/1/7/1.

46. Cape Archives SG 1/1/7/1.
47. Piazzzi Smyth, p. 18.
48. A.Smith, 'Charles Davidson Bell', D.S.A.B., vol 1., p. 65.
For J.B.Ebden (1787-1873) see D.S.A.B., vol. 2, pp. 212-213.
49. Cape Almanac 1842, p. 484.
50. Typed list of Bell family tree, Bell Heritage Trust Collection BC 686 (U.C.T.).
51. Piazzzi Smyth, p. 19.
52. Cape Archives SG 2/1/1/2.
53. Cape Archives SG 1/1/7/1.
54. Cape Almanac 1841, p. 314.
55. Cape Archives SG 1/1/7/1.
56. 'Charles Davidson Bell', Zingari, p. 27.
57. Cape Archives CO 4922.
58. Piazzzi Smyth, p. 19.
For further details of the lithograph see catalogue entry no C97.
59. Cape Archives SG 1/1/3/11.
60. Cape Almanac 1847, p. 168.
61. 'Charles Davidson Bell', Zingari, p. 27.
62. Cape Archives SG 2/1/1/5.
63. Cape Archives A515 Maclear Papers.
64. See introduction to graphic prints.
65. Cape Archives SG 1/1/3/13.
66. Cape Almanac 1849, p. 168.
67. See Records in Civil Cases in the Supreme Court, Cases 24 & 25., vol. 1, (1850) (Cape Archives).
68. Cape Archives A515 Maclear Papers.
69. Cape Archives A515 Maclear Papers.
70. Letter in St.Paul Church archives (S.A. Library).

71. Letter in St.Paul Church archives (S.A. Library).
I examined the Register of Baptisms of St.Paul and found the entry of January 27th 1851 which revealed that the child was baptised by the Rev J.Fry as "Charlotte Margaret, daughter of Martha Antoinette, pronounced to be divorced from Charles Davidson Bell by sentence supreme court dated the 1st July 1850." This register states that the child was born on the 17 October 1850.
72. Smith, 'Charles Davidson Bell', D.S.A.B., vol. 1, p. 64.
73. Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 64.
74. A. Gordon Brown, Pictorial Africana, p. 96.
75. See Appendix 1 for list of works exhibited.
76. Piazzzi Smyth, p. 21.
77. Smith, 'Charles Davidson Bell', D.S.A.B., vol. 1, p. 64.
78. Gordon Brown, p. 97.
See Appendix 1 for list of works exhibited.
79. Cape Almanac 1852, p. 180.
80. C.J.Strydom, Bellville, pp. 13-14.
81. E.Rosenthal, The Cape of Good Hope Triangular Stamp and its Story, p. 13.
82. Ibid, pp. 13-14.
83. Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 85.
84. South African Paper Money, pp. 23 & 33.
85. T.N.Cranstoun-Day, British Lodge No 334 and English Freemasonry at the Cape of Good Hope, pp. 63 & 196.
86. Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 85.
The epergne is illustrated in M.Lister (ed.), The Journal of Andrew Geddes Bain, plate 3.
87. C.D.Bell, Reports of the Survevor General on the Copper Fields of Little Namaqualand, pp. 1-2.
88. Cape Archives CO 666.
89. G.Cory, The Rise of South Africa, vol. 6, p. 47.
90. E.Rosenthal, A Century of Service, pp. 14-15.
The wooden plaque by Bell is illustrated on p. 8.
91. Cape Archives CO 687.
92. Cape Archives CO 709.
93. Cape Archives CO 709.

94. See Appendix 1 for list of works exhibited.
95. W.Ritchie, History of the S.A.College 1829-1918, pp. 180-183.
96. Sir George Grey (1812 - 1898) was Governor of the Cape from 1854 to 1859 and 1860/1861: see D.S.A.B., vol. 1, pp. 326-331.
97. G.10.c.27. (Grey Collection, S.A.Library).
98. G.10.c.20. (Grey Collection, S.A.Library).
99. G.877. (Grey Collection, S.A.Library).
100. Marriage license in Cape Archives CO 4576, vol. 5, case no 1562.
101. C.Pama, Heraldry of S.A. Families, p. 26.
see also R.A.Laing, 'The Bell Krynauw Tray', Africana Notes & News, vol. 27, no. 1, 1986, pp. 16-25.
102. Typed list of Bell family tree, Bell Heritage Trust Collection, BC 686 (U.C.T.).
103. Smith 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 85.
104. Ibid., p. 85.
See C106 for Bell's watercolour design of the trigger.
105. The Progress of Prince Alfred, p. 12.
106. R.C.Fryde, 'Africana Books and Publisher's Cloth'in: Pama, C. (ed), Bibliophilia Africana IV, pp. 111-124, p. 119.
107. Pama, p. 22.
108. Smith, 'Charles Davidson Bell', D.S.A.B., vol. 1, p. 64.
Some of the original woodblocks used in this book are in the Bell Heritage Trust Collection, U.C.T.
109. Cape Almanac 1865, p. 137.
110. See Appendix 1 for list of pictures.
111. Cape Archives CO 864.
112. Cape Archives SG 1/1/3/1/2.
113. F.R.Bradlow, 'Sixty Seven Years Later in Africana', Q.B.S.A.L., vol. 37, no. 2, p. 204.
114. F.K.Kendall, A Short History of the S.A. Fine Arts Association, p. 11.
115. See Appendix 2 for a copy of Bell's speech.
116. Cape Archives CO 881.
117. Cape Archives SG 1/1/3/50.

118. Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 86.
119. Abraham De Smidt (1829-1908) was Surveyor General at the Cape from 1873 to 1889: see D.S.A.B., vol. 3, p. 211.
120. D.W. Manning, Charles Davidson Bell, unpublished typescript, Bell Heritage Trust Collection, BC 686 (U.C.T).
121. Piazzzi Smyth, p. 21.
122. Manning, p. 2.
123. M. Bull, Abraham De Smidt, p. 80.
124. *Ibid.*, p. 82.
125. Smith, 'C.D.Bell, Designer of the Cape Triangular Stamps', p. 86.
126. *Ibid.*, p. 86.

Introduction to Catalogue

The Bell Heritage Trust was established in 1978 at the wish of Charles Manning, grandson of Charles Bell, to safeguard the collection of pictures and other items by Charles Bell (1813-1882) and John Bell (1782-1876) that he had inherited from his uncle, Anthony Bell. Jack Manning, half brother to Charles Manning, expressed in a letter that:

Charles became engrossed in telling me about his grandfather, Charles Bell. He told me that there were originally, three collections of Bell sketches and paintings. One collection was lost when my father's house in Kenilworth [England] was burnt in about 1899. A second collection had been taken to England and was destroyed, when the store in which they were housed, caught fire. But he, Charles, had inherited the third [collection] along with the art work and other relics of Sir John Bell.¹

It is the third collection that Charles Manning inherited from his uncle, Anthony Bell, that forms the Bell Heritage Trust Collection at U.C.T.

The document to establish the 'John and Charles Bell Heritage Trust' was signed on the 22 February 1978, only a few weeks before Charles Manning died on 10 March 1978. The collection is on permanent loan to U.C.T., where it is currently housed in Jagger Library - Manuscripts and Archives division.²

One of the first tasks the trustees undertook was to have an inventory made of all the items in the collection. This inventory was made by L. Odes in 1979 and consists of 77 typed pages.³ The collection was divided into 29 sections. The collection consisted primarily, of a number of sketchbooks containing numerous watercolours and drawings by both John and Charles Bell.

As the bindings of the sketchbook albums were in a poor state of preservation, it was decided by the trustees to remove the pictures from their sketchbooks and mount them on acid-free buffered museum board and store them in acid-free solander boxes. The collection was therefore sent to the U.C.T. book restorer, Johan Maree.⁴ The conservation of the collection started towards the end of 1981 with the bulk of the work being undertaken during 1982 and 1983. As part of the restoration process that was undertaken on the collection, all the pictures were removed from their original mounts.

Many of the pictures had been laid down onto acidic sketchbook album pages with alum-rosin sizing. Browning of the edges which was caused by acid deterioration, was visible. The adhesive used was paste (starch or flour), animal glue (bone), or in most cases a type of gum arabic adhesive which had caused discolouration as it entered the cellulose fibre.

The pictures in the various sketchbook albums had been well preserved and had not been exposed to strong light. They were therefore not faded or foxed and the pigment was in good condition. However, the pictures all needed some form of cleaning. The cleaning process included surface cleaning using draft clean powder, float washing, and chemical cleaning to remove stains and oxidation of the paper. Where chemicals were used, it was followed by a process of neutralising (sodium thiosulphate). The works were all deacidified. Both aqueous and non aqueous deacidification processes were used. A few of the works required lining or backing with long-fibred acid-free Japanese tissue paper. Once the pictures had been cleaned, they were mounted onto acid-free museum board and their edges laid down with Japanese tissue paper. The inscribed titles and numbers which appear on the mount of pictures in sketchbook albums no 5 and 11, were cut out and remounted, opposite each picture. In the case of the graphic prints, they were mostly found lying loose and they had been glued down onto boards. As they were loose, they had been subject to abrasion, some of their surfaces had been damaged, and their edges had become frayed or torn. In some cases, the lettering of the imprint was missing. The restorer therefore repaired the surface damage, relaid the prints onto new paper and faithfully copied the lettering imprint from other examples of the particular prints.

The paper used for the pictures in this collection was generally Whatman's, the most widely used paper by artists in the nineteenth century. Wove paper was mostly employed but laid paper (blue toned) was used for the maps which were contained in sketchbook no 5 (C48, C71, C80). With the aid of the restorer, some of the pictures were removed from their mounts for examination of watermarks, but regrettably none were evident on the paper that had been used by the artist. Bell would have obtained his paper in the form of sketchbook albums or in loose sheets of paper. In the process of trimming the

pictures for the various collections that are mounted in the sketchbooks, the watermarks could have been trimmed off.

The Bell Heritage Trust collection of Charles Bell's art represents a highly significant proportion of his oeuvre as an artist. It contains the second largest collection of his art in South Africa. The largest collection of Bell's art is to be found in the Africana Museum, which contains 255 pictures attributed to him (B562 - B807) and (B1512-B1522). The major portion of the Africana Museum collection comprises the pictures that Bell painted on the Smith Expedition of 1834-36. Smaller collections of Bell's pictures are in the William Fehr collection, the S.A. Library, the Library of Parliament (Mendelssohn collection), the Cape Archives, Brenthurst Library and in the manuscript collection of the University of the Witwatersrand.

The scope of the Bell Heritage Trust collection is very wide, containing collections of watercolour, pen and wash, pen and ink and pencil pictures by Charles Bell. It also contains examples of his graphic prints. It contains wood carvings by Charles Bell as well as the only known collection of surviving woodblocks executed at the Cape in the nineteenth century. These woodblocks were engraved and carved by Bell himself for use as illustrations in two books. There are also letters by Charles Bell, including letters he wrote on the Smith Expedition of 1834-36. There are photographs in the collection, possibly taken by Charles Bell as well as a copy of his book Reports on the Copper Fields in Namaqualand (1854) and an account of a voyage, The Illustrated Celtic News (1866).

This collection reflects through its diversity, the versatility and range of Charles Bell's talents as an artist. Bell was the most versatile of the nineteenth century artists working in South Africa. This collection provides new information and insight into the previously known collections of Bell's works and is of great importance in assisting in the dating and chronology of his artistic and other achievements. Through this collection we are able to trace the inter-relationship between pictures in this collection and those in other collections, particularly those in the Africana Museum.

A major portion of the John and Charles Bell Heritage Trust Collection consists of the paintings and associated memorabilia of Sir John Bell. John Bell was born in Bonytown, Fifeshire in Scotland on July 1, 1782. At the age of twenty three he became an ensign in the army and he served with distinction throughout the Peninsular War and was appointed a quartermaster. He arrived at the Cape in 1822 and was appointed deputy quartermaster-general of the forces in the Cape Colony from 1822-26. Following this period of service, he was appointed chief secretary to the government (Colonial Secretary), a post which he held until June 1841. During his nineteen years spent at the Cape, Sir John occupied a most influential position and was empowered by Sir Benjamin D'Urban to carry on the administration of the colony for the greater part of 1835, while the governor was campaigning on the eastern frontier during the Sixth Frontier War.⁵

Sir John, who had largely made his own way in the world, both military and civil, was clearly a man of considerable talent. His great interest in church architecture is evident in this collection by his many watercolour depictions of English churches. This knowledge of church design was employed whilst he was serving as Colonial Secretary at the Cape, for he helped devise the plans for the building of the old St. George's Cathedral.⁶ He also designed the little church on Robben Island which is still extant. The S.A. Commercial Advertiser of 10 October 1841, stated that this church "reflects no less credit...on its talented designer, the late secretary to government."⁷ In terms of the development of education at the Cape, Sir John was a major influence in that he advocated the appointment of a superintendent-general of education and the importation of teachers to the Cape colony at an improved remuneration for their services. As a result of Sir John's influence, the nucleus of an education department had been created for the Cape colony.⁸ After leaving the Cape in 1841, Sir John held further senior appointments, mainly in the army becoming a K.C.B. in 1852 and a G.C.B. in 1860, in which year he was promoted to full general. At the age of ninety four he was the oldest senior general in the British army. Sir John died at Cadogan Place, London on November 20, 1876.⁹

The collection also contains memorabilia relating to Sir John Bell including a silver tray of appreciation presented by the 'inhabitants of Cape of Good Hope' in 1841, three swords in their scabbards and the war medals presented to Sir John for his services in the

Peninsular War. The watercolour, pen and ink and pencil sketches in this collection, amounting to about 300 pictures reveal that Sir John, like his nephew, Charles, was a most talented and accomplished artist. The many views in this collection of topographical landscapes, both of English and Continental scenes, show that he was well travelled and had an observant eye for details. The pictures by Sir John Bell are in the picturesque topographical tradition and follow its stylistic conventions. Sir John's sense of the comic is evident in his depictions of some of the various local types that he encountered on his travels abroad, such as in Cambrai in c.1818. In these pictures, caricature is employed. This sense of the comic is also evident in the work of Charles Bell. It is possible that Sir John's talents as an artist may have influenced the development of Charles's artistic work.

There were a number of problems in attempting to research a catalogue of the works by Charles Bell that are contained in the Bell Heritage Trust Collection. There was the question of attribution. The majority of pictures are not signed. The collection contains pictures by both John and Charles Bell. There are also pictures and prints by other artists in this collection. It became a major concern of this project to differentiate between the pictures that were done by Charles and those that were done by John. The pictures that I have attributed to Charles are those that came from the three sketchbooks which form self-contained collections (nos 1, 5 and 11). The miscellaneous section of this catalogue includes pictures that were found lying loose in these and other sketchbooks and that, based on their style and subject matter, could also confidently be attributed to Charles Bell. Most of the pictures in this collection that can be attributed to Charles Bell depict South African subject matter, revealing that the major part of his working and artistic life was spent in South Africa. On examining this collection, it would appear that John Bell painted very few pictures of South African subject matter and virtually all the pictures by John Bell are of European subject matter.

Another problem in cataloguing the pictures was the number of different handwriting styles evident in the inscriptions to the pictures by Charles Bell. The handwriting style of the inscriptions on pictures that were contained in sketchbook album no 5, is quite different from the style of the inscriptions of pictures contained in sketchbook album no 11. Charles Bell had different styles of handwriting. These differences in his handwriting

are also apparent on examining the pictures by Bell in the Africana Museum collection and this question of differing handwriting styles is noted by R.F.Kennedy¹⁰ in his introduction to the catalogue of the Bell collection in the Africana Museum. Bell also used a shorthand form of notation for some of his pictures, known as Taylor's shorthand (e.g.C56, C57, C59).¹¹

This catalogue includes pictures by Charles Bell that were handed over to the trustees by Charles Manning. It therefore does not include pictures by Bell that have been added to the collection by the trustees, neither does it include entries for the woodblocks by Bell which were used for the publications Progress of Prince Alfred and the Memorial of the Clan of Bell's. These woodblocks were described in detail by Dr F.R.Bradlow in a publication reproducing the woodblocks and issued by the Bell Heritage Trust in 1984. It should therefore be clear that this catalogue does not include every picture or item that can be attributed to Charles Bell in the Bell Heritage Trust Collection.

The catalogue has been arranged in the following order:

1. sketchbook no 1 ('Cape Sketches').
2. sketchbook no 11 ('Sketches from the Scrapbooks of a Wanderer in Southern Africa').
3. sketchbook no 5 ('Some Rough Sketches of late events in Southern Africa').
4. miscellaneous works.
5. graphic works.

Sketchbook no 1, depicting Cape scenes, appears first in the arrangement of the catalogue, as it would appear to be Charles Bell's earliest group of pictures in this collection. The inscribed date of 1832, reveals that these pictures were done two years after his arrival at the Cape in 1830.

Sketchbook no 11, containing the collection of watercolours entitled 'Scraps from the Sketchbooks of a Wanderer in Southern Africa' follows the sequence, as a number of

these watercolours depict related Cape scenes and the latter half of this collection depict hunting scenes from the Smith Expedition of 1834-36.

Sketchbook no 5 contained the collection of pen and wash drawings entitled 'Some Rough Sketches of Scenes illustrative of late events in Southern Africa', which focuses on the events relating to the 7th Frontier War (1846-48) which is also known as 'The War of the Axe'. This collection forms the third and largest part of the catalogue.

A group of miscellaneous pictures that I have arranged where possible into thematic groups, follow the entries for sketchbook no 5.

This catalogue concludes with a description of the graphic prints by Charles Bell that are contained in this collection.

Each catalogue entry includes the following information:

Fig No - all pictures in this catalogue have been assigned figure numbers. These numbers refer to the photographic illustrations of the pictures in this catalogue which are to be found in a separate volume (volume 2).

Title - this is the inscribed title of the picture, as it appears on the mount of the picture (i.e. on the page of the sketchbook onto which the picture has been mounted). This information is included in sketchbooks nos 5 and 11 where there is an inscribed caption title appearing below the picture on the sketchbook page itself. In the section of the catalogue listing Bell's graphic works, the printed caption titles of the prints are included under this heading. Many of the pictures in this collection were not mounted onto the pages of sketchbook albums and therefore not all pictures were inscribed with 'titles.'

Inscriptions - this refers to any inscribed information on the picture itself, this includes inscribed titles that appear on the picture surface itself (usually at the base). These inscribed titles can differ from those of the title inscriptions on the mount. The use of both inscribed titles on the mount and inscriptions on the pictures is evident in the

collection of war scenes from sketchbook no 5. In the section of the catalogue describing Bell's graphic prints, details of the printed signature, publisher or printer are given under this heading.

All inscriptions on either the picture mounts (i.e. titles) or on the picture surface itself (i.e. inscriptions) have been transcribed in the entries exactly as they appear. All discrepancies in orthography have been preserved. A list of abbreviations in the recording of inscriptions is included elsewhere in this catalogue. It should be noted that the photographic illustrations of these pictures in the catalogue do not reproduce any of the titles on the mounts and many of the inscriptions on the pictures are also obscured.

Medium - this describes the pigment/material or process employed by the artist - pencil, pen & wash, watercolour, lithotint etc.

Size - this refers to the physical dimensions of a particular work. The pictures have been measured in centimetres - height by width.

Source - this term is a reference to the various sketchbooks in the collection which were assigned numbers by L. Odes in her inventory. I have used the numbers that were assigned to the sketchbooks in this inventory to reconstruct the order and sequence of the pictures that were contained in the various sketchbook collections. The assigned numbers of the sketchbooks are referred to as the 'source' for each picture. Therefore, the source for the pen and ink sketches of the Cape Peninsula is sketchbook no 1. In the collection 'Scraps from the Sketch Books of a Wanderer in Southern Africa' the source for each of these pictures is sketchbook no 11 and the source for the album containing the 60 pictures that form the collection entitled 'Some Rough Sketches illustrative of late events in Southern Africa', is sketchbook no 5. Some of the miscellaneous pictures were found lying loose in albums and their source is therefore described as from a numbered sketchbook but 'loose'. On examining the inventory, I found that not all the pictures in the collection were listed and for some reason, some of the pictures were overlooked when the inventory was being prepared. These pictures are all referred to as 'loose.'

Accession no - once the pictures from the various sketchbooks had been cleaned and remounted, they were at a later stage assigned accession numbers by the cataloguing librarians of U.C.T. Manuscripts and Archives division. Not all the pictures in the collection have been given accession numbers as yet and therefore not all entries have accession numbers.

Description - this provides for a detailed description of the scene depicted. This section also includes historical, cultural or social commentary drawn from various sources pertaining to the picture. Mention is also made of related works in other collections. Many of these references are to pictures and prints in the Africana Museum and in all these references the catalogue number of the picture as assigned by R.F.Kennedy is cited. All references to pictures by Bell in the Catalogue of Pictures in the Africana Museum and the Catalogue of Prints in the Africana Museum are prefixed by a B no. The reader is asked to refer to these volumes for the accompanying illustration.

Endnotes

1. Letter by Jack Manning, quoted in F.R.Bradlow, 'The John and Charles Bell Heritage Trust', Jagger Journal, no. 2., Dec 1981, p. 16.
2. For further details of the formation and establishment of the John and Charles Bell Heritage Trust see: Bradlow, pp. 16-29.
3. L.Odes, A List of the John and Charles Davidson Bell Heritage Trust Collection, U.C.T., 1979.
4. The details of the restoration of this collection were kindly provided by Mr Johan Maree, U.C.T restorer.
5. D.S.A.B., vol. 1, p. 65-66.
6. Bradlow, p. 24.
See also C.Wood, 'A Letter from Lady Catherine Bell', Q.B.S.A.L., vol. 26, Sept 1971, pp. 1-3.
7. Bradlow, p. 24.
8. D.S.A.B., vol. 1, p. 66.
9. *Ibid.*, p. 66.

10. R.F.Kennedy, Catalogue of Pictures in the Africana Museum, vol. 1, pp. 131-132.
11. H.Glatte, Shorthand Systems of the World, p. 10.
Samuel Taylor's (c 1748-1811) shorthand system which he called the 'Universal System of Stenography or Short Hand Writing', appeared in 1786 and was widely used during the late 18th Century and first half of the 19th Century. It had no vowels except the diacritical dots and it was fairly easy to learn and write, but difficult to read back. An alphabet of Taylor's shorthand appears in the Chambers Encyclopedia, vol. 9., 1882 edition. I am indebted to the Rev Frank de Beer for his assistance in deciphering Bell's usage of this shorthand.

List of Abbreviations in the Catalogue

t.r.c.	- top right hand corner
t.l.c.	- top left hand corner
b.r.c.	- bottom right hand corner
b.l.c.	- bottom left hand corner
r.h.s.	- right hand side
l.h.s.	- left hand side
D.S.A.B.	- Dictionary of South African Biography
S.E.S.A.	- Standard Encyclopedia of Southern Africa
Q.B.S.A.L.	- Quarterly Bulletin of the South African Library

Introduction to Sketchbook no 1: 'Cape Sketches'

Sketchbook no 1 which was inscribed 'Cape Sketches' on the title page, represents the earliest dated collection of pictures by Charles Bell in the Bell Heritage Trust Collection. A number of these sketches are dated to the month, April 1832. Charles Bell was born in 1813 and would therefore have been nineteen years old when he drew these sketches. He had arrived at the Cape in 1830, two years prior to the date of these sketches.

These sketches depict various views of parts of the Cape Peninsula and they would probably have been sketched whilst Bell went on an extended visit of the Peninsula. By examining the sketches as they appear, the viewer can follow his journey. The first few sketches are of Cape Town and Table Bay (figs 1-4). Fig 5 is of particular interest in that it depicts Sir John Bell's house 'Hope Mill', where Charles resided when he arrived at the Cape and he would have been living there at the time that these sketches were made. Figs 10, 13 and 14 indicate that he was travelling along the Atlantic coastline. A large number of the drawings depict the house 'Protea' (later called 'Bishopscourt') where Charles must have spent some time visiting the Governor of the Cape, Sir Lowry Cole and his wife, Lady Frances Cole, who were then residing at Protea. (Lady Catherine Bell was a sister-in-law of Sir Lowry Cole). These sketches of Protea and its surrounding landscape (figs 16, 18, 23, 26, 31) do not appear in sequence and they might therefore have been drawn at different time periods. It is interesting to note that Sir Charles D'Oyly (1781-1845) who visited the Cape in 1832, also depicted a number of similar pen and ink views of the 'Protea' estate.¹ Bell also visited Cape Point (fig 21), Noordhoek (fig 24) and Constantia (fig 25).

This sketchbook might have served the function of a visual diary in which Bell recorded his observations of his newly adopted environment. On a number of these sketches, Bell has written annotations recording information on the landscape and its natural features (as in fig 24). Some of the scenes also contain inscriptions of elements contained within the picture and note details of their colour or tones (e.g. fig 20). This notation could have possibly served as an aide-memoire. Another notational device employed by Bell,

is that of a arrow that appears pointing in different directions in many of these sketches. This device could possibly reflect an interest in wind patterns. Bell at this early stage of his artistic career was using Taylor's shorthand for notation.² His signature in this shorthand is visible at the base of fig 29 and there is an inscription in this shorthand at the base of fig 31.

This collection of pen and ink sketches reveal Bell's keen powers of observation and a sense of curiosity in his natural environment. His interest in geology is evident in his detailed observations of rock formations (figs 13, 14, 21) and mountains (figs 30 & 31). Bell has effectively employed a lively pen and ink technique to convey a strong sense of form and movement. The cross hatching technique of this medium has been effectively used to create a sense of depth in the contrast between light and shade (figs 15, 16, 30). The pen and ink sketches in this collection were done directly onto the pages of a sketchbook, therefore in this section of the catalogue all the inscribed titles of the pictures are described under the heading 'inscriptions.' At some stage, the edges of this sketchbook had been trimmed and therefore some of the inscriptions at the base of these pictures have been partially removed.

Endnotes

1. A. Gordon Brown, The Cape Sketchbooks of Sir Charles D'Oyly, see plates 43-48.
2. See endnote no 11 in the Introduction to Catalogue for further details of Taylor's shorthand.

FIG NO : 1

INSCRIPTIONS : at the base, inscribed in pencil:
from the flats

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

A view of Table Bay. Various buildings in Cape Town are indicated, including the Castle. There are ships in the Bay. In the background, Table Mountain with Devil's Peak to the left and Lion's Head to the right.

FIG NO : 2

INSCRIPTIONS : at the base, inscribed in pencil:
Chavonne Battery

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the left hand centre there is depicted the Chavonnes Battery. In the right hand foreground, there are a group of figures and a boat on the shore. Two other figures are indicated in the left hand foreground. In the centre, two fishing boats are depicted in Table Bay.

The Chavonnes Battery was part of the 18th century defence system of Table Bay and was first named Mauritius battery, after the latinised first name of Maurits Pasques de Chavonnes. Work was started on this strong point in 1715 shortly after he had been

appointed Governor and he laid the foundation stone. It was completed in April 1726 and renamed Chavonnes battery in 1744. The position of the battery was close to the later clock tower at the entrance to the Alfred Basin.¹

1. S.E.S.A., vol. 3, p. 171.

FIG NO : 3

INSCRIPTIONS : at the base, inscribed in pencil:
From Garden Leewen hoff
in the centre, inscribed in pencil: several houses unmarked

MEDIUM : pen & ink

SIZE : 18 x 49 cms

SOURCE : sketchbook no 1

DESCRIPTION

A view of Table Bay from the gardens of 'Leeuwenhof'. In the centre middle ground, a number of boats are depicted in the Bay. Outlines of buildings in Cape Town are indicated. In the foreground, a garden of trees, foliage and rocks. In the distance - Blouberg.

FIG NO : 4

INSCRIPTIONS : in the centre, inscribed in pencil:
all dark after 5 o clock

MEDIUM : pen & ink & pencil

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the centre foreground, 'Leeuwenhof'. In the background, Lion's Head. Trees in the foreground. (In the previous sketch, Bell depicted a view from the garden of 'Leeuwenhof').

'Leeuwenhof' was built during the time of the fiscal Johannes Blesius, who became its owner in 1697. In the 18th Century, 'Leeuwenhof' changed owners several times. During the tenure of Johan Christiaan Brasler, 'Leeuwenhof' was rebuilt in about 1782 and during the tenure of Capt Johannes Zorn who bought it in 1799, it was further enlarged. It is a flat-roofed, double-storeyed house in the neo-classical style, surrounded by extensive gardens.²

2. P.Brooke Simons, A Concise Guide to Cape Dutch Houses, pp. 25-26.

FIG NO : 5
 INSCRIPTIONS : -----
 MEDIUM : pen & ink
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1

DESCRIPTION

A view of 'Hope Mill'. In the foreground, various animals are depicted, including two tortoises. Depicted on either side of the entrance gate to the property, in the right hand foreground, are two recumbent lions (these were designed by Anton Anreith). In the left hand background, Table Mountain and to the right, Lion's Head.

This house was known variously as 'Garden House', 'Hopemille', 'Mill Gardens' and 'Millmaison'. The house belonged to Sir John Bell. The Cape Calendar and Directory for 1833 records: "Bell, John, hope mill, next to government garden." In 1832, Charles

would have resided here with his uncle and his aunt, Lady Catherine Bell. A pen and ink sketch showing Lady Catherine, Sir John and Charles Bell in the interior of the drawing room of this house is in the Library of Parliament. It is inscribed: 'Col Bell's house - Millmaison, Cape Town. Christmas 1832. For Lady Frances Cole.' (The date of this picture - 1832 is the same year in which the sketches in this album were done). Cape Town High School now stands on the site of Hopemille and the entrance gate to the property (off Government Avenue, Company Gardens) is still extant.

FIG NO : 6
 INSCRIPTIONS : -----
 MEDIUM : pen & ink & pencil
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1

DESCRIPTION

In the left hand foreground, there is depicted a house in a garden. The remains of a brick structure is also shown in the left hand foreground. Two oxen, drawn in pencil are depicted in the right hand centre. Devil's Peak is shown in the background.

FIG NO : 7
 INSCRIPTIONS : -----
 MEDIUM : pen & ink
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1.

DESCRIPTION

In the background, Table Mountain is shown. Various houses in the Gardens are depicted. In the left hand foreground, two figures are shown walking and a third figure is shown in the right hand foreground.

FIG NO : 8
 INSCRIPTIONS : -----
 MEDIUM : pen & ink
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1

DESCRIPTION

A view of a house in a garden (possibly Government House) with trees in the foreground. In the background, Table Mountain and to the right, Lion's Head is outlined.

FIG NO : 9
 INSCRIPTIONS : -----
 MEDIUM : pen & ink
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1

DESCRIPTION

In the right hand foreground, there is depicted a wine waggon and a span of oxen, driven by two seated figures, one of whom is holding a whiplash. There is a third figure

(‘touleier’) who is shown standing in front of the oxen. In the left hand foreground, there are two figures of a man and a ‘Malay’ on a horse (presumably involved in a monetary transaction). In the centre, buildings in Cape Town are indicated and a number of ships are seen in Table Bay. In the left hand distance, Signal Hill is shown with flag signal on top.

FIG NO : 10

INSCRIPTIONS : at the base, inscribed in ink:
Mimosa

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the centre, the house (‘Mimosa’) is depicted, with Lion’s Head shown in the left hand background. In the right hand foreground there are two figures, one of whom is wearing a toering and is carrying on his shoulders, two suspended baskets.

