

THE HISTORICAL COLLECTION
KING GEORGE VI ART GALLERY
PORT ELIZABETH

by

ROSEMARY FORSTER-TOWNE

Submitted in partial fulfilment
of the Requirements for
the Degree of
Master of Fine Art

In the Department of Fine Art
Rhodes University
Grahamstown

November 1983

ACKNOWLEDGEMENTS

With grateful acknowledgement to the Human Sciences Research Council for financial assistance; to the Director Mr C.S. Holliday and the staff, particularly Mrs B.A. Young, of the King George VI Art Gallery, Port Elizabeth, for their assistance, time, support and advice, for the use of library and facilities and for permission to use the postcards as illustrations; to the Cory Library of Historical Research, Rhodes University for permission to use microfilm 220 and to the owner of the original letters of Hugh Robinson, Mr R. Howard-Vyse of England.

Conclusions drawn, deductions and comments made, opinions expressed and suggestions contained in this survey are not necessarily those of the King George VI Art Gallery nor the Human Sciences Research Council.

INTRODUCTION

THE KING GEORGE VI ART GALLERY

Mr Leslie, the first art master of the Port Elizabeth Art School Conversazione, in 1890 pleaded for the establishment of a Fine Art Society and the formation of a permanent Art Gallery and Museum. This question was raised again in 1918 but with the idea of an art gallery being part of an art school. The Eastern Province Society of Arts and Crafts was formed the same year and the First Annual Exhibition held the following year. At this time Mr P. Ries, President of the Society, gave a sum of money towards building an Arts Hall in memory of Mrs Ries. This became a reality nine years later.

However, in 1923, the Municipal Council granted land at the Park Gates for a proposed complex of Art Gallery, Arts Hall and War Memorial. Plans for a gallery gained momentum in 1947, the year of the Royal Visit to South Africa. A bequest of R2000 from the late Mr Victor Jones was made and Councilor J.S. Young contributed a similar sum. The gallery, since named the King George VI Art Gallery, was to commemorate the Royal Visit. The foundation stone was laid in 1949, and active fund raising began. The Art Gallery is thus a relatively new Municipal Art Gallery, but one built in a community where its artistic roots run deep. Grants were received with the co-operation of the Port Elizabeth, Uitenhage and Walmer municipalities, the Cape Provincial Council and the Port Elizabeth Society of Arts and Crafts. Mrs Eleanor Lorimer became the first director for the new Art Gallery, opened in 1956. Today the Art Gallery is under the Directorship of Mr Clayton S. Holliday. In

1972 the Art Gallery was enlarged with the Eleanor Lorimer Hall being added in honour of Mrs Lorimer. The administration and restoration facilities of the Art Gallery are housed in the Arts Hall complex which was transferred to the Art Gallery in 1975. The Art Gallery also contains a well-stocked private library and a loan library of framed reproductions.

For several years the Art Gallery depended on visiting and loan collections. Although financed by the Municipality a small budget severely limited the purchase of works. Today, as a result of wise direction of its spending-powers, and the valuable contributions made by the King George VI Art Gallery Association and individual members of the public, the Art Gallery has acquired a permanent collection. This collection comprises a wide range of work but "as a result of the associations of Port Elizabeth and the Eastern Province with the 1820 Settlers, the English School of painting has received preference in the gallery's acquisitions policy, and a fine collection of this school has been built up."¹. The Historical Collection is part of the permanent collection, and as a Public Collection it is continually being added to by works having direct bearing on the history of the Eastern Cape and of Port Elizabeth. Other collections include international graphic art and South African art, Indian and Persian miniatures and Chinese ceramics. Special exhibitions are mounted and lectures, films and speakers form part of the Art Gallery's function in the community.

1. Guide to the Museums of Southern Africa, p.82

It is with the Historical Collection that his survey is concerned. The Collection is unique in that it concerns itself with local history, that is works of art recording actual historical events and places, and is contained in the major centre of the area in which that history unfolded, that is Port Elizabeth. It is also an extensive collection comprising diverse works by many artists who either live, or lived in, or visited the region. These works span the years from the early days of Port Elizabeth to the opening up of the hinterland and to modern times. For the sake of brevity this survey will cover these works executed up till the year 1900, although more recent works will of necessity be included in the Historical Collection Catalogue, with which the Appendix of this survey is concerned.

The subject-matter of the Historical Collection is varied, and frequently works contain dual subject-matter. Genre, military, maritime, landscape, ethnographic, documentary illustration, portraiture all have their part to play. However, whatever the theme of each individual work, they all have something in common - a unique blend of traditional European aesthetic standards and local influences and local subject-matter. As there had been no traditional South African style of painting, (apart, that is, from indigenous Bushman art and Bantu decorative arts) the pictures in the Historical Collection represent the struggle to find a satisfactory mode of expression, in pictorial terms, for the excitement of discovery in a new Colony, and the rigours of Frontier life. A certain hemispherical interchanging of ideas was bound to arise despite the fact that the Settlers, especially those of 1820, had their roots in a social milieu with strong

aesthetic principles and values. How much these values were carried over into the art produced in the Eastern Cape remains to be determined. The task is not an easy one as there are many variables to be considered, and although sometimes hinted at, are not always tangible. However, in a broad sense, it may be said that the Historical Collection represents, in the main, British Colonial Art of the Eastern Cape. As Africana the Historical Collection is invaluable. As relics from the past the pictures have intrinsic value. In themselves they are historical items. As part of South Africa's cultural heritage the King George VI Art Gallery Historical Collection has importance for our roots and identity in the Eastern Cape.

A collection such as this is never complete as it is always being added to, and research is a continuous process. Also many questions have been raised, and not always satisfactory answers found. Although this research is based upon a factual approach, it is not always possible to draw definite and final conclusions. New discoveries are bound to be made and certain deductions have had to be made. These remain open to debate but I do believe that they will aid in the research process, and help in gaining a deeper understanding and appreciation of both the artists and the art produced in this corner of the British Empire.



THOMAS BAINES C 105 Port Elizabeth, Algoa Bay, 1874, Oil.



W.A. HARRIES H 1 Southern View of Port Elizabeth, Algoa Bay. c. 1845 - 50. Lithograph.

HUGH ROBINSON

Illustrations taken from his letters written to his family mainly during the Frontier War 1850 - 53 with some related correspondence.



CONTENTS

	<u>Page</u>
<u>CHAPTER 1</u> Historical Art - the search for a definition	1
<u>CHAPTER 2</u> Historical Art and the 19th Century	9
<u>CHAPTER 3</u> Africana: Pictorial Africana and art of the Eastern Cape, with specific reference to the Historical Collection	16
<u>CHAPTER 4</u> Thematic survey of the Historical Collection	33
<u>CHAPTER 5</u> The Historiography of Art and Documenting the Historical Collection. Conclusion	46
<u>Appendix 1</u> The Historical Collection The King George VI Art Gallery, Port Elizabeth: Catalogue	55
<u>Appendix 2</u> The Historical Collection: notes on artists and detailed analysis of individual pictures	84
<u>Appendix 3</u> Time Chart	209
<u>Appendix 4</u> Maps	213
<u>Bibliography</u>	216

CHAPTER ONEHISTORICAL ART - the search for a definition

Our visual surroundings are frequently enriched by works of art. Pictures may be items of beauty and enjoyment; they may also have intrinsic value. They may therefore be collected, preserved, restored or seen as investment items. The presence and importance of Galleries and Art Museums to house works of art points to these items being more than simply objects of beauty, contemplation or monetary value. Pictures are relics from the past. As such, works of art may be viewed from both an artistic, that is, aesthetic point of view, and an historical point of view. The distinction lies between pictures of a merely documentary value and those where the imaginative perception that belongs to true works of art is seen. Both aspects may occur in a picture as they do not exclude each other. The terms 'aesthetic' and 'historical' are wide and carry various interpretations, so it is difficult to prescribe absolute definitions for them. Whether or not a picture may be said to be a view of history or the picture itself be historical, its status as a work of art presupposes that various criteria pertaining to the fine arts, design and good craftsmanship have been applied.

It should also be borne in mind that works of art are products of the artist's expression and interpretation of a particular subject and influenced by the artist's personality, feelings, beliefs, understanding and technical ability or skill. Works of art are

also products of the age and social milieu in which they were created, subject to varying standards of beauty, taste, fashion, culture, traditions and thought. The total environment in which works of art are created influences their execution and expression no less than do the principles and elements of basic design. All these factors contribute towards an understanding by the spectator of the artworks in terms of aesthetics.