Johann Sebastiaan Leibbrandt built at Sea Point, the house that became known as Mimosas. It stood on a small portion of a block of land that was granted in 1818 to Leibbrandt.³

3. M.Murray, Under Lion’s Head, p. 133

FIG NO : 11
INSCRIPTIONS : -----
MEDIUM : pen & ink & wash
SIZE : 18 x 24 cms
SOURCE : sketchbook no 1

DESCRIPTION

In the left hand foreground, three figures are pulling a rope. In the centre, there is a ship which appears to be moored to the shore by the barrels as shown on the left. To the right, there are figures in a rowing boat. In the left hand distance, a number of boats are depicted in Table Bay. In the right hand foreground, there is a man who is holding a fishing rod. In the left hand foreground, there are barrels and other pieces of wood on the shore.

FIG NO : 12
INSCRIPTIONS : -----
MEDIUM : pen & ink
SIZE : 18 x 24 cms
SOURCE : sketchbook no 1

DESCRIPTION

In the foreground, there is depicted a garden with trees. On the far left, there is a building and to the right, a cottage with chimneys is shown. Table Mountain is outlined in the right hand distance.

FIG NO : 13
INSCRIPTIONS : -----
MEDIUM : pen & ink
SIZE : 18 x 49 cms
SOURCE : sketchbook no 1

DESCRIPTION

A view from Hout Bay beach. In the centre foreground, there is a boat on the beach. Figures are standing near the boat and one figure is riding a horse. In the left hand foreground, granite boulders. In the far right hand background, the Sentinel is shown.

FIG NO : 14
INSCRIPTIONS : b.l.c.:
 indecipherable annotation
MEDIUM : pen & ink
SIZE : 18 x 24 cms
SOURCE : sketchbook no 1

DESCRIPTION

A view of Table Mountain and Lion's Head from the shore (possibly from Bakoven). In the foreground there are depicted granite boulders and two figures are shown, one of whom is leaning against a boulder.

FIG NO : 15
 INSCRIPTIONS : -----
 MEDIUM : pen & ink
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1

DESCRIPTION

A thatched house is depicted in the centre. In the right hand foreground, there are two figures of a man and a woman walking in a garden in which are depicted, a number of tall trees.

FIG NO : 16
 INSCRIPTIONS : at the base, inscribed in ink:
 Monday 9th April 1832 P[rotea on the b]anks of the Liesbeck!
 MEDIUM : pen & ink
 SIZE : 18 x 24 cms
 SOURCE : sketchbook no 1

DESCRIPTION

In the centre, the house 'Protea' is depicted, surrounded by tall trees in the foreground. In the right hand foreground, there is a river stream.

This estate, comprising 213 acres, stretching from the banks of the Liesbeek to Wynberg Hill, was granted by the Dutch East India Company to Jan van Riebeeck who called it Boscheuvel. In 1691 Boscheuvel was acquired by Guillaume Heems who built the first substantial house on the farm. In 1773 Johannes Roep acquired the property and largely rebuilt the house and added a new roof. He may also have built the large outbuildings. The large flush sash windows date from Roep's time. In 1805 Boscheuvel became the

property of H.C.D. Maynier, a former Landdrost of Graaff Reinet. He decided to add an upper storey to the house to make it large enough as a summer retreat for the Governor, Sir Lowry Cole. The name Protea made its appearance when the upper storey was added in 1832.⁴ (the date of Bell's sketches of the property). Protea was purchased in 1851 by Robert Gray, first bishop of Cape Town, who had leased the property since 1848. Bishop Gray gave it the name of Bishopscourt.⁵

4. H.Fransen & M.Cook, The Old Houses of the Cape, p. 31.

5. S.E.S.A., vol. 2, pp. 347-348.

FIG NO : 17

INSCRIPTIONS : b.l.c: indecipherable word

MEDIUM : pen & ink & pencil

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the centre, a house is depicted and in the background, part of the eastern side of Table Mountain is shown (incomplete and partially shaded). In the right hand foreground, there is a figure standing near a wheelbarrow and holding a spade.

FIG NO : 18

INSCRIPTIONS : at the base, inscribed in ink:
Monday 8th/9th April 1832
within picture, certain features are marked in ink: silvertrees,
oak etc

MEDIUM : pen & ink & pencil

SIZE : 18 x 49 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the right hand foreground, the front facade of 'Protea' is depicted and to the left, an outbuilding. The garden and forest of trees surrounding the property is shown. In the left hand background, the eastern slopes of Table Mountain are depicted and to the far right, Devil's Peak.

FIG NO : 19

INSCRIPTIONS : in the centre, inscribed in ink:
(trimmed off inscription)...1832
within picture surface inscribed twice: light

MEDIUM : pen & ink

SIZE : 18 x 49 cms

SOURCE : sketchbook no 1

DESCRIPTION

A view of the eastern front of Table Mountain and Devil's Peak from the Liesbeek River. In the left hand foreground, there are two figures on the river bank with a dog. In the right hand foreground, two women are washing in the river. On the right, there is also a map of the Cape Peninsula with geographical place names and natural features marked.

FIG NO : 20

INSCRIPTIONS : b.l.c. inscribed in ink:
Monday Apr 16. 1832
within the picture, the colours of various features are marked in
ink: sky blue, deep neutral etc

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

A cottage is depicted in the centre. The inscribed information, recording details of colours of features depicted, indicates that this might have served as an aide-memoire.

FIG NO : 21

INSCRIPTIONS : at the base, inscribed in ink:
Wednes Ap 18. 1832. View from Cape Point looking towards
Cape Hanglip. At the top, inscribed in ink: View from Cape
Point looking towards Cape Hanklip across False Bay
1. Cape Hanklip.
2. Cape L'Aguillas

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

A view from Cape Maclear looking towards Cape Hanglip and in the far right hand distance, Cape Agulhas.

Cape Maclear is the promontory at the southern tip of the Cape Peninsula, adjacent to the Cape of Good Hope.

Cape Hangklip is the tip of the promontory between Pringle Bay and Farmers Bay, at the south-eastern extremity of False Bay.

Cape Agulhas is the southernmost tip of Africa.⁶

6. P.E.Raper, A Dictionary of Southern African Place Names, pp. 71-72.

FIG NO : 22

INSCRIPTIONS : b.r.c. inscribed in ink:
from the Curlew Tues Apr 17th 1832

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the left hand foreground, there is a boat on the water and to the right, houses on the shore. A mountain range is depicted in the distance.

FIG NO : 23

INSCRIPTIONS : at the base, inscribed in ink:
Protea
t.l.c. inscribed in pencil: Bishops Court
within the picture, animals depicted are marked in ink: cow, ass

MEDIUM : pen & ink & pencil

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the centre, 'Protea' is depicted, surrounded by a garden of trees and foliage. In the right hand distance, part of the eastern side of Table Mountain is shown. In the left hand foreground, there is a group of four workmen with spades and pickaxe; one figure is pushing a wheelbarrow. In the right hand foreground, there is a group of three animals, two of which are marked and identified in the above inscription.

The pencil inscription 'Bishops Court' was added later as the house was only known as 'Bishopscourt' in the 1850s (see fig 16).

- FIG NO : 24
- INSCRIPTIONS : at the base, inscribed in ink:
Th. Ap.19 1832. at the top, inscribed in ink: Nord Hoek from Slang Kop. At the base, the following features of the picture are indicated and inscribed in ink: Hill at the entrance to Hout Bay Nordhoek Berg dist Constantia Berg Hout Bay Kop-Berg + Nord Hoek. Within the picture, the following feature is inscribed: Dapen Berg & dist
- MEDIUM : pen & ink & wash
- SIZE : 18 x 49 cms
- SOURCE : sketchbook no 1

DESCRIPTION

A view from Slangkop looking in a north-easterly direction towards Noordhoek. In the centre middle ground, Chapmans Peak is shown and in the left hand distance, the Sentinel is shown. The topographical features as inscribed at the base are indicated by a pointer. In the foreground, two figures and some animals are shown.

FIG NO : 25

INSCRIPTIONS : at the base, inscribed in ink:
Alphen Sun Ap 22 1832
within the picture, the colours of various features depicted are
inscribed: bright green, blue etc

MEDIUM : pen & ink

SIZE : 18 x 49 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the right hand centre, the 'Alphen' homestead, as indicated by the inscription and pointer at the base is depicted. It is surrounded by trees. In the background, Constantia valley and Constantiaberg are depicted.

This property is believed to have been built by Abraham Lever or LEEVER in about the middle of the eighteenth century as a single storey house. After further transfers, Alphen became in 1793 the property of Pieter de Waal, Captain of the Burgher Forces who probably added the upper storey and probably a dakkamer too.⁷

7. Fransen & Cook, p. 35.

FIG NO : 26

INSCRIPTIONS : -----

MEDIUM : pen & ink & pencil

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

Unfinished sketch of a house (probably 'Protea') in the centre.

FIG NO : 27

INSCRIPTIONS : b.r.c. inscribed in pencil: unfinished
within the picture, various topographical features are marked
and numbered

MEDIUM : pen & ink & pencil

SIZE : 18 x 49 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the left hand distance, Devil's Peak is shown and in the right hand distance, the outlines of Table Bay and Blouberg. To the left, a house is depicted surrounded by a forest of trees. In the centre foreground, two workmen are shown chopping wood, a third figure is seated below a tree and in the right hand foreground, a figure is leaning against a tree.

FIG NO : 28

INSCRIPTIONS : b.r.c. inscribed in pencil:
Unfinished

MEDIUM : pen & ink & pencil

SIZE : 18 x 49 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the left hand background, the eastern slopes of Table Mountain and Devil's Peak are depicted. In the right hand foreground, three figures are shown walking along a path or road, surrounded by trees. To the left, a building (possibly 'Protea') is depicted, surrounded by trees.

FIG NO : 29
INSCRIPTIONS : b.r.c.: signature in Taylor's handwriting - C.Bell
MEDIUM : pen & ink & pencil
SIZE : 18 x 24 cms
SOURCE : sketchbook no 1

DESCRIPTION

In the left hand background, Devil's Peak is shown. A house is depicted in the centre middleground and in the foreground, trees.

FIG NO : 30
INSCRIPTIONS : within the picture, inscribed in pencil the following tonal details:
light, dark
MEDIUM : pen & ink
SIZE : 18 x 24 cms
SOURCE : sketchbook no 1

DESCRIPTION

In the foreground there is a road or path with the railings of a bridge, shown on the left. The eastern slopes of Table Mountain are depicted in the background and in the centre, a forest of trees.

FIG NO : 31

INSCRIPTIONS : at the base, inscribed in ink in Taylor's handwriting, translated as: Protea from the Wynberg Rd, Kirstenbosch in the distance.

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 1

DESCRIPTION

In the left hand foreground, 'Protea' is depicted, surrounded by trees. In the centre, two other buildings are shown. In the background, part of the eastern side of Table Mountain is depicted with 'Castle Rock' in the centre.

Introduction to Sketchbook no 11: 'Scraps from the Sketch Books of a Wanderer in Southern Africa'

The 29 watercolours that form the collection entitled 'Scraps from the Sketch Books of a Wanderer in Southern Africa' were contained in sketchbook no 11. This sketchbook was bound in half leather and board and was titled 'Sketches' on the spine.

The collection 'Scraps from the Sketch Books of a Wanderer in Southern Africa' appears to have been assembled by the artist, as the title captions for the pictures were in his handwriting and the pictures had all been uniformly trimmed to a similar size, most probably by the artist himself. These titles were inscribed on the pages of the sketchbook below each mounted picture. When the collection was restored, these inscribed captions were cut out and mounted opposite the pictures. Bell had numbered each of the pictures that make up this collection from no 1 to 28 in the top right hand corner of each picture, excluding the frontispiece. Bell arranged the pictures in this collection in a thematic order. The collection can be divided into three major groups:

1. Scenes of Cape Town and surrounding environs (C2 to C7).
2. Depictions of indigenous peoples - particularly Khoi and 'Malays' (C8 to C17).
3. Scenes from the Andrew Smith Expedition of 1834-36 particularly hunting scenes and landscape views (C18 to C29).

Although none of the pictures in this collection is dated, it is most likely that they were done over a period of time. The second half of the collection which contains depictions of hunting scenes that occurred on the Smith Expedition of 1834-36, are either contemporary with the Expedition or were done at a later stage from recollection. The first half of this collection includes scenes of indigenous peoples in Cape Town. As there are preliminary or similar drawings of three of these scenes in the Africana Museum which are dated 1845 and 1850, it is possible to speculate that Bell might also have painted these pictures and the others that appear in the first half of this collection, in the latter half of the 1840s. This collection which is therefore composed of pictures taken from different sources would probably have been assembled in c.1850.

This collection of watercolours has an illustrated frontispiece or title page, which suggests the possibility that Bell might have intended to publish this collection as a pictorial album of his travelling experiences in Southern Africa. Bell wrote on the 11 February 1847 a letter to Sir Thomas Maclear, in which he referred to the pictures which he had painted on the Expedition:

The sketches have been in Dr. Smith's hands for the last eleven years - none of them have been published by him, and it is evident he does not intend to publish them - I think he had better return them to me, and if I can engrave them myself perhaps some of them may appear [words erased] or at all events, I will value them as recollections of my trip as much as Dr Smith can.¹

Dr Smith had intended to publish his Journal with illustrations by Bell.² In the event, this was not published and in 1847, Smith returned the Expeditionary scenes which had been in his possession to Bell. In May 1847, Bell took leave and went to Edinburgh, Scotland.³ He took with him a large number of pictures which he intended engraving. The pictures that are contained in sketchbook no 11, which include scenes relating to the Expedition, were amongst the pictures that he took with him. This is clearly evident on examining the Piazzzi Smyth album⁴ which is in the possession of the Royal Society of Edinburgh. In this album, there are a group of pen and ink copies of some of the scenes which are contained in sketchbook 11. These copies were done by Piazzzi Smyth, who inscribed his copies of these pictures with title captions, and these inscriptions I have included in the catalogue entries. Piazzzi Smyth stated in a letter to his printer of the 3 November 1847 that Bell "has brought home an immense number more drawings of the Kaffir War, which he wishes to lithograph this winter, together with his 'Expedition' views."⁵ However, it does not appear that Bell engraved any of these Expedition scenes as there are no lithographs or engravings of any of these scenes in the Piazzzi Smyth album or in any other collection.

The inscribed frontispiece of this collection 'Scraps from the Sketch Books of a Wanderer in Southern Africa', provides an indication of the nature and purpose of this collection. The term 'scraps' seems to indicate the arbitrary nature of the selection of these images, which Bell has assembled from his 'sketchbooks'; thereby indicating that these pictures come from a number of other sketchbooks, which have been brought together and a selection made of these pictures for this collection. Bell's use of the term 'wanderer' seems to reflect his great love for travelling, for adventure and for the unexpected. This

term can be linked to his experiences on the Smith Expedition as illustrated in his letters,⁶ in which he experienced the delights of travelling in a foreign and strange environment for the first time in his appointed role as a draughtsman on the Expedition.

In the frontispiece (C1) which incorporates a scene with the caption title, Bell seems to be making a statement of his role as an artist on the Expedition. In this picture, a seated figure is showing a group of Tswanas his depiction of a Tswana warrior. The seated figure whose face is obscured by the picture is most likely the artist himself. The Tswanas appear to react to this depiction of themselves with disbelief. Through this clever and amusing pictorial device, Bell comments on the meeting between two different cultures. He satirises the ignorance and disbelief of a 'primitive' society coming into contact for the first time with the skills and technical advances of the European 'enlightened' society. Through this image, Bell also comments on the contrast between illusion and reality.

In his depictions of the South African landscape, Bell adopts the picturesque topographical stylistic conventions. This can be illustrated in his views of Cape Town and Table Bay (C2 & C3).

Many Nineteenth century landscape views of South Africa were composed on the Claudian principles of creating fore, mid, and backgrounds of graduated, ordered pallor and cooling of hues to fit the details of unfamiliar foreign terrains, sorting and distancing their information.⁷

In C3, a 'prospect' is framed by a stage-like wing of trees in the foreground which leads the eye into the distance. This picture follows the picturesque landscape conventions in terms of its dark foreground and lighter middle ground fading into the background. The emphasis on harmony and balance is reinforced by the trees which frame the picture in the foreground. In both C2 and C3, the pictorial emphasis is placed on the depiction of landscape and the figures in these 'prospects' are reduced by their 'stick like' appearance to staffage.

In the pictures C4-C7, Bell devotes considerable attention to the depiction of various transport conveyances used in the Cape in the mid-nineteenth century. In these pictures, the interest shown in the depiction of landscape in the previous scenes is reduced, as the

landscape becomes less naturalistically identifiable and seems to serve only as a backdrop for the depiction of the transport vehicles and the animals.

In C8 and C9, Bell turns his attention to depictions of the local Khoi inhabitants of Cape Town. In C8 Khois are depicted in a street brawl. The man is shown in a state of intoxication, whilst two women are shown arguing and a third is shown sleeping on the ground. In C9 Bell depicts another brawl involving two groups of Khois and a man is depicted lying on the ground, drinking. In both of these pictures Bell's pictorial language is that of caricature. These images bring to mind Andrew Geddes Bain's term to describe the art of Bell as 'Cruikshankian.' Bell depicts the Khoi in a racially stereotypical fashion. The men are depicted drunk and foolish, the women are in dishabille. Their facial features are caricatured or exaggerated as is their anatomy. They are usually shown as idle - figures are shown sitting, talking or sleeping (from the effects of alcohol). Generally, their poverty and low life is stressed in these images, by their tattered garments and by the fact that they are depicted barefoot.

In the light of these depictions of the Khoi by Bell and the fact that other artists also depicted the Khoi in this fashion, it is interesting to examine the writings and reports of travellers and commentators at the Cape during the period of the 1830s and 1840s. According to Judges⁸ it would appear that the primary direction in which working people's money was diverted in Cape Town during this period was that of drink. Travellers were appalled by what they saw of the problem: J.Alexander⁹ wrote that "few places are more destructive to the lower classes (than Cape Town), from the cheapness of wine and brandy." A diarist, G.Champion¹⁰ noted: "we see grogshops in every street and staggering drunkards daily meet our eyes." Among the reasons for this problem was the availability of alcohol, resulting from the bad regulations of the canteens and the cheapness of wine and spirits. Attempts to limit the hours during which alcohol could be sold and to prevent Sunday drinking were frustrated by the existence of innumerable 'smuggling houses', where people could buy drink at any time and the willingness of publicans to sell drink out of hours. The type of alcohol so freely consumed exacerbated the problem - ale and beer were relatively expensive, wine and Cape brandy relatively cheap.

The Commissioners of Enquiry referred specifically to drunkenness among Khois and slaves, and excessive drinking was prevalent among them. Excessive drinking was not confined to men either. The Superintendent of Police asserted that he had "incontestable proof... to what extent of depravity many of the Hottentot women are reduced from excessive drinking."¹¹ So serious was the drinking problem considered to be, that in 1831 an attempt was made to establish a Temperance Society in Cape Town. However the Society made little if any progress and was by 1835 nothing more than a name.¹² In C8, Bell reproduces a notice of the Temperance Society on a wall, thereby ironically commenting on the scene of drunkenness which he has depicted below.

In the next group of pictures C11 - C13, Bell shows another significant group of the population at the Cape, that of the 'Cape Malays'. The 'Malays' comprised a large part of the artisan class of Cape Town and filled such functions as vendors, porters, fishermen and tailors. As followers of the Islamic religion, they were regarded as sober and reliable servants.¹³ It is this characteristic which Bell conveys in his depiction of the 'Malays', in contrast to his caricatured treatment of the Khois. In these three pictures, Bell gives great attention to depicting their traditional colourful garments and attire e.g. toerings (conical hats) and kaparrings (sandals). In C12 he depicts the clothing worn by the Imans ('Malay' priests). These neatly dressed figures are reduced to types, doll-like in their lack of animation or individuality. By giving detailed attention to the depiction of these figures and their garments (C11 & C12) Bell has isolated the figures from their environment. The landscape thus becomes a stage-like backdrop for these figures. These figures are closely related to his depictions of various 'Malay' types that are in the Africana Museum (e.g. B766, B770-5, B782).

In C15 - C17 Bell's interest in documenting the social customs and occupations of the local indigenous population at the Cape is further explored. These pictures display scenes of daily communal life and the occupations of these people - fruit vendors (C16 & C17) and porters (C18). Emphasis is again placed on depicting their colourful clothing and Bell's humorous touch is once again evident through his use of caricature in the depiction of facial expressions.

The third part of this collection is devoted to scenes relating to the Smith Expedition of 1834-36. The pictures in this collection were either done on the Expedition, or they were painted from recollection of events that occurred during the Expedition. These scenes therefore bear a relationship with the pictures that were painted on the Expedition and which are contained in the album 'Scraps from my South African Sketchbooks', housed in the Africana Museum. I closely examined the pictures in the Africana Museum collection and found that they are inscribed with numbers and inscriptions which were known and mentioned by Dr. Smith in his Diary.¹⁴ The Expeditionary scenes in this collection ('Scraps from the Sketchbooks of a Wanderer in Southern Africa') are not inscribed with these annotations. It is possible to speculate that Bell would have painted many scenes on the Expedition and that not all of these scenes would have been annotated with the numbers that are referred to by Dr. Smith. It is recorded that some three hundred pictures were exhibited by Bell when the Expedition returned to Cape Town.¹⁵ The Africana Museum collection only contains approximately 170 pictures relating to the Expedition. There are also pictures of scenes relating to the Expedition in the Library of Parliament collection and in the Cape Archives. The pictures relating to the Expedition that Bell arranged in his 'Scraps from my South African Sketch Books', focus more closely on the ethnographical and scientific aspects of the Expedition. Bell may have kept some of the hunting and other related pictures from the Expedition and assigned them to sketchbook 11 - 'Scraps from the Sketchbooks of a Wanderer in Southern Africa.' Most of the pictures in this collection (C19-C29) depict hunting scenes. These hunting scenes provide a record of the richness and profusion of game that existed in the interior of Southern Africa before the development of white settlement which occurred following the Great Trek of 1837-38. They also provide a record of one of the major pursuits of the nineteenth century traveller and explorer in Southern Africa, that of Big Game Hunting. Bell's comic sensibility is once again in evidence, as is shown in C20, where the horse on which the rider is seated, is depicted with exaggerated eyes and seems anthropomorphised in its facial expression. Bell's sense of humour also comes across in C28, where a figure is shown tossed in the sky by a rhinoceros. In some of these hunting scenes, the landscape is relegated to a backdrop, whilst in C23 and C24, the landscape is depicted with a poetic lyricism and a great sensitivity to nature is evident in his masterly handling of the watercolour medium. These two landscapes follow the

picturesque conventions of landscape composition. Bell's depictions of animals are not scientifically accurate, as is evident in C28, where the rhinoceros's size is exaggerated and is out of proportion to the figures depicted in the scene. Bell's sense of curiosity and fascination with the indigenous people is evident in his depictions of the Tswana and San methods of hunting game, as shown in C26-C29. These scenes provide an interesting record of the indigenous customs of hunting and contrast with the technologically 'advanced' European methods of hunting as depicted in the previous scenes.

Endnotes

1. Cape Archives A515 Maclear Papers.
2. P.Kirby, Sir Andrew Smith, pp. 237-238.
3. See biography of C.D.Bell.
4. See introduction of graphic prints for further details of the Piazza Smyth album.
5. Letter quoted in B.Warner, 'Lithographs by Charles Davidson Bell', Africana Notes & News, vol. 24, no. 6, June 1981, p. 196.
6. See biography for Bell's letters written on the Expedition.
7. L.Alexander & E.Cohen, 150 South African Paintings, p. 14.
See also J.M.Coetzee, White Writing, p. 39.
8. S.Judges, 'Poverty, Living Conditions and Social Relations - Aspects of Life in Cape Town in the 1830s', p. 48.
9. J.Alexander, An Expedition of Discovery into the Interior of Africa, quoted in Judges, p. 49.
10. G.Champion, The Journal of an American Missionary in the Cape Colony, quoted in Judges, p. 49.
11. *Ibid.*, p. 50.
12. *Ibid.*, p. 51.
13. *Ibid.*, pp. 158-159.
14. R.F.Kennedy, Catalogue of Pictures in the Africana Museum, vol. 1, p. 132.
15. C. Piazza Smyth, 'Charles Davidson Bell', Proceedings of the Royal Society of Edinburgh, vol. 12, p. 16.

FIG NO : 32

TITLE : inscribed in ink:
Scraps from the Sketch Books of a Wanderer in Southern Africa

INSCRIPTION : In the centre of the picture, the following inscription in watercolour: Scraps from the Sketch Books of a Wanderer in Southern Africa.

MEDIUM : watercolour

SIZE : 14 x 21.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C1

DESCRIPTION

The frontispiece of the collection.

There are altogether eight figures depicted in this scene.

In the centre, two Tswana men are standing, carrying spears. The man with the feather in his head also carries an axe. To the left of this central group, there is a female Tswana with a baby on her back. Below, a child is holding onto her cloak. To the right of the central group, a figure is looking at a picture of a Tswana warrior, holding a spear. This picture is held by a figure in European dress sitting on a mound. His face is obscured by the picture which he is holding. This obscured figure is probably the artist himself, Charles Davidson Bell. In the far right hand foreground, a seated Tswana, holding a shield and spears, is also looking towards the picture. Behind the figure of the artist, there is a horse. In the far left hand corner of the picture, there is depicted a Tswana hut.

The above picture could possibly relate to an experience that Bell encountered on the Smith Expedition of 1834-36. A similar scene to the above is described in the Journal of Dr. Andrew Smith (see biography of C.D.Bell).

FIG NO : 33

TITLE : inscribed in ink:
Table Mountain etc from the Beach of Table Bay.

INSCRIPTION : t.r.c.: No.1

MEDIUM : watercolour

SIZE : 14 x 22 cms

SOURCE : sketchbook no 11

ACCESSION NO : C2

DESCRIPTION

A view of Table Bay with Table Mountain, Devil's Peak and Lion's Head in the distance. Outlines of buildings in Cape Town are shown. In the Bay, a number of ships are depicted in the distance. Closer to the shore, there is a rowing boat with figures. In the foreground, there are three groups of figures. In the far left, there are three figures, two of whom appear to be holding fishing rods. In the centre foreground, there is a group of three figures. In the right hand foreground, two figures are seated on a rock with their backs turned. There would appear to be a shipwreck on the beach, or the ship is beached. Near the ship, there is a group of figures on the shore.

The scene is probably painted from Milnerton.

A watercolour (attributed to Bell) depicting the landscape from the same angle and position is in the Africana Museum (B800) and is inscribed: 'Table Mountain from Milnerton'.

FIG NO : 34
TITLE : inscribed in ink:
Table Bay and Cape Town, from the foot of Table Mountain
INSCRIPTION : t.r.c.: 2
MEDIUM : watercolour
SIZE : 13 x 21 cms
SOURCE : sketchbook no 11
ACCESSION NO : C3

DESCRIPTION

In the centre middleground, a number of ships are seen in the Bay. Outlines of buildings in Cape Town are indicated. In the distance, Blouberg. In the centre foreground there is a figure accompanied by a dog. In the left and right hand foregrounds, rocks and trees.

FIG NO : 35
TITLE : inscribed in ink:
Table Mountain and Devils Hill, from the Camp ground, on the edge of Cape Flats.
INSCRIPTION : t.r.c.: 3
MEDIUM : watercolour
SIZE : 13 x 20.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C4

DESCRIPTION

In the background, Table Mountain and Devil's Peak are depicted. In the foreground, a landscape of trees and foliage. In the centre foreground there is depicted a waggon with

six oxen. Three figures are seated in the waggon with a driver seated in front, holding a whip. A figure in front of the oxen is pulling the oxen forward. Two figures are standing in the centre and there is a figure standing in the far right hand foreground.

FIG NO : 36

TITLE : inscribed in ink:
Stellenbosch Wine Waggon - Table Mountain in the Distance.

INSCRIPTION : t.r.c.: 4

MEDIUM : watercolour

SIZE : 14 x 21.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C5

DESCRIPTION

In the left hand foreground, a waggon is transporting wine barrels. There are two figures seated on the waggon, one is holding a whip. The waggon is being pulled by a span of oxen led by a figure in front. In the distance, Table Mountain, Devil's Peak and Lion's Head are indistinctly shown.

Bunbury noted that:

All heavy goods, such as wine, timber, etc are conveyed in long low waggons, drawn by as many as twelve, fourteen, or even more oxen, and driven by a Hottentot with an immensely long bamboo whip.¹

1. C.Bunbury, The Journal of a Residence in South Africa, pp. 158-159.

FIG NO : 37
TITLE : inscribed in ink:
Travelling Bullock Waggons
INSCRIPTION : t.r.c.: 5
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11.
ACCESSION NO : C6

DESCRIPTION

In the centre, there is depicted a covered waggon with a span of six oxen. Two figures are seated in front of the waggon. One figure wears a blue shirt, red cap and holds a whip in his hand. The other figure wears a yellow shirt and a toering. A mountain (possibly Simonsberg) is depicted in the background.

FIG NO : 38
TITLE : inscribed in ink:
Common Travelling Horse Waggons
INSCRIPTION : t.r.c.: 6
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C7

DESCRIPTION

In the right hand foreground, there is depicted a covered waggon, transporting seated passengers and two drivers are shown in front, one is holding a whip. The waggon is

drawn by a team of twelve horses. In the background a range of mountains is depicted. Charles Piazzi Smyth made a copy of this picture which is in the Royal Society of Edinburgh Collection and is inscribed: 'Horse Waggon. Swellendam.'

FIG NO : 39
TITLE : inscribed in ink:
Hottentots - Street Scene
INSCRIPTION : t.r.c.: 7
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C8

DESCRIPTION

A group of four Khois involved in a brawl in a street in Cape Town. In the centre, a drunk Khoi man holds a bottle in his left hand. To the left, there is a Khoi woman with a clenched fist, who is wearing a yellow shawl, blue dress and pink headscarf. A Khoi woman, smoking a pipe, leans against a pole. Another Khoi woman, whose face is covered by an orange shawl, is lying on the ground. Above this figure, on the wall there are various notices including one that reads: 'A Meeting of the Temperance Society will be held ...', another reads: 'Collison's Ale ...'. To the left, there is depicted a building with sash windows in a street in Cape Town.

FIG NO : 40
TITLE : inscribed in ink:
Hottentots - Country Scenes
INSCRIPTION : t.r.c.: 8
MEDIUM : watercolour
SIZE : 14 x 22 cms
SOURCE : sketchbook no 11
ACCESSION NO : C9

DESCRIPTION

In the centre, two women Khois arguing. One of the figures carries a baby on her back and the other woman is being pulled away by a Khoi man holding a knobkerrie. To the left, a Khoi man holding a knobkerrie, is kicking a woman, who is holding a bottle. To the right, a drunk Khoi man lies outstretched on the ground, with a bottle in his right hand and his hat on the ground. A dog is shown in the left hand middleground.

A pen and ink drawing of a similar scene by Bell is in the Africana Museum (B723) and is inscribed: 'No 175 - Hottentot squabble - Rondebosch - 1845.' The watermark of this drawing is 1847. Kennedy suggests that the sketch is either incorrectly dated, or that the scene depicted may have occurred in 1845. This sketch (B723) could be a preliminary drawing for the above watercolour (C9), or it is a related scene. This watercolour may also have been painted in 1847 or later.

FIG NO : 41
TITLE : inscribed in ink:
Country Hottentots, Travelling.
INSCRIPTION : t.r.c.: 9
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C10

DESCRIPTION

In the centre a Khoi man is carrying on his shoulder a gun and a parcel, and in his right hand, a knobkerrie and a parcel. He is accompanied by a Khoi woman, who wears a pink dress, white shirt, a pink cap and a white scarf. She is holding a stick and a baby, suspended on her back. Following her, a Khoi boy wearing a cloak and holding a stick. They are accompanied by two dogs in the right hand foreground.

FIG NO : 42
TITLE : inscribed in ink:
Malay Family
INSCRIPTION : t.r.c.: 10
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C11

DESCRIPTION

In the centre there is a group of three 'Malay' figures.

A 'Malay' man is wearing a blue jacket, yellow waistcoat and brown trousers; he also wears a toering (a conical hat). A 'Malay' woman is depicted in profile. She wears a pink shirt and a yellow smock; kaparrings (sandals) and in her hair a tusok konde (bodkin). A boy is holding her hand. He is wearing a blue jacket, brown trousers and red turban. In the right hand background, Table Mountain and Lion's Head are indistinctly shown.

Prominently featured in Bell's picture, is the familiar conical straw hat, the toedang or toering, which was frequently taken to be a sign of identification of a 'Malay'. Shell² states that this word is derived from the Malay 'toedang panas' - meaning sunhat. Edward Pogson, who was a visitor to the Cape in the 1830s, described the clothes of the 'Malay' women as follows:

The women dress very gaily in the gaudiest muslins, and they all wear large earrings. Their hair they bedaub with cocoanut oil. They dress a la Chinoise, supported by a large silver or brass skewer (the tusok konde) and the least possible curl is pasted against each cheek.³

In the above picture the woman is depicted wearing kaparrings, a type of wooden sandal, which the missionary James Backhouse described as:

a wooden sole, raised from the ground, in front and at the heel, and attached to the foot only by an iron pin having a turned wooden head, and passing between the great toe and fore toe.⁴

J.S. Mayson in his book The Malays of Cape Town described the clothing of 'Malay' men as: "The head dress of the 'Malay' man is a small and closely tied turban.... his other covering a neck scarf, a vest of gay colours, a long jacket, and wide trousers."⁵ This red neck scarf, as mentioned by Mayson, was known as woelsel or kopdoek.

2. R.C.H. Shell, De Meillon's People of Colour, p. 8.

3. Pogson, quoted in Shell, p. 9.

4. Backhouse, quoted in Shell, p. 5.

5. Mayson, quoted in Shell, p. 7.

FIG NO : 43

TITLE : inscribed in ink:
Malay and Malay Priests - Cape Flats, Table Mountain in the distance

INSCRIPTION : t.r.c.: 11

MEDIUM : watercolour

SIZE : 14 x 22 cms

SOURCE : sketchbook no 11

ACCESSION NO : C12

DESCRIPTION

In the centre there is depicted a 'Malay' man and woman. He is wearing a yellow waistcoat, red scarf, blue jacket and brown trousers. On his head he wears a red turban and a toering. The 'Malay' woman is wearing a yellow smock with a pink shirt; on her right arm she carries a red shawl. She is wearing kaparrings and in her hair a tusok konde. In the right hand foreground there are two 'Malay' priests. The one figure wears a blue robe, white trousers, a white shawl and a turban on his head. The figure standing next to him is wearing a blue robe and white trousers, a white shawl, a toering and he holds a parasol in his right hand. Table Mountain is depicted in the left hand distance.

James Backhouse stated that the 'Malay' priests "wore turbans and garments of various colours, some of them made pilgrimages to Mecca going to Arabia by way of Mauritius."⁶

6. Backhouse quoted in Shell, p. 82.

FIG NO : 44
TITLE : inscribed in ink:
Malay Fisherman
INSCRIPTION : t.r.c.: 12
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C13

DESCRIPTION

In the centre foreground, a 'Malay' fisherman is holding a fishing rod in his right hand and fish in his left hand. He is wearing a white shirt, beige waistcoat, red scarf and grey trousers. He also wears a red turban and a toering on his head. On a rock in the left hand foreground there is a seated 'Malay' woman wearing a yellow shirt, pink smock and red shawl. In the right hand middleground, two fishermen are depicted on the shore carrying fishing rods. In the left hand background, a mountain is shown and to the right a mountain peak (possibly Cape Hangklip) is depicted in the far distance.

There also exists a similar version of this picture (fig 45) which was not mounted and numbered as part of this collection. It was probably a preliminary or duplicated version of the above picture. It was found, according to the inventory, lying loose in sketchbook 11. It is inscribed at the base in pencil 'Malay Fisherman' but it had not been trimmed to the uniform size of the other pictures that are contained in this collection 'Scraps of a Wanderer in Southern Africa.' It has been placed below C13 as a comparative illustration.

FIG NO : 46
TITLE : inscribed in ink:
Tom Tom dance - Mozambiques & Mixed race
INSCRIPTION : t.r.c.: 13
MEDIUM : watercolour
SIZE : 13.5 x 22 cms
SOURCE : sketchbook no 11.
ACCESSION NO : C14

DESCRIPTION

In the centre, a man and a woman are dancing. In the left hand foreground, a man is playing a musical instrument and a woman is playing a drum. A boy is seated on a rock beside a cooking pot in the middle distance. In the right hand foreground, there are two seated women. In the right hand middleground, there is depicted a reed hut, surrounded by trees. A mountain is seen in the distance.

FIG NO : 47
TITLE : inscribed in ink:
Fruiterers
INSCRIPTION : t.r.c.: 14
MEDIUM : watercolour
SIZE : 13.5 x 21.5 cms
SOURCE : sketchbook 11
ACCESSION NO : C15

DESCRIPTION

In the right hand foreground, a 'Malay' or Khoi vendor is carrying two suspended baskets of produce. On the left, seated against the end wall of a building or 'stoep', are two women Khoi vendors selling fruit laid out on a white cloth. In the centre middle distance, another vendor is shown carrying suspended baskets. Two figures are walking in the far right hand background, one is wearing a toering. In the background, there are depicted buildings in a street in Cape Town.

FIG NO : 48

TITLE : inscribed in ink:
Carbonatjie Tents - Market Square

INSCRIPTION : t.r.c.: 15

MEDIUM : watercolour

SIZE : 13.5 x 21.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C16

DESCRIPTION

In the centre, seated under a tent, secured by ropes and pegs to the ground, is a group of four 'Malay' vendors. They appear to be tasting and arranging their produce. The 'carbonatjies' (grilled meat chops) and fruit are displayed on the white mats. In front of the tent there is a toering on the ground (possibly used as a money box). In front of the tent, there is an elderly man wearing a toering and holding a walking stick. On the right, there is a group of figures in conversation, and in the far left hand corner, two other figures are shown. In the background, there is depicted a row of buildings in Cape Town. The title - 'Market Square' refers to Greenmarket Square, Cape Town. F.Krauss described his impressions of Greenmarket Square in 1838-1840 as follows:

Market Square and the Fish Market, also called Groente Plein, is rather small and lies in the centre of the town. There one finds daily vegetables of all kinds and the most

delicious sub-tropical fruits for sale. The Malay, a sweet-tooth, can also here satisfy his tastes in strange sweetmeats and pastries, and the hungry day labourer and loafer can obtain a piece of fish fried in oil, from the dirty hands of a Hottentot women, for a small coin. It is here, therefore, that all those gather who are either looking for work or have already, some way or other, earned sufficient not to go hungry that day. One sees here the scrawny Hottentot in ragged leather trousers leaning stuporously against a corner, the gleaning black, fat native from Mozambique loafing, half naked, on the sun-drenched tiles of the Town House stoep, and a half- drunk Hottentot women with shrill voice and clicking language vehemently arguing and quarrelling with a Malay.⁷

-
7. F.Krauss, 'A Description of Cape Town', Q.B.S.A.L., vol. 21, no. 1, p. 6.

FIG NO : 49

TITLE : inscribed in ink:
Coolies - Market Square

INSCRIPTION : t.r.c.: 16

MEDIUM : watercolour

SIZE : 14 x 22 cms

SOURCE : sketchbook no 11

ACCESSION NO : C17

DESCRIPTION

In the centre a bearded 'Malay' with his arms folded, is seated on the steps of a building (the Old Town House). On his left there is a figure, holding a stick in his right hand. To the right, a figure is lying or sleeping on the steps with a toering covering his face. In the left hand background, there is depicted a covered ox waggon with oxen in front and a figure standing near the back wheel of the waggon. In the background, there are depicted buildings in Greenmarket Square, Cape Town.

The term 'Coolies' here refers to Khois and 'Malays' who served as porters and transport riders of waggons. Oberholster⁸ states that on Greenmarket Square the porters waited to be hired and here portage fees were also laid down.

A similar pen and ink sketch by Bell is in the Africana Museum (B715) and is inscribed: 'No 167 - Coolies and Malays - Town House Steps - 1850'. This picture includes the three figures that are depicted in the above watercolour (C17) and additional figures appear in the pen and ink sketch. The date of the pen and ink sketch in the Africana Museum (1850) indicates that (C17) might also have been painted in 1850 or in the latter half of the 1840s.

8. J.J.Oberholster, The Historical Monuments of South Africa, p. 29.

FIG NO : 50

TITLE : inscribed in ink:
Hottentot Hutt - on tree, Nest of Republican Birds

INSCRIPTION : t.r.c.: 17

MEDIUM : watercolour

SIZE : 13.5 x 21.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C18

DESCRIPTION

In the centre foreground, a man is pulling an ox, on which is seated a woman with a child on her back. A woman, holding a sunshade, is standing opposite this group. In the right hand foreground, in front of a hut, there are two children and a dog. In the middle background, a mountain range and a river are depicted. On the banks of the river there are three oxen. To the right, a tall acacia tree with a nest of weaver birds.

The inscription, 'Nest of Republican Birds', is a reference to the bird the 'Sociable Weaver' (*Philetairus socius*).⁹ The inscription on the Piazzi Smyth copy of this scene is 'Sechuana Land 27°.' This scene probably relates to the period in which the Smith Expeditionary party travelled through the Northern Cape between January and March 1835.

9. G.R.Mclachan & R.Liversidge (eds.), Roberts Birds of South Africa, p. 421.

FIG NO : 51

TITLE : inscribed in ink:
Quagga and Gnu Hunting

INSCRIPTION : t.r.c.: 18

MEDIUM : watercolour

SIZE : 13.5 x 20.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C19

DESCRIPTION

In the middle distance, a kneeling figure on the ground with a horse by his side, is firing his gun at a group of quaggas and wildebeeste. In the left hand foreground, there is a figure holding a gun, riding on a horse. In the background, there is depicted a mountain range.

The depiction of the open grass plains and flat topped mountains in this scene (C19) and the following scenes (C20-C21) suggest that these hunting scenes could have taken place in the Eastern Free State. The hunters depicted would have been members of the Smith Expeditionary party. The inscription on the Piazzi Smyth copy of this picture is 'Sechuana Land Lat 27°'.

FIG NO : 52
TITLE : inscribed in ink:
Gnu Charging
INSCRIPTION : t.r.c.: 19
MEDIUM : watercolour
SIZE : 13.5 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C20

DESCRIPTION

A figure mounted on a horse is shooting a wildebeest. In the left hand distance, two other wildebeeste are seen charging. In the background, there is depicted a mountain.

FIG NO : 53
TITLE : inscribed in ink:
Packing up the Flesh
INSCRIPTION : t.r.c.: 20
MEDIUM : watercolour
SIZE : 13 x 22 cms
SOURCE : sketchbook no 11
ACCESSION NO : C21

DESCRIPTION

To the left, a figure is cutting up the carcass of an animal with his spear. Two figures are loading the carcass of an animal onto the back of an ox. A figure seated on the ground appears to be holding the ox down by a rope attached to a ring in its nose. In the background there is depicted a mountain range.

The inscription on the Piazzi Smyth copy of this picture is: 'Loading up the flesh of a gnoo upon a pack ox Lat 28° S.'

FIG NO : 54
TITLE : inscribed in ink:
Rhinceros Shooting
INSCRIPTION : t.r.c: 21
MEDIUM : watercolour
SIZE : 13.5 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C22

DESCRIPTION

A man with a red cap is shooting a rhinoceros from behind a bush. To his right, there is a figure who is fleeing. In the right hand distance, a man is riding a horse. In the distance, there is a mountain range and in the left hand foreground, an acacia tree.

The inscription on the Piazzi Smyth copy of this picture is 'Sechuana Land 28°.'

FIG NO : 55

TITLE : inscribed in ink:
Rhinceros at Bay - Mountain Scenery Motselikati country

INSCRIPTION : t.r.c.: 22

MEDIUM : watercolour

SIZE : 13.5 x 21.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C23

DESCRIPTION

A figure in the right hand middleground is aiming his gun at a rhinoceros in the river. Next to him, a figure is holding a gun. In the right hand foreground, a figure who is kneeling, is aiming his gun at the rhinoceros. In the centre, a figure is also aiming his gun at the rhinoceros. In the middle distance, two figures appear to be fleeing. Dogs in the river are chasing the rhinoceros. In the background, there is depicted a lush landscape of trees and mountains.

The Smith Expeditionary party arrived in June 1835 at Mzilikazi's settlement. The mountain depicted in the background of C23 is part of the Magaliesberg range, which was known and described by Dr. Smith as the 'Kashan' mountain. Lye¹⁰ states that the Magaliesberg mountain range ran through the middle of Mzilikazi's kingdom. Bell depicted a number of views of the Magaliesberg on the Expedition (see B660-B666). Dr Smith refers in his Diary and Journal to rhinoceros hunting as taking place in the Magaliesberg mountains. In his Journal entry for the 6th June 1835, he describes in great detail a rhinoceros shooting incident, similar to the one depicted in this picture.¹¹ A watercolour in the Africana Museum (B794) also depicts rhinoceros shooting as do two unusual oil paintings by Bell in the Fehr collection entitled 'Hunting the White Rhinoceros'.

10. W.F.Lye (ed.), The Journal of Andrew Smith, p. 315.

11. *Ibid.*, p. 224.

FIG NO : 56
TITLE : inscribed in ink:
Rhinceros at Bay
INSCRIPTION : t.r.c.: 23
MEDIUM : watercolour
SIZE : 13.5 x 21 cms
SOURCE : sketchbook no 11
ACCESSION NO : C24

DESCRIPTION

A figure in the left hand foreground is firing his gun at the rhinoceros. To the left, a figure positioned behind a bush, is aiming his gun at the rhinoceros. A figure near the river's edge is also aiming his gun at the rhinoceros. The rhinoceros in the centre is surrounded by three hunting dogs. In the right hand foreground, there is a lake and in the left hand foreground, trees and foliage. In the background, part of the Magaliesberg range is depicted.

This picture is reminiscent of the previous picture (C23) both in terms of its subject matter and the landscape depicted.

FIG NO : 57
TITLE : inscribed in ink:
Rhinoceros - the death
INSCRIPTION : t.r.c.: 24
MEDIUM : watercolour
SIZE : 13.5 x 20 cms
SOURCE : sketchbook no 11.
ACCESSION NO : C25

DESCRIPTION

A man is removing his spear from the carcass of a rhinoceros. A figure, wearing a red cap and holding a gun, is leaning against the body of the rhinoceros. To his right, there is a figure holding a gun who is seated on the ground. On the right, standing upright, there is a man holding a spear. Next to this figure and seated on the ground, there is a figure smoking a pipe and holding a gun. In the right hand distance there are a number of standing figures. In the background there is depicted a mountain.

This scene would appear to be the culmination of the scene depicted in C22. Piazza Smyth's inscription on his copy of this picture is as follows: 'The rhinoceros killed at last - Sechuana Land Lat. 28°'.

FIG NO : 58
TITLE : inscribed in ink:
Bushman - Method of creeping on Game
INSCRIPTION : t.r.c.: 25
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C26

DESCRIPTION

In the left hand foreground, a San man who is disguised by bushes, is preparing to attack the springboks, as depicted in the centre middle ground. In the left hand distance, two ostriches are shown. In the background, a mountain range is shown.

This picture and the following (C26-C29) all depict San and Tswana methods of hunting. The scene depicted here and in some of the following pictures could possibly have occurred during the Expeditionary party's trek through the Kalahari desert during February and March 1835.

FIG NO : 59
TITLE : inscribed in ink:
Bushman - Another Method
INSCRIPTION : t.r.c.: 26
MEDIUM : watercolour
SIZE : 13.5 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C27

DESCRIPTION

In the right hand foreground, two San men are disguised as ostriches. They are holding the heads and necks of ostriches and on their backs, ostrich feathers. They are preparing to attack the game depicted in the middle distance - five wildebeeste and two springboks. In the background, there is depicted a mountain.

FIG NO : 60

TITLE : inscribed in ink:
Bushman (corrected in pencil): Bechuana attacking a Rhinoseros.

INSCRIPTION : t.r.c.: 27

MEDIUM : watercolour

SIZE : 13.5 x 21.5 cms

SOURCE : sketchbook no 11

ACCESSION NO : C28

DESCRIPTION

A group of five Tswanas are attacking a rhinoceros with spears. To the right, two figures are throwing their spears at the rhinoceros. To the left, two figures appear to be fleeing from the rhinoceros. A figure is depicted in mid air, his body having been flung by the rhinoceros and his shield and spear are shown falling downwards. In the distance, there are acacia trees and a mountain is shown in the left hand background.

The correction in pencil to the inscribed title could have been added at a later stage and possibly in another hand. The Piazzzi Smyth copy of this picture is inscribed: 'Sechuana Land Lat 28°.'

FIG NO : 61
TITLE : inscribed in ink:
Bushmans methods of catching in Pitfalls
INSCRIPTION : t.r.c.: 28
MEDIUM : watercolour
SIZE : 14 x 21.5 cms
SOURCE : sketchbook no 11
ACCESSION NO : C29

DESCRIPTION

In the centre, there is depicted a rhinoceros that has been caught in a game pit in the ground. On either side of the rhinoceros, there are figures holding spears. On the hill slope, three women are rejoicing. Near this group of figures, some hunting implements are shown on the ground. In the right hand foreground, an empty game pit is depicted. In the left hand foreground, there is a lake surrounded by rocks and trees.

Introduction to Sketchbook no 5: 'Rough Sketches of Scenes illustrative of late events in Southern Africa.'

This collection of 60 monochrome pen and wash drawings was contained in sketchbook no 5. This sketchbook was bound in quarter leather and marbled boards. All the pictures that make up this collection had been mounted onto the sheets of this sketchbook album. These pictures would have originally come from other sketchbooks or they were painted on loose sheets of paper. Most of the pictures had been numbered and captioned with an inscription in the artist's hand, inscribed on the sheets of the sketchbook, directly below each mounted picture. When the collection was restored, the pictures contained in sketchbook no 5 were removed from this sketchbook and remounted. The inscribed captions were cut out and mounted opposite the pictures.

The frontispiece (C30) is the first picture in the sequence but it is unnumbered. The inscribed numbers commence with no 2 (C32) and conclude with no 60 (C90). All the pictures in this collection 'Some Rough Sketches of Scenes illustrative of late events in Southern Africa' bear a variety of inscriptions. These inscriptions can be described as follows:

- a) Each picture has an ink or pencil inscribed title (caption) at the base. In the case of the double format pictures (C31, C89, C90), the title inscriptions appear in the centre of the picture. The title inscriptions that appear on the pictures were most likely inscribed at the time of the completion of the picture. These title inscriptions are precise and provide a commentary on specific events that took place during the 7th Frontier War. The captioned titles are frequently accompanied by specific dates referring to the day, month and year of the event depicted. The inscriptions found on the picture surface itself are described in the catalogue under the heading 'inscriptions.'
- b) These inscriptions often differed from the title inscriptions found on the mount of the picture (i.e. inscribed on the pages of the sketchbook, below the pictures). These inscriptions which are preceded by an assigned number were most likely inscribed

when Bell was arranging this collection in a numbered sequence. The inscriptions on the mount of the pictures are more lengthy than the inscriptions found at the base of the pictures and generally contain greater historical or geographical information pertaining to the scene depicted. These inscriptions on the mount are described in this catalogue under the heading 'title'.

A comparison of the inscribed titles at the base of the picture and the titles inscribed on the mount of the picture sometimes indicated differences in meaning between the two inscriptions.

There are also differences in the spelling of names between the title on the mount and the inscription on the picture e.g. (C41).

The numerical number assigned by the artist to a picture was usually found inscribed on the mount of the picture, but in certain instances both the number and caption title were inscribed at the base of the picture (C40, C42, C44, C45, C46, C49).

There are sometimes differences between the styles of handwriting in the inscriptions on the mount and at the base of the picture, the major difference being that certain inscribed titles on the pictures are 'printed' (e.g. C40, C42, C50), whereas all the inscriptions on the mounts are in cursive. Despite these differences all inscriptions are clearly in Charles Bell's handwriting.

- c) Only three pictures were signed by the artist - his initials C.B. in Taylor's shorthand (C56, C57, C59). These pictures were most probably signed for reproduction purposes as they were engraved as lithotints in Edinburgh.
- d) At the top left or right hand corners of the pictures, Bell inscribed alphabetical letters or combinations of alphabetical letters (e.g. C53-T, C60-AW, C79-BW). These letters were most probably the original numbering employed by Bell at the time of their completion. When Bell assembled the collection and arranged the order of the pictures according to the numbers that are inscribed on the mounts,

certain of these numbered sequences were retained - for example (C83-BS & C84-BT), follow a chronological sequence in terms of events of the war as depicted. Generally, however, Bell completely rearranged the order of his original numbers and in terms of these alphabetical numbers, there are many gaps in the numbered sequence and also some combinations of letters are repeated. Some of these original numbers had been erased by the artist. These numbers are described in the catalogue entry as 'partially erased' or 'erased'.

This collection of 60 monochrome drawings which Bell has entitled 'Some Rough Sketches of Scenes illustrative of late events in Southern Africa' principally depicts the various events and skirmishes that occurred during the early stages of the 7th Frontier War. Early in March 1846 a man had been caught stealing an axe from a store in Fort Beaufort, a small town which had developed on the banks of the Kat River, north of Grahamstown. A party escorting him to Grahamstown was attacked by a party of Xhosa who killed one of the guards and released the prisoner. Colonel John Hare, Lieutenant-Governor of the eastern districts, demanded the surrender of the murderers and the return of the prisoner. When Sandile refused to comply with the demand, Governor Peregrine Maitland and Lieut-Governor John Hare decided that he and his people had shown sufficient evidence of aggressive intentions and that offensive operations should be launched against them.¹

At the outset of the war, Maitland and Hare hoped that a sudden advance into Xhosa territory would secure Sandile's submission, but the British military column moving north from Fort Beaufort into the rugged Amathole Mountains, heavily encumbered with a long train of wagons, was attacked at Burnshill in April 1846 (C62 & C63) and large quantities of equipment were lost. Instead of the British carrying the war into Xhosa territory, the eastern districts of the colony were themselves threatened. Maitland decided to land troops near the mouth of the Fish River, but this brought no advantages (C48 & C49). An attack on Fort Peddie was successfully repulsed (C66) and some five hundred Xhosa perished when the cavalry charged down the open plain at the battle of Gwangqa on the 8th June (C73 & C74).²

C31 is the first picture in this numbered collection which depicts an event from the War that occurred in April 1846. C33-C38 illustrate scenes of volunteers and troops enrolling for military service and embarking from Cape Town for the Eastern Frontier. Thereafter, Bell depicts topographical views of places in the Eastern Cape, that were connected with the events of the War (C40, C42-47, C49). Included in the collection are portraits of the chiefs of the Xhosas (C50-55). A large part of the collection is devoted to the depiction of the various skirmishes and battles that took place in the early stages of the War. Also included in the collection are three maps containing detailed information of military and topographical significance pertaining to the War (C48, C71, C80).

Bell could possibly have been commissioned to depict the events of the 7th Frontier War by the Illustrated London News - one of the earliest pictorial journals which was established in 1842.³ Whether he was formally commissioned by the Illustrated London News to depict the events of the War, it is not possible to establish, but it is clear that he sent some of the pictures in this collection to the Illustrated London News to be engraved and published. Some of these pictures appeared as engravings in the Illustrated London News issue of the 25 July 1846 (C32 & C65). In this issue of the Illustrated London News, the publishers referred to the engravings as "derived from the same authentic source as those now presented to the reader - the sketches of a clever Artist in the Colony."⁴ The Illustrated London News did not usually acknowledge their sources by name. Whilst Bell assumed the role of an early war artist/correspondent, he did not actually witness any of the war scenes that he recorded. Charles Piazza Smyth⁵ states in his obituary of Bell:

In 1846, while still in Cape Town, by shere dint of his knowledge of the eastern country and people, he produced a long series of drawings in black and white, representing events in the Kaffir war then raging under Sir Peregrine Maitland.

Letters in the Cape Archives verify that he was indeed in Cape Town during this period.

Piazza Smyth⁶ further states:

drawings which astonished and delighted the soldiers who had been engaged in the operations and, being sent home, were taken on one occasion by the Duke of Wellington into his private study, to con over alone, before giving his opinion on the conduct of that war to the House of Lords.

Another contemporary source, Sir Thomas Maclear⁷ mentioned Bell's Frontier War sketches in a letter to Piazzzi Smyth of 9 July 1846:

Bell has sent home some admirably executed sketches of the Caffir War scenery. Perhaps they may appear in the London Times.

(Maclear is here referring to the Illustrated London News as the Times did not include engraved illustrations in their text).

Some of the pictures in this collection were taken to Edinburgh in 1847 by Bell whilst he was on leave and Piazzzi Smyth assisted Bell in transcribing some of these pictures onto the lithographic stone and they were printed in Edinburgh.⁸ Piazzzi Smyth wrote in 1847 to his printer W. Walton that:

Bell is the author of the views of the war in Kaffirland at the Cape, which appeared in the illustrated News some time ago. He has brought home an immense number more drawings of the Kaffir War, which he wishes to lithograph this winter, together with his 'Expedition' views.⁹

The lithographs which Bell engraved in Edinburgh, are contained in a scrapbook album of Charles Piazzzi Smyth in the possession of the Royal Society of Edinburgh. (The numbers that have been assigned to these prints by B. Warner are cited in the catalogue entries.) It is therefore most likely that Bell assembled and numbered this group of 60 pictures as a collection, following his return to Cape Town in 1848.

There were a number of sources that Bell would have drawn on, in order to produce these pictures:

- 1) His own experiences and observations of the Eastern Cape landscape and its terrain, based on the period in which he was sent on a surveying expedition to the Eastern Cape in 1842 - 1844. During this period his base was in Grahamstown.¹⁰ In the Africana Museum there is a picture inscribed 'Hottentots dancing-Grahamstown 1843' (B721) and a picture in this collection is inscribed 'Group of Fingoes - sketched at Grahamstown'(C41). These two pictures indicate that they were probably drawn during the period in which he was stationed at Grahamstown. It is therefore possible that some of the pictures in this collection could have been painted between 1842-44.

- 2) Bell would have received sketches and maps of scenes of the War and of the places in which fighting took place from other sources which he acknowledges in the inscribed captions to some of his pictures. A major source appears to be Lieut W.F.D. Jervois.¹¹ An example of a work after Lieut Jervois is C42 which is inscribed 'Fort Beaufort from a sketch by Lieut W.F.D. Jervois R.E.' (others include C43, C44, C45, C46, C81). One picture is after H.W.Piers¹². C49 is after a drawing by Capt Robert Granger, of the Malay Volunteer Corps. Being a combatant, he would have witnessed scenes of the War (Granger is depicted in C34). A topographical sketch (C82) is acknowledged to be after Andrew Geddes Bain, the well known road builder and geologist.¹³ All the pictures that are inscribed as being from a sketch by another source are topographical pictures and maps and none are scenes of battles or skirmishes.
- 3) In his depictions of important battle scenes or skirmishes, Bell would probably have drawn on descriptive reports in the local newspapers (e.g. Cape Town Mail or Cape Frontier Mail). The descriptions of the War that I have included in the catalogue from the Graham's Town Journal, indicate that Bell may have drawn on these descriptions, as there is a visual correlation between these descriptions and the events as Bell has depicted them. He could have drawn on reports both written and verbal from officers and troops serving on the Frontier and from those returning to Cape Town. Thomas Baines (1820-1875) also depicted scenes of this war whilst he was in Cape Town and in his depictions of the events of the war, he states that:
- The departure of the various volunteer and burgher forces by sea and land formed my first subjects; and in the representation of the scenes of actual warfare I received much valuable assistance from my friend and brother artist, George Duff...and from many other officers and gentlemen who had visited the frontier.¹⁴
- 4) In his depictions of some of the important Xhosa figures who played a significant role in the War (Maqoma C52-C54 & Sandile C51), Bell would probably have looked at contemporary pictorial depictions of these figures by other artists (possibly F.T.'Ons).¹⁵ Bell could possibly have seen some of these Xhosa personalities when he was stationed at Grahamstown and drawn them at that time.

- 5) Bell, like Baines, would most likely have witnessed the scenes that he depicts in Cape Town, such as the training of volunteer troops in the barracks (C33, C34, C38) and the embarkation of troops (C36, C38).

All the pictures that make up the collection 'Some Rough Sketches of late events in Southern Africa' were done in pen and wash. The medium employed must have been intentional, as the black and white contrasts of this medium could be easily translated into engravings for reproduction purposes in the Illustrated London News. The engravers of the Illustrated London News often took artistic license in their engravings of pictures sent by their artists and they often improvised on the originals. Comparison of the originals which are in this collection, namely C32 and C63 and which appeared as engravings in the Illustrated London News issue of July 25, 1846, reveal a faithful and accurate likeness to the original pictures. There are a number of other engravings which appear in the Illustrated London News July and August issues which depict scenes from the Frontier War and these illustrations could be engravings after pictures by Bell, but the originals of these are not in this collection or in any other known collection. It seems likely that Bell would have sent a large number of pictures depicting scenes of the War to the offices of the Illustrated London News but these may not have all been returned to him, or they were subsequently lost. The album 'Rough Sketches of Scenes illustrative of late events in Southern Africa' only contains scenes of some of the important events and aspects of the War up to September 1846. However, the collection that Bell assembled and entitled 'Some Rough Sketches of late events in Southern Africa' is complete in terms of assigned numbers (i.e. there are no gaps in the numbered sequence from the frontispiece no 1 (C30) to no 60 (C90)).

The larger pictures in the collection (i.e. in which 2 sheets of paper have been joined together C31, C61, C89, C90) are composed of scenes at the upper and lower halves of the sheet with an open central area or space containing an inscription. This format would appear to have been intended for the Illustrated London News. In the issue of Jan 29 1848, there is an engraving which illustrates this format. This full page engraving depicts a scene of wagons descending a kloof with a group of Xhosas at the base hiding in the bushes waiting to attack. In the centre, a space containing a detailed commentary relating

to the scene is shown. This engraving is accompanied by a statement "The Engraving is from a sketch lately received from a Cape Town Artist."¹⁶ This remark could refer to Bell and this engraving may have been made from a picture sent by Bell to the Illustrated London News, but the original of this engraving is not in this collection. There are however, examples of the identical format in this collection, that were probably intended, but were not used as engravings by the Illustrated London News (C61, C89, C90). Bell inscribed in the open space of C90 'To the Engravers - Please dont make my Bushmen like Niggers - their complexion is not much darker than a withered leaf-except when begrimed with dirt.' This inscription was clearly intended for one of the engravers of the Illustrated London News. It was a customary for the artist to convey technical information for the engraver's assistance through means of annotated instructions.