A work of art may make history in terms of its being a major contribution, breakthrough or new departure in the field of Fine Art. In this respect a work of art may be seen as historical despite its subject-matter which may or may not concern itself with history, or historical characters and places. However, the title Historical Art, more often than not, carries with it the connotation that the subject-matter is concerned with history.

It should be borne in mind that over the years, in each culture and society, as fashions and tastes change, as new discoveries are made, experiences built upon and thought patterns and philosophies change, the meaning and understanding of the terms 'aesthetics' and 'history' also change. Peoples' values are not always constant and what is regarded as history and of historical importance in one age may not necessarily be regarded in the same light in later years. The cultural and social milieu in which the works were executed is the guide to the understanding of the pictures by the viewer or spectator.

Historical art does not simply mean pictures created in the past. Pictures may also be expressions of the past. Various attempts have, from time to time, been made to secure a definition of Historical Art. Amongst these are the following:

"The subject matter of art is 'historical' only if there has been a deliberate intent to commemorate. The events or persons represented must be important to the community and must be clearly individual and recognisable to the spectator."¹

"Historical art means that it generally depicts human beings and the results of human enterprise. Thus the most historically valuable pictures in this field are of people and costume, incidents, buildings and ships."²

The former definition implies that historical subjects are not merely representational or genre (scenes drawn from everyday life). Rather they form a contemporary pictorial history showing episodes in the building of a nation. No doubt can be left in the spectator's eye as to the specific subject-matter and its identity. Whether or not the picture also conforms to artistic standards or fine craftsmanship, thus raising the status of the picture to a work of art, is not considered. Both definitions imply that the picture tells a story. This narrative element should be seen in its relevant surroundings and environment as this would assist in identifying the story. The title of the picture has a similar function. Frequently artworks are not identifiable by way of title, signature or date. Therefore the

1. McGraw Hill, Encyclopaedia of World Art, Vol. VII, p. 460

2. Gordon-Brown, A. Pictorial Africana p.50

knowledge of the Art Historian of history, geography, costume, architecture, ships, styles, fashions, aims, attitudes, atmosphere of events, places and times, the spirit of the age, as it were, would be useful. This knowledge would also add to the spectator's appreciation and understanding of the artworks. The spectators knowledge of the artist and the artist's intentions as to what was intended by the meaning and message of the pictures would also be useful. Thus Historical artworks, both documentary and those done from memory or account, (History Painting), complement literary history. Many Historical artworks include protracted titles, subtitles, detailed inscriptions, dedications and descriptions beneath the pictures. In this way the pictures become illustrations to the text and both should be regarded to belong together.

This illustrative nature of Historical Art is of documentary importance. Historical Art is often helpful in identifying literary records. Here the value of the works lies in their recalling scenes that have long since disappeared. They may also sometimes be the only extant visual records of certain events. In this respect their artistic merit may be placed second to subject-matter. This applies to pictures painted at the time of the event, or at the place, as well as to pictures reconstructed from memory, both first or second-hand, many years after the event. The directness and appeal of pictures executed on the spot, or from first-hand experience is greater. A first-hand account usually carries greater credibility although events seen in retrospect may possibly be interpreted with clearer objectivity. It is possible

that artists may be caught up in the excitement of the moment and become subjectively involved when recording momentous events as they occur. Yet with second-hand accounts the pictures tend to lose a certain aura of importance and value, often felt intangibly, proportional to their distance in time and place from the event depicted. Authenticity has its intrinsic attraction.

On the other hand the documentary artist or chronicler is much the same character as the press or news photographer. The sobriety and seriousness with which such artists feel the urge to depict things as they occur, or places as they are and history in the making should be weighed up against the degree of temptation to which all travellers or 'tourists' are prone: to fabricate or enlarge upon what they are recording, or to use the subject-matter for propaganda purposes. Also, no artist can ignore his or her own artistic vision, sensitivity and interpretation and understanding of events. The human impulse to create order and organize may result in distorting scenes to suit and conform to the aesthetic standards and fashions of the day. The artist may feel compelled to paint in the style to which he or she is familiar. Alternatively, the artist may simply be unable to paint in any other way than that deemed acceptable by a critical viewing public. The calibre, integrity and experience of the artist should be examined. The early South African artists were confronted with the problem of how to describe local events, geography etc, using foreign standards. Art forms tend to change in response to the climate and environment in which they occur. A

certain element of social and cultural shock would also have been felt in the confrontation with non-Western standard of beauty and strangeness of alien and foreign landscapes and peoples. The curious were no doubt excited by what they saw and there was bound to be a certain hemispherical interchange of ideas between South African artists and the country of origin, especially England.

Not many artists were prepared to rough it by painting on the spot. The practical difficulties and physical rigours involved in outdoor painting were often very awkward in the wild, on trek, amongst hostile tribes or in the midst of battle. It is not surprising that the greater majority of early South African artists were men, mostly explorers or soldiers, sometimes missionaries, whilst the women artists preferred the settled urban scene. Sketches and watercolours also lent themselves to more speedy rendering of action pictures and were more manageable for outdoor work. The role of the artist as foreign correspondent, sometimes in an official capacity, remained for many years and was only superseded with the development of sophisticated cameras in recent years.

Historical artworks were seen as pictorial historical documents and were frequently sent to England, in particular, for publishing as Travel Journals, folios of artworks, or reproduced as illustrations for newspapers such as 'The Illustrated London News'. Paintings and sketches served as studies for engraving purposes for illustrations. Collaboration between artist and engraver was not unknown. However, there were instances of the

engraver misunderstanding, or misinterpreting pictorial information. This may have resulted from bad drawing, brevity of style or simply unfamiliarity with places, events portrayed and colours in the original artworks. Many historical artworks are published lithographs and engravings most often not engraved by the artist but by an engraver. The final published work is thus an interpretation and copy of the original picture. Hence sometimes the various inaccuracies and distortions of what the artist intended. These sometimes occur as peculiar land formations and curious obscure details. Where pictures were engraved from reconstructed eye-witness accounts the danger of errors is increased. Before 1875 printing methods included relief, intaglio and lithography, with many variations on these such as woodcuts, copper engraving and so on. Printing methods were comparatively simple but the design had to be worked out in reverse so that when printed it would appear the right way round. The danger of the engraver distorting visual information in this reversal process may also be one of the reasons for distortions in early prints. Engravers in England would also have been influenced by local aesthetic standards. Therefore many South African historical artworks have come down to us as pictures showing local events in English-type landscape settings, romantic views alien to the geography, climatic conditions and colours of the original area. This does not mean to say that the pictures may not be of artistic merit.

Although documentors or chroniclers, artists were not necessarily commentators despite caricature and social comment, often with

humorous touches sometimes seen in anecdotal detail, having their place in art. In an attempt at furthering authenticity, artists sometimes included themselves drawing or sketching in the pictures. Documentary paintings tend to have recurring compositional types, mostly pertinent to political rather than social history or narrative genre. The quaint and picturesque compositions are more curiosities than historical artworks. Historical artworks concern themselves with the events and people shaping society rather than with society itself. Therefore subjects usually include battles, victories, meetings, conferences, momentous events and occurrences, scenes of worship, topography and so on. During the era of Exploration and Colonial Expansion and Colonization major events were often military and the main link with the country of origin was by ship, therefore military and maritime scenes, along with topography were the most frequent subjects for South African Historical art.

Finally, the authenticity of historical artworks may further be established when they are not seen in isolation but in context with other artworks of similar themes or in collections. Hence the importance of collections and art museums to house them in obtaining an accurate historical perspective on the past. At best, artworks should speak for themselves, acting, as it were, as monuments to the past. The debate over what constitutes History Painting and Historical Art helps keep alive the memory of the events, places and people depicted. The reactions and thoughts of the spectator in viewing the artworks may yet be the best means of understanding the purpose and message of Historical Art.

HISTORICAL ART AND THE NINETEENTH CENTURY

As the greater majority of artists represented in the Historical Collection were of English origin and painted during the 19th Century it is necessary to take a brief look at Historical art and particularly the English School of Painting, leading up to and embracing the Age of Queen Victoria.

As early as 1685 the desire had been voiced for an English School of history painting. However, unlike the French at the time, who produced grandiose, eloquent historical works with political propaganda overtones, the English temperament had closer affinities for landscape, local and domestic genre and portrait painting. This devotion to landscape in particular was never lost sight of and there are many landscapes included in the works come down to us in the Historical Collection.

By the 17th Century in Europe History painting had come to mean pictures with subjects taken from the histories; this included not only history itself, especially of antiquity, but also poetry and religion. History painting was as much concerned with mythological, Classical and Christian stories as with historic events.