Considering that Bell did not witness the events of the 7th Frontier War, it is remarkable how in his depiction of the skirmishes and battle scenes, he is able to show the drama and movement of the events. This dramatic effect is created by showing compositions with tightly packed groups of figures in movement (C2, C36, C74, C76). Unlike many other war artists of the latter half of the nineteenth century, Bell has not idealised or romanticised the events of the war and its combatants, rather, he has focused his interpretation on depicting the violence and brutality between combatants, especially the savagery of the Xhosas. In C32, he depicts the mutilation of a corpse. In his views of the aftermath of the Battle of the Gwangqa (C74-C77), he emphasises the suffering of the injured and the slaughter of bodies. In C87 and C88, Bell concentrates on depicting gory details and scenes of brutality. The pen and wash medium employed throughout this collection effectively conveys the sombre and stark tones of these war scenes in its dramatic black and white contrasts. In his six portraits of Xhosa personages (C50-55), Bell shows an empathy with his subjects and is able to show a characteristic trait of his subject through a facial expression or in the stance of the individual. In his depictions of the Eastern Cape landscape, Bell effectively conveys the dense and woody vegetation and the terrain in which the war was fought. In C89 and C90 he depicts two of the many skirmishes where the Xhosas were able to fight from the kloofs and hide themselves in the crevices of rocks and the dense vegetation. The majority of the topographical scenes of places in the Eastern Cape were drawn by Bell after sketches from a number of other

sources and this could possibly explain why these pictures lack the attention to detail that is evident in other pictures in this collection. Some of these pictures appear to be hastily completed and some would appear to be unfinished. There is thus an unevenness in the quality of the pictures in this collection.

In this section of the catalogue I have attempted to provide detailed historical commentaries relating to the events of the War and the personalities and places depicted. I have therefore attempted to place these pictures in their historical context. These sources have been drawn from contemporary nineteenth century accounts, including newspapers and journals and most of the commentaries relating to the various skirmishes have been extracted from George Cory's The Rise of South Africa. This is a very detailed and comprehensive source of information relating to Eastern Cape history and the various Frontier wars which occurred during the nineteenth century. Cory drew extensively on contemporary sources, including journals and newspapers of the period, but unfortunately he did not acknowledge his sources. Cory's interpretation of the 7th Frontier War is biased towards the Settlers and, as Meintjies has commented,

Cory made little effort to understand the Xhosa viewpoint and temperament. A feeling of outrage clouds his whole approach to the Xhosa problem.¹⁷

All the historical and geographical sources which I have used as part of the commentary of the War appear in the catalogue entries following a description of the scene depicted.

Endnotes

1. B.le Cordeur & C.Saunders (eds.), The War of the Axe, p. 16.
2. *Ibid.*, p. 16.
3. M.Jackson, The Pictorial Press, p. 284.
4. Illustrated London News, July 18, 1846, p. 40.
5. C.Piazzi Smyth, 'Charles Davidson Bell', Proceedings of the Royal Society of Edinburgh, vol. 12, p. 20.
6. *Ibid.*, p. 20.
7. Cape Archives A515 Maclear Papers.

8. See introduction to graphic prints for further details.
9. Letter quoted in B.Warner, 'The Lithographs of C.D.Bell', Africana Notes & News, vol. 24, no 6, p. 196.
10. See biography of C.D.Bell.
11. See catalogue entry C42 for details on Lieut Jervois.
12. See catalogue entry C40 for details on H.W.Piers.
13. See catalogue entry C82 for details on A.G.Bain.
14. R.F. Kennedy, (ed.), Thomas Baines Journal of Residence in Africa 1842-53, vol. 1, p. 9.
15. P'Ons, F.T. (1802-1887) was a professional artist working in Grahamstown. He often depicted Sandile and Maqoma (see Catalogue of Pictures in the Africana Museum, vol. 3, nos I.52, I.84 & I.85).
16. Illustrated London News, Jan 29 1848, p. 55.
17. J.Meintjes, Sandile - The Fall of the Xhosa Nation, p. 135.

FIG NO : 62

INSCRIPTIONS : at the top centre in ink:
Some Rough Sketches of Scenes illustrative of late events in Southern Africa
t.r.c: 1 in the centre inscribed in ink:
An incident of the struggle between the Emigrant Farmers and the Griquas 1844-5 -Andries Hendriks - Former Leader of the Bergenaar Robbers (see portrait no 61 of 1. vol of scrap book) but subsequently a quiet well educated man under Missionary influence-had the old spirit roused when he found the lands in his occupation encroached on - and he called his six sons and sons in law together saying we will not be driven away. Well armed and provisioned they took up a position on a rocky topped hillock and held it for several days against the Emigrants who were repeatedly baffled in their attempts to assault in tenfold numbers and afterwards altho' as fifty to one could only hem the Griquas in, and try to starve them into submission. On the fourth day - a Bechuana taunted the Emigrants - and told them to adopt Native practice - drive up a herd of cattle and assault under the shelter - It was at once done, and the herd passed leaving its killed and wounded - the Assailants unhurt, and the seven corpses of the Defenders where they had resolved to die rather than retreat.

MEDIUM : pen & wash

SIZE : 30 x 22 cms

SOURCE : sketchbook no 5

ACCESSION NO : C31

DESCRIPTION

At the top left hand side there are four Griquas. One figure is loading his gun, another figure is aiming his gun. A figure is lying on the ground, dead. To the right, a man is kneeling on a rock, with a gun by his side. He holds a whip in his hand, directed towards the oxen, which are advancing up the hill.

In the centre foreground there are two Burghers holding guns. One of these figures is pointing to a figure of a dead Griqua lying on the ground. To the right, a Burgher kneeling behind a rock, looks with horror at a dead Griqua lying on the rock. Below this figure, there is a dead Griqua and a dead ox. In the centre background there are

Burghers with guns and one is holding a whip. A man seated on a rock appears to be giving a direction with his outstretched arm. In the left hand foreground, a man holding a whip is descending with oxen.

This scene which serves as the frontispiece for this collection, does not relate to the events of the 7th Frontier War. It is not possible to be specific historically as to the event depicted in the scene above, but it represents one of a number of skirmishes between the Griquas and the Boer Emigrant Farmers over land ownership. These events finally culminated in the Battle of Driekoppen, which was fought near Zwaartkopjes (in the Orange Free State), on 3rd May 1845. This battle was fought between the British (7th Dragoon Guards) and the Emigrant Farmers (see C97).

The inscription 'see portrait no 61 of 1. Vol of scrap book' is a reference to a picture from his 'Scraps from my South African Sketch Books' album in the Africana Museum, which is a portrait of Andries Hendriks and is inscribed 'No 61 - Andries Hendriks' (B614).

Two sheets of paper have been joined together at the centre to form this extended plate. This format was used for three other pictures in this collection (C61, C89, C90). It was probably intended for the purposes of the Illustrated London News. This format is effective in that it allows the artist to show two related scenes simultaneously. The upper scene illustrates the first part of the skirmish as described above and the lower half of the picture illustrates the aftermath of the event. It is an effective example of a title page or frontispiece to an album. The two vignettes in the upper and lower half of the picture, are skilfully linked with the inscribed text in the centre.

FIG NO : 63 a

TITLE : inscribed in ink:
2. The Kafirs invade. Grahamstown Corps defeated. Inscribed
in pencil: Captain Norden left dead. Ap. May. 1846

INSCRIPTIONS : t.r.c. in pencil (partially erased): No 3

MEDIUM : pen & wash

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C32

DESCRIPTION

In the left hand background, members of the Grahamstown Corps are firing at Xhosas who are submerged in the bushes. In the right hand foreground, two Xhosas are seen stripping the boots and jacket from the mutilated body of Captain Norden. The Eastern Cape terrain and vegetation is depicted with euphorbias in the background.

Cory¹ describes this incident as follows:

On Saturday, April 25th, all were horrified at the news of the death of Commandant J.D.Norden of the Yeomanry. It appears that large numbers of Kaffirs had been seen in the hills about 10 miles from Grahamstown. To prevent their nearer approach a force went out to attack them. This force consisted of the Sporting Club under Mr Stubbs, the Yeomanry under Capt J.D.Norden and a few volunteers, about a hundred men in all. They were followed shortly afterwards by Col Johnstone with some of the C.M.R. [Cape Mounted Rifles]. The route taken was down Woest Hill, a steep road cut in the side of a mountain, leading down from Grahamstown to the lower country towards the coast. Having arrived at Buffalo Kloof, a wild and bushy glen where large rocks with interspersed aloes formed good hiding for Kaffirs and where, in fact, they were seen dodging behind the rocks, the force divided into two parts. Desultory firing ensued. Capt Norden, unfortunately standing in a prominent and unprotected place and thus making a target for himself, drew the Kafir fire upon himself. A ball hit him in the head and he fell dead instantly. The whole force then retired and finding the enemy too many for them had to leave the body of their dead commander. The next day, stripped and horribly mutilated, it was rescued by a large force under Col Johnstone, and honoured by a military funeral.

This scene was sent to the Illustrated London News, where it was reproduced as an engraving entitled 'Kaffirs Bush - Fighting' in the July 25, 1846 issue. (See fig 63b).

Comparison of the original with the engraving shows that it was faithfully reproduced. In the engraving, the Xhosas depicted in the right hand foreground, are made to appear more savage and their expressions are more menacing and cunning than in Bell's picture.

-
1. G.Cory, The Rise of South Africa, vol. 4, pp. 442-443.

FIG NO : 64

TITLE : inscribed in ink:
3. Levy in Cape Town - Baron C.de Lorentz drills European Volunteer Burghers. Main Barracks 8 May 1846

INSCRIPTIONS : at the base of the picture, inscribed in pencil:
Cape Town European Volunteer Burghers drilled by the Baron C de Lorentz in the Main Barracks 8 May 1846

MEDIUM : pen & wash

SIZE : 18.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C33

DESCRIPTION

Armed civilians (European Volunteer Burghers) are being drilled by a soldier in uniform, standing to the left. A man wearing a top hat and tail coat (presumably Baron C. de Lorentz) shows one Burgher how high to hold his rifle. The European Volunteer Burghers are shown standing in their ranks holding their rifles. In the left hand background, a number of other Volunteer Burghers are depicted with their backs turned. In the background, part of the facade of the main Barracks, which were situated in Caledon Square, Cape Town is depicted with the letter 'E' in the centre.

Baron Charles de Lorentz served as Superintendent of Police (Cape Town) from 1826 till 1834, and from 1834 until 1860.²

Bell depicts the the Volunteer Burghers as a motley assortment of characters as illustrated by their caricatured facial expressions and by the variety of different clothing that they are wearing.

-
2. F.R.Bradlow, 'Baron de Lorentz', Q.B.S.A.L., vol. 33, no. 2, Dec 1978, pp. 40-52.

FIG NO : 65

TITLE : inscribed in ink:
4 - Levy in Cape Town. R.Granger's Company Malay Volunteers - main Barracks. 8 May 1846.

INSCRIPTIONS : at the base of the picture, inscribed in pencil:
Captain R.Granger's Company of Malay Volunteers at drill in the Main Barracks Cape Town 8 May 1846

MEDIUM : pen & wash

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C34

DESCRIPTION

In the centre, a group of 'Malay' Volunteers is being instructed on loading their guns by two men. The one on the left is in uniform, the other is a 'Malay' holding a gun in his hand. In the right hand foreground, a man wearing a top hat (possibly Capt R.Granger) is addressing three 'Malay' Volunteers. In the background, various figures are shown drilling. In the background, part of the facade of the main Barracks, Caledon Square is depicted with the letter 'F' in the centre. In the left hand foreground, there is a pile of toerings.

Cory³ states that:

On May 4th, crowds met in Church Square, anxious to be enrolled for service. Conspicuous was a number of Malays eager to serve. A Company of them was eventually formed and sent round to Algoa Bay by sea.

Aldridge⁴ describes the Malay contingents as consisting of three divisions. The first was under the command of Capt J.B.Alexander. The second division was commanded by Capt John Wilson and the third division was under Capt R.Granger.

An engraving appeared in the Illustrated London News of 18 July 1846 entitled: 'Muster of the Malay Volunteers in the Main Barracks, Cape Town, May 6, 1846.' Whilst the scene depicted in the engraving is quite different from C34, it does incorporate similar figures that appear in the above picture. The engraving is probably based on a picture by Bell that has been adapted by the Illustrated London News engravers, or it was engraved from a picture by Bell which is not in this collection.

3. Cory, p. 452.

4. B.Aldridge, 'Cape Malays in Action', Q.B.S.A.L., vol. 27, no. 2, Dec 1972, pp. 24-26.

FIG NO : 66

TITLE : inscribed in ink:
5. Levy in Cape Town. Cape District Mounted Burghers
muster in Caledon Square 11 May 1846

INSCRIPTIONS : at base of picture, inscribed in pencil:
Arrival of...(words erased) Cape Division Mounted Burghers in
Cape Town.
b.r.c.: 11th May 1846.
t.r.c.: L

MEDIUM : pen & wash

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C35

DESCRIPTION

Members of the Cape District Burghers, armed with guns are mounted on horseback. In the left hand foreground, a figure is standing with a gun in his right hand and his left elbow is resting on the back of a horse. In the centre foreground, there is a group of 'Malay' and Khoi women and children. In the right hand foreground, there is a 'Malay' vendor carrying a suspended basket on his shoulders.

There is a difference in meaning between the inscribed title on the mount of the picture and the inscription at the base of the picture. These inscriptions appear to refer to two related but different scenes. The scene depicted above is that which is inscribed at the base of the picture.

The Graham's Town Journal of May 16, 1846 described the events of 11th of May as follows:

Extract of letter from Cape Town 11th May - All Cape Town, this day, is in a bustle, and I may fairly say in a state of utter confusion. The Burgher force at Cape Town, and Cape Division, is now assembling - some infantry, and some cavalry. I, this morning, witnessed their practising in the barracks, I saw about 300 Malays going through their exercise. The wagons (8 in no) are now in front of the Civil Commissioners Office, Caledon square, and are packing with every necessary for a

warlike expedition. Caledon square looks like a fair - hundreds of people of every caste and grade moving in every direction.

FIG NO : 67

TITLE : inscribed in ink:
6 - The Parting Blessing of the Cape District Burghers by Dr P.Faure of Wynberg 12 May 1846

INSCRIPTIONS : at base of picture, inscribed in pencil:
The Wynberg ...(words erased)
b.r.c.: 12th May 1846
t.l.c.: 4
t.r.c.: M

MEDIUM : pen & wash

SIZE : 18.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C36

DESCRIPTION

In the centre, the (Rev) Dr P.Faure with outstretched arms is blessing members of the Cape District Burghers. They are depicted as the armed figures in the foreground, mounted on horseback, and by the figures in the background, who appear to be also mounted on horseback. Their heads are lowered and some have removed their hats. In the foreground, the heads of various spectators are shown. In the left hand distance, Table Mountain is shown and to the right, Lion's Head.

The Graham's Town Journal of May 23, 1846 described the above scene as follows:

The first division of the Burgher force of the Cape District started for the Frontier from Montagu Bridge about 12'o clock on Tuesday last, under the command of Mr C.Mostert, Senr, as Commandant, and R.Cloete as Officers. Drawn up in a line near said bridge, the men were mustered by the Civil Commissioner, P.B.Borcherds, who after satisfying himself that all those who had been enrolled were present, requested them to form a circle, and addressed them most impressively. The Rev P.E.Faure, Minister of Wynberg, followed and in a short but most excellent speech encouraged

the select little band whilst considering the righteousness of the cause, to commence and carry out the difficult journey and approaching struggle under the motto 'with God for the dear country.' Mr Montagu, who, together with the Attorney General was also present, expressed his satisfaction at the high state of efficiency of this force, and afterwards proposed 'three cheers for the respected Commandant', which was responded to with enthusiasm by all the men and the crowd assembled.

The foreshortening of figures in the foreground is effective in making the scene depicted immediate. The viewer is consequently drawn into the scene. This pictorial device allows the artist to create the effect of a crowded scene.

FIG NO : 68

TITLE : inscribed in ink:
7. First Embarkation of part of Malay Volunteers at the
South Jetty Cape Town 14 May 1846

INSCRIPTIONS : at the base, inscribed in pencil:
Embarkation of part of the Malay Volunteers - Cape Town 14
May 1846
t.l.c.: 6
t.r.c.: P

MEDIUM : pen & wash

SIZE : 18.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C37

DESCRIPTION

In the centre, there are 'Malays' and a European depicted in a sailing boat. Some are holding toerings, indicating that they are about to depart, whilst one figure is playing a tambourine. In the left hand foreground, figures in a sailing boat are towing out to sea the boat depicted in the centre. There is another small rowing boat in the right hand foreground with seated 'Malays'. Standing on the jetty in the right hand foreground are

a group of 'Malays' bidding farewell to the figures in the departing boats. In the background, there is depicted a pier crowded with people.

Tylden⁵ recounts that the Malay Corps - 1st Division (Capt J.B.Alexander) embarked in the 'Mountain Maid'. 2nd Division (Capt J.Wilson) also embarked in the 'Mountain Maid' and the 3rd Division (Capt R.Granger) embarked in the 'Phoenix.' Aldridge⁶ states that on arrival in Algoa Bay the three detachments were broken up, and reformed into two companies before proceeding to the frontier.

5. G.Tylden, The Armed Forces of South Africa, pp. 14-16.

6. Aldridge, p. 25.

FIG NO : 69

TITLE : inscribed in ink:
8. Levy in Cape Town. Liberated African Corps - mustered for embarkation 1846

INSCRIPTIONS : at the base inscribed in pencil:
Liberated African Corps (raised by the Hon W.Field) ready for embarkation
t.r.c.: AF

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C38

DESCRIPTION

In the centre there are two long ranks of uniformed armed soldiers - members of the Liberated African Corps. A soldier with a sword hanging by his waist (possibly W.Field) is standing in the centre. In the left hand background, there is a group of spectators. In the background, the outlines of a church and two other buildings are shown.

The following notice appeared in the Cape of Good Hope Government Gazette of May 14 1846:

Requesting all Liberated African and Free Blacks, who are willing to join the Corps, are requested to attend at the Castle Yard. Major Longmore will be in daily attendance at the Castle, in order to organize the above Corps. signed W.Field, Collector of H.M.Customs, Custom House, 5th May 1846.

Tylden⁷ states that the Liberated African Corps were raised in Cape Town for the 7th Frontier War with three Lieutenants and 104 other ranks. They served mostly as escorts to convoys from Grahamstown.

7. Tylden, p. 107.

FIG NO : 70

TITLE : inscribed in ink:
9. Bivouack - Fine Weather

INSCRIPTIONS : at the base, inscribed in ink:
Night scene on Commando...(words erased) fine weather

MEDIUM : pen & wash

SIZE : 18.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C39

DESCRIPTION

A group of Burghers and Khois are gathered around a fire at night. Some are standing, some are seated and others are sleeping on the ground. In the right hand foreground, there are two oxen and in the left hand background, two horses. In the background, an ox-waggon is depicted with the following inscription on the side: 'Cape Division No 75'.

This scene depicts one of the contingents of the Volunteer Burghers at outspan en route to the Frontier. This picture is very similar in style and subject to the lithotint entitled

'Outspan' (see C92). This picture could possibly have been the source for the lithotint. This picture is also closely related to an oil painting in the Fehr Collection, which is also entitled 'Outspan' and depicts a group of Khoi gathered at night around a fire.

FIG NO : 71

TITLE : inscribed in ink:
10. Grahamstown from a sketch by H.W.Piers Esq

INSCRIPTIONS : at the base, inscribed in ink:
10. GrahamsTown from a sketch by H.W.Piers Esq
Ordnance D
t.r.c.: Y
t.l.c.: 9

MEDIUM : pen & wash

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C40

DESCRIPTION

A view of Grahamstown. Various buildings and streets are outlined, including at the top of the High Street, St.George's Church. In the foreground, the Drostdy and military barracks are depicted. In the centre foreground, there is a figure standing, with two oxen by his side.

This picture is the first in a series of topographical views, depicting towns and forts in the Eastern Cape.

Grahamstown is the principal town of the magisterial district and division of Albany. In 1812 after Col John Graham and his troops had cleared the Zuurveld of Xhosas, he was instructed to choose a site for the military headquarters on the eastern frontier. The site chosen was the farm, Rietfontein, the abandoned loan farm of Lucas Meyer on the Kowie

River. The farm was burnt down by the Xhosas during the Fourth Frontier War (1812). It was proclaimed 'Graham's Town' by the Governor, Sir John Cradock on 14 August 1812. The basic plans for the new village were drawn up by John Knobel, the district surveyor of Uitenhage, and the first plots were sold by public auction the following year. It became the centre of the area where the British Settlers of 1820 were established. The irregular arrangement of the military headquarters, placed between the arms of two small rivers, was preserved in the permanent town plan. The parade ground, a flat area in front of the officers' mess home, became the town square. At the other end, John Knobel placed the site of the new Drostdy.⁸

This picture is also the first one in this collection which Bell has painted 'from the sketch' of another artist. In this picture he has used a sketch of H.W.Piers (1813-1887). Piers joined the Cape Civil Service in January 1839 as a magistrate of Paarl. He served in the Ordinance department and was for many years Superintendent-General of Convicts until his retirement in c.1868. There are examples of his pictures in the Albany Museum, Grahamstown.⁹

8. S.E.S.A., vol. 5, p. 298

9. A.Gordon Brown, Pictorial Africana, p. 205.

FIG NO : 72

TITLE : inscribed in ink:
11. Group of Fingoes - sketched at Grahamstown

INSCRIPTIONS : at base, inscribed in pencil:
Group of Fingoes sketched at Grahamstown

MEDIUM : pen & wash

SIZE : 17.5 x 23.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C41

DESCRIPTION

A group of six Mfengus. A figure in the centre who is leaning on his gun and smoking a pipe, is wearing a tattered military jacket. Next to him, there is a figure wearing a cloak and a straw hat. On the right hand side, there is a seated figure, who appears to be examining his foot. On the left hand side there are two figures seated on the ground and a figure is shown lying on the ground. In the background there is depicted a beehive-shaped hut.

The inscription 'sketched at Grahamstown' indicates that Bell may have sketched this scene whilst he was stationed in Grahamstown as Assistant Surveyor General between 1843-44. The oval-shaped format of this scene is unusual and quite different from the format of the other pictures in this collection.

FIG NO : 73

TITLE : -----

INSCRIPTIONS : at the base, inscribed in ink:
12. Fort Beaufort from a sketch by Lieutt W.F.D. Jervois RE.
1846
t.r.c.: Z

MEDIUM : pen & wash

SIZE : 17.5 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C42

DESCRIPTION

A view of Fort Beaufort. Various buildings are depicted and inhabitants are shown walking along a road. A bridge over a river is depicted in the right hand middleground. Cattle are seen grazing to the left. In the left hand foreground there are two figures, one is seated.

Fort Beaufort was laid out in 1837 around a fort of the same name, built in 1822 by Lieutenant-Colonel H Maurice Scott against marauding Xhosas and named after the Duke of Beaufort, father of Lord Charles Somerset. The War of the Axe (1846) started as a result of a dispute over an axe in a shop in Fort Beaufort.¹⁰

This picture was done from a sketch by Lieut W.F.D.Jervois, who was in the Eastern Cape until shortly before the 7th Frontier war broke out. A biographical note on Jervois appeared in the Cape Monthly Magazine¹¹:

Sir W.F.D. Jervois (1821-1897) entered the Royal Engineers in 1839 and arrived at the Cape Colony in 1841. He was sent to the Eastern Frontier where he carried out the construction of the fortified posts and gun towers at Fort Peddie, Trompeter's Drift and Double Drift, and the barracks and a large bridge over the Great Fish River at Fort Brown. In 1846 he was Major of Brigade to the garrison of Cape Town, until the arrival of Sir H.Pottinger as Governor and Sir G.Berkeley as Commander-in-chief, with whom he proceeded again to the Frontier to participate in the operations against the Kafirs. Just before the great Kafir war of 1846-48, broke out, he was engaged in a very exhaustive and minute survey of Kaffaria Proper, that is the country between the old boundary, the Keiskamma River and the Great Kei. Jervois and his surveying party were not finally withdrawn until a few days before the outbreak of the war. His map has been published and does infinite credit to the engraver, E.Stanford of Charing Cross, by whom it was published.

10. P.E.Raper, Dictionary of Southern African Place Names, p. 113.

11. The Cape Monthly Magazine, vol. 12, pp. 152-154.

FIG NO : 74

TITLE : -----

INSCRIPTIONS : inscribed in pencil at the base of the picture;
sketch of Fort Peddie by Lieut W.F.D. Jervois RE
t.r.c.: AD

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C43

DESCRIPTION

In the left hand foreground, on the hill, a number of figures are depicted near the huts. They are looking down into the valley where smoke rises from a burning kraal and a group of figures and cattle are being driven off. In the distance, the buildings of Fort Peddie, including the blockhouse and watchtower on the left are shown.

Fort Peddie was named after Lieut-Col John Peddie who commanded the 1st Battalion of the Seaforth Highlanders in 1835 when the fort was constructed. The fort, which contained the commissariat stores, the barracks and the stables, was surrounded by loopholed walls. A separate watch-tower made of stone had a cannon mounted on the upper storey with a shooting radius of 360 degrees.¹²

This picture, as indicated by the above inscription, could have been painted by Jervois and given to Bell. This scene would appear to relate to C66, which is a depiction of the attack on Fort Peddie on the 28 May 1846. This event is described in C66.

12. B.le Cordeur & C.Saunders, (eds.), The War of the Axe 1847, p. 23.

FIG NO : 75

TITLE : -----

INSCRIPTIONS : at base, inscribed in pencil:
Hermanus kraal or Fort Brown from a sketch by Lieut
W.F.D.Jervois R.E.
t.r.c.: AB

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C44

DESCRIPTION

A view of Fort Brown/Hermanuskraal. To the left, armed soldiers are marching towards the fort. In the right hand foreground, there is an armed soldier on horseback.

Hermanuskraal was one of the largest forts on the Cape Frontier. It was begun in 1835 and completed in 1838 at a site on the west bank of the Fish River formerly known as Hermanuskraal, 27 kilometres (18 miles) north-east of Grahamstown on the main road from that town to Fort Beaufort. It was probably named after Lieut Brown of the 72nd Highlanders, who was in command there in 1835, during the Sixth Frontier War. The fort was substantially constructed as part of a system of improved fortifications and consisted of a group of buildings inside high stone walls. In one of the corners there was a 12 foot square gun tower, entered by a flight of stone steps which led into a room with loop-holed walls. The tower with its loop-holed walls, its powder magazine and a swivel gun on the roof was the main defence.¹³

13. le Cordeur & Saunders, (eds.), p. 72.

FIG NO : 76

TITLE : inscribed in ink:
15. Double Drift Post 1846

INSCRIPTIONS : at base, inscribed in pencil:
Double Drift Post from a sketch by Lieut W.F.D. Jervois R.E.
t.r.c.: AC

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C45

DESCRIPTION

A view of the fort at Double Drift Post. In the right hand foreground, a dwelling and a hut are depicted. Two figures are shown walking near the the fort in the background.

Double Drift Post was a fort on the Great Fish River, 10 miles from Fort Brown.¹⁴

14. S.E.S.A., vol. 4, p. 74.

FIG NO : 77

TITLE : inscribed in ink:
16. Ruins of Fort Willshire 1846

INSCRIPTIONS : at the base, inscribed in pencil:
The Ruins of Fort Willshire from a sketch by Lieut W.F.D.
Jervois RE
t.r.c.: AA

MEDIUM : pen & wash

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C46

DESCRIPTION

In the centre, the ruins of Fort Willshire are depicted. On the left cattle are grazing, and in the centre two herdsmen are shown. In the background, euphorbias on the mountain slopes are depicted. In the right hand distance, a river is depicted in the mountain.

Fort Willshire was erected after the Fifth Frontier War (1818-19) at the orders of Sir Rufane Donkin, a few kilometres from the confluence of the Tyumie and Keiskamma Rivers. It was named after Lt. Col Thomas Willshire of the 38th Regiment, commander of the troops during this war. From 1824-1830 it was the site of the well known trading fairs. Abandoned at the outbreak of the war in 1834, it was reoccupied in 1835 and

abandoned again two years later. It consisted of four long rows of low buildings, arranged in the form of a hollow square and enclosed by stone walls.¹⁵

15. S.E.S.A., vol. 5, p. 1.

FIG NO : 78

TITLE : inscribed in ink:
17. Mouth of the Kowie River 1846

INSCRIPTIONS : b.l.c. inscribed in ink over pencil:
The Entrance of the Kowie River South Africa sketched from above Mary's Cove..(words erased) while the Sir John St.Aubyn was crossing the Bar
t.l.c.: 18 or 10
t.r.c.: BB
various inscriptions in pencil within the picture to identify specific features: sand, breakers, water, Mary's Cove, old channel was here.

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C47

DESCRIPTION

In the right hand distance, the ship ('Sir John St Aubyn') is seen 'crossing the bar' of the entrance to the Kowie River. In the area marked 'Mary's Cove', a ship is anchored. On the right hand hill, a flag signal is visible. On the left hand hill, two buildings are shown and to the left, a building in the bay. Figures can be seen standing on the shore and by the flag signal on the right hand hill.

The 'Kowie' is a river rising in the hills just east and south of Grahamstown and flowing south-east to enter the Indian Ocean at Port Alfred. The name Kowie, which appears

at the end of the 18th Century, is said to be derived from a Xhosa word qohi, meaning 'pipe'.¹⁶

Turpin¹⁷ refers to the ship the 'Sir John St Aubyn' which arrived at the Kowie on July 6, 1842. In February 1843, it was wrecked at the mouth of the river while towing in the 'Sophia'. The arrival of this ship at the Kowie on July 6, 1842 may have been witnessed by Bell, when he was stationed in the Eastern Cape between 1842-44, and it is possible that this picture was painted at that time. There is therefore a contradiction between the inscribed date on the mount (1846) and the date of the scene depicted above.

16. S.E.S.A., vol. 6, p. 452.

17. E.Turpin, Basket Work Harbour, p. 134.

FIG NO : 79

TITLE : -----

INSCRIPTIONS : inscribed in ink at the top:
Sketch of Fort Dacres and the new ferry across the mouth of
the Great Fish River on a scale of 4 inches to 1 mile 1846
t.l.c.: 16
t.r.c.: BF

MEDIUM : pen & coloured wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C48

DESCRIPTION

A map in which some of the following places and natural features are indicated: Crause Bay, the mouth of the Great Fish River and Waterloo Bay. On the left, the road from Grahamstown and Bathurst is shown. Colonel Somerset's camp is indicated on the left

and Fort Dacres. On the right, the road to Fort Peddie and Lt. Col. Johnstone's Encampment is indicated.