Reynolds became the most influential advocate of English history painting in the first half of the 18th Century He stated that "a history painter paints man in general: a portrait painter, a

particular man and consequently a defective model."¹ He further believed the aim of the history painter was to be above local forms, customs and particularities. In other words, the history painter aimed to address his works to the people of every country and every age. However, history painting was not in much demand as portraiture was the order of the day.

The Art Academies of the 18th Century, who virtually decided what rules governed art and what was acceptable to the educated connoisseur held history painting to be the highest form of art. In fully developed academic theory it was suggested that history painting was also the noblest form of art. It was not until the late 18th Century that subjects came to include general historical subjects or even contemporary events. Even then subjects needed intellectual grandeur, philosophic wisdom and heroic virtue. For this reason it was also fashionable to clothe subjects as classical Greeks and Romans. In France these Neo-Classical paintings were largely for propaganda. Scenes of contemporary history in modern dress were simply not the done thing and were only slowly being accepted at the beginning of the 19th Century. The pictures in the Historical Collection all show characters in modern or tribal dress. One hesitates to imagine what the pictures would look like if the characters were depicted wearing Classical robes! The detailed study of ethnic dress or ceremonial or other military dress is somehow more fitting for describing local events.

History painting grew in demand as religious painting gave way to

1. Encyclopaedia of the Arts, p. 398

secular. The Historical Collection comprises secular works with the possible exception of the portrait of Canon Wirgman, but then again, this would better be classified as portraiture. History painting remained favoured by the Academies and by the 1840's and 1850's literary and historical subjects were all the rage in England. The bulk of the pictures in the collection were executed during the later 19th Century, the Victorian era. With it developed new subjects for history painting. A new genre of 'modern-life' painting with scenes from everyday life painted or drawn realistically and with landscape painting all the more popular. Celebratory painting, of society at work and play and domestic genre having affinities with 17th Century Dutch and Flemish art, as well as the genre of ships and naval subjects. The Dutch had in past years influenced English art and it is curious to note that South Africa's cultural heritage has much to owe to both Dutch and English settlers. The works in the Historical Collection, being largely of English origin, with the most noticeable exception of di Capelli, therefore are only indirectly connected with Dutch painting. However, the spirit of the age of exploration and expansion in which Dutch art flourished in the 17th Century is echoed in similar themes (especially maritime) in the pictures of the Historical Collection which were subject also to a spirit of a similar age of exploration and colonial expansion. The final impact and expression of the works is of course subject to local conditions and influences.

Victorians enjoyed social history painting. The pictures reflected the attitudes of the artists and of society. They formed

fascinating documents of how society saw itself. Social history is not evident as subject matter in the Historical Collection; perhaps Frontier life provided more intense and ready themes, a new genre as it were, and leisure hours not as important in a settler society concerned with survival. This new life on the Eastern Frontier, its towns and the events that shaped it were of greater impact as subject matter. This coincided with the trend towards romanticism and historicism, linked to the rise in modern historical research, although with heavy moral and sentimental overtones, in English Art. The literacy and historical pictures of the mid 19th Century developed into the Victorian narrative picture and the idea of art having a moral purpose. The public were taught to read pictures like reading novels. Painting and literature, often with a sense of anecdote and informative supplementary detail acting as clues to the main theme and as moral symbolism, became interchangeable. Like Victorian clutter in the home paintings were filled with a wealth of detail. For example, a portrait such as that of Sir Rufane Donkin as an Elderly Man by Meyer, includes references to the person in the background details of Port Elizabeth, notably the pyramid. The extended titles and descriptions appearing as inscriptions below prints are part of this literary character eg. Dinsdale/Donkin lithographs. There was a gradual trend in the 19th Century towards a transfer of historical subjects from paintings to drawings of an illustrative nature. Pictures were also published in folios and as illustrations to journals such as Daniell's 'African Scenery and Animals' or Bowler's book 'The Kafir Wars and the British Settlers in South Africa.'

People were concerned with the events of the day and the society in which they lived. The era was a remarkable one being a time of great change: the Industrial era became a reality and with it new printing methods; lithographs and engravings were published, newspapers included illustrations, art was more readily accessible to the masses and exhibitions drew unprecedented crowds; there were thousands of amateur watercolourists. In the age of exploration and consequent colonial expansion and Imperialism new subjects for art and a new pride in achievement and the glory of Empire went hand in hand with the fashions of the Age of Victoriana; new curiosity and awe in the face of exploration and discoveries in exotic 'deepest darkest Africa' went hand in hand with new scientific discoveries and theories; Grahamstown artist Barber provided Darwin with many interesting pictures of flora; the shock of the new to the public 'back home' and the escapades of adventurers and travellers fed the curiosity of the people as the unchartered world was explored. The artists struggled to find a mode of expression in keeping with the times whilst the general tendency towards naturalism was echoed in the growth of landscape painting. The new and interesting physical and geographical features of the Eastern Cape are seen in the many topographical pictures in the Historical Collection. The Spirit of Africa is felt in the underlying emotion in the pictures rather than in the presentation of typical scenes.

Few periods in history have been so extensively documented. The 19th Century in England, and as a result of her Colonies, had, on the whole, the guiding star of Queen Victoria. Subject matter for art was more for the enhancement of the monarch than history

painting. In a society with ceremonial characteristics the Victorian love of pomp and ceremony, and dynastic power, historical subjects are typical. Traditional art with its historic and commemorative purposes were imbued with the Imperialist spirit, particularly in the 1880's and 1890's. Pictures reflected popular, patriotic Imperialism. The idea of Empire captured the imagination of Queen Victoria's subjects, and was personified in the soldiers, explorers and adventurers who filled a need for popular hero-worship. Thus the many Colonial wars provided ample subject matter for artists in England but despite public demand the escapades of explorers held little appeal to them, but were recorded by contemporary illustrators and the artist-explorers themselves. The romance of the military overshadowed the other heroes such as Livingstone. Pictures of heroic pursuits on the battlefield, of bravery and devotion had greater emotional appeal. History painting and propaganda had close affinities. Imperialist pictures had the glory of Empire imbued in their spirit whereas Colonial art was perhaps more expressive of the local reaction of settlers on a Frontier. Thus Major Sir H. Darrell's military pictures express a different spirit perhaps or aspect of the age when compared with I'Ons "War Meeting M'Kosa Tribe 1850." The Imperialist spirit dictated that the British not only be shown as heroes, but the enemy seen retreating in disarray. By contrast I'Ons has not neglected the awe and nobility of type in his picture. The distinction between Imperialist and Colonial or Frontier art is a subject in itself but is a pointer towards obtaining a greater understanding of the Historical Collection pictures. Since many of the artists concerned in this collection of pictures did not remain in the

colony their pictures may probably be more akin to Imperialist or Victorian art rather than South African. Indeed, at that time, there was no truly South African art as such. However, the early records of people, places and events in South Africa formed the foundation for the development of South African art.

CHAPTER THREEAFRICANA: Pictorial Africana and art of the Eastern Cape,
with specific reference to the Historical CollectionAFRICANA

The search for Man's origins is not a new one and the presence or existence of Historical art is a pointer in this direction. It assists in identifying the roots of a Community. Historical artworks act, as it were, as 'windows to the past'. Art has always drawn inspiration from past and present events. Frequently the events themselves have formed the subject-matter for art. Thus the artworks may take on the importance of relics from the past and be seen as historical items. People place importance on those items which enable them to secure a sense of identity and fill a need for continuity. Thus mementos, souvenirs, reminders from the past provide a sense of security, something tangible in the search for understanding of the present condition. Such relics may concern themselves with places, events, people and also cultural and political and social history. Such items form a valuable part of a country's heritage and may, in South Africa, be termed 'Africana'.

The term Africana is a broad one referring to books, printed matter, objets d'art, furniture and pictures, which have some association with Southern Africa. "We think of Africana in terms of human settlement in the subcontinent, but always in terms of

history and the living past."¹ Age and scarcity are not necessarily prerequisites although from the collectors point of view these criteria, that is antique value and rarity, would make an item more desirable. The term Africana was first used in 1908 A.D. The collecting of Africana performs "a valuable public service, since it safeguards a valuable part of our cultural heritage for posterity."² In recent years the international demand for Africana has increased, as have prices. The King George VI Art Gallery Historical Collection could rightly be referred to as an Africana Collection.

As regards pictorial Africana, the earliest works were illustrative, dating back to 1685 A.D. These pictures were usually contained in early books in the form of engravings or woodcuts. Frequently these books have been vandalised and the prints sold individually. The great folio books, such as Samuel Daniell's "African Scenery and animals", 1804-5, which, incidently was the first of such books, are most sought after by collectors. As limited numbers of the originals of these folio books were printed their scarcity has placed them in great demand.