This is the first map in this collection. Maps are included in this collection to indicate the places, rivers and other natural features that were of strategic and military importance during the Frontier war. The above map shows the placement of troops and it specifically indicates the construction of Fort Dacres and the ferry which was built to transport troops and supplies across the Fish River. This map is related to the following picture (C49) which depicts this feature.

FIG NO : 80

TITLE : inscribed in ink:
19. Fort Dacres - Mouth of Fish R. 1846

INSCRIPTIONS : at base, inscribed in ink:
Fort Dacres and the new ferry across the Mouth of the Great Fish River - from an original sketch taken from the ceded territory June 1846 by Captain Robert Granger of the Malay Volunteer Corps.
t.l.c.: 17
t.r.c.: BG

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C49

DESCRIPTION

In the right hand foreground, two armed soldiers are shown walking towards a path leading to the ferry which is shown halfway across the river. There are figures being transported on the ferry. There are a few figures in the distance standing on the shore.

Two figures on horseback are shown near Fort Dacres on the right hand hill. There are tents and figures depicted within the walls of Fort Dacres.

This picture was painted from a sketch by Capt. Robert Granger who was in charge of the third division of the Malay Volunteers and is depicted in C34.

The Cape Town Mail of July 18 1846 described:

Fort Dacres - a new and important port at the mouth of the Great Fish River over which the supplies for the troops at Fort Peddie, are now being conveyed by means of boats. The Mouth of the Fish River and its vicinity is to be, it is understood, the depot, not only for govt supplies, but also for cattle captured from the enemy.

Fort Dacres was built in 1846 at the mouth of the Fish River as a temporary fort during the 7th Frontier War. The construction was carried out by sailors of the British man-of-war President and the fort was named after Rear Admiral James Richard Dacres, commander in chief of the Cape naval station.¹⁸

18. S.E.S.A., vol. 4, p. 646.

FIG NO : 81

TITLE : inscribed in ink:
20. Sutu. Great widow of Gaika and mother of Sandili. Chief of the Amaxae

INSCRIPTIONS : at base, inscribed in pencil:
Portrait of Queen Sutu - the Great Wife of the late Chief Gaika of the Amakosae and mother of the present Chief Sandili
t.l.c.: 18
t.r.c.: A1

MEDIUM : pen & wash

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C50

DESCRIPTION

A portrait of Sutu seated with her face in profile. She wears European clothing - a tied scarf round her head, a check shawl and speckled dress. She is barefoot.

This portrait is the first in a series of six depicting Xhosa chiefs and personalities.

Sutu was a Tshatshu (according to others, a Gcina) princess. She married Ngqika, chief of the Xhosas. When her husband died in 1829, she was appointed regent and was assisted by her son Sandile's half brothers, Maqoma, Tyali and Anta.¹⁹ Bunbury stated that "Her bulk was immense and her figure most extraordinary, the projection behind rivalling that of the famous Hottentot Venus."²⁰ It is this aspect of her anatomy that Bell emphasises in his portrayal of Sutu.

Bell took the above picture (C50) to Edinburgh whilst he was on leave in 1847, where, with the assistance of Piazzzi Smyth, he engraved it as part of his 'South African Sketches' series. This lithograph is in the Piazzzi Smyth album in the Royal Society of Edinburgh collection (Warner: no 5). Bell captioned his lithograph: 'Sutu Great Widow of Gaika & Mother of Sandili.' There is also a copy of this print in the Africana Museum (B227).

19. D.S.A.B., vol. 2., p. 614.

20. C.Bunbury, Journal of a Residence at the Cape, pp. 158-159.

FIG NO : 82

TITLE : -----

INSCRIPTIONS : at the base, inscribed in ink:
21 Sandili chief of the Amagaika or Amaxosae
t.r.c.: Q
b.l.c.: (words erased)

MEDIUM : pen & wash

SIZE : 19 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C51

DESCRIPTION

A portrait of Sandile seated on the ground, wearing a cloak . He is depicted with a headband and earrings in his ears, a necklace of animal teeth and a leopard skin collar. He is holding a staff in his right hand.

Sandile was born in 1820, the son of Ngqika and Sutu. He had a withered leg from birth and was educated by his half-brother, Maqoma. He assumed his duties as paramount chief of the Rarabe some five years after the Sixth Frontier War and was initiated early in 1840. Sandile adopted a policy of passive resistance during the Seventh Frontier war and gave himself up in December 1846. Sandile was killed in 1878 during the Ninth Frontier War by a Mfengu colonial patrol while hiding in the Isidenge forests and he was buried with military honours.²¹

This picture was taken to Edinburgh in 1847 and engraved as a lithograph. This lithograph is in the Piazza Smyth album (Warner: no 19). The lithograph is signed CB but it is uncaptioned.

21. D.S.A.B., vol. 2., p. 614.

FIG NO : 83

TITLE : inscribed in ink:
22. Macomo - A chieftain of the Amaxosa. Elder son of Gaika by inferior wife. In full dress for visit of etiquette to Colonial Authorities

INSCRIPTIONS : t.l.c: S
t.r.c.: (words erased) Macomo sober

MEDIUM : pen & wash

SIZE : 18 x 10 cms

SOURCE : sketchbook no 5

ACCESSION NO : C52

DESCRIPTION

A portrait of Maqoma standing with his hands in his pockets.

He wears European clothing: - top hat, cravat, waistcoat, jacket and pants.

This picture was engraved as a lithograph by Bell in 1847 and it is in the Piazza Smyth album (Warner: no 15). It is signed CB and is captioned: 'Macomo a Chieftain of the Amakosae in Court Costume.' The figure of Maqoma, as depicted in the lithograph, is similar to the above picture (C52), except that in the lithograph he is shown with a pipe in his mouth.

FIG NO : 84

TITLE : inscribed in ink:
23 Macomo - after sociable visit to Colonial acquaintances

INSCRIPTIONS : in the centre, inscribed in pencil:
Macomo Drunk!
t.r.c.: T

MEDIUM : pen & wash

SIZE : 18.5 x 14 cms

SOURCE : sketchbook no 5

ACCESSION NO : C53

DESCRIPTION

In the centre, the slouching intoxicated figure of Maqoma wearing a cloak. He holds a stick and his left arm is supported by a man wearing a cloak. In the background, seven figures are accompanying Maqoma, one of a whom holds a bottle in her hand. In the left hand background, there is a doorway above which hangs a signboard with the following inscription: 'Holliday Licensed Dealer in Wine Spirits.'

FIG NO : 85

TITLE : -----

INSCRIPTIONS : inscribed in ink on the picture:
 24. The Chieftain Macomo of the Amakosa. Son of Gaika. The
 old war chief of the Amagaika
 at the r.h.s. inscribed in pencil:
 The Chieftain Macomo brother of the Chief of the
 AmaGaika...(words erased) and bravest of the...(words erased)

MEDIUM : pen & wash

SIZE : 18.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C54

DESCRIPTION

A portrait bust of Maqoma in profile. He wears a cloak.

Maqoma was born in 1798, the eldest son of Ngqika and half brother of Sandile. He established himself as an autonomous chief in 1821 on the Kat river in the Winterberg and acted as Sandile's Regent until c.1840. He was the dominant figure among the Xhosas in the 1830s. Sandile's majority made his half brother bitterly jealous and in the early 1840s he became a heavy drinker and in 1846 was in poor health. In September of that year he sued for peace and in November gave himself up. In 1857 he was exiled to Robben Island for 21 years and shortly after his release, reinterned there where he died in 1871.²²

22. D.S.A.B., vol. 2, pp. 439-441.

FIG NO : 86

TITLE : inscribed in ink:
25 Botma - a chieftain of the Amaxosa

INSCRIPTIONS : b.r.c. inscribed in pencil:
The Chieftain Botma of the AmaGaika
t.l.c.: 21
t.r.c.: U

MEDIUM : pen & wash

SIZE : 24 x 18.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C55

DESCRIPTION

A full length portrait of Botamani, standing in profile.

He wears a cloak and is barefoot. In the background, there is a hut and trees.

Botomani (Botumana, Botman) 1767-1867 was chief of the Dange tribe of the Xhosa. He was the son of Mantla, grandson of Mdange the tribal founder. It was one of Botomani's tribesmen (under the sub-chief Tola) who stole the axe that precipitated the 7th Frontier War. A party of Dange rescued the thief, killing the Hottentots escorts, and Botomani refused to deliver up the culprit to justice, claiming that the death had been atoned for by the death of one of the rescue party. His tribe played an active part in the resulting hostilities. On the 30th of September 1846, Lieut-Col Johnstone, military commander of the eastern districts, met the Ngqika chiefs and Botomani on the slope of Sandilekop. Botomani refused point blank to give up any guns captured during the war, and Sir P.Maitland decided that hostilities would continue.²³

This picture was engraved as a lithograph in 1847 and the lithograph is in the Piazza Smyth album, Edinburgh (Warner: no 17). The lithograph is signed CB and is captioned

'Botma a Chieftain of the Amakosae'. The background depicted in C55 does not appear in the lithograph.

23. D.S.A.B., vol. 3, p. 93.

FIG NO : 87

TITLE : -----

INSCRIPTIONS : at the base, inscribed in ink:
26 - Kafir Warrior in the Old War dress
b.r.c.: in Taylor's shorthand: CB
t.r.c.: AK

MEDIUM : pen & wash

SIZE : 24 x 18 cms

SOURCE : sketchbook no 5

ACCESSION NO : C56

DESCRIPTION

A depiction of a Xhosa warrior. He holds a spear in his right hand and a shield in his left hand. He wears a headdress of two feathers ('indwe'). Around his neck, he wears a necklace of animal teeth and on his right arm, bangles. On his right leg below his knee, there is a tufted band and around his ankles, tufted anklets.

This image has a posed theatrical quality resulting from the figure's stance, expression and the isolating of the figure from its background.

A lithograph which is in the Piazza Smyth album, Edinburgh (Warner: no 6), is also inscribed 'Kaffir Warrior' and is similar to the above picture. The lithograph was probably adapted from the above picture.

FIG NO : 88

TITLE : inscribed in ink:
27. Kafir Woman and Children

INSCRIPTIONS : b.l.c. inscribed in pencil:
Kafir Woman & Children
b.r.c.: in Taylor's shorthand: CB
t.l.c.: (erased) 23
t.r.c.: AD

MEDIUM : pen & wash & pencil

SIZE : 24 x 18.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C57

DESCRIPTION

In the centre, a Xhosa woman is wearing a scarf headdress; a beaded breast cloth fringed with studs and a hip wrap from which hangs a tortoise shell vessel. She is also adorned with necklaces of beads and bangles on her arms. The boy on the left holds a stick and the girl on the right is lifting a melon.

This picture was engraved by Bell as a lithograph and is in the Piazza Smyth album, Edinburgh (Warner: no 7). The lithograph is signed CB and is captioned 'Kafir Woman & Children.' The lithograph is similar to C57, except that in the lithograph the woman is depicted with a different headdress.

FIG NO : 89

TITLE : inscribed in ink:
28. Line of Kafirs in Old War dress

INSCRIPTIONS : t.r.c. inscribed in pencil:
(words erased) Kafir line
t.r.c.: AM
t.l.c.: 24

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C58

DESCRIPTION

A group of twenty two Xhosa warriors standing in a line, holding their shields. They also carry spears and each warrior wears a feathered headdress ('indwe'). This indicates that they are ready for a battle.

- FIG NO : 90
- TITLE : inscribed in ink:
War dance from the rear. The Dancers encircled by Woman, as the Commissariat each carrying some article of supply - all sing the war song & accompaniment - beyond the body of warriors in line four or five deep, and in advance the skirmishers boasting of past and ability for future achievements - a position from which men of no mark are speedily driven by the derisive shouts of the main body of warriors.
- INSCRIPTION : at the base, inscribed in ink:
War Dance
b.r.c.: in Taylor's shorthand: CB
t.l.c.: (erased) 25
t.r.c.: AN
- MEDIUM : pen & wash
- SIZE : 17.5 x 24 cms
- SOURCE : sketchbook no 5
- ACCESSION NO : C59

DESCRIPTION

In the foreground, there is depicted a multitude of Xhosa women dancing and circling around a group of animated warriors. Behind the circling group of women, there are depicted a multitude of male warriors with turned backs. Beyond this group, there is further group of warriors in various animated positions.

Peires²⁴ describes the 'War dance' as follows:

When it drew up for battle every man had his place. The vanguard usually consisted of the youngest warriors, the ingqukuva or buds, followed by the older men. The most distinguished warriors wore crane feathers awarded to them by the chief. When the armies arrived on the scene of battle, the chief would deliver a final exhortation and the warriors would respond by shouting, by singing, and by striking their shields with their spears. The battle itself was punctuated by war cries, praises, exhortations and the bellowing of the warriors.

24. J.Peires, The House of Phalo, pp. 137-139.

FIG NO : 91

TITLE : inscribed in ink:
30 - The Spoor traced to the kraal of the thief. One of the trackers points to the spoor. Another details the proofs and numbers as found by the tracks - The Head of the kraal don't see it - one councillor suggests weak points while another disputes the marks on the ground.

INSCRIPTIONS : at the base, inscribed in ink:
The Spoor of Stolen Cattle traced to the Thief's kraal
t.r.c.: AW

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C60

DESCRIPTION

A group of Xhosa figures in animated discussion. The figure in the right hand foreground, points to the ground indicating with his right hand. To the left, a figure carrying spears points to the ground with his right hand. Behind him, a figure appears to be indicating a number with his right hand. The chief, who is depicted in the centre, wearing a cloak, is listening to the various explanations as indicated by these figures. In the background, there are number of figures depicted who are listening to the discussion taking place.

FIG NO : 92

TITLE : -----

INSCRIPTIONS : at the centre, inscribed in pencil and ink:
 31. The Kafir Breakfast party detected on their return from a
 foray in the Kowie Bush
 at the base, inscribed in pencil:
 Kafir Breakfast Party detected
 t.l.c.: BK1
 r.h.s.: BK2

MEDIUM : pen & wash

SIZE : 35 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C61

DESCRIPTION

In the foreground, a group of Xhosas are seated around a fire with a figure in the centre adding wood to the fire and a figure on the left cutting meat from the carcass of an ox. Behind him, a man is cooking meat on the fire and to his right, a man is eating and using his spear as a knife. Above these figures, there are five men (Mfengus) armed with guns, creeping stealthily towards the group of figures below them.

This is the second double format plate in this collection. In 1847 in Edinburgh, Bell made a lithotint from the above picture (see C91 for the lithotint).

FIG NO : 93

TITLE : -----

INSCRIPTIONS : at the base, inscribed in ink:
32 - Burns' Hill
t.r.c.: BU
along the base, the following are marked, indicated and inscribed within the picture:
The Great place or Residence of the Chief Sandili, Church, Mission houses & Native houses & huts. Wagons shewing the position of the rear of that portion of Major Gibson's Baggage train burned by the Kafirs at the commencement of the War
b.r.c. inscribed in pencil: foreground ad libitum

MEDIUM : pen & wash & pencil

SIZE : 18.5 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C62

DESCRIPTION

A depiction of the settlement of Burnshill. In the centre, various dwellings are shown. The inscribed features at the base of the picture are depicted within the picture by means of illustration.

Burnshill was established at the foot of the Amatole Mountains in 1831 as a missionary station by the Glasgow Missionary Society. It was named after the Rev John Burns, one of the founders of the society. It was destroyed in the 8th Frontier War.²⁵

The inscription - 'foreground ad libitum' could be a reference to the engraver, possibly of the Illustrated London News to improvise in the engraving this area of the picture. (This picture was however not reproduced as an engraving in the Illustrated London News).

25. Raper, p. 66.

FIG NO : 94 a

TITLE : inscribed in ink:
33. Rescue of the Ammunition Wagons - 17 April 1846 -

INSCRIPTIONS : b.r.c. inscribed in ink:
Rescue of the Ammunition Wagons
in pencil: 17 April 1846
t.r.c: K
t.r.c.:(erased) 31

MEDIUM : pen & ink

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C63

DESCRIPTION

In the centre the ammunition waggons are being protected by armed soldiers, who are firing their guns at the attacking Xhosas in the left hand foreground. Some of the soldiers are mounted on horseback. In the right hand background, a group of soldiers is firing at Xhosas on the hill, who are withdrawing from the attack.

This picture is the only one in the collection done entirely in pen and ink. This picture was sent to the Illustrated London News, where it was reproduced as an engraving in the July 25, 1846 issue. It was faithfully reproduced and was also entitled 'Rescue of the Ammunition Wagons'. (See fig 94b). This engraving is signed 'Smyth'. This could possibly refer to Charles Piazzi Smyth who may have sent a copy of Bell's picture to the Illustrated London News or he may have made an engraving of this scene from Bell's picture which he could have sent to this journal. However, it seems more likely that one of the engravers at the Illustrated London News had the surname Smyth. It is interesting to note that the original picture shows signs of having been folded. This would probably have occurred when the picture was despatched to the Illustrated London News.

Cory²⁶ describes the events that led to this skirmish as follows:

The cavalcade which left Burn's Hill consisted of no less than 125 waggons. As each was drawn by fourteen oxen, and there had to be some space between each, the whole line was nearly three miles long. After the first waggon left the camp ground, more than an hour elapsed before the last could get into line. As escort, all the men were formed into two parties, each with a field gun. One party was right in front of the first waggon while the other was in the rear. There was no protection for the waggons in the centre. While these preparations were in progress, large numbers of Kaffirs were seen moving about in the bush on the distant heights. Major Gibsone tells us that when the last waggon had gone about a mile, all those within his view came to a standstill and firing was heard in advance. It was clear that the convoy was being attacked. One of the waggons had broken down at a drift. Whether it was an accident or whether on the first rush of the Kaffirs, the oxen had been cut loose and driven off is not clear. But certain it is that at that moment there was a simultaneous attack on fifty three of the waggons which had not yet reached the drift. While some of the marauders cut loose the oxen and drove off between seven and eight hundred, others raided the baggage and stores....It was the 7th Dragoon Guards who suffered the greatest loss of property. The last four waggons held the largest quantity of ammunition. Fortunately these being near the rear escort, were saved. Major Gibsone with his field gun and all the men who could be spared moved some little distance forward and fired into the bush ahead, but it was entirely ineffective... With great difficulty, the four ammunition waggons were taken by a devious course over the high ground, and not until evening did they reach Col. Somerset's camp.

26. Cory, pp. 432-433.

FIG NO : 95

TITLE : inscribed in ink:
34. The leading wagon attacked - and consequently road blocked so that the train of Forty one wagons were abandoned to the Kafirs - 20 May 1846

INSCRIPTIONS : at base, inscribed in pencil and ink:
34. attack on the leading wagon of the train of forty one abandoned to the Caffres 20th May 1846.
t.r.c.: X

MEDIUM : pen & wash

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C64

DESCRIPTION

Xhosas on the hill in the left hand background are firing at the soldiers below, who are firing back at their attackers. In the centre, the attacked waggon is shown, with the driver holding a whiplash attempting to move the oxen onwards. A soldier on the right is helping to turn the back wheel of the waggon. A dead figure is lying on the ground in the right hand foreground. A soldier holding a gun is on guard in the centre foreground. In the left hand foreground, a crouching figure of a Xhosa holding a gun is preparing to attack. In the bottom right hand corner, two crouching Xhosas are camouflaged by bushes.

Cory²⁷ describes the events that led to this action as follows:

Peddie had become depleted of provisions for both horses and men, and ammunition was short. To remedy this, forty three wagons laden with necessaries, left Grahamstown on Monday May 18th. The route was by Driver's Bush, Fraser's Camp and Trompeter's Drift. This last place was reached the next day, Tuesday. The convoy remained there the whole of Wednesday.... Early in the morning of the 21st, the waggons crossed the river and commenced the ascent, Lieut Dickson going ahead with a small advance guard, while the remainder brought up the rear. They reached the Blue 'river' a dry ravine which crossed the road through the bush. There they waited. In the meantime, in response to the request for assistance, sixty men of the 91st under Capt Campbell had left Fort Peddie and about this time reached the waiting waggons.... Capt Campbell [and all the wagons] moved forwards.... When they had

gone about two miles, a heavy volley of shots poured from the bush on both sides of the column. The horses of Liet Dickson and Ensign Aitcheson were killed under them and two of the oxen of the front waggon, thus bringing it to a standstill.... Some of the advance guard now fired into the bush where the Kaffirs were believed to be, for they could not be seen, while others cut loose and pulled away the dead oxen. Under heavy fire and with considerable difficulty, the waggon was got into a small open space about twenty yards ahead, when five more of the oxen were killed. At the same time nearly all the oxen of the second and third waggons were shot, thus completely blocking the road of all those behind. After this turmoil had continued for some time, according to Liet Dickson's statement, fifteen hundred Kaffirs were seen to be coming down the hill to help their friends....Lieut Dickson ordered the advance guard of only fifteen men to retire and make their way to the rear and join Capt Campbell, where, in fact, the whole escort was collecting, though keeping up a constant fire the whole time. Capt Campbell, on his part, finding nothing could be done, ordered all to retreat to Trompeter's Drift. This was done and the whole of the forty three waggons with their remaining oxen and all the Government Stores were abandoned to the Kaffirs.

27. Cory, pp. 447-449.

FIG NO : 96

TITLE : inscribed in ink:
35. Sir Harry Darrell & Mr Gore with their troop of the 7
Dragoon Guards - 27 May 1846

INSCRIPTIONS : at the base, inscribed in pencil:
A troop of the 7th Dragoon Guards under Sir Harry Darrell &
W.Gore making the best use of an opportunity incautiously
given by a part of the Combined Kafir Force near Fort Peddie
27 May 1846

MEDIUM : pen & wash

SIZE : 18 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C65

DESCRIPTION

In the centre, two soldiers on horseback (Sir Harry Darrell and Mr Gore) are attacking Xhosas with their swords. One of the Xhosas in the centre, is fleeing. In the right hand

foreground, a seated Xhosa is aiming his gun at the soldiers on horseback. In the left hand foreground, two figures are lying wounded on the ground. In the left hand background, troops of the 7th Dragoons are attacking Xhosas, who are fleeing.

Cory²⁸ describes the events as follows:

At midday of May 27th, the spies returned to the Fort [Peddie] with the news that considerable numbers of Kaffirs had been seen on the distant hills to the north. A large patrol consisting of a troop of the 7th Dragoon Guards and fourteen of the C.M.R therefore went in that direction. Distant fighting soon being heard at the Fort, a hundred men of the 91st, with a large number of Fingoes, then went to the spot. A fight was found to be going on at the edge of an extensive bush in which most of the Kaffirs were taking cover. The force retired with the object of drawing them out. This succeeded. When they were at sufficient distance from the bush, the Dragoons quickly turned and charged them, cutting down between twenty and thirty with their swords. The number of Kaffirs was estimated at from 800 to 1,000. They retired again under cover and, as it was getting dark, the force returned to the fort. One man and three horses were killed on the side of the attacking party.

28. Cory, p. 450.

FIG NO : 97

TITLE : inscribed in ink:
36. Attack on Fort Peddie. 21 May 1846

INSCRIPTIONS : at the base, inscribed in pencil:
Attack on Fort Peddie by the combined Kafir Force Thursday
28th May 1846.
the following are inscribed and indicated within the picture in
pencil:
barracks, fort, rocket, star
t.r.c.: A0

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C66

DESCRIPTION

In the foreground, a multitude of Xhosas carrying weapons is approaching Fort Peddie. In the left hand foreground, there is an explosion and some figures are lying wounded on the ground. From the left, figures are shown approaching the Fort. From the right hand background, there are other figures shown approaching the Fort. In the left hand background, cattle are being driven off. There is a rocket explosion, emanating from the fort in the left hand background.

Cory²⁹ describes this event as follows:

At eight o'clock, the watchers on the tower espied two very large bodies of natives approaching along the Grahamstown road. They were the chief Stock's people, the Amambala. At ten o'clock, another huge and dense mass was seen coming from the east. They were the Gaikas, Ndhlabis and some of Kreli's people from the distant Transkei. At about the same time another enormous crowd was moving from the west. These were Pato's people. Very many in these crowds were upon horseback and more still had guns. As this terrific array, estimated at between eight and ten thousand came nearer and eventually surrounded the place....At midday the six pounders at the Fort commenced to speak with no uncertain voices and then as fast as man could work shells and rockets, devastation was poured into the dense masses. The musketry fire was not very effective as the enemy was at too great a distance. This however, had the advantage of the Kafir fire being unable to reach the Fort, much less than the assegais.

At the first volley, the cattle took fright and rushed away, in the direction of the enemy, with the result that four thousand of them were easily captured. At two o'clock the Kafirs had had enough of it and commenced to retire without having got within striking distance of the Fort. Ninety two dead bodies were seen lying in the vicinity, but Col Lindsay estimated that their loss must have been nearer two hundred. Within the Fort there were no casualties. The fighting outside had been done entirely by the Fingoes. Though the enemy was present in such overwhelming numbers, the fight was really very one sided, for the Kafirs were in the open with inefficient muskets and assegais while the troops had small cannons and the protection of the walls of the Fort. Thus ended the attack on Fort Peddie.

29. Cory, pp. 450-451.

FIG NO : 98

TITLE : inscribed in ink:
37 - The Cape Mounted Rifles clearing the way from
Committee Drift to Fort Peddie 31 May 1846

INSCRIPTIONS : at the base, inscribed in pencil and ink:
Company of the Cape (dis)mounted Rifles under Capt
G.T.C.Napier clearing the bush in forcing the road from
Committee Drift to Fort Peddie by the convoy under Colonel
Somerset KH - 31st May 1846
t.l.c.: AH

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C67

DESCRIPTION

In the left hand foreground, soldiers of the Cape Mounted Rifles are shown clearing the path for the waggons in the left hand background. In the foreground, Xhosas camouflaged in the bushes are firing their guns. Two Xhosas are shown carrying the figure of a wounded or dead man. In the centre foreground, there is a dead figure on the ground. In the right hand foreground, a Xhosa is carrying over his shoulders, the figure of a wounded or dead man. Tall euphorbias are depicted as part of the dense vegetation.

Cory³⁰ states that:

On May 30th, a train of no less than eighty two waggons with an escort of nearly twelve hundred men left Grahamstown and reached Committees safely that night. As a further precaution, Col Richardson with some of the Dragoon Guards and C.M.R. followed at a distance to prevent any attack on the rear of the train. The next day all went well until the advance guard and first waggons reached the top of the hill where the road on both sides was bounded by thick bush. The Kaffirs in accordance with the tactics they had found so successful on former occasions, attacked the advance guard and first waggon; obviously with the object of blocking the way of the others. Fortunately this road was wide enough to allow men to pass alongside the waggons. As soon as firing was heard, reinforcements rushed up to the front when a brisk fight ensued. This continued until open country near Breakfast Vlei was reached. Three drivers were killed and six of the escort were wounded. The remainder of the journey being over open country, the waggons reached Peddie without further mishap.

30. Cory, p. 457.

FIG NO : 99

TITLE : inscribed in ink:
38. Attack on Nel's Camp 2 June 1846

INSCRIPTIONS : at the base, inscribed in ink:
Attack on Nel's Camp 2nd June 1846
t.r.c.: AX

MEDIUM : pen & wash

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C68

DESCRIPTION

In the foreground, Xhosas are herding sheep out of an enclosure. In the right hand background there is a 'laager' of ox waggons with figures of Burghers shooting between the waggons and in front of the waggons. In the left hand background, there is a number of Xhosas firing their guns at the Burghers on the right hand side.

This picture is the first one in a series of three depicting events relating to the attack on Nel's camp and the aftermath of this attack. Cory³¹ describes the attack on Nel's Camp as follows:

At the place of one Nel, in the Koonap district, one of the refugee camps where twenty one thousand sheep had been collected, a body of a hundred Kaffirs appeared. They divided themselves into small parties and while some attacked the defenders of the women and children, others pulled down the kraal fences and drove off all the sheep and a number of horses. They were followed and about ten thousand of the sheep were recaptured on the Koonap Heights.

31. Cory, pp. 460-461.

FIG NO : 100

TITLE : inscribed in ink:
39. Interior of Nel's Camp during attack 2 June 1846

INSCRIPTIONS : at the base, inscribed in pencil and ink:
Interior of the Beleagured Camp (words erased) 1846

MEDIUM : pen & wash

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C69

DESCRIPTION

In the centre of the 'laager', a woman is stoking a gun and to her right, a girl, who is handing her ammunition. To the left of the woman, there is a boy holding a gun. On the right, there is a kneeling man who is waiting for the boy to hand him the gun. In the left hand foreground, there is a woman seated on the ground with a baby on her lap and to her left, a boy holding onto her shawl. In the centre left there is a woman and a man who are holding guns and powder horns. In the background there are depicted men and women armed with guns. There are depicted a number of waggons which form a 'laager' as a means of defence for the group of Burghers. A 'laager' can be defined as: 'an encampment of wagons lashed together for the protection of the people and animals within, and as a barricade from which to fire on attackers.'³²

32. J.Branford, A Dictionary of S.A.English, pp. 191-192.

FIG NO : 101

TITLE : inscribed in ink:
40. Recapture of part of the sheep taken from Nel's Camp 2
June 1846

INSCRIPTIONS : at the base, inscribed in pencil:
Recapture of part of the Stolen Sheep 2nd June 1846
t.r.c.: AZ

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C70

DESCRIPTION

In the right hand centre, there are three figures of Burghers, mounted on horseback. One figure is firing at the group of fleeing Xhosas. In the left hand centre, there are Xhosas who are firing back at the Burghers. In the left hand distance, a group of fleeing cattle. There is a Burgher riding on a horse in the left hand foreground. The recaptured sheep are fleeing in the right hand foreground.

FIG NO : 102

TITLE : -----

INSCRIPTIONS : inscribed in ink:
 41. Exact Plan of the Defeat of the Kafirs the 8th June 1846,
 from actual survey - with the movements of the troops
 noted thereon
 l.h.s. inscribed in pencil: Memo - I fear this must be reduced
 before it will fit the size of the newspaper
 r.h.s. inscribed in pencil: Note the edges of the wooded valley
 must be more sharply shewn - they are very precipitous and
 covered with dense jungle.
 r.h.s.: AT

MEDIUM : pen & coloured wash

SIZE : 31.5 x 38 cms

SOURCE : sketchbook no 5

ACCESSION NO : C71

DESCRIPTION

A map showing various places where skirmishes occurred with particular reference to the Battle of the Gwangqa (8th June 1846). The map indicates the movements of the troops. Places that are shown include: Fort Peddie, Committees Drift, Breakfast Vley, Trompeter Drift, Tinton's Place etc.

This is the second map in this collection and the first picture in a series of 8 (C71-C78) relating to the events of the Battle of the Gwangqa, 8 June 1846. The notes to the engraver in the above inscription indicate that this picture was clearly intended for publication. The reference to a newspaper could be to a South African newspaper such as the Graham's Town Journal, where during the period of the Frontier war, similar drawings of maps showing the places where the events of war took place, were reproduced. Or, the above inscribed inscription was intended for the engravers at the Illustrated London News. However, there is no record of this map appearing in either a South African newspaper or in the Illustrated London News.