Africana prints came into their own with the advent of lithography and the colour plate. Angas, Bowler and Baines were the most sought after prints. As there are many prints in the Historical Collection their importance cannot be denied. Proofs of Africana prints are limited to only a few artists, such as Bowler where the

1. Standard Encyclopaedia of Southern Africa, Vol. 1.
2. Ibid.

word 'proof' is included, and are on bluish India paper laid down on board.

There is no particular Africana style of art. There is still no general concensus on what should be termed or considered as typically South African Art. Prior to the arrival of the various groups of settlers in the region, the only art forms with any established tradition were the Bushmen paintings of which there are plenty in the Eastern Cape and Hottentot pottery. The various Bantu tribes did not produce traditional European style pictorial art; rather, theirs was an applied decorative and symbolic art. Therefore there was no traditional art heritage for the public in the early days of settlement to draw on. South Africa's history of painting is a brief one. It is all the more important therefore to re-examine the early works produced to ascertain the roots of our 20th Century art. The Africana works are a key pointer in this direction. Through their recognition, the works of art by artists such as Baines, provided the measure, the standards by which or on which later art was judged. The foundations of South African art were essentially national.

As the first local printing appears to have been shortly after 1784, and then only a limited scale, artists sent their pictures home to Europe for printing and publishing. Thus it is that we are often confronted with engravings etc. executed after a particular artist, and seldom by the artist himself. As most of the publishing was done in Britain, and the printing techniques imposed certain limitations on the expression of the artists'

intentions, the final prints with which we are most familiar today are often, as it were, 'second-hand' interpretations of the subject. However, as these prints do still have direct bearing on South Africa's heritage, they are still referred to as *Africana*.

ART OF THE EASTERN CAPE

In 1488 A.D. Bartholomew Dias sailed into what is today known as Algoa Bay but it was only in the late 18th Century that small scattered farming communities appeared. But what of the period inbetween? In the late 17th Century the small settlement at the Cape had developed into a true colony under Simon van der Stel. By 1743 the colonists had spread further inland and with increasing trade the Cape, under Dutch rule, became increasingly cosmopolitan and prosperous. Wealthy burghers imported pictures for their homes. With the arrival of the French garrisons in the 1780's there was a refinement in public taste. Despite the trade links with France and the American Republic the Dutch Company went bankrupt. This coincided with the First British Occupation of the Cape in 1795. In 1803 the Cape was handed back to Holland and the Batavian Period, a more enlightened period than before, lasted until the Second British Occupation in 1806 when the Dutch Garrison under Janssens met the British with only slight resistance. By this time there had been contact with the Xhosas living across the Fish River along the Eastern border and there was fairly peaceful stock trade, later developing towards increasing tension.

The earliest dated picture in the Historical Collection, dated 1800, is of 'A Boer and his horse', artist unknown. Typical of the locals in the Eastern Cape this Boer represents a rugged frontiersman, a man concerned with survival in a hostile environment. At this stage it is doubtful whether art played any important role in the locals' lives. This was largely the case at the Cape where, during the 18th Century, artists were decorators or skilled craftsmen. The pictorial art which was produced during the Dutch period was mostly intended for Holland and executed mostly by visiting artists. There was no local market of importance as there was a small demand for art and artists generally occupied a lowly position. Artists were few and where many had military or official backgrounds, (art not being their primary concern), others were draughtsmen accompanying expeditions. Others again were cartographers and architects.

Accompanying General Janssens to the Eastern Cape in 1802, the expeditionary-military artist di Capelli executed work representing the next earliest dated work in the Historical Collection. These military topographical works are amongst the first tentative exploratory works in the region. By 1806 the whites in the Colony were almost exclusively Dutch speaking and numbered 26 000 people excluding slaves and the Khoisan and Xhosas in the eastern districts. There was no sizeable English community.

After the military expeditions into the interior came the explorers and travellers who recorded their travels. Landscape and

ethnographic interest went hand in hand with matter-of-fact recording of topographical geographic and military features in the work of the artist-explorers. W.J. Burchell's work dated 1811 is representative of this category, as is that of S. Daniell who executed 'Military Station at Algoa Bay' c.1804. These artists formed the vanguard for others. Whilst recording fortifications on a shaky frontier they curiously turned an eye to their surroundings and the people who inhabited it.

At this time, when tentative artistic beginnings were emerging in the Eastern Cape the turn of the century in Europe was a period of transition, of tremendous struggles and stormy changes following the French Revolution. The rapidly accelerating mechanical progress also gave rise to intensive social changes. Society was disturbed and reshuffled and the new industrial bourgeoisie emerged along with an era of ferment and change in the art world. There were trends towards Romanticism and Realism; in later years several Eastern Cape paintings had affinities with these trends. Against this earlier background of social disturbance 4 000 British settlers set out for Algoa Bay in 1820. Amongst them were an estimated 21 artists ranging from the professional to the amateur. The Historical Collection includes two portraits of Sir Rufane Donkin who supervised the landing of the Settlers. Huggin's 'The Chapman' represents the first ship to bring Settlers to Algoa Bay. These rural colonists were not only farmers, but also townsmen and at the time of the autocratic government of Charles Somerset (until 1834) Grahamstown developed

into a sizeable community. Grahamstown lay on a frontier, that is the Fish River Bush and beyond it 'Kafirland'. The Settlers occupied an untamed region and a spiritual wilderness. Their settlement had been primarily motivated by the need to create a buffer zone on the frontier, so a military frontier meant a garrison town. These military contacts, and consequently with Europe and India gave rise to a very mixed social tone and as Grahamstown was also a trading centre between the hinterland and the sea, the cultural life was therefore a struggle to maintain links with society and a blend of frontier and provincial elements, as evidenced in the paintings of the time. The population now also included anglicised Afrikaners and missionaries of English, Dutch and German stock.

There are few pictures in existence dated before 1820. Further, the Settler artists were not necessarily pictorial artists; for instance J. Hancock was a china painter and it may be assumed he taught drawing in the school he opened in Grahamstown in 1824. Others such as Lester and I'Ons in later years also taught drawing. Most of these artists were of necessity involved in other work besides painting. Frontier life was a hard life and matters of survival such as home building and farming took precedence. Little was achieved without some struggle and craft, trade, library and schools and so on were of more pressing importance than the arts. As the necessary social conditions were lacking (as they had been for the previous two hundred years of occupation at the Cape), there was little time for intellectual and artistic development initially. In the pioneering life there

was little demand for full-time artists. In any case, material hardships and difficulties also meant less money to spend on art. For many years artists were compelled to work in other fields besides only painting to earn a living. Thus it was that the pictorial arts, which were considered of less importance than music, were not very strongly represented. However, portraits of celebrities and views of local scenery were made but little was done to form public taste in painting and criticism, as there was, was of a low level. Despite this the Settlers made many valuable contributions in the literary, spiritual, intellectual and educational fields. It was also only after the arrival of the British that local art activity broadened.

The British Settlers did not neglect education. An appreciation of the arts was considered an essential part of good upbringing. In the Dutch period art was a craft but the British considered amateur painting as a social asset. An accomplished young lady would be able to sketch and make watercolour paintings. Drawing was a pastime, but further than that, it was viewed as a valuable aid in general education. Amateur artists were given increased social standing as there were increasingly more soldier-artists, mostly military officers. As the Frontier Wars developed military officers were important figures in the eastern Cape and received lessons in topographical drawing as a matter of course. Visiting officers would in turn find that in many colonial homes sketchbooks would be produced for their entertainment. However, it was not until a later date that an original and

characteristically South African school of painting emerged. Until then artists were mostly soldiers, missionaries, travellers and explorers, besides the accomplished ladies.

The 1830's saw great changes in the revising of the British Empire's 'Colonial System'. There was the establishment of a legislative council in South Africa and in 1834 there was the law for the abolition of slavery. A new leisurely lifestyle at the Cape was accompanied with the awareness of the need for intellectual and creative activities. Many amateur artists, mostly watercolourists reflected the period of consolidation and refinement at the Cape, and looked to Europe for aesthetic guidance. This creative period saw the settling of Bowler and I'Ons at the Cape. It also saw great restlessness, particularly on the Eastern frontier.

With the expansion of the Frontier clashes with the indigenous tribes were bound to take place. Military subjects were soon to become frequent in artworks. Soldiers were a familiar sight in everyday life. A new genre for painting, as it were. The trend was for documentary illustration. Early work was highly descriptive, the artists being primarily providers of information. Besides the work of military artists in this field the work of surveyors such as Charles Bell were of merit. Amongst the Regimental Officers the work of Lieuts. Graham and Robinson is of interest in describing local events, as seen in their illustrated book "Scenes in Kaffirland and Incidents in the Kaffir War 1851-2-3".

Frequently soldiers wished to have pictures recording events in which they had participated to take home with them. Colonial artworks were full of frontier anecdote. In this respect local artists were sometimes commissioned to execute artworks. In 1834 I'Ons had arrived in the Eastern Cape and was popular as the leading artist for his scenes of Albany settlement, indigenous population, portraits and frontier wars. The two most important professional artists associated with the Frontier were I'Ons and Baines. Whilst I'Ons settled in the area, Grahamstown served as a base for Baines. Others, such as Daniell, were visiting artists. The professional artists were unfortunate in that, unlike the surveyor and soldier artists, they did not receive a regular income and were compelled to also turn their hands in other directions in order to earn a living. Meanwhile, with the Frontier Wars, reinforcement of military outposts was needed and several of these forts are depicted in the artworks such as Bowler's "Fort Beaufort" 1864, or Graham and Robinson's "The Hill Fort and Mess House, King Williamstown ...". Brightly coloured narrative paintings, with vivid representation of stirring events and fighting on the Eastern Frontier appealed to colonial taste. Thus Baines unlike Bowler, for example, never underplayed drama in his Frontier art. The enemy were also the subject of paintings. 'Macomo's Den' by Bowler, or 'War Meeting M'Kosa Tribe 1850' by I'Ons are examples. In other instances indigenous peoples were included in general scenes. Significant battles were fought and were the subject of many pictures, such as Major Sir H Darrell's "Charge of the Gwanga ..." which is of direct historical importance. History in the making, in other words historical

themes, mostly military, gained in importance. Similarly, significant non-military events and occurrences such as shipwrecks were not ignored. Baines had in fact originally established himself as a marine painter after his arrival at the Cape in 1842. However, besides difficulty in selling his artworks, the outbreak of the War of the Axe prompted Baines to set out for Algoa Bay in 1848 and was commissioned for scenes of fighting. Baines made great strides in his art in Grahamstown between 1852-3.

It is also interesting to note that Baines came from that part of England where the influence of Dutch landscape art had been appreciable. Although this merging of Dutch and English ideas is not very obvious it is of interest in that Baines executed many topographical landscapes in the Eastern Cape where the population included both British and Boer. Topographical landscapes are well represented in the Historical Collection. These works reflect not only the geography of the country, but also the growth of the community, particularly in Port Elizabeth. Similarly maritime art came to the fore. There are many views of Port Elizabeth as seen from the sea. Most of the maritime works include references to the land. Few are pictures of isolated ships. Similarly many topographical works include glimpses of the sea. Frequently there are scenes of places which today are unrecognisable such as Dinsdale/Donkin's "This view of Markham's Cove, Algoa Bay". Thus topographical artworks are valuable in that they record the changing face of the landscape, both urban and rural, although familiar landmarks such as the Donkin Pyramid, for example,

provide clues as to their location.

By the mid 1830's pictures and books could be printed in the colony. In 1833 J.C. Poortemans, originally of Holland, had set up as lithographer at the Cape. By 1835 the first illustration had appeared in the Graham's Town Journal. Although by the 1840's there were several lithographers, all, like the artists, found it necessary to earn additional income as drawing masters or by some other means. By the early 1850's the livelihood of both lithographers and artists was further threatened by the arrival of professional photographers. (Daniell, amongst many other artists, had used the mechanical aid of the camera obscura for drawing. This allowed the artist to trace the reflected subject onto paper.) Financial discouragement for artists, in oils and watercolours in particular, came with the development in the 1850's of the collodion photographic process. During the 1840's Daguerre's process was limited as there was no negative from which copies could be cheaply produced. Now, however, with retouching possible, the collodion process allowed for pictures to be mechanically and inexpensively produced. At the same time photographic copies of famous paintings were beginning to be imported at the Cape. With an enthusiastic public there was a ready market for them. On the other hand the introduction of photography also helped to promote art. Some photographs of work by Baines and Bowler were included. With the style of photography known as the carte-de-visite, and in other formats, paintings by Bowler were available to the public as mounted reproductions. Unfortunately cropping of photographs frequently excluded the

artist's signatures. Despite the possibilities of reproductions professional artists still had to compete with photographers for portraits and views. The amateur could of course survive.

Professional artists depended on commissions to survive. Even I'Ons who had for a very long time been the only resident professional in the Albany area had difficulties. Baines also, despite his wider contacts, found it difficult to sell his canvasses. They depended on colonial and military purchasers. With the pressing needs of earning a living the artists found their artistic expression being curbed by circumstances. Buyers demanded detailed accuracy and realistic representation, particularly in topographical artworks and in portraiture. Only realists were locally successful but aesthetics were not ignored and compositional devices of contemporary colour prints were used. These included dark foregrounds, receding diagonals, framing trees, typical local detail such as aloes or wagons. Artists thus created aesthetically pleasing pictures with direct transposition from sketchbooks of familiar imagery. Even then artists still found themselves in difficulties.

In 1860, through Bowler's efforts the art union was legalised in the Cape Colony. This enterprise allowed for artists to dispose of pictures by lottery. The intention was to stimulate sales and subscriptions were also to finance reproductions in England. Bowler further obtained remission of duty on imported artworks. This idea of the art union spread further afield and in

Grahamstown I'Ons attempted a similar venture in 1861, without much success. An economic recession in the 1860's as well as the gradual reduction of the garrisons, besides the competition from photographers who also struggled, had further aggravated the artists' financial circumstances. In the early Victorian times there was in fact little employment for artists and the economic problems of bringing art to the general public still remained. The majority therefore were compelled to combine their art with teaching drawing, or shopkeeping, decorating, signwriting, scenario work for play productions and also photography. Many artists had at some stage worked as photographic colourists. The artist-photographers such as Lester nevertheless usually still needed a third string to their bows.

With a very thin population and South Africa geographically very large, more so than in any other colony, the arts had little chance of being heard, as it were, above the turmoil of politics and material struggle. Colonial art, that is art addressed to an overseas public, with its frontier subjects, was popular in England yet outside the Dominions themselves the work of such artists was very little known. Bowler was however represented on the 1860 British Royal Academy exhibition.

In South Africa there was an art loving élite who were few in number and conservative, notably in Cape Town, Port Elizabeth, Grahamstown (after 1850) and Durban. The South African Fine Arts Society was formed in 1850 in Cape Town. The first large scale exhibition was held soon after and fine arts exhibitions were held

from time to time in the major centres such as 1858 in Grahamstown and 1861 in Port Elizabeth; but most of the pictures exhibited were imported. Some artists, such as Bowler, did travel abroad and so local art societies were in touch, albeit not to a great extent, with art in England at the time. Baines and Bowler were realists with their roots in Romanticism. In a Romantic-scientific era and with a trend towards naturalism, a return to nature, there was an obsession with factual records paralleling the development in the optical sciences and photography. 'Exact copies' were frequently demanded. Pioneering artists had no pretensions as painters. They were not concerned for art for art's sake but rather were concerned for faithful recording of what they saw, albeit under the influence of foreign aesthetic standards. Personal emotional expression came through in the artists' use of colour and drama. Frequently local South African colours and lighting were not noticeable in the pictures. Watercolour painting had followed in the wake of British settlers to the colony and so artists were generally watercolourists and a few were painters in oils.

In 1865 there was a move in Grahamstown to establish a society to encourage art and to hold exhibitions of drawings, painting and photography. The Grahamstown Graphic Society was formed, Oliver Lester being a committee member. In 1870 the Grahamstown Jubilee Agricultural and Fine Arts Exhibition exhibited over 600 items. In 1873 Baines lectured in Port Elizabeth where by 1875 the population had reached 13 000 (of whom more than half were whites)

and Grahamstown 6 900. Although artists such as Baines and Bowler with established reputations did exert some influence on their contemporaries they gave little direct impetus to artistic life. As is the way of a seaport there had been no consistent school of painting in Port Elizabeth for influences from far and wide came and went, but the English did have the greater influence. The first professional artists in South Africa were mainly of British origin, had received training in London or the provinces and so their attitudes were conditioned by prevailing academic principles.