FIG : 103

TITLE : inscribed in ink:
42. Burning of Stock's kraal 8 June 1846

INSCRIPTIONS : b.l.c. inscribed in pencil:
Burning of Stock's kraal 8th June 1846
t.r.c.: AU

MEDIUM : pen & wash

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C72

DESCRIPTION

In the centre, a man is holding an ignited piece of wood. In the right hand foreground, two figures are carrying guns, one of whom also carries a piece of burning firewood in his right hand. In the left hand background, two figures are setting alight a hut which is engulfed in flames. In the left hand foreground, a Cape Mounted Rifleman is looking on.

Theal³³ describes this incident as follows:

During the night of the 7th of June a strong party was sent from Fort Peddie to attack the kraal of the chief Stokwe near the Gwanga rivulet, and thereby to occupy the attention of the Kaffirs while the empty waggons with an escort of two hundred and fifty men passed through the jungle at Trompetters drift on the way to Grahamstown. The party consisted of three hundred Hottentots under Capt Size, one hundred Fingos under Capt Symons, and a party of the same people under one of their own chiefs. At six o'clock in the morning of the 8th, Col Somerset followed with one hundred Cape Mounted Riflemen under Capt Napier, a troop of Dragoons under Capt Sir Henry Darrell, a troop of volunteer cavalry under Capt Lucas, one hundred of the George burghers under Commandant Muller, and two guns under Capt Brown of the Royal Artillery. At half past seven the two divisions united and had a smart engagement with a body of Kaffirs, who were defeated with some loss, when Stokwe's kraal was taken and burned.

33. G.Theal, History of South Africa, vol. 3, p. 15.

FIG NO : 104

TITLE : inscribed in ink:
43. Donovan's Escape 8 June 1846

INSCRIPTIONS : b.r.c. inscribed in ink:
Narrow Escape of Captain Donovan C.M.R. 8 June 1846
t.r.c.: AP

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C73

DESCRIPTION

In the centre foreground, Captain Donovan is depicted on horseback with two Xhosa men attempting to pull him off his horse. A Burgher is attempting to ward off the attackers by drawing his sword. Two figures are lying injured on the ground. On the far right, a figure appears to be retreating. In the left hand foreground, a Burgher and a Cape Mounted Rifleman are approaching. In the background, euphorbias are shown.

J.W. Appleyard³⁴ described this incident in his journal entry of June 8th, 1846:

Capt Donovan had a narrow escape, being seized by some Kafirs, as he was entering the bush and dragged down. Providentially one of Lucas's burghers was close at hand, who ran up and drew the Captain's sword and ran it through two of them, by which time others had come up and completed his rescue.

34. J.Frye (ed.), The War of the Axe and the Xosa Bible, p. 67.

FIG NO : 105

TITLE : inscribed in ink:
44. First Charge of the 7th Dragoon Guards 8 June 1846

INSCRIPTIONS : t.r.c.: AQ

MEDIUM : pen & wash

SIZE : 17.5 x 24 cms

SOURCE : sketchbook no 5

ACCESSION NO : C74

DESCRIPTION

To the left, 7th Dragoon Guards, mounted on horseback, are attacking Xhosas. To the right, Xhosas are firing their guns and some are throwing spears at the attacking troops. In the foreground, a slain Xhosa has fallen off his horse. In the left hand foreground, slain and wounded Xhosas are lying on the ground.

Theal³⁵ recounts that:

A little after midday, as the enemy had retired [following the attack on Stock's kraal], Col Somerset resolved to proceed with the cavalry to the Gwanga in order to rest the horses, which were showing signs of fatigue. There was only a little rise in the ground between the place where he then was and that where he proposed to rest. Just before reaching the top of this rise, Liet Bisset, who was mounted on an unruly horse, that carried him far to the front, galloped back and reported to Col Somerset that a body of five or six hundred Kafirs was just beyond, in an open country where cavalry could act to advantage.

Cory³⁶ relates that:

The news of what he [Lieut Bisset] had seen gave great joy, and preparations for an immediate charge were made. This was led by Major Gibsone and Captain Sir Harry Darell. Down the slopes all furiously rushed. In a short time the whole force was inextricably mixed with Seyolo's people. A wholesale slaughter then commenced. The horses rushed in among them, their riders using their sabres right and left, everywhere the infantry were engaged in hand to hand fights and muskets were fired in every direction. The enemy attempted to retreat towards the Keiskamma, but they were

overtaken and fell in large numbers. The Gwanga river literally ran red with blood. Only three prisoners were taken.

35. Theal, pp. 15-16.

36. Cory, p. 459.

FIG NO : 106

TITLE : inscribed in ink:
45. The head of the Guanga - 8 June 1846 Kaffirs driven off in confusion.

INSCRIPTIONS : b.r.c. inscribed in pencil:
The head of the Guanga 8th June 1846
t.r.c: AR

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C75

DESCRIPTION

In the right hand background on the hill, cavalry troops (7th Dragoon Guards) are shown charging Xhosas in the centre middle ground. In the right hand foreground, two artillery contingents are going into the attack. In the left hand foreground, there are depicted armed Burghers, some of whom are firing. In the right hand foreground, a man appears to be giving assistance to a wounded figure, lying on the ground. In the right hand background, on the hill, there are bodies of wounded and slain combatants.

FIG NO : 107

TITLE : inscribed in ink:
46 - The troopers disgusted at the slaughter of unresisting men (or Kafirs) the riding over them like sheep find themselves still under the necessity of closing accounts of sham dead who make a final struggle, one claimed quarter and it was granted - but parole being beyond his comprehension or (word erased) his captors being impatient he was not heard of after-wards - when the troops halted 8 June 1846

INSCRIPTIONS : b.l.c. inscribed in pencil and ink:
The Melee 8 June 1846 - Capt Napier taking a prisoner
t.r.c: AS

MEDIUM : pen & wash

SIZE : 17 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C76

DESCRIPTION

In the centre, Capt Napier is depicted mounted on horseback, with his left hand on the shoulder of a Xhosa whom he is taking as a prisoner. The prisoner is being transported by a Burgher whose right hand is resting on the shoulder of the Xhosa. In the right hand foreground, two figures are fighting, one is holding a gun in his hand which he is using as a club and the other figure is aiming his gun at him. In the background, there are depicted a number of soldiers and Burghers mounted on horseback who are attacking with their swords, Xhosas.

The above inscribed title and inscription have different meanings. The inscribed title at the base of the picture would most likely have been inscribed by Bell at the time of the completion of this picture and it clearly describes the event that he has depicted. The inscription on the mount is much more detailed and contains further information relating to this incident.

FIG NO : 108

TITLE : inscribed in ink:
47. The Arms and the wounded were looked after - 8 June 1846

INSCRIPTIONS : b.r.c. inscribed in pencil and ink:
Collecting the arms and the wounded 8th June 1846
t.r.c.: AV

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C77

DESCRIPTION

In the centre, two figures are collecting weapons from the slain figures on the ground. In the right hand foreground, a figure (possibly a doctor) and a soldier are attending to a wounded soldier lying on the ground. A group of soldiers are carrying a body that is covered by a blanket. A soldier on crutches is being assisted by a comrade.

Cory³⁷ states that:

When all was over Liet Boyes counted 270 dead Kafirs lying on the field of battle. On the side of the troops, one C.M.R. and one Fingo were killed, three officers, including Sir Harry Darell and Capt Walpole of the Royal Engineers, one burgher and three Fingoes were wounded.

Theal³⁸ states that:

a hundred guns and over a thousand assegais were picked up on the field of slaughter.

37. Cory, p. 460.

38. Theal, p. 16.

FIG NO : 109

TITLE : inscribed in ink:
48. And the scene at the Gwanga was not likely to be pleasant
to look on about a week after the 8th June 1846

INSCRIPTIONS : at the base, inscribed in ink:
The Gwanga
t.r.c.: BL

MEDIUM : pen & wash

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C78

DESCRIPTION

In the centre, a hyena is devouring the remains of a human skeleton. To the right, there are groups of vultures feasting on the remains of skeletons. In the sky, there are a number of flying vultures.

The Graham's Town Journal of September 12, 1846 described the above scene:

This valley (Gwanga) may emphatically be termed the valley of dry bones. It is strewn with skeletons, many of them headless, but others almost perfect. The scene is most ghastly and revolting.

FIG NO : 110

TITLE : inscribed in ink:
49. The infantry rearguard en route from the Kie having been threatened by a body of Kafir Horse - a few mounted men were sent to look after them - whereupon the Kafir cavalry made off.

INSCRIPTIONS : at the base, inscribed in pencil:
Retreat of Kafir Horsemen on the approach of the Mounted British to the protection of the infantry rear guard on the route from the Kye
t.r.c: BW

MEDIUM : pen & wash

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C79

DESCRIPTION

In the foreground, three figures mounted on horses are galloping away. In the distance, there are a number of armed figures, mounted on horses, retreating into the distance.

Bell made a lithograph of the figure that appears mounted on horseback in the left hand foreground of the above picture. This lithograph is in the Piazzi Smyth album (Warner: no 20). The lithograph is uncaptioned.

FIG NO : 111
TITLE : -----
INSCRIPTIONS : inscribed in ink:
50 - Plan of the Amatola Mountains and Basin
t.r.c: BM
MEDIUM : pen & coloured wash
SIZE : 17.5 x 24.5 cms
SOURCE : sketchbook no 5
ACCESSION NO : C80

DESCRIPTION

A relief map indicating mountains, rivers, roads, forts and mission stations. Some of the features that are indicated and inscribed are: Amatola Mountains, Amatola River, Keiskamma River, Buffalo River, Chumie River. Missionary stations include - Burnshill, Block Drift, Chumie Mission Station, Pirrie Mission Station, Fort Cox, Fort Willshire.

This is the third map in this collection. It is related to the next picture (C81) which is a depiction of the Amatole Mountains.

FIG NO : 112

TITLE : inscribed in ink:
51. The Amatola Mountains

INSCRIPTIONS : at the base, inscribed in pencil:
The Amatola Mountains from a sketch by Lt W.F.D. Jervois
R.E.
at the base, inscribed in pencil & ink:
Lukesi on Gaikas Kop
t.l.c.: (erased) 52
t.r.c.: BN

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C81

DESCRIPTION

In the left hand foreground, a group of Xhosas are hiding in the bushes and another group of five Xhosas are shown in the right hand foreground. In the middle distance there is a convoy of ox-waggons, guarded by armed soldiers, moving towards the Amatole Mountains in the distance.

The Amatole Mountains are a range of mountains running east and west through the northern district of King William's Town. The name is derived from the Xhosa word meaning 'weaned calve.' The chief peaks are Hogsback and Gaikaskop.³⁹

For biographical details on Jervois see C42.

39. S.E.S.A., vol. 1, p. 319.

FIG NO : 113

TITLE : inscribed in ink:
52 Blok Drift or Tyumie Vale or Lovedale

INSCRIPTIONS . : at the base, inscribed in pencil and ink:
Blokdrift alias Tyumie Vale alias Lovedale from a sketch by A.G.Bain Esq. The following are indicated and inscribed within the picture: shewing seminary, church, mission house, Residency, Igqihakazi or Witch Mountain, comm of outer Amatola Range, road from Ft Beaufort, Chumie River, * scene of great meeting on 29 January last -- Direction in which the enemy approached at the attack on Blok drift in June last.
in pencil: Fort Thompson (dismantled) in foreground

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C82

DESCRIPTION

A topographical view of the mission station of Lovedale.

In the left hand foreground, there is a figure, holding a stick. Below him, there are two figures and two oxen. In the right hand foreground, the ruins of the original mission station are shown (Fort Thompson). In the centre, the buildings are illustrated (as inscribed at the base of the picture). In the distance, the Amatole Mountain range is depicted.

Pettman ⁴⁰ states that:

The first Lovedale missionary station was situated on the Geneka River, a tributary of the Tyumie. This earlier Lovedale was established in 1824 by the missionaries Ross and Bennie, who named it Lovedale in honour of Dr John Love, who for twenty five years took an active part in the work of the Glasgow Missionary Society and had been Secretary of the London Missionary Society. Immediately after the Kaffir War of 1835, the original Lovedale being in ruins, the new station was built on the west bank of the Tyumie.

Blockdrift is a name that appears to have been borne by two drifts near Alice. The earlier one was in the Gaga River, but, the drift falling into disuse, the name appears to have been transferred to a drift nearby, but on the Tyumie, which still retains the name.

This picture is 'from a sketch' by Andrew Geddes Bain (1797-1864) who was a road-builder, geologist, explorer, trader, soldier, writer and artist. He is perhaps best remembered as the builder of Bain's Kloof, Michell's Pass and the Katberg Pass and for his humorous verse 'Kaatjie Kekkelbek.' The Queen's Road from Grahamstown to Fort Beaufort was completed under the supervision of Andrew Geddes Bain.⁴¹ Bell designed a presentation silver epergne as a tribute to A.G. Bain (see biography of C.D.Bell).

40. C.Pettman, South African Place Names, pp. 147 & 150.

41. D.S.A.B., vol. 1, pp. 35-38.

FIG NO : 114

TITLE : 53. Pirrie Mission Station Front

INSCRIPTIONS : b.l.c. inscribed in pencil:
 The Burning of Pirrie Mission Station on the sources of the Buffalo near which Sir Peregrine Maitland is encamped 8th August 1846 * under a Caffreboom tree near the spot marked * the Gospel was first preached to the Kafirs by van der Kemp about 1799
 t.l.c.: 54
 t.r.c.: BS

MEDIUM : pen & wash & pencil

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C83

DESCRIPTION

A depiction of the burning of the Pirie missionary station. A number of buildings have been set alight and smoke rises from these dwellings. Some figures in the left hand foreground appear to be fleeing. A number of figures is indicated near the burning buildings.

The Pirie mission station was founded in 1830 by John Ross and named after Alexander Pirie, secretary of the Glasgow Missionary Society. It was destroyed in the 1851 Frontier War. Pirie is located in the Amatole Mountains, about 25km north-west of King Williams Town.⁴²

Dr Johannes Theodorus van der Kemp (1747-1811) was the first missionary to work among the Xhosa.⁴³

42. S.E.S.A., vol. 8, p. 585.

43. D.S.A.B., vol. 11, pp. 774-778.

FIG NO : 115

TITLE : inscribed in ink:
54. Pirrie Mission Station from the rear.

INSCRIPTIONS : b.l.c. inscribed in pencil:
View from behind Pirrie Missionary Station on the sources of the Buffalo, the main stream of which comes from the kloof marked ~ and shewing the Intaba-ka-hoho and Intaba-ka-Tshusha Mountains and the Buffalo Forests into which the principal body of the Gaika Kafirs are supposed to be driven 8th August 1846.
t.r.c.: BT

MEDIUM : pen & wash & pencil

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C84

DESCRIPTION

In the centre, two columns of armed troops are marching past the Pirie mission station. In the middle ground, dwellings and huts are shown.

FIG NO : 116

TITLE : inscribed in ink:
55 - Colonel Hare leading on the Fingo levies

INSCRIPTIONS : b.l.c. inscribed in pencil:
Onset of the Fingoos
t.l.c.: 56
t.r.c.: BO

MEDIUM : pen & wash & pencil

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C85

DESCRIPTION

In the centre, Colonel Hare is depicted mounted on horseback, indicating with his outstretched arm, the direction in which the Mfengu levies should attack. In the foreground, a group of armed Mfengu levies are moving forward. In the left hand background, submerged in the bushes are figures of Xhosas who are firing at the approaching group of figures.

Cory⁴⁴ recounts that:

Colonel Hare with 900 burghers and detachments of the 27th, 91st, 7th Dragoon Guards and Cape Mounted Rifles together with Fingoes and Malays, in all about 1,400 men was to march towards Fort Cox and enter the mountains somewhere in the south west.... Colonel Hare marched from Block Drift on the 27th [July]. He formed a camp at the base of the Seven Kloof mountain.... On the night of the 29th, the whole of this force ascended one of the wooded gorges and reaching the top of the mountain worked along until the height above Fort Cox was reached. Though kloofs and bush were scoured and thirty seven Kaffirs were killed, this force does not seem to have had such a difficult time as that endured by the others. Still their work contributed towards driving for a time at least - the enemy towards the east. On the 31st Colonel Hare moved to Fort Cox and remained there until August 4th.

The Graham's Town Journal of 1 August, 1846 reported that:

The Fingoes are spoken of as fighting with so much determined resolution, that their conduct excited the especial notice and admiration of Colonel Hare, who repeatedly cheered them on to attack.

44. Cory, pp. 473-475.

FIG NO : 117

TITLE : inscribed in ink:
56. Mishap of the Stellenbosch Burghers under von Nuldt
Onkruydt on 8 Augt 1846.

INSCRIPTIONS : b.l.c. inscribed in ink:
The loss of the Stellenbosch Burghers in Hell Poort - Augt 8th
1846
t.r.c.: BQ

MEDIUM : pen & wash

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C86

DESCRIPTION

In the centre, a group of Stellenbosch Burghers are firing at the attacking Xhosas. One of these figures on the right is attacking with the butt of his gun a Xhosa, who is attacking him with a spear. In the background, Burghers are firing at the attacking Xhosas. In the right hand foreground, a slain Burgher is lying on the ground.

This picture is the first in a series of three depicting the attack on the Stellenbosch Burghers in Hell Poort and its aftermath.

Cory⁴⁵ describes this incident as follows:

On August 9th, five of the burghers of the Nieman's Kraal camp met with their deaths while bravely fighting with overwhelming numbers. On the morning of that day it was reported that stolen cattle had been driven into Hell Poort. Nineteen Stellenbosch burghers went in search and discovered the spoor entering a rocky and bushy kloof. Leaving their horses in charge of five of their number, fourteen ascended some little distance up the jungle covered hill, when they were met by a volley and in short time found themselves completely surrounded by Kaffirs armed with guns. A fierce fight at very close quarters ensued. To save their lives, the burghers could do nothing but fight, or fire, their way through the enemy. During this life and death struggle, which lasted nearly an hour, five of the burghers were killed. The survivors reached the camp. Then accompanied by all those still there - sixty five burghers and thirty Fingoes - they returned immediately to the spot and resumed the attack. The Kafirs fled, leaving 69 cattle and 11 horses, which were taken away but the men did not seem to have been able to find the bodies of the comrades. The next day, Commandant Onkruidt fortunately arrived with a large force from a long patrol he had made into the Zuurberg regions. A careful search was made for the missing bodies when they were found at some distance from the place where they had been killed. About fifty Kaffirs were said to have been killed in both engagements.

45. Cory, pp. 489-490.

FIG NO : 118

TITLE : inscribed in ink:
57 - Treatment of Wounded Stellenbosch Burghers 8 Augt 1846

INSCRIPTIONS : b.l.c. inscribed in ink:
Treatment of the Wounded in Hell Poort Augt 8 1846
t.r.c: BR

MEDIUM : pen & wash

SIZE : 18.5 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C87

DESCRIPTION

In the centre, two Xhosas appear to be torturing a prisoner (a Stellenbosch Burgher). The figure on the right is inserting a burning ember to his chest. To the right, a group

of figures are observing this scene. Two figures are shown supporting the bodies of wounded men. In the right hand foreground there is a figure of a slain burgher (in the same position of the previous picture-C86) and the bodies of slain Xhosas lying on the ground.

Bell engraved the above scene as a lithograph in Edinburgh. This lithograph is in the Piazzzi Smyth album (Warner: no 11). The lithograph is signed C.B. and is inscribed in Piazzzi Smyth's hand 'Kaffirs torturing their prisoners to death.' The lithograph is double the size of C87 and incorporates a further scene in the upper half of the picture of two Xhosas leading away the horse of the figure who is being tortured in the above scene.

FIG NO : 119

TITLE : inscribed in ink:
58 - Retaliation (in so far) by Stellenbosch Burghers & Fingoes
8 August 1846

INSCRIPTIONS : at the base, inscribed in pencil:
The Avengers in Hell Poort
t.r.c.: BX

MEDIUM : pen & wash & pencil

SIZE : 18 x 25.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C88

DESCRIPTION

In the centre middle ground, a Stellenbosch Burgher is firing at a Xhosa in the right hand foreground. In the left hand foreground, a Mfengu, armed with a spear is attacking a Xhosa. In the background there are depicted figures of attacking Mfengus and Xhosas. In the centre foreground, there is a slain Stellenbosch Burgher lying on the ground.

FIG NO : 120

TITLE : -----

INSCRIPTIONS : upper half of the picture at the centre, inscribed in pencil:
59. Fingoes storming the Crag at (erased) above this, inscribed
in pencil:
Fingoes storming the Krantz (crag) No 1 upper part
t.l.c.: 57
t.r.c.: BP1
lower half of the picture in the centre, inscribed in pencil:
Fingoes storming the Krantz (crag) No 2 lower part
l.h.s.: 58
r.h.s.: BP2

MEDIUM : pen & wash

SIZE : 36 x 24.5 cms

SOURCE : sketchbook no 5

ACCESSION NO : C89

DESCRIPTION

At the top, Xhosas are firing their guns at the Mfengus who are climbing up the krantz in pursuit of them.

This is the third double format size picture in this collection.

Bell made a lithotint of this picture in Edinburgh in 1847. This lithotint is in the Bell Heritage Trust Collection (see C94).

FIG NO : 121

TITLE : -----

INSCRIPTIONS : upper half of the picture at the base, inscribed in ink:
60. The Bushmen under Read meeting the Kafirs at the
..(erased) on the..(erased)
in the centre, within the picture inscribed in pencil:
Bushmen attacking the Kafirs
t.r.c.: T half of BY

lower half of the picture: in the centre, inscribed in pencil:
Bushmen attacking the Kafirs
inscribed in pencil:
To the Engravers - Please don't make my Bushmen like Niggers
- their complexion is not much darker than a withered leaf
except when begrimed with dirt.
r.h.s.: 2nd half of BY

MEDIUM : pen & wash

SIZE : 36 x 25 cms

SOURCE : sketchbook no 5

ACCESSION NO : C90

DESCRIPTION

In the foreground, San men are depicted hiding behind the rocks, aiming their bows and arrows at the Xhosas who are perched on top of the rocks above them. A Xhosa in the centre is looking down at the attacking figures of San depicted below him. Another figure on the right is attempting to prevent him from falling over, by pulling at a piece of cloth, suspended from his waist. A Xhosa on the right is removing a spear from the back of a wounded figure. There are various figures depicted in the upper half of the picture, some of whom are fleeing from the attack.

This is the fourth double format size picture in this collection.

The inscription to 'the engraver' clearly indicates that Bell probably intended to send this picture to the engravers of the Illustrated London News. (This picture was not however engraved in the Illustrated London News and it does not appear that Bell made a

lithograph of this picture either.) As Bell's inscription to this picture is partially erased, it is not clear as to which historical event he is depicting, but Cory⁴⁶ relates an incident involving Joseph Read which appears to relate to the scene that is depicted in C90:

In the Tarka district on the west of the Zwart Kei there was a mission station, known as the 'Bushman Institution'. It was under the care of Joseph Read, son of James Read of the Kat River. This station was for the benefit of the Bushman under a chief called Madoor. Over all the natives in these northern regions was the Government Agent, Mr H.F.Fynn, who lived at the Tarka Post. Some time early in July 1846, Mr Fynn, thought that Shiloh [a Moravian mission station whose inhabitants were chiefly Tambookies and Fingoes] was in danger and needed reinforcement. Under Joseph Read, as Field Captain, he sent to that place a large heterogeneous party of Bushman and Hottentots from the Bushman Institution. Apparently a very unwise step, for between the Tambookies and the Bushman, there existed great enmity. Mapassa [sub-chief of the Tambookies] with two hundred men appeared at the bank of the Klipplaats river and sent to Shiloh, about a mile distant, to learn the reason for bringing Bushmen to that place.... The answer to Mapassa's message was the arrival of all the station Tambookies and Fingoes with their would-be, but plundering protectors. The inevitable happened. A fight took place. Mapassa's people were driven back with forty killed and twenty wounded. The next day, the defeated Tambookies reinforced by Gaikas again approached the station, when again they were repulsed. Elated with this success, the mission people turned the tables by attacking Mapassa and capturing fifteen hundred head of his cattle. Thus war in those parts began.

46. Cory, pp. 476-477.

Introduction to Miscellaneous Pictures

The pictures in this section of the catalogue were not part of a series as in the other three collections. According to the inventory, some of the pictures in this section of the catalogue were found lying loose in sketchbooks 5 and 11. It is not possible to establish if these pictures had been placed intentionally in these albums by Charles Bell, or if they had been placed at a later stage in these albums by a descendant of the Bell family. The graphic prints were also found lying loose, but these have been included in a separate section of this catalogue.

The pictures in this section of the catalogue are pictures that I have attributed to Charles Bell, based on their style and their subject matter. The pictures that I have included in this catalogue are those depicting South African subject matter and those depicting Bell family portraits, most of which are signed by the artist. The few pictures in this collection which depict European subject matter and which may be by Charles Bell, have not been included in this catalogue. The Bell Heritage Trust Collection contains a collection of approximately 300 paintings by John Bell, the majority of these pictures are of European subject matter. It would appear on examining this collection, that John Bell painted very few pictures of South African interest. The few pictures of South African interest in this collection which can be attributed to John Bell, are very different in style to those of Charles's pictures. If one removes a large proportion of the pictures in this collection which are by John Bell and the three sketchbook albums which can confidently be attributed to Charles Bell, there remain very few pictures by Charles Bell that can be included in this miscellaneous section of the catalogue.

The three pen and wash pictures of the Wreck of the Francis Spaight (C109-C111) were found lying loose in sketchbook 5. These pictures would appear to be connected with the Frontier War collection in terms of the pen and wash medium employed in their execution. The date of the subject depicted (1846) is also very close to that of the war scenes. However, the numbers that are found inscribed on these pictures (194-196) indicate that these pictures are the missing numbers from the sequence of the sketchbook

album 'Scraps from my South African Sketch Books' which is in the Africana Museum. It is possible that Bell originally intended to place these three pictures in that collection, but decided against doing so. The monochrome pen and wash medium employed in these pictures and the inscription on C111 to the 'Engraver' show that these pictures, like those of the Frontier War, were also intended to be engraved, most probably for the Illustrated London News.

The group of small watercolours (C98-C105) depict scenes and portraits of indigenous peoples encountered during the Smith Expedition of 1834-36. They could either have been painted on the Expedition, or they were painted from recollection at a later date. These pictures were inscribed with title captions on the mount of the picture and most of these pictures were found lying loose in sketchbook 11. These pictures like those of the collection 'Scraps from the Sketchbooks of a Wanderer in Southern Africa', are also watercolours. These pictures are inscribed with a title followed by a page reference number. This reference could possibly be to a page number in a diary or journal, describing the scene depicted. Dr Andrew Smith refers in his Diary to the numbers of specific pictures painted on the Expedition. I checked the Smith Diary for these page references, but was not able to find any of these numbers cited by Smith. As there are no known surviving diaries or journals by Bell, these inscribed references cannot be checked.

There exist in various collections of nineteenth century South African art (including the Africana Museum, Library of Parliament and Fehr Collections), watercolours depicting various types of indigenous people which are signed J.W. These images are similar in their subject matter and format to the pictures of indigenous types by Bell (C100-C105). There has been speculation as to the identity of this artist.¹ A. Gordon Brown identified the artist as a John White, but this is not conclusive. It has been suggested by R.F. Kennedy that J.W. may have been a pseudonym used by Bell. However, whilst Bell and J.W. depicted similar subject matter, (i.e. indigenous types), stylistically, their pictures are different. The images that are signed J.W. are cruder, in terms of their draughtmanship and execution, than those that are signed or have been attributed to Bell. The widespread existence of pictures of indigenous types that are signed J.W., suggests the

possibility that J.W. may have been a copyist. These images of indigenous types were replicated by J.W. and sent to the print shops, where they were possibly sold as 'picture postcards' to visitors at the Cape in the mid nineteenth century. Pictures by J.W. also formed the basis of an illustrated book entitled 'Sketches of some of the various classes and tribes inhabiting the Colony of the Cape of Good Hope' which was published in 1851.

The preliminary watercolour sketch of the Battle of Driekoppen (C97) is of interest, in that it is one of the preliminary drawings which was later made into a lithograph entitled 'The skirmish at Driekoppen, near Zwartkopjes.'(B226). This watercolour (C97) is related to the four other pictures depicting this event in the Africana Museum (B732-B735). The watercolour design of the trigger used to mark the opening of the Cape Town Breakwater by Prince Alfred in 1860, is of interest in that it shows Bell's skills as a designer and miniaturist.

The group of portraits from sketchbook no 3, as listed in the inventory, are dated October 1850 and indicate that Bell was probably visiting at this time a number of Cape Missionary stations. There is also in this miscellaneous section of the catalogue, a group of pencil and pen and wash portraits of members of the Bell family. These finely observed portraits reveal Bell's highly skilled use of the pencil medium to evoke character.

-
1. For further discussion of the J.W. pictures see:
R.F.Kennedy, 'Native and Malay Studies by J.W., Bell, Duff, and others.', Africana Notes & News, vol. 15, no. 7, Sept 1963, pp. 306-314.
A.Gordon-Brown, Pictorial Africana, 1975, pp. 37-38.

FIG NO : 122
 TITLE : Cameleopard blown or flaauw page 230
 INSCRIPTIONS : -----
 MEDIUM : watercolour
 SIZE : 9 x 16 cms
 SOURCE : sketchbook no 11 (loose)
 ACCESSION NO : C98

DESCRIPTION

A figure mounted on horseback is aiming his rifle at a giraffe.
 Two other giraffes are shown in the right hand background.

FIG NO : 123
 TITLE : inscribed in ink:
 Travelling in South Africa - pg 8
 INSCRIPTIONS : -----
 MEDIUM : watercolour
 SIZE : 9 x 16 cms
 SOURCE : loose
 ACCESSION NO : C99

DESCRIPTION

An ox waggon is being pulled across a river by a span of oxen. A figure on the left is cracking his whip and to the right, two figures appear to be pulling the waggon sideways, so as to prevent it from turning over. In the right hand foreground, a flowing stream is depicted and in the far distance, a mountain.

An extended version of this picture is in the Africana Museum (B789) and is inscribed on the mount 'S.African travelling Bullock wagon crossing a stream in the mountains' and on the back 'S.African travelling.'

FIG NO : 124
TITLE : inscribed in ink:
Hottentot p. 29
INSCRIPTIONS : -----
MEDIUM : watercolour
SIZE : 16.5 x 10.5 cms
SOURCE : loose
ACCESSION NO : C100

DESCRIPTION

A drunk Khoi man, holding a bottle in his right hand. He is wearing a torn grey shirt, torn trousers with patches and a hat with a feather.

There are two very similar depictions of the above subject in the Africana Museum (B762, B763). B762 is signed on the mount - C.Bell 1839.

FIG NO : 125
TITLE : inscribed in ink:
Hottentot Woman page 30
INSCRIPTIONS : b.r.c. signed in ink: Ch Bell
MEDIUM : watercolour
SIZE : 16.5 x 10.5 cms
SOURCE : sketchbook no 11 (loose)
ACCESSION NO : C101

DESCRIPTION

A Khoi woman, holding a pipe. She wears a pink dress, a mustard coloured shawl and a pink cap. She stands barefoot on an empty ground. A mountain is depicted in the background.

There are two similar depictions of this subject that have been attributed to Bell by R.F.Kennedy in the Africana Museum (B779 & B780).