As a result of the development of the Diamond Fields and discovery of gold in the Transvaal, and on a smaller scale in the Tsitsikama, Port Elizabeth developed rapidly from a border garrison town to a modern commercial and industrial city. With it came further challenges to the livelihood of artists from photographers in the 1870's and 80's. On the other hand it also led to the establishment of the first public art schools in Port Elizabeth and Grahamstown by 1881, initiating a new generation of technically proficient artists under W.H. Simpson and H. Leslie. Art became more subjective, less illustrative and less dependent on realistic representation. Stable and contemplative art, such as 17th Century Dutch genre (the influence of which is felt in I'Ons' work) needs a secure environment and a leisured class. So it was that whereas during the pioneering years the role of the artist was that of a portrayer, now a new pioneering age and genre started with the first signs of organized professionalism in art. With rapid industrialisation due to growth of the mines there was

the growth of an affluent middle class, particularly in the 1890's. The growth of various cultural and art establishments in the Eastern Cape accelerated. Communications between centres and with Britain increased and in fact by 1887 the Royal British Colonial Society of Artists, whose charter included uniting in one body artists of the Empire, was in evidence.

The culmination of artistic activity, as for many other activities in the 19th Century, was the second exposition held in Grahamstown: the South African Industrial and Arts Exhibition 1898-9. The Fine Arts section had many celebrated pictures on show, including 'masterpieces sent out from England'. Most were English pictures, many in a Romantic and Victorian style, and some classical works. Colonial pictures also had their place. In the first week 29 850 visitors were recorded and art critics came from all over the country declaring that section of the exhibition held in the Arts Hall the finest ever held in the Southern Hemisphere.

CHAPTER FOURTHEMATIC SURVEY OF THE HISTORICAL COLLECTION

The themes of the pictures in the Historical Collection are varied, yet all have some reference to local Eastern Cape subjects. As South Africa in the early days was a land of rapid progress and opportunity there were many subjects of historical interest for the artist. The Eastern Cape itself has varied scenery and a lively history. As Port Elizabeth, being a port, had links with the various homelands abroad, it was also a channel for new influences and the dissemination of ideas. Thus the Historical Collection offers us a broad spectrum of insights into the history of the area. Several pictures have varied thematic content and a rigid classification is therefore not possible although an attempt has been made in the Catalogue in Appendix 1 of this survey.

a) Genre

This type of art lent itself readily to the settled communities as it deals with the subject of everyday life and surroundings, often with narrative content. This implies realism and reference to the objects we are surrounded with in our daily lives. In the Historical Collection genre is expressed in the form of cityscapes and landscapes, though these are not as numerous as the Military and Maritime pictures.

In essence, the early views of Port Elizabeth and Grahamstown,

depict scenery often difficult to recognize in the modern city today. They are interesting pictures from the point of view of the evolution of the cities. They also show us the living quarters of the early settlers and it is interesting to note some landmarks although the horizon line has changed since. As frontier towns we can see something of the lifestyle and dress of the people who lived there.

b) Colonial art

As, until recently, South Africa was under the direct influence of the colonial powers, their influence is marked in the pictures produced in the colony. As Port Elizabeth was open to receiving these influences, by virtue of her geographical position, we see the European 19th Century realism and a certain amount of romanticism appears in the pictures. The subject matter, though treated largely in a foreign style, is essentially local. Colonial art was important too from the point of view that information on the new land was needed for documentary and other purposes in the land of origin, notably England. Colonial art was produced in the colony by colonists and visitors. They brought their own preconceived ideas of aesthetic standards and adapted them to, and applied them to the local scene. Since the expansion of the British Empire depended to a large extent on military activities in the Colonies Colonial art frequently includes military art and topographical art.

c) Military art

Not many professional artists were prepared to risk the hazards of

painting in the field, therefore the lost fell to soldiers, sailors, missionaries and public servants. These people formed the bulk of artists. Women artists were few. There were of course also the travellers and scientific men who ventured into the field to record what they saw.

Field Marshal The Right Honourable J.C. Smuts, Prime Minister of the Union of South Africa, in October 1941 in his preface to the Catalogue for the First Exhibition of South Africa War Art wrote: "It is of great value that the struggles of a nation should be on record. We to-day realize how great is our loss that so few contemporary pictorial records exist of the Great Trek and of other similar stirring episodes in the history of our growth as a free nation. To-day we are looking ahead and our pictorial records of this struggle will be a valuable monument in the future."

It is interesting to note that in the early days the Military artists far outnumbered the civilian artists. Many of these soldier-artists were of high rank, including several Captains, a Vice-Admiral, a Brigadier-General, to name a few. By virtue of their rank and reputation what they recorded in their art could be taken as authentic in detail and event.

The pictures themselves offer insight into the Frontier wars, and the role of the Army in opening up, or rather, helping to maintain Frontiers. The history of the Eastern Cape is one of struggle and adaptation to a hostile environment. "The Nine Kaffir Wars produced vivid illustrations of battles, uniforms of

the time, ambushes, skirmishes and paintings of frontier fortresses. Few artists saw humour in warfare; most recorded the drama of events."¹ Engravings in popular magazines were often made from drawings by soldier-artists on the spot. After the Zulu Wars war art tended to be in the hands of professional and official artists for the reviews in the illustrated papers of Europe. Later still there were Government commissions. The first official war artist was Baines.

"War is among the very first activities in which man as part of a social group has been represented in art."² This may be seen even in prehistoric rock art. The earliest record of warfare in South African art shows the Bushmen fighting invading Bantu tribes, and Hottentots and the White men, (Drakensberg rock art). Thus the subject is not alien to us. The first scene of battle between Europeans and indigenous peoples, painted by a European, was made over 200 years after the event. In 1707 Pieter van der Aa engraved the Hottentots repelling the Europeans in Table Bay in 1510 A.D. The struggle for occupation was an obvious subject of early artists. The events themselves would certainly have had great impact on the minds of artists already faced with the prospect of recording their discoveries and experiences in a still as yet mysterious and exotic land.

The universalism of the subject of warfare in art may also be seen in the pictures in the Historical Collection: no longer was war represented symbolically as in ancient times, but rather with

1. Brown, J.A. South African Art

2. UNESCO, Man Through His Art: War and Peace

the reality of the immediate experience. May it also be said that war never encourages objective appreciation of cultural values in the enemy camp. It is interesting therefore to note how the enemy was recorded by military artists in the action scenes and in the scenes depicting the meetings between the Tribal Chiefs and Military Officials, and the indigenous peoples as recorded by the artist-travellers who painted by and large outside the sphere of the military situation.

As art has the power to convey more than the visual, the war art reflects and immortalises the virtues (and sometimes vices) that war brings out in man. The spirit of man finds poignant expression in the sensitive expression of individual experience under conditions of stress. However, the works in the Historical Collection are not directly expressionist in the sense in which works were executed in Germany in the Expressionist period, which incidentally, was influenced by the two World Wars.

More locally, it may be questioned whether the war art executed by the early war artists was done so for personal reasons, for souvenirs, for political or even purely illustrative reasons. Possibly all these factors were combined. It remains an open question. Possibly it may be that artists, who also happened to be soldiers, recognised the importance of recording their experiences for the purposes of documentation. "No contemporary artist has been able to depict war in terms other than of horror and indictment",¹ although Victorian war-artists saw soldiers from an Imperial and Romantic point of view on the whole.

1. UNESCO op. cit.

d) Maritime art

Many of the pictures in the Historical Collection depict ships and shipping. There are also several views incorporating seascapes. The sea has had a vast influence both on the development of the sub-continent, but also on the development of the art produced in the region. Ships and shipping connected the new territories with the homelands, and it was from the ships that the artists arriving in the country first gained their impressions of the land they were approaching. Ships were vital for trade and military movements. The security of the sea trade was one essential condition for the growth and stability of civilization in the land.

The earliest examples of Maritime art are to be found in illustrated books on the subject of the voyages of discovery. They were rough woodcuts, crude in execution, showing shipwrecks off the Angolan coast. The seas were first depicted in 1500 A.D. and again in 1707 A.D. in the work of Pieter van der Aa. There was of course also considerable decorative artwork to be found on the navigational charts of the ships. However, our more immediate concern is with the pictures at hand in the Historical Collection. As Port Elizabeth still has an active harbour facility the pictures are of interest to those who are connected with the sea in their daily routine.

1658 A.D. Wouter Schouten was the first of many talented seamen and soldier-artists whose sketches of the bays and ships became material for engravings. European engravers were eager to obtain

first-hand information on this exotic territory at the tip of Africa. "Historical events, whaling in Table Bay and the storms of the southern seas were attractive subjects down the centuries."¹ There are many representations of the various activities associated with the sea and the artist reflected the changing ownership of the territory.