FIG NO : 126
TITLE : inscribed in ink:
Bushwomen page 312
INSCRIPTIONS : b.r.c. signed in pencil: Ch Bell
MEDIUM : watercolour
SIZE : 9 x 16 cms
SOURCE : sketchbook no 11 (loose)
ACCESSION NO : C102

DESCRIPTION

Two San women, standing on a hill. The figure on the left, holds a stick in her right hand and a stick with a jackal tail in her left hand. She wears a front and back apron and she is adorned with ostrich shell necklaces and metal bangles and earrings. The figure on the right is covered by a cloak and apron. She also wears metal bangles around her ankles and earrings. There is a mountain range in the left hand background.

FIG NO : 127
 TITLE : inscribed in ink on the mount:
 Court of Motselikats page 104
 INSCRIPTIONS : b.r.c. signed in pencil: Ch Bell
 MEDIUM : watercolour
 SIZE : 9 x 16 cms
 SOURCE : loose
 ACCESSION NO : C103

DESCRIPTION

In the centre, Mzilikazi is seated on a chair, surrounded by a group of Matabeles, who are seated in a semi-circle on the ground. He is being presented with a calabash by a kneeling man. Behind the kneeling figure, there is a man who is holding a shield and spear. On the far left, there is a group of standing Matabeles holding shields.

This depicts a scene from the Smith Expedition. The Expeditionary party reached Tolane, a Matabele village in the region of Tshwenyane in June 1835, where Mzilikazi (c.1770-1868), king of the Matabele, welcomed them.¹ In the Africana Museum there are pictures that Bell painted on the Expedition depicting Mzilikazi and Matabeles. The

above picture could possibly be related to the event depicted in B680, which is inscribed 'Parade of Warriors before Matzelikatzi - 1835.'

-
1. P.Becker, The Pathfinders, p. 218.

FIG NO : 128

TITLE : inscribed in ink:
Matabele Warrior page 169

INSCRIPTIONS : b.l.c. inscribed in pencil: 16a

MEDIUM : watercolour

SIZE : 16 x 10 cms

SOURCE : loose

ACCESSION NO : C104

DESCRIPTION

A Matabele warrior holding a spear and a shield. He wears a 'umqubulu' garment which is special costume consisting of three very full fringes of furry tails, covering the body from the shoulders to the knee.²

There is another watercolour of this subject in the Africana Museum (B760) which is inscribed 'Zoola Warrior' and is signed C.Bell 1841. The date of B760 indicates that Bell was painting scenes of indigenous people that were encountered on the Expedition (1834-36), some years after the event.

-
2. L.Hooper et al., 'Some Nguni Crafts', Annals of the S.A. Museum, vol. 70., no. 4, 1989, p. 395.

FIG NO : 129
 TITLE : inscribed in ink:
 Bechuana in his ordinary dress p 56
 INSCRIPTIONS : b.r.c. signed in pencil: C Bell
 MEDIUM : watercolour
 SIZE : 16 x 10 cms
 SOURCE : sketchbook no 11 (loose)
 ACCESSION NO : C105

DESCRIPTION

A Tswana is standing in the foreground, holding a stick in his right hand and he is wearing a cloak, sandals, beads and bangles. A mountain is shown in the background.

A similar depiction of this subject is in the Africana Museum (B1521) which is unsigned, but has been attributed to Bell by R.F.Kennedy.

FIG NO : 130
 INSCRIPTIONS : -----
 MEDIUM : watercolour & pencil
 SIZE : 28.5 x 50 cms
 SOURCE : loose
 ACCESSION NO : C97

DESCRIPTION

An unfinished sketch of the Battle of Driekoppen fought between the 7th Dragoon Guards and the Emigrant Boers on 3rd May 1845. To the left, ranks of 7th Dragoon Guards on horseback are firing at the Boers on the hillock in the centre, who are firing

back. In the left hand centre foreground, soldiers on horseback are shown charging at an ox waggon. A man is shown lying dead on the ground and the leading oxen have become unyoked. On the central hillock, Boers are fleeing from their positions and running down the right hand side of the hillock and some are retreating on horseback into the distance. Covered ox waggons in the right hand centre are also shown being driven away. In the centre foreground, there are unfinished pencil-drawn figures of Boers, concealed behind rocks and bushes loading and firing their guns at the charging cavalry troop in the centre.

On January 13, 1845, Adam Kok appealed to the Colonial Government that a military post should be established in his country, while the Burghers formed a large military camp. Skirmishing on both sides followed, and then a force of two hundred British troops arrived. The Boers formally demanded that there should be a line of demarcation set up between themselves and the Griquas, with whom they should be placed on an equality, they being recognised as a free people. This was refused and their attitude became still more hostile. British reinforcements were secured, and the Emigrant farmers were called on to surrender unconditionally to the Queen's authority. They refused, and on the night of May 3rd the skirmish of Zwart Kopjes took place, the Emigrants being overpowered and possession taken of their camp.³

This picture (C97) is a preliminary sketch for the lithograph entitled: 'The skirmish at Driekoppen, near Zwaartkopjes; Sketched on the spot by C.B. and presented to Lt. Col. Richardson & Officers of the 7th Dn. Guards; P.Gauci, Lithog. 9, North Crest. Bedford Square.' A hand coloured lithograph of this picture is in the Africana Museum (B226). The lithograph contains greater detail than in the above picture (C97). The position of the troops have been shifted forward in the lithograph. A third hillock, on which Boers are firing their guns, is depicted in the right hand foreground of the lithograph. The incomplete sketch in the centre foreground of C97 is not shown in the lithograph.

In the Africana Museum there is another unfinished sketch in pen and wash (B732) of the Battle of Driekoppen which is similar to C97, but it includes less detail and fewer figures are depicted. There are also in the Africana Museum collection, two other depictions of incidents relating to this battle (B733) and (B734). B734 depicts a scene that occurred following the conclusion of the skirmish. Bell thus depicted a number of scenes relating to the Battle of Driekoppen and it is likely that he witnessed the event as

indicated by the inscription on the lithograph 'Sketched on the spot by C.B.' (See also C.D.Bell biography).

-
3. E.Pratt, Leading Points in S.A.History, pp. 40-41.

FIG NO : 131

INSCRIPTIONS : Inscribed on the trigger:
 THIS TRIGGER WAS USED BY HIS ROYAL HIGHNESS
 PRINCE ALFRED ERNEST ALBERT on depositing the first
 stone of the Breakwater CAPE OF GOOD HOPE September
 1860
 t.l.c.: Solid silver Trigger 100 ounces -
 t.r.c.: size about 12 x 11 in
 b.l.c.: designed & modelled by C.Bell
 b.r.c.: Gaffodio assisted by C.Bell
 silversmith - (indecipherable words)

MEDIUM : watercolour

SIZE : 12.5 x 11 cms

SOURCE : sketchbook 11 (loose)

ACCESSION NO : C106

DESCRIPTION

The watercolour design for the silver trigger that was used by Prince Alfred to open the Cape Town Breakwater in September 1860.

The design for the trigger incorporates various classical nautical motifs, appropriate to the function of the piece. The design for the trigger is in the form of a shell with the figure of Neptune (holding a trident) on the right of the shell and a figure on the left of the shell. At the top, the Royal coat of arms. The coat of arms of Cape Town is also depicted. At the base of the shell, two dolphins are shown. A purple coloured precious stone is mounted on the shell at the base.

The book The Progress of Prince Alfred (1861) includes on the title page a replica design of the trigger. In this book it is mentioned that the trigger itself was presented to the Prince as a souvenir:

The exquisite silver trigger, designed and modelled by Mr Charles Bell, Colonial Surveyor General, having been detached from the truck, was handed to Sir George Grey, who presented it to the Prince.⁴

The Cape Argus of 13 September 1860, contained a notice that the trigger was on view at the Public Library in the Gardens. A contemporary account of this display is given in Cranstoun-Day:

We saw the trigger the other day at the Library. It is made of 40 ounces of silver, and is a very pretty one. There is a large scallop shell made of silver supported by two dolphins and surmounted by a coat of arms. It was designed by Mr. Bell and executed by Galfodio.⁵

4. The Progress of Prince Alfred, p. 117.

5. T.N.Cranstoun-Day, British Lodge No 334 and English Freemasonry at the Cape of Good Hope, p. 78.

FIG NO : 132

INSCRIPTIONS : t.r.c. inscribed in pencil:
Wreck of Francis Spaight 1
b.l.c. inscribed in pencil:
194 (followed by names of figures represented in the picture):
Colonel Johnstone 97th, Alva's Brother, Policeman and Dendy
Russel R.A.

MEDIUM : pen & wash

SIZE : 21.5 x 30 cms

SOURCE : sketchbook no 5 (loose)

ACCESSION NO : C109

DESCRIPTION

To the right, a crashing wave has overturned the lifeboat. A figure has been overturned by the wave and another figure is shown holding onto the capsized lifeboat. To the left,

there is a figure on horseback (Colonel Johnstone) and in the centre, a man is mounted on horseback. In the right hand foreground there is another figure (Dendy Russel) mounted on horseback, who is attempting to rescue a man in the surf. In the left hand foreground there are four half-submerged figures who are assisting in the rescue. To the far left, there are some spectators standing on the shore. In the right hand corner, the masts of the shipwreck (Francis Spaight) are shown. Lion's Head is seen in the middle distance.

This picture is the first in a series of three depicting the shipwreck of the Francis Spaight.

The Cape Town Mail of 10 January 1846 described this incident:

During the night of Tuesday and the morning of Wednesday, Table Bay was visited by very violent gales from the N.W. At 8.30, the wind came more to the westward in a hard squall accompanied with torrents of rain, when the barque Francis Spaight of 366 tons, from Manilla to London, was observed driving towards the strand and an attempt was unfortunately made to set the mainsail, which brought the vessel's broadside on shore; and in this position with the mainsail a back she continued to drive until she struck the ground near the slave lodge, about a mile from the village of Papendorp, when in consequence of being broadside to the beach, she rolled heavily, the sea occasionally breaking over her decks. A whale boat belonging to Mr Jeary, manned by 5 boatmen and a surf boat were sent from Cape Town; the whale boat succeeded in getting alongside the barque and a line was thrown over the vessel by the rocket apparatus. The moment the boat touched the side, the crew of the barque, who appeared to have lost all presence of mind, rushed into her, when she filled and capsized, and sad to relate, the Captain and 14 men of the crew were drowned, together with 4 men of the boat's crew. A surf boat and another boat were also sent from the North Wharf by Messrs T & J Sinclair; both boats capsized and 2 men were drowned. The beach for nearly half a mile, was strewed with bales of hemp (part of the cargo) - canes, boxes, logwood and hen-coops; and many hundreds of anxious and curious gazers were watching the result of that misfortune, which they could neither prevent nor remedy. It is said that Lieut Col. Johnstone, Captain Vereker, Lieut. Russel, and others, succeeded in dragging some ashore.

FIG NO : 133

INSCRIPTIONS : t.r.c inscribed in pencil:
Wreck of Francis Spaight 2
b.l.c. inscribed in pencil: 195 - The Surfboat crushing the whale
boat

MEDIUM : pen & wash

SIZE : 21.5 x 30 cms

SOURCE : sketchbook no 5 (loose)

ACCESSION NO : C110

DESCRIPTION

Two boats, each with several people (Europeans, 'Malays' and Khois) on board are seen crashing into each other in choppy waves. In the left hand background, a figure mounted on horseback is surrounded by a crowd of spectators. Table Mountain is shown in the left hand background.

FIG NO : 134

INSCRIPTIONS : t.r.c. inscribed in pencil:
Wreck of Francis Spaight 3
b.l.c. inscribed in pencil:
196 - The beaching of the surf boat - searching for drowning
(erased word) and deceased
Above this inscription, a reference to a figure depicted in the
picture:
George Napier afterwards Genl. Within the picture, inscribed
in pencil: please polish off this horrid Breaker and make it look
more epic

MEDIUM : pen & wash

SIZE : 20.5 x 29.5 cms

SOURCE : sketchbook no 5 (loose)

ACCESSION NO : C111

DESCRIPTION

In the left hand centre, several figures are assisting survivors to the shore. One of the men in the surf is wearing a top hat and is identified by the inscription at the base as George Napier. In the left hand foreground, two figures are shown submerged in the water. In the centre, a boat is being brought onto the shore. Three figures are depicted in this boat; the one at the helm is holding a rowing oar. In the centre foreground, a man is depicted hanging onto the bottom of an overturned boat. In the left hand background, a large crowd of spectators are standing on the shore.

Sir George Thomas Napier (1784-1855) was appointed Governor and Commander-in-Chief of the Cape Colony in 1837 till the end of 1843. He was only appointed General in 1854.⁶ Therefore, the above inscription would have been added at a later stage by Bell. The event depicted in C109-C111 occurred only a few months before Napier left the Cape.

The inscription to the engraver indicates that this picture was clearly intended to be reproduced, possibly in the Illustrated London News. Bell's inscription to the engraver is revealing in that it indicates that the engraver was at liberty to improvise or improve on the original picture sent by the artist.

This series of pictures depicting the wreck of the Francis Spaight did not appear as engravings in the Illustrated London News. However, a depiction of this shipwreck after a picture by Thomas Baines did appear as an engraving in the Illustrated London News issue of March 28, 1846.

These three pictures depicting the wreck of the Francis Spaight are numbered 194-196. These pictures were intended to be included in the album 'Scraps from my South African Sketch Books' which is in the Africana Museum. B738 is inscribed as no 193 and B739 is inscribed as no 197. Thus these pictures are the missing numbers, i.e. 194-196.

6. D.S.A.B., vol. 4, p. 394.

FIG NO : 135

INSCRIPTIONS : b.r.c inscribed in ink:
Cape Town, Caledon & Swellendam Royal Mail Coach
in pencil: 1844. 1845
t.r.c.: BE

MEDIUM : pen & wash

SIZE : 17.5 x 24.5 cms

SOURCE : sketchbook no 5 (loose)

ACCESSION NO : C112

DESCRIPTION

A Mail coach is being drawn at speed by ten horses along a mountain pass. It is driven by two figures, the figure on the left is wearing a toering and is holding a long whiplash. Two figures (possibly postal officials) are shown seated behind them. Standing at the back of the coach is a man blowing a bugle. A passenger is depicted seated inside the coach. On the front of the coach door, the following wording is inscribed: 'Royal Mail - Cape Town - Caledon - Swellendam.' The Royal Crest is depicted and the initial VR (Victoria Regina) is inscribed on the coach.

Hattersley⁷ relates that:

Travellers could usually reckon on obtaining seats in the postwagons that connected Cape Town with the nearer centres of population. On long distance routes private enterprise began with the 'royal mail coach company' of Captain Lothian Dickson. By arrangement with the contractors, Dickson's company was permitted to carry the mail between Cape Town and Swellendam. Accommodation was provided for four inside and two outside passengers. The coach ran for the first time on 1 September 1843, eight horses being harnessed to pull the vehicle over the sandy surface across the Cape flats, and six thereafter.

7. A.F.Hattersley, An Illustrated History of South Africa, p. 110.

FIG NO : 136

INSCRIPTIONS : b.l.c in ink: Canigou. Cape of Good Hope October 22. 1851.

MEDIUM : pen & wash

SIZE : 19.5 x 28.5 cms

SOURCE : loose

ACCESSION NO : C108

DESCRIPTION

A view of 'Canigou', the house purchased by John Bell and later owned by Charles Bell. Standing outside an entrance to the house, there is a man and a woman in conversation. To the right, a coach led by two horses is departing.

'Canigou' takes its name from a peak in the Pyrenees where Sir John Bell was campaigning in the Peninsular Wars.⁸ Sir John Bell acquired the property, which was situated off Campground Rd, Rondebosch, in 1835. Sir John resided in the house until 1841, when he left the Cape. In 1849, Charles Bell acquired the property from Sir John. The Cape Almanac 1849 records: "Canigou - occupied by Mr C.Bell." The property was not occupied by Charles Bell after 1852 as the Cape Almanacs from 1853 to 1865, record his address as Moore's Building, Somerset Rd. However Charles Bell reoccupied 'Canigou' in 1866 as recorded by the Cape Town Directory of 1866, until his departure from the Cape in 1873. D.W.Manning in his memoir of Charles Bell stated that:

His home at Rondebosch [i.e. 'Canigou'] contained examples of his skill in the carvings on the ceilings and doors and even the stained glass of some of the windows were designed and fired locally under his personal supervision.⁹

The house and the grounds of the 'Canigou' estate now form part of Rondebosch Boys High School.

8. F.R.Bradlow, 'The John and Charles Bell Heritage Trust', Jagger Journal, Dec 1981, p. 16.

9. D.W.Manning, Charles Bell, p. 2

FIG NO : 137
INSCRIPTIONS : b.l.c. in pencil: Frytie. Bushman girl Bot River 15 Oct 1850
MEDIUM : pencil
SIZE : 28.5 x 21.5 cms
SOURCE : sketchbook no 3

DESCRIPTION

A portrait of a San or Khoi girl, wearing a dress and a bonnet.

The first in a series of three pencil portraits of San or Khoi children at missionary stations in the Cape.

FIG NO : 138
INSCRIPTIONS : b.l.c. in pencil: Gnadenthal 17th Oct 1850
MEDIUM : pencil
SIZE : 28.5 x 21 cms
SOURCE : sketchbook no 3

DESCRIPTION

A portrait of a Khoi boy standing, holding a hat in his hand. He wears a jacket, waistcoat and trousers with patches.

FIG NO : 139
INSCRIPTIONS : b.l.c. in pencil: Bushwoman Aurora Rietfontein October 1850
MEDIUM : pencil
SIZE : 28.5 x 21.5 cms
SOURCE : sketchbook no 3

DESCRIPTION

A portrait of a San or Khoi girl, seated on the ground with her hands clasped, wearing a dress with a ruff collar.

FIG NO : 140
INSCRIPTIONS : at the base, in pencil: Lady Catherine Bell
MEDIUM : pencil
SIZE : 26.5 x 18.5 cms
SOURCE : loose

DESCRIPTION

A portrait of Lady Catherine Bell, wife of Sir John Bell and aunt of Charles Bell. She is depicted seated in a chair, wearing a shawl, blouse with frills and a bonnet.

FIG NO : 141
INSCRIPTIONS : b.r.c in pencil signed: C Bell 25.7.53
MEDIUM : pen & wash
SIZE : 23 x 18 cms
SOURCE : loose

DESCRIPTION

A portrait of a lady in profile (most probably Bell's second wife - Helena Krynauw). She wears a dress with a knotted bow.

FIG NO : 142
INSCRIPTIONS : b.r.c. signed in pencil in Taylor's shorthand: CB
MEDIUM : pencil
SIZE : 24.5 x 20 cms
SOURCE : loose

DESCRIPTION

A portrait of a young boy in profile. This is probably a portrait of Charles Bell's first born son, John Alexander Bell (He was born on the 25th January 1843 in Grahamstown). He is here depicted wearing a jacket, shirt with a ruff, waistcoat and a hat.

FIG NO : 143
INSCRIPTIONS : b.r.c.: signed in pencil in Taylor's shorthand: CB
MEDIUM : pencil
SIZE : 26.5 x 21 cms
SOURCE : loose

DESCRIPTION

A portrait of a young girl in profile (possibly a portrait of Bell's first born daughter, Catherine Mariann, born in 1848). She wears a dress with ruched sleeves.

Introduction to Graphic Prints

The 7 examples of prints by Bell in this section illustrate his skill as a lithographer. Most of these prints are signed 'C.B lithotint.' He mastered the techniques of lithography with the assistance of his friend, Charles Piazza Smyth, in Edinburgh whilst he was on leave in 1847. Two of the prints in this section of the catalogue were engraved after originals which are in the Bell Heritage Trust Collection (C91 & C94). Most of the prints in this collection bear a caption title at the top 'South African Sketches', which seems to indicate that despite their diverse subject matter, they were intended to be part of a series. Examples of a number of these prints can be found in other collections in South Africa, but their scarcity indicates that they were issued in very small quantities.

Three of the prints included in this section of the catalogue are lithographs and the other four are examples of the lithotint process. The imprint of these prints state 'C.Hullmandel's Patent Lithotint.' On the 5 November 1840, Charles Joseph Hullmandel (1789-1850) took out a patent for "a new effect of light and shadow, imitating a brush or stump drawing, or both combined, produced on paper, being an impression from a plate or stone", which he was later to refer to as 'lithotint.'¹ Lithotint was Hullmandel's own patented method of printing from washes and other tonal effects drawn on stone, and he adopted the suffix 'tint' to denote that his process was a tonal one - the lithographic equivalent of mezzotint and aquatint.² The lithotint process was used in a number of topographical publications in the 1840s, but it does not appear to have been practised for long after Hullmandel's death in 1850.³

Piazza Smyth in a letter dated 3 November 1847 to his printer, W.Walton, wrote:

As I was packing it up last night, an old Cape friend called, having come here for a few months, which he is going to spend in Edinburgh: his name is Mr Charles Bell, an old friend of Mr Ford's, went on some expeditions of discovery into the interior of Africa with him; and drew the scenery and natives, while Ford drew the zoology. Mr Bell is the author of the views of the war in Kaffirland at the Cape, which appeared in the illustrated News some time ago. He has brought home an immense number more drawings of the Kaffir War, which he wishes to lithograph this winter, together with his 'Expedition' views. I showed him the lithotints you kindly gave me, and he was struck by them. I unpacked the stone, and he immediately took up a brush and (by candlelight) rapidly sketched the heads on the (stone) margin. He

expressed himself very (blank) with the modus operandi; and he requested me to write to you at once for a greater no of stones than I originally proposed. I therefore request that you will send me as speedily as possible, and without waiting for the proof of the enclosed stone, 12 more stones of the same size as this, or an inch or two larger or smaller in one or more boxes as most convenient to you. Likewise some of the ink to be employed in lithotinting and anything else that you think we might require. Also, whether it would be better that you should do the tint stones, of all future drawings which we do, or that we should do them now....Any hints as to the mode of working and criticisms on what we do, will be gladly received.⁴

This letter by Piazzzi Smyth is of importance, in that it reveals that Bell first learnt the techniques of lithography through his association with Piazzzi Smyth, during the period when he was on leave in 1847. The letter is also of interest, in that it reveals that Bell had brought with him to Edinburgh, pictures that he had painted over a long period of time (i.e. scenes from the Expedition of 1834-36 and the Frontier War of 1846) with the intention of having them made into lithographs and thereby hoping to disseminate them more widely.

Thus a number of pictures, which are now in the Bell Heritage Trust Collection and in the Africana Museum, were taken to Edinburgh by Bell whilst he was on leave in 1847-48 and some were engraved by him as lithographs and lithotints. Examples of these prints are to be found in the Piazzzi Smyth album entitled 'C.P.Smyth's South African Microcosm, or, Sketches Descriptive of the Cape, in all degrees of imperfection and unfinish from Nature and Various Travellers there but chiefly after Charles Bell Esq Surveyor General of the Cape including some of his Lithotints 1835-1846.' This album is in the possession of the Royal Society of Edinburgh and besides containing prints by Bell, it also contains drawings by Piazzzi Smyth which are line drawing copies of pictures that Bell had brought with him.⁵ B. Warner found this collection in Edinburgh and has described its contents in detail in his article 'Lithographs by Charles Davidson Bell' (Africana Notes & News June 1981). In my catalogue entries I refer to the number of the lithotint in the Piazzzi Smyth album as given by Warner in his article - e.g. C91 (Warner: no 9).

Bell became very interested in lithography after his first experiments with Piazzzi Smyth, and according to Piazzzi Smyth:

Mr Bell procured from Messrs Schenck & Co of this city [Edinburgh], a lithographic press and stones, learned to work it himself, threw off at once a number of South African subjects.....and took the whole plant out with him to Cape Town, a novel and important accession at that time to its means of graphic multiplication.⁶

This press would probably have been one of the earliest lithographic presses in Cape Town. There exist very few examples of prints by Bell that can be dated post 1848 and I would agree with Warner⁷ that

either most of his later productions have been lost or, more likely, the high rate of production that he achieved while on holiday in Edinburgh was not maintained after he returned to the Cape to take up his position of Surveyor General.

Endnotes

1. M.Twyman, Lithography 1800 - 1850, p. 195.
2. *Ibid.*, p. 146.
3. *Ibid.*, p. 152.
4. Letter from C.Piazzi Smyth to W.Walton, 3 Nov 1847 quoted in B. Warner, 'Lithographs by Charles Davidson Bell', Africana Notes & News, Vol. 24, no. 6, June 1981, p. 196.
5. For further details of the Piazzi Smyth copies, see introduction to sketchbook no 11.
6. C.Piazzi Smyth quoted in Warner, p. 196.
7. *Ibid.*, p. 198.

FIG NO : 144

TITLE : In the centre of the picture, inscribed in pencil: Old and printed: SCRAPs from my SOUTH AFRICAN SKETCH BOOKS 1848 CB

INSCRIPTIONS : -----

MEDIUM : lithograph

SIZE : 21.5 x 27 cms

SOURCE : Sketchbook no 5 (loose)

DESCRIPTION

Two figures seated on the ground, looking at a rockface which is inscribed with the above inscription. To the left, a Xhosa in a cloak and to the right, a Khoi man, smoking a pipe.

This lithograph is the intended frontispiece to a collection of pictures assembled by Bell. Another copy of this lithograph was used by Bell as a frontispiece to an album of pictures in the Africana Museum (B562). The first version of this lithograph exists in a proof state in the Piazza Smyth album, Edinburgh and represents Bell's first attempt at lithography as is evident by the hand inscription: 'Hip.Hip - Hoorah !!!! First attempt at Lithography' (Warner: no 1).

FIG NO : 145

TITLE : In the centre at top: South African Sketches:
In the centre at the base: Breakfast Party of Kafir Marauders
Detected

INSCRIPTIONS : b.l.c.: C.B.lithotint
b.r.c.: C.Hullmandel's Patent Lithotint
b.r.c.: signed (in reverse) CB

MEDIUM : lithotint

SIZE : 19 x 25 cms

SOURCE : Sketchbook no 5 (loose)

ACCESSION NO : C91

DESCRIPTION

A group of figures seated around a fire, cooking meat. A figure in the centre is adding wood to the fire and a figure on the right is cutting meat from the carcass of an ox. Above these figures on a overhanging rock are a group of men armed with guns, creeping stealthily towards the group of figures below them.

This lithotint is based on the pen and wash drawing C61, which is entitled 'The Kafir Breakfast party on their return from a foray in the Kowie Bush.' In the lithotint the original scene has been reduced into a smaller format. In the lithotint, the five figures depicted in the upper half of C61 have been reduced to four figures. The scene in the lower half of the lithotint is very similar to C61. It should be noted that in the lithotint, the entire scene has been reversed (resulting from the stone transfer).

There is a copy of this lithotint in the Piazzi Smyth album (Warner: no 9) and there is also a copy of this lithotint in the Africana Museum, which is hand coloured (B231).

FIG NO : 146

TITLE : In the centre, at the top: SOUTH AFRICAN SKETCHES
In the centre, at the base: OUT-SPAN

INSCRIPTIONS : b.l.c.: C.B.lithotint
b.r.c.: Hullmandel's Patent Lithotint
b.r.c.: signed (in reverse) CB

MEDIUM : lithotint

SIZE : 19 x 25 cms

SOURCE : loose

ACCESSION NO : C92

DESCRIPTION

A group of principally, Khoi figures at outspan, gathered around a fire at night. A man is playing a violin and some of the figures are smoking pipes. In the background, there is a covered waggon and in the left hand foreground, two reclining oxen are depicted. In the right hand background, two horses are shown.

The term 'Outspan' can be defined as 'To unyoke oxen from a wagon or unharness other draught animals, it also means to break a journey.'¹

This lithotint is based on the pen & wash drawing C39 entitled 'Bivouack - Fine Weather.' In the lithotint, the Burgher figures which are depicted in C39, are replaced by Khoi figures, except for the figure of the man standing and smoking a pipe in the right hand middleground. Another closely related work to the lithotint is the oil painting in the Fehr Collection 'The Outspan', which also depicts an outspan scene at night, with three Khoi figures seated around a fire.

This lithotint is contained in the Piazzzi Smyth album, with an additional inscription in Piazzzi Smyth's hand: 'Dutch Boers, Their Hottentots Outspanning.' (Warner: no 8).

This lithotint is also in the Africana Museum, hand coloured (B230).

-
1. J.Branford, A Dictionary of S.A. English, p. 257.

FIG NO : 147

TITLE : In the centre, at top: SOUTH AFRICAN SKETCHES
In the centre, at base: The Revd Mr.Moffat Preaching to the Bechuana

INSCRIPTIONS : b.l.c.: C.B.lithotint
b.r.c.: Hullmandel's Patent Lithotint
b.r.c.: signed (in reverse) CDB

MEDIUM : lithotint

SIZE : 19 x 25 cms

SOURCE : loose

ACCESSION NO : C93

DESCRIPTION

In the centre, Dr.Robert Moffat is shown holding a book (bible) and is preaching to a large group of Tswanas (men, women and children). Some are seated on the ground, whilst others are standing and listening. In the background, behind the figure of Dr. Moffat, there is depicted a rock formation.

This lithographed scene would have been based on a picture done by Bell on the Smith Expedition (or at a later stage), relating to the period when the Expeditionary party stayed at the London Missionary station of Kuruman in 1835, which had been established by Dr Robert Moffat (1795-1883). There are three depictions by Bell of the missionary station at Kuruman in the Africana Museum (B624-B626).

This lithotint is in the Piazzzi Smyth album (Warner: no 2). A copy of this lithotint is also in the Africana Museum, hand coloured (B222).

Honour² comments on this lithotint that it is:

a peaceful scene which expresses the Christian ideal of bringing the light of the Gospel to the 'dark continent' by the power of gentle reason. There is contrast without conflict between not only Christian and pagan but also clothed and naked, pacific and belligerent, civilized and savage - in a word, European and African.

-
2. H.Honour, The Image of the Black in Western Art, vol. 4, part 1, p. 175.

FIG NO : 148
 TITLE : -----
 INSCRIPTIONS : -----
 MEDIUM : lithotint
 SIZE : 34 x 25 cms
 SOURCE : loose
 ACCESSION NO : C94

DESCRIPTION

This scene is the same as the scene depicted in the pen and wash drawing C89 entitled 'Fingoes storming the Krantz (Crag).' (For a description of the above scene, see entry for C89). The large size format of C89 has been retained, but the area in the centre of C89 which contained inscriptions, has been removed in the above lithotint and replaced by illustration.

This lithotint is in the Piazzzi Smyth album and is inscribed in Piazzzi Smyth's hand: 'Fingoes (English Allies) Attacking The Kaffirs' (Warner: no 13).

FIG NO : 149
TITLE : -----
INSCRIPTIONS : -----
MEDIUM : lithograph
SIZE : 36 x 26 cms
SOURCE : loose

DESCRIPTION

A group of three Khoi figures. In the left hand foreground, a Khoi female is seated and is holding a pipe in her right hand. Seated next to her is a Khoi man who is holding a bottle in his hands. Behind this group, an irate Khoi woman is about to strike the figures below her with a knobkerrie.

A copy of this lithograph is in the Africana Museum (B224).

This lithograph is reminiscent of C8 which appeared in the collection 'Scraps from the Sketch Books of a Wanderer in Southern Africa'. As in the watercolour, Bell has caricatured the Khoi and depicted the subjects as types - the man drunk and the women fighting.

FIG NO : 150
TITLE : -----
INSCRIPTIONS : -----
MEDIUM : lithograph
SIZE : 36 x 26.5 cms
SOURCE : loose

DESCRIPTION

A group of three 'Malay' figures. On the left, seated on a barrel is a fisherman. He is holding a fishing net. In the centre, a woman is standing and is holding in her hands, fish tied on a string. Standing next to her is a barefoot girl, holding a baby in her arms.

This lithograph is in the Piazzzi Smyth album and is inscribed by hand 'Malays' (Warner: no 4). A copy of this lithograph is in the Africana Museum (B225) with a printed caption at the top: 'South African Sketches' and at the base 'Printed by Fr.Schenck Edinburgh.'

Bibliography

Unpublished Documents

Bell Heritage Trust Collection BC 686 (U.C.T.)

Letter from Lady Catherine Bell to her father-in-law, 24 August 1830.

Letter from Charles Bell to his mother, 25 December 1834.

Letter from Charles Bell to his sister, 25 December 1834.

Letter from Charles Bell to his sister, 3 November 1837.

Letter from Charles Bell to his mother, 31 January 1839.

D.W. Manning, C.D.Bell, (typescript), 1905.

Cape Archives : Maclear Papers A515

Letter from T.Maclear to Capt Beaufort, 4 July 1834.

Letter from T.Maclear to C.Piazzi Smyth, 9 July 1846.

Letter from C.Bell to T.Maclear, 18 February 1847.

Letter from T.Maclear to C.Piazzi Smyth, 18 May 1850.

Letter from Lady Maclear to Lady Herschel, 11 July 1850.

Cape Archives : Surveyor General Papers (SG)

Letter from W.F.Hertzog to C.Bell, 17 October 1840 (SG 2/1/1/2).

Letter from C.Bell to W.F.Hertzog, 24 November 1840 (SG 1/1/7/1).

Letter from C.Bell to W.F.Hertzog, 16 March 1841 (SG 1/1/7/1).

Memorandum from C.C.Michell to C.Bell, 1 April 1842 (SG 2/1/1/2).

Letter from C.Bell to C.C.Michell, 14 June 1842 (SG 1/1/7/1).

Letter from C.Bell to C.C.Michell, 18 January 1843 (SG 1/1/7/1).

Letter from J.Montagu to C.Bell, 15 April 1846 (SG 1/1/3/11).

Letter from C.Bell to C.C.Michell, 28 August 1846 (SG 2/1/1/5).

Letter from J.Montagu to C.Bell, 1 December 1848 (SG 1/1/3/13).

Letter from Col Secretary to C.Bell, 29 Nov 1872 (SG 1/1/3/50).

Cape Archives : Colonial Office (CO)

Letter from C.Bell to Auditor General, 20 June 1834 (CO 426).

Letter from J.Montagu to C.Bell, 16 November 1844 (CO 4922).

Letter from C.Bell to Col Secretary, 17 September 1855 (CO 666).

Letter from C.Bell to Col Secretary, 12 May 1856 (CO 687).

Letter from C.Bell to Col Secretary, 8 April 1857 (CO 709).

Letter from C.Bell to Col Secretary, 28 April 1857 (CO 709).

Letter from C.Bell to Col Secretary, 11 August 1866 (CO 864).

Letter from C.Bell to Col Secretary, 27 June 1867 (CO 881).

Marriage Licenses CO 4576, vol. 5.

Cape Archives

Records in Civil Cases in the Supreme Court, vol. 1 (1850).

S.A. Library

St. Paul Church Archives.

Newspapers and Directories

Cape Almanacs: 1834, 1838, 1839, 1841, 1844, 1847, 1849, 1852, 1865.

Cape Calender & Directory, 1833.

Cape Monthly Magazine, vol. 12, 1876.

Cape of Good Hope Government Gazette, May 14 1846.

Cape Town Directory, 1866.

Cape Town Mail: Jan 10, 1846
July 18, 1846.

Graham's Town Journal : May 16 1846.
: May 23 1846.
: August 1 1846.
: September 12 1846.

Illustrated London News : March 28 1846
: July 18 1846.
: July 25 1846.
: Jan 29 1848.

Zingari, Jan 24 1873.

Books

Alexander, L. & Cohen, E., 150 South African Paintings, Cape Town, Struik, 1990.

Becker, P., The Pathfinders, Harmondsworth, Viking, 1985.

Bell, C.D., Memorial of the Clan of the Bells, Cape Town, Saul Solomon, 1864.

Bell, C.D., Reports of the Surveyor-General Charles Bell on the Copper Fields of Little Namaqualand, Cape Town, Saul Solomon, 1855.

Bradlow, F.R., Africana Books and Pictures, Cape Town, Balkema, 1975.

Bradlow, F.R. & E., The English Vision at the Cape Prior to 1875, Cape Town, U.C.T., 1984.

- Bradlow, F.R., Hunting the Rhinoceros: the watercolour drawings of Charles Bell, Cape Town, U.C.T., 1984.
- Bradlow, F.R., C.D.Bell, Wood-Engravings made between the years 1846-1864, Cape Town, U.C.T., 1984.
- Branford, J., A Dictionary of South African English, 3rd edition, Cape Town, Oxford University Press, 1987.
- Brooke Simons, P., A Concise Guide to Cape Dutch Houses, Cape Town, Struik, 1987.
- Bull, M., Abraham De Smidt 1829-1908: Artist and Surveyor-General of the Cape Colony, Cape Town, privately printed, 1981.
- Bunbury, C.J., Journal of a Residence at the Cape of Good Hope, London, John Murray, 1848.
- Cameron, T. (ed.), An Illustrated History of South Africa, Johannesburg, Jonathan Ball, 1986.
- Carruthers, J., Melton Prior War Artist, 1895 to 1900, Houghton, Brenthurst Press, 1987.
- Chase, J.C. & Wilmot, A., History of the Colony of the Cape of Good Hope, Cape Town, Juta, 1869.
- Clarke, M., The Tempting Prospect, a social history of English Watercolours, London, British Museum, 1981.
- Coetzee, J.M., White Writing, Johannesburg, Radix, 1988.
- Cory, G., The Rise of South Africa, London, Longmans, 1910-1940.

Cranstoun-Day, T.N., British Lodge No 334 and English Freemasonry at the Cape of Good Hope 1795-1936, Cape Town, privately printed, 1937.

de Kock, W.J. (ed.), The Dictionary of South African Biography, vols 1-4, Cape Town, Tafelberg, 1968-1981.

de Wet, L.J., Pictures of S.A.interest in the Illustrated London News, Johannesburg, Africana Museum, 1956.

Evans, D. et al., Herschel at the Cape, Diaries and Correspondence 1834-1838, Cape Town, Balkema, 1969.

Fehr, W., Rust en Vreugd, a pictorial narrative, Cape Town, William Fehr, 1965.

Fehr, W., Treasures at the Castle of Good Hope Cape Town, Nasionale Boekhandel, 1966.

Fransen, H. & Cook, M., The Old Houses of the Cape, Cape Town, Balkema, 1965.

Fransen, H., Three Centuries of South African Art, Johannesburg, Donker, 1982.

Frye, J. (ed.), The War of the Axe and the Xosa Bible, the Journal of J.W.Appleyard, Cape Town, Struik, 1971.

Glatte, H., Shorthand Systems of the World London, Glatte, 1958.

Gordon Brown, A., The Cape Sketchbooks of Sir Charles D'Oyly, Cape Town, Balkema, 1968.

Gordon Brown, A., Pictorial Africana, Cape Town, Balkema, 1975.

Hammond-Tooke, W.D. (ed.), The Bantu-Speaking Peoples of Southern Africa, London, Routledge & Kegan Paul, 1974.

Hattersley, A.F., An Illustrated History of South Africa, Cape Town, Balkema, 1969.

Honour, H., The Image of the Black in Western Art, Vol. 4, Part 2, Cambridge Mass, Harvard University Press, 1989.

Hussey, C., The Picturesque, London, Putnam's, 1927.

The Illustrated Celtic Record, Cape Town, van der Sandt de Villiers, 1866.

Jackson, M., The Pictorial Press, its origin and progress, New York, Burt Franklin, 1969.

Judges, S., 'Poverty, living conditions and social relations - aspects of life in Cape Town in the 1830s', unpublished MA thesis, U.C.T., 1977.

Kendall, F.K., A Short History of the S.A. Fine Arts Association, Cape Town, S.A. Fine Arts Association, 1941.

Kennedy, R.F., Africana Repository, Johannesburg, Juta, 1965.

Kennedy, R.F., Catalogue of Pictures in the Africana Museum, Johannesburg, Africana Museum, 1966-1972.

Kennedy, R.F., Catalogue of Prints in the Africana Museum, Johannesburg, Africana Museum, 1975.

Kirby, P.R., (ed.) The Diary of Dr. Andrew Smith, Cape Town, Van Riebeeck Society, 1939-1940.

- Kirby, P.R., (ed.) Sir Andrew Smith - His Life, Letters and Works, Cape Town, Balkema, 1965.
- le Cordeur, B. & Saunders, C. (eds.), The War of the Axe, 1847, Houghton, Brenthurst Press, 1981.
- Lister, M. (ed.), Journals of Andrew Geddes Bain, Cape Town, Van Riebeeck Society, 1949.
- Lye, W.F. (ed.), Andrew Smith's Journal of his expedition into the interior of South Africa, 1834-1836, Cape Town, Balkema, 1975.
- Mclachlan, G.R. & Liversidge, R., Roberts Birds of South Africa, revised edition, Cape Town, C.N.A., 1966.
- Meintjes, J., Sandile-the fall of the Xhosa nation, Cape Town, T.V.Bulpin, 1971.
- Mendelssohn, S., South African Bibliography, London, Holland Press, 1968.
- Murray, M., Under Lion's Head, Cape Town, Balkema, 1964.
- Oberholster, J.J., The Historical Monuments of South Africa Cape Town, Rembrandt, 1972.
- Odes, L., A List of the John and Charles Davidson Bell Heritage Trust, Cape Town, U.C.T., 1979.
- Ogilvie, G. & Graaf, C., The Dictionary of South African Painters and Sculptors, Johannesburg, Read, 1988.
- Osborne, H. (ed.), The Oxford Companion to Art, Oxford, Oxford University Press, 1979.

Pama, C. (ed.), Bibliophilia Africana IV, Cape Town, S.A.Library, 1981.

Pama, C., Bowler's Cape Town, Cape Town, Tafelberg, 1977.

Pama, C., Heraldry of S.A.Families, Cape Town, Balkema, 1972.

Peires, J., The House of Phalo, the history of the Xhosa People in the days of their independence Johannesburg, Ravan Press, 1981.

Pettman, C., South African Place Names, Queenstown, Daily Representative Ltd, 1931.

Pratt, E., Leading Points in S.A.History, London, John Murray, 1900.

The Progress of His Royal Highness Prince Alfred Ernest Albert through the Cape Colony, British Kaffraria, the Orange Free State, and Port Natal, in the year 1860, Cape Town, Saul Solomon, 1861.

Raper, P.E., Dictionary of South African Place Names, Johannesburg, Lowry, 1987.

Redgrave, J.J. & Bradlow, E., Frederick I'Ons, Cape Town, Maskew Miller, 1958.

Ritchie, W., The History of the South African College 1829-1918, Cape Town, Maskew Miller, 1918.

Rosenthal, E., The Cape of Good Hope Triangular Stamp and its story, Cape Town, Balkema, 1957.

Rosenthal, E., A Century of Service, Cape Town, General Estate & Orphan Chamber, 1956.

Rosenthal, M., British Landscape Painting, Oxford, Phaidon, 1982.

Schoonraad, M., Companion to South African Cartoonists, Johannesburg, Donker, 1989.

Shell, R.C.H., De Meillon's People of Colour, Houghton, Brenthurst Press, 1978.

Smith, A. (ed.), Africana Byways, Johannesburg, Donker, 1976.

Smith, A. (ed.), Africana Curiosities, Johannesburg, Donker, 1973.

Smith, A., 'Charles Davidson Bell', Dictionary of S.A. Biography, vol. 1, Cape Town, Tafelberg, 1968.

South African Fine Arts Association: Opening of the second exhibition, report of the opening address by C.D.Bell, Cape Town, 1872.

Standard Encyclopedia of Southern Africa, vols 1-12, London/Cape Town, Nasou Ltd, 1970-1976.

Strydom, C.J., Bellville, Growth of a City, Bellville, 1981.

Summers, R.F.H., A History of the South African Museum, Balkema, Cape Town, 1975.

Theal, G.M., History of South Africa, vol. 3, London, George Allen & Unwin, 1927.

Turpin, E., Basket Work Harbour, the story of the Kowie, Cape Town, Timmins, 1964.

Tylden, G., The Armed Forces of South Africa, Johannesburg, Africana Museum, 1954.

Twyman, M., Lithography 1800-1850, Oxford, Oxford University Press, 1970.

Wagener, F.J. (ed.), Rondebosch down the years 1657-1957, Rondebosch, 1957.

Warner, B., Charles Piazza Smyth, Cape Town, Balkema, 1983.

Wilson, M. & Thompson, L. (eds.), The Oxford History of South Africa, vol. 1, Oxford, Oxford University Press 1969.

Exhibition Catalogues

Catalogue of the First Exhibition of Fine Arts, Cape Town, 1851.

Catalogue of the Second Exhibition of Fine Arts, Cape Town, 1852.

Catalogue of the Third Exhibition of Fine Arts, Cape Town, 1858.

Catalogue of the Fourth Exhibition of Fine Arts, Cape Town, 1866.

South African Paper Money 1782-1921, a catalogue, Johannesburg, Africana Museum, 1953.

Journals

Aldridge, B., 'Cape Malays in Action', Quarterly Bulletin of the S.A.Library, 27, no. 2, Dec 1972, 24-26.

Bradlow, F.R., 'Baron de Lorentz', Quarterly Bulletin of the S.A.Library, 33, no. 2, Dec 1978, 40-52.

Bradlow, F.R., 'The John and Charles Bell Heritage Trust', Jagger Journal, no. 2, Dec 1981, 16-29.

Bradlow, F.R., 'The Bell Collection', Cabo, 3, no. 1, 1982, 4-10.

C, P.H., 'Charles Bell- kunssinnige en veelsydige amptenaar', Die Staatsamptenaar, Nov 1949, 23-25.

Dellatolla, L., 'The Bell Collection', S.A.Panorama, 27, no. 4, April 1982, 34-37.

Glasgow, E., 'Charles Davidson Bell and the first stamps of the Cape of Good Hope', Gibbons Stamp Monthly, January 1984, 41-42.

Green, M.J., 'Early South African Painters and their Pictures', Africana Notes & News, 7, no. 3, June 1950, 73-100.

Hooper, L. et al., 'Some Nguni Crafts, Skin-Working Technology', Annals of the S.A.Museum, 70, no. 4., Sept 1989.

Kennedy, R.F., 'Native and Malay Studies by J.W., Bell, Duff and others', Africana Notes & News, 15, no. 7, Sept 1963, 306-314.

Kennedy, R.F., 'Africana Artists of the Nineteenth Century', Africana Notes & News, 19, no. 5, March 1971, 210-215.

Kirby, P.R., 'Drawings by Charles Bell and others in the Royal Scottish Museum, Edinburgh', Africana Notes & News, 16, no. 5, March 1965, 199-201.

Krauss, F., 'A Description of Cape Town and its way of life 1838-40', Quarterly Bulletin of the S.A.Library, 21, no.1, Sept 1966, 2-12.

Laing, R., 'The Bell-Krynauw Tray', Africana Notes & News, 27, no. 1, March 1986, 16-24.

Langham-Carter, R., 'Dr Henry Ebdon's Album', Quarterly Bulletin of the S.A.Library, 31, no. 3, March 1977, 60-68.

- Lewin-Robinson, A.M., 'C.D.Bell's Bartolomeu Dias Painting', Quarterly Bulletin of the S.A.Library, 34, no. 2, Dec 1979, 42-43.
- McKay, H.M., 'Smith's Illustrations of the Zoology of South Africa', Africana Notes & News, 8, no. 4. Sept 1951, 133.
- Oliver, H., 'The Portrait Collections of the Africana Museum', Africana Notes & News, 4, no. 1, Dec 1946, 9-14.
- Smith, A., 'Charles Davidson Bell, Designer of the Cape Triangular Stamps', Africana Notes & News, 11, no. 3, June 1954, 81-87.
- Smyth, C. Piazza, 'Charles Davidson Bell', Proceedings of the Royal Edinburgh Society, vol. 12, 1882-83, 14-22.
- Strachan, B.H., 'Charles Bell in Scotland', Africana Notes & News, 25, no. 3, Sept 1982, 96-97.
- Van Ryssen, E., 'The Bell Heritage Trust at U.C.T.', Lantern, 31, no. 2, April 1982, 43-52.
- Van Ryssen, E., 'Two Bells at U.C.T.', U.C.T. News Magazine, 16, no. 2, Nov 1989, 17-20.
- Warner, B., 'Lithographs by Charles Davidson Bell', Africana Notes & News, 24, no. 6, June 1981, 195-199.
- Wood, C., 'A Letter from Lady Catherine Bell', Quarterly Bulletin of the S.A. Library, 26, Sept 1971, 1-3.

Appendix I

List of Works exhibited by C.D.Bell at the Cape Town Fine Arts Exhibitions

First Annual Exhibition of Fine Arts 1851

- no 3: Landing of Van Riebeeck at the Cape of Good Hope in 1652 (S.A. Library)
- no 8: Courtship of Eva - a sketch from Van Riebeeck's Journal
- no 36: Hottentots, Klaas en Grietje
- no 38: A Mission School, from a sketch in 1836
- no 43: The Boer's Voorhuis (two versions of this picture exist
1) Fehr Collection 2) Library of Parliament)
- no 101: A sketch from Van Riebeeck's Journal
- no 104: The Strand -loopers visit to Van Riebeeck
- no 116: The Isle of the Holy Cross (S.A.Library)
- no 196: Landscape
- no 223: Portrait of a child
- no 253: Portraits of children
- no 275: Portrait of a child

- no 287: Confectioner's Shop
- no 388: A statuette - Dorothea bathing her feet
- no 420: Model, in pot clay, of a Hottentot woman
- no 432: Model, in pot clay, of a Hottentot
- no 433: Model, in pot clay, portrait of a child
- no 475: Neptune's visit to the ship 'Lady East' on crossing the line. (The original of this picture is in the Africana Museum B563)

Second Annual Exhibition of Fine Arts 1852

- no 12: Sketch - Likeness
- no 24: Sketch - Likeness
- no 32: Portraits of children
- no 172: The raising of the Cross
- no 225: Dorothea
- no 346: Landing of Van Riebeeek

Third Exhibition of Fine Arts 1858

no 179: The Raising of the Cross on the Island of Santa Cruz by Bartholomeu Diaz

no 183: Landing of Van Riebeeck at the Cape, AD. 1652

no 474: Dorothea

Fourth Exhibition of Fine Arts 1866

no 21: Raising the Cross on the Island of St.Croix

no 27: Landing of Van Riebeeck at the Cape

no 106: Group of Children

no 215: Sketch in Oil

Appendix 2

The South African Fine Arts Association Opening of the Second Exhibition, August 1872 by C.D.Bell

The second Exhibition in connection with this institution was opened on Wednesday, the 21st August, and a large number of ladies and gentlemen attended. The Governor was to have occupied the chair, but His Excellency was unavoidably detained by the arrival of English Mail and in his absence, C.Bell, Esq., Surveyor-General, was called upon to preside. The Report of the Committee awarding the prizes having been read, the Chairman said:-

Ladies and Gentlemen, - A hasty and incautious consent to say a few words as to the allotment of the prizes appears to have been construed and published as an undertaking on my part to give an address on the opening of this exhibition. I would have regarded such a task as being far above my abilities and far above my pretensions, but last night I tried to throw into consecutive order some fragments of what should be my effort to attract your attention. I will avoid as far as possible all attempt to lecture on high art. For that a better speaker, and one more versed in the subject, must be chosen to lead his audience to a greater height than I can pretend to soar. I shall confine myself to a few plain, practical observations on the present exhibition and its bearing on art from an educational point of view. But first as to our list of prizes. The chief prize has been awarded to the original oil painting No 14, South Room. Many may think it a very ordinary subject, - 'The Sun sinking in the West,' - but qualified critics may see in its treatment much of that which is so akin to its like in literature as to be termed the poetry of high art. Yet high art criticism is very capricious. Put Turner's 'Blue Lights' alongside of Lee's simple, beautiful nature at the Head of Loch Tay, No 62, and it will depend much on the past education of the eye which picture will be preferred as the best where only one prize is to be given,- just as Farmer Peck's training enabled him to silence three French officers with "Yes, you may talk of your Napoleon Bonaparty. He was a great man, yes; but lawk sirs, he was nothing to our Shakspeare!" There can be no comparison in like cases. But the judges had something more to satisfy them in the selection of No 14, namely the lucky fidelity with which the painter had noted and transferred to canvas the fleeting aspect of one of nature's gorgeous scenes. The painter evidently copied what he saw, and merely copied it. No such natural-looking scene could have been produced by knowledge of the laws of optics; yet let anyone try the experiment on his own eye by exposing it partially to a strong glare of yellow light, and see the effect on the part adjacent to where that light falls. Then let a second look be taken at the tone of the glow which has been shed over the rocks on the foreshore, fading on both sides to where the scene meets the eyesight in its more normal condition. The judges were appointed to allot prizes, not to criticise other competing pictures, but they may state generally there is much high commendation deserved, and the promoters of this institution have reason to be much encouraged. The unsuccessful may be counselled to go on - try again; the prize holder may be cautioned to exert himself still more, otherwise he may not long stand at the head of the list. I need not remark in detail on the other prizes. There the competing pictures are worthy of like praise, and are

instructive to the committee as showing the best way to draw up future prize lists so as to induce Cape artists to study in the most useful direction. As to photographs it should be understood that the word best does not apply to mere accuracy of definition, or mechanical or chemical excellence of production. On the contrary, although these are requisites, the education intended to be promoted in sun pictures is art education still. The prize should not only be to the ready hand, but to the artistic eye that can select well-balanced, well-composed scenery and figures or groups under the arrangements of light and shade calculated to show off nature and art in their best aspects. I am fully warranted, I believe, by the opinions of the committee, or at least the working sub-committee, in expressing regret that so few works of several well-known local artists appear on this occasion on our walls. It is to be hoped that as our motives and mode of procedure are better understood, all who can help to forward the objects of this institution will lend their aid. Disappointment in competition, even where it was thought success had been fairly earned, should not be allowed to weigh heavily. Power to paint is not an infallible test of power to teach. Judges may err, and are often subject to acquired bias in favour of particular styles; but judges should only hold office for one exhibition, and if painters continue their efforts they may fare better under fresh eyes at succeeding competitions. The sub-committee will second me, and I trust our younger students and their friends will bear with me, if I lament some appearances of over-ambition which it is desirable to assist teachers to check. I use the word advisedly. Over-ambition, fostered by injudicious friends, pleasant to the pupil, dangerous to the prospects of a conscientious master who cannot show results in the early production of a sufficient area of coloured surface as evidence of skill in imparting his knowledge and handicraft. Now if this said area in a handsome gold frame is the main object of all concerned, I have done with it, for this institution is not formed to aid such purpose. The work may hang in the paternal mansion or elsewhere as sole proof of early genius in art, and hang through future years a snare, a torture, and a mother of invention to every polite but honest artist whose candid opinion is solicited. One thing is sure. Without retracing his steps the pupil will never surpass such an effort, and never face nature and art as a loving recorder of their beauties and grandeur. Strong evidence of this over-ambition may be found in the preponderating tendency towards landscape. For one man amongst us given to observing, analysing, and explaining the beauties of landscape, there are twenty capable, from daily observation, of detecting error or malformation or disproportion of the human frame, or the shape and muscular developments of the horse, the ox, or the dog. Yet, where are our students of comparative anatomy and drapery so essential as the groundwork not only of high art but of ordinary pleasing, descriptive, instructive art within a general range? Even the rude caricature will not pass muster now without some show of knowledge of such details. In landscape, on the contrary, the tyro thinks himself safe - and the master sees it is so - if the patience and labour necessary to preliminary studies of rudimentary subjects are not available. Lights and shades and breadth of effect and composition are slavishly copied without an idea how the principles are to be applied differently to other scenes; and the summit of perfection is imitation of the original painter's touch, in which the painter's own real finishing-up touch may pass muster in the general eye, although, if there, it can be recognized as easily as forgery in a written document is detected by an expert. Take it as a truth that real, good, hard preliminary rudimental study, including perspective and many other items, is as necessary to landscapes as to other styles, and that genius, if any, who can by mere intuition attain excellence or even respectability without it is truly a 'rara avis'. There may be something wrong in our offer of prizes. It ought to be considered whether we cannot obtain more rudimentary specimens of light and shade and effect, in black and white or sepia, in which good copy or original study of a simple subject shall outweigh the flashy combination of incongruous

fragments on a larger scale. Modelling and sculpture should be also favoured by encouragement. The foregoing remarks are not applicable especially to the present exhibition, but are simply intended to prevent a downward course in the future. We all know the 'pons asinorum' in Euclid, I suppose, otherwise if we do not know it does not signify much; but the step from copy to nature is the great 'pons asinorum' of artists all the same. Many never cross it, and no wonder. It is a hard problem how to represent on a plane surface, limited to a short distance from the face, and with ordinary materials, the varied forms (not mere shapes) of local hues and harmonious lights as seen respectively through yards or miles of air, thereby taking the imagination captive, and cheating the eye. It demands much skill to depict the household group, or out-door scene of life, so that the figures and limbs shall appear with their proper outline, and lights and shades at their relative distances from spectator, and so on. To perform such magic there are certain known principles (arts, or tricks of the trade, if you will) available and of general but variable application, according to circumstances. A qualified guide is of much importance in taking such a step; he points to ready means of support. Notwithstanding that many have themselves established their own set of rules by careful observation and analysis of what pleased their eye most, and that many have produced great results in defiance of common practice, still it is best to know what is defied, and well to save time and anxiety by learning from our predecessors. I must request your indulgence in making these somewhat incoherent observations; but I am working up through them, in a round about way perhaps, to my point, which is that at this stage (the 'pons asinorum') our permanent gallery of art, our periodical collections of general art, borrowed from well-disposed owners, and our exhibitions of local art, such as this is, or ought to be, are calculated to advance the progress, direct the course, and check the faults and mannerisms that so easily beset the artists whose eyes have been dulled, and whose taste has been vitiated by solitary study. Broader views of work may be gained, and the willing learner may choose from time to time his own lesson and his own silent mentor. The collection of pictures of general art may be most useful to those far advanced, whose education under teachers has long since ceased, but whose self-education, if worth much, will go on through life, while brain and hand and eye can follow their owner's will. Will he who has seen the placid water in Lee's picture of 'Solitude', No 73, be content with less fidelity to nature in his own work? or adhere to his own style of touch and handling if it fails to render hills and valleys and woods like those at head of Loch Tay, No 62? Will he not try to discover the occult power with which the 'Roman Aqueduct near Nismes,' No 58, spans its canvas? Unless he is hopelessly idle and dull can he fail to note the difference between the downy peach complexion of 'Mrs Keith', No 23 'Lord Lynedock,' No 72, and the 'Baron of Fintry,' No 19, toned by reflected lights and position of accessories, on the one hand; and on the other such portraits in brick-dust, Scotch snuff, and lampblack as yet to be seen elsewhere, though, happily, not on our walls? It is to be expected that he will mark and learn; and that by the same means better taste will be more generally diffused, enhancing the value of all better class pictures. I may notice that Nos 14 and 62 are in the South Room, the others in the North. But local efforts such as this exhibition now is intended to promote are of equal importance, as the sooner the tendency to progress in the right direction is inculcated the more easily will growth of correct taste become natural. The young in art can better grasp and appreciate the rudimentary attempts of their like than understand the merits of high caste productions. Let them silently study the former, and compare them with their own, -silently, I say, for their own will not be improved by finding fault only with what others do; and useless outspoken opinion tends to that irritating style of retort productive of disastrous disunity among our amateurs in times past. Volunteer critics who point out beauties or defects, and insist on concurrence or dispute, are a sad hindrance, and I suggest

seriously that some badge should be provided by the committee indicative of a desire for uninterrupted study, to be donned when desirable, or doffed when at other times civility may require the wearer to join in treating the collection as only a superior sort of 'gallantec show'. The Fine Arts Association is for higher purposes, yet many use the exhibition rooms solely as an interesting and pleasing show room, where they can while away an hour with a chance of meeting acquaintances. They are welcome, truly welcome, within the range of purifying and instructive influences, of which when they go they may retain more than they think they have; but its educational aspect is that in which it presents its strongest claims to the approval of parents, the generosity of the liberal, and the steady support of the State. To parents and guardians need we that the colonial training of the generation rising to take our place should be such as to elevate the tone of society here and qualify those who leave us to hold an equal position with the youth in other lands. While money and time are lavishly bestowed on solid learning and ungrudgingly on lighter acquirements such as elocution, music, languages, is the power of delineation to be forgotten? The pen can teach in one language at a time; the pencil has one language understood by all mankind, by all nations, barbarian or civilized. Let the most ingenious word-painter describe unusual unknown objects to strangers at a distance, how imperfect the idea conveyed without a few strokes of the pencil of the descriptive artist? And who can name many paths through life where the ability to draw and to paint is not of use? Then youth must be amused. Whether it is desirable to provide ennobling enjoyments in healthy scenes for the hour of relaxation, or to suffer those we are interested in to drift downwards to those more expensive and less high minded pursuits taught gratis at the commencement, I need not say by whom or by what. To those generous, heavily taxed men in our society whose hands are ever open to charity and all right objects, little need be said after proving the disinterested aims and usefulness of purpose of this institution. Is there no possibility of preventing such losses of opportunity as we have sustained for what of means to meet the liberal offer of Mr. Lee's valuable pictures, and such as threatens us by the lapse of time during which the acceptance of the late Mr. Bayley's bequest remains open? No equivalent demonstration on the part of the public has been aroused to encourage hope. This is not as it ought to be; but it is surprising that amid the many calls for other objects the true importance of securing such a gift should be somewhat overlooked? In the old nations of Europe fabulous sums are devoted to the creation of galleries of art. In countries in the southern hemisphere far younger than we are, large amounts are devoted by the State to similar purpose. Let us hope and trust that ere long the example may be followed, so that a permanent collection of meritorious originals and first rate copies of high art pictures may be provided to meet the student's eye when he raises it above the level that local art has yet attained here. I believe that I have now taxed the patience of the audience sufficiently. I did intend to add some sketchy notions of the first developments of the brain power indicative of the future artist, but that would lead to the infancy of nations as well as of man. I might have added notices of some painters and painter's work I have known here during the last half century, more or less, but that would lead to criticism; and artists, owners, and donors are very sensitive to all save unmitigated praise. It is time I should stop, and I conclude with the assurance of my belief that this Fine Arts Association, by exhibitions such as these, may render important assistance in the formation of many useful, practical artists, and in the encouragement of others to soar far beyond that limit - high, ever higher.