"The 18th Century marine artists brought a high degree of skill to their work and a romanticism which was to fade with the passing of the sail."² The artists also depicted ships in distress in the bay, such as Baine's "HMS Thunderbolt in Distress". There was high emotional and pictorial appeal in the subjects for Maritime painting. The early age of steam and the first ironships were also seen in a romantic light (eg. Turner in England). Later there was a transition from the romanticised, atmospheric paintings to the more practical recordings of actual ships and voyages. Such paintings were popular for boardrooms for steamship companies. L.G. Dutton's "Shunn Lee" may possibly fall into this class of picture, while Randall's "Loading Wool at Algoa Bay" reflects the trade so dependent on shipping.

e) Ethnographic art

Broadly speaking this term applies to those pictures which concern themselves with tribal indigenous themes. I'Ons "Xhosa at a Kowie Ford" is a good example. Frequently ethnographic themes are combined with military scenes as it was usually during military

1. Brown, op. cit.
2. Brown, op. cit.

encounters or in conference that the artists came into contact with the various indigenous tribes in their natural state. The diversity of peoples in the region has always been an attraction for artists, especially from the early explorers. In the early years the peoples of the area were depicted in sketches done largely for amusement, as a missionary for example, may find it useful to pass the time. Later skilled artists collecting facts created artworks which were considered in the 19th Century to be learned illustrated and popular works.

f) Landscape and Topographical art

Whereas landscape and topographical are related terms and are sometimes interchanged there is a distinction between the two. The word topography implies local geography with emphasis on the particular features of a district. Therefore topographical art is that which depicts clearly map-like projections with landscape vistas giving a generalized impression of a setting and frequently with foreground details of a picturesque nature. It may be seen as a craft whose purpose is to supply information whereas landscape painting is a branch of Fine Art whose purpose is aesthetic enjoyment of natural scenery.

Topographical art is further a term for the pictorial recording of buildings and towns whilst pure landscape is primarily concerned with nature. This does not exclude nature scenes from topographical art, rather it is a branch of that art where a landscape, its terrain and features are treated with literal accuracy; the land is described in terms of geographical location

with detailed delineation of actual localities. On the other hand an aesthetically organized picture of a scene, that is a landscape painting, may of course also include topographical features into natural surroundings. Thus the distinction between the two art forms is not clearly drawn.

Topographical art evolved out of the 16th Century British tradition of technical illustration. By the 17th and 18th Centuries artists specialized in one of the branches of technical illustration, many specializing in topographical illustration. There is therefore a similarity between scientific illustration and topographical art.

The topographical artists were mostly watercolourists in the 18th Century, colour being applied over detailed pencil drawings. Early works also had pen outlines palely coloured with mostly pink and green. These 'tinted drawings' or 'stained drawings' as they were also called, were mainly monochrome. Later colour was stronger with body colour being added to watercolour in the 1760's. The main function of the artist was to be a professional viewmaker. This status was furthered in the 1760's by the new philosophy of the picturesque. By the end of the century artists also wished to capture the 'mood' or 'atmosphere' of a scene and with more of a painterly approach akin to Fine Art and were not so draughtsmanlike. This topographical style combining the technical illustration and painterly approach continued throughout the 19th Century. The work of Bowler, the leading watercolorist of his day in South Africa, falls into this category.

By 1775 aquatints were popular for topographical art. A tradition of collaboration between designer, engraver and colour washer evolved, lasting until c.1830 with the advent of lithography and steel engraving. However, mezzotint remained popular for reproducing paintings and portraits. Steel engravings were used for cheap topographical and other book illustrations.

It is interesting to note that artists used the portable camera obscura or similar devices (precursors of the camera) as late as 1825. These devices were used to heighten realism thus reproducing nature with mechanical accuracy. Basically the 18th and 19th Century topographic artists were explorers, so to say, and often in a literal sense also, making visual records of discoveries, such as the artist S. Daniell. As the 19th Century progressed and the camera took precedence explorers' art virtually ended.

Early topographical artists in South Africa not only included missionaries and explorers but also were to be found in the Army, the Navy and the Civil Service, especially surveyors such as Charles Bell. Since professional artists were not as much in demand in a new colony as were competent draughtsmen and able watercolourists who could produce accurate and pleasing pictures. These pictures still remain part of the English tradition although originality was frequently lacking. Piers is an exception in his adaptation of colour to local surroundings. There was a need for travellers to have accurate views.

The age of exploration stimulated the demand for accurate

depictions of distant lands with exotic scenery. It became a point of honour among travelling artists for accurate rendering of places visited.

Soldiers ranged far and wide, were virtually travellers, and regimental officers received training in topographical drawing. As it was possible that an aesthetically designed picture be inaccurate the military topographical artists did not concern themselves with the formal language of true landscape painting.

So it was that as an art form landscape did not emerge in South Africa until the late 19th Century. Many of the artists came from rural backgrounds and reflected in their work the South African preoccupation with the land. There are several landscapes in the Historical Collection such as the works by I'Ons. These are not simply random constructed views but are of actual places, many of which are still mentioned today, albeit the surroundings have changed somewhat. Most of the pictures in the Historical Collection incorporate partial landscapes as backgrounds to events or as a foil to other themes. These backgrounds are frequently detailed and expressive of local flora and surroundings. So it may be that South African landscape art grew out of the earlier topographical art.

g) Documentary art

This ranks with Military and Marine art in importance. For it was with the pioneer work of the explorers who either set out voluntarily or as members of expeditions, that the knowledge of

the settlers concerning the hinterland was increased. These artists had to contend with often exceptionally difficult terrain and living conditions. In the spirit of scientific recorders of data they documented their experiences, travels and findings. This art reached a climax in the work of Baines. Once the camera had been improved in c.1875 the role of the artist as chronicler largely fell away. However, until then, the artists were chroniclers of their period, in much the same way as newsmen and journalists move in society today.

Of the earliest artists in this tradition there is often no extant work. These were professionals who made brief and unsuccessful attempts to earn a living purely through art. It is not surprising that they failed as in the early days artworks would still have been considered a luxury, and settlers were more concerned with eeking out a survival. Also, art materials were not always readily available.

There were many Missionary artists who were also great travellers. Many of them made sketches for information for their churches. However, the greatest documentary art may possibly be found in the works of the naturalist and botanical artists who recorded with scientific observation their findings. Unlike the late 19th Century European artists who depicted animals idealistically and romantically, the local documentary artists were artists in the spirit of zoologists, as specialists in their subjects. As these works are not directly concerned with actual historical events they are not necessarily historical art. However, due to the fact that many of them depict species and areas and movements of

animals which are no longer the same, these pictures are of historic interest in that they show the natural surroundings as they were before the population explosion and grandscale urbanisation of the 20th Century.

Initially it was the artist-explorers, botanists and zoologists who opened up the hinterland. They were followed by the missionaries and soldiers. These artists have left us with "an incredibly rich heritage of illustrated history of events by land and sea",¹ recording the civilising of South Africa.

Frequently the works of the documentary artists were sent to Europe for engraving and inclusion in illustrated travel books.

h) Other

There are a few pictures in the Historical Collection which are untitled or the artist is unknown. There are also several interesting subjects such as portraits eg. Meyer's "Lt. Gen. Rufane Shaw Donkin" and the unknown artists's "The Stretcher" to name but a few. The Historical Collection also includes several curiosities such as an Antique French Clock.

1. Brown, op. cit.

CHAPTER FIVETHE HISTORIOGRAPHY OF ART AND DOCUMENTING THE HISTORICAL
COLLECTION. CONCLUSION

Collections of art are of great importance in the cultural developments of the communities in which they exist. Usually works in such collections also imply the existence of certain accepted aesthetic standards. However, the mere existence of a collection of art is not an end in itself; to be of any significance to the public (for whom the collections are intended) the works should not only be monuments to greatness or the past, but should also allow the spectator to identify with, or empathize with the subject matter; in other words, the works should imply a certain universalism of content.

As regards historiography, strictly speaking, art history and art criticism are inseparable, "since the art historian has to work on the basis of his critical judgement and the critic on that of his historically determined experience."¹ Thus the historiography of art is related to the current theories of history. Art history is often seen as the history of the civilisation in which it exists. As regards the King George VI Art Gallery Historical Collection it must be borne in mind that our appreciation and understanding of the pictures is influenced by our experience of the present. We judge the works of art of the past by the norms with which we are familiar; yet it is necessary to maintain a certain historical

1. Encyclopaedia of World Art Vol VII

perspective and objectivity when viewing works of art produced under different social, political, religious, economic and geographical conditions. It may also be said that the past conditions the present, thus the dichotomy of our view of historical pictures being both a subjective interpretation of history and also a subjective rendering of the artist involved in the historical event in influencing our vision.

Thus in viewing the pictures in this survey we should take into account our present understanding of history and art and the norms by which we judge them; also the specific local and aesthetic standards in vogue at the time when the picture was executed; also the artist's and his contemporaries' view of history. It should be born in mind that few artists are simply and purely objective recorders of historical facts. Thus it is interesting to note that many of the works in the Historical Collection are more than straightforward narrative pictures. They express more than what the eye sees; the direct influence of an intermingling of personal romantic curiosity and realism, with the demands of the public for documentary artworks lends the pictures a very definite charm of their own.

DOCUMENTING THE HISTORICAL COLLECTION

At present there is no Gallery catalogue for the Historical Collection. This survey has been concerned with researching and fully documenting the Collection, as far as possible; in other words organizing, sorting out and cataloguing the pictures concerned.

Information concerning the pictures was found in four basic sources at the Gallery: filing cards, acquisition book and general unindexed file containing an assortment of correspondence, loan lists, restoration lists and extracts from various Public Library records, and notes made by Mr J. Kirkwood. Then, of course, there are the actual pictures, a valuable source of information in themselves.

Immediately problems confronted the task. The basic question was, what was actually in the Collection, and consequently, what should be in the Collection? What was meant by the general term 'Historical'? It has already been said that the term is a loose one, not clearly defined. Also, what was the purpose of the Gallery - to be simply a museum or an active Art Gallery. In view of the latter the Gallery also housed extensive oil, watercolour, print and other collections. Should a picture having history as its subject and simultaneously be a major oil painting,, would it not be preferable for that picture to be classified in the Oil rather than Historical Collection? This was of course found to be true in many instances. Thus it was that a thorough search be made through the filing cards and acquisition book as regards the

Historical, Oil, Watercolour and Print Collections. The Historical Collection therefore is an allembicing one, being independent, yet drawn from other collections. Ultimately, all those works whose subject matter was important in the history of Port Elizabeth and the Eastern Cape, topographical landscape and cityscape, military, architectural, ethnographic, portraits, maritime, were key themes. In other words Pictorial Africana of the Eastern Cape. All works actually recorded in the Historical Collection have been fully documented in this survey with emphasis on the years leading up to 1900 A.D. Any other relevant works preceding 1900 A.D. in the oil, watercolour and print collections have similarly been documented. This date was chosen for the sake of brevity as demanded by this survey.

Further problems encountered are listed and stated without prejudice to and without any intention to cast aspersions in any direction and without belittling the most invaluable assistance rendered to me by the Director and staff of the Gallery and whose concern for the Historical Collection is of high priority. The problems were as follows:

1. The sources of information listed proved to be very limited and not at all comprehensive and not always consistent.
2. Historical Collection Filing cards were filed numerically, the other Collections alphabetically.
3. The Historical Collection as recorded in the Gallery acquisition book, also listed numerically, was found not to

be in true numerical order, numbers out of sequence, sometimes very much so, and sometimes some not listed at all (now regarded as 'open' numbers).

4. Non-Pictorial items in the History Collection were not necessarily grouped together in the acquisition book.
5. Works were entered in the book according to accession thus the works of one artist need not necessarily be grouped together.
6. The Historical Collection cards and acquisition numbers were not indexed.
7. Works by one particular artist were not necessarily included only in one collection.
8. Duplicate titles for various pictures, misleading especially when various pictures have no markings such as date, artist or title, in other words, 'Unknown' pictures, and when there is more than one picture dealing with a particular subject.
9. Apparently missing pictures. In this respect Appendix 1, item 9 dealing specifically with these pictures should be referred to.
10. Several pictures actually belong to the Museum and on loan to the Gallery and therefore are not recorded in Gallery records. In this respect my personal observation is that

where Municipal pictures are concerned they should all be catalogued in one Institution albeit loans may be made to say, the Museum or City Hall. Similarly, another personal observation is that other Municipal pictures hanging on the railings in the Public Library Africana room would be better recorded, housed and seen by the public should they be in the Art Gallery or more public area than at present.

11. Information on the cards on the backs of pictures (not all had these cards) was not always consistent with that found in the other information sources or actual size of pictures was recorded wrongly.
12. Several pictures had never been recorded although publicly displayed and others, although recorded were not yet displayed due to their undergoing restoration.
13. Various works found to be in storage turned out to be some of the 'missing' pictures. In this respect several of the unknown or missing pictures were 'found' or identified in the organizing of this catalogue.
14. Some unrecorded facts were apparently known but had they been recorded at the outset would greatly have simplified various queries in the documenting of the Collection.
15. The fact that early South African art history has been so little documented. There are extremely few books with information and the majority contain so little information



and do not so much record the artistic milieu as the biographies, where available, of artists, and then only of very few of the artists.

These then were the major problems in cataloguing the Historical Collection. It is possible that in past years, since pictures first came into the possession of the City Council, that they were seen not so much as important artistically, as simply historical records. Their deterioration over the years, in many instances, and the list of unknown, and 'missing' works bears possible testimony to the lack of importance placed on these works in past years. The Art Gallery has for several years now been undertaking the Restoration of many of the Historical Collection pictures and the importance, both historically and artistically, of these pictures is recognized, and the Collections being added to from time to time.

CONCLUSION

For the sake of posterity and historical research, our need for secure origins and our appreciation of and pleasure in fine craftsmanship and art, it is important that any Art Collection, particularly an Historical one, be fully documented. All data pertaining to the pictures should be recorded from an artistic, historical and even scientific point of view and photographs should be taken of the pictures. An organized classification system, the correct registering and labeling of each picture and its accessioning and cataloguing as part of the contents of the Gallery and for visitors information, should be constantly

maintained and where necessary and in as many ways as possible, cross-references made so that the stored information be usable. To this end and with the growth and increasing importance being placed on Art Museums and Galleries in the community it would probably be of value to cross-reference with other similar institutions and in the respect and day and age, it is not unrealistic to propose that the King George VI Art Gallery consider a computer cataloguing system to facilitate research and complement a more simplified version for the use and guide of the general viewing public. The significance of a picture is not only its value as such, but also the information relating to it. The importance of the Historical Collection as Africana and works of art, expressive of the places, events, people and even attitudes, and as cultural and historic items, goes without saying. Without the Historical Collection of the King George VI Art Gallery, Port Elizabeth, the Eastern Cape community and South Africa too, would be the poorer. The pictures have their role to play.

APPENDICESTHE KING GEORGE VI ART GALLERY PORT ELIZABETH - HISTORICAL COLLECTION

A survey covering pictures relevant to Port Elizabeth and the Eastern Cape from early days to 1900 A.D.

CONTENTSAPPENDIX 1CATALOGUE

	<u>CONTENTS</u>	<u>Page</u>
1.	Notes and abbreviations.	55
2.	Numerical order list Historical Collection.	59
3.	Numerical order lists: Relevant historical works in:	
	A) Oil Collection	62
	B) Watercolour Collection	63
	C) Print Collection	63
4.	Numerical order: Relevant unknown items catalogued.	64
5.	Photographs catalogued.	64
6.	Items destroyed in the City Hall Fire.	65
7.	20th Century artists represented in the Historical Collection and who also have work in other Gallery Collections.	65
8.	20th Century artists with Eastern Cape connections and who are represented in other Gallery Collections. The content of some of these works is of Historical importance and interest but these pictures fall out of the scope of this survey.	65
9.	Unentered and uncatalogued items believed to be relevant.	66
10.	Alphabetical order: Artists and their works from the combined numerical lists.	72
	<u>APPENDIX 2: THE HISTORICAL COLLECTION</u> - Notes on artists and detailed analysis of individual pictures.	84
	<u>APPENDIX 3: TIME CHART</u>	209
	<u>APPENDIX 4: MAPS</u>	213

APPENDIX 1NOTES AND ABBREVIATIONSI. NOTES

1. Dates: These are often unknown, and several are open to correction. Where a published date is given it is not always possible to ascertain when the original was executed. For originals when the date has not been signed on the picture but appears in the title, then that date is given as the date of execution.
2. Artists: These are recorded alphabetically and their works numerically as there are various items with duplicate titles making an alphabetical list thereof too complicated. Where only the initials of an artist are known that artist is listed under the Unknown section in numerical order. Where works are executed 'after' another artist the final artist is listed alphabetically and the original artist mentioned in the 'Comment' section of the list.
3. History: As a subtitle in the Appendix Section refers to the history of ownership of the picture.
4. Measurements: These are given as height x width in millimetres. Generally etchings are given as plate size, lithographs as print area (excludes inscriptions), oils where it is not possible to take an accurate Inside Measurement are given as canvas size and measured at the

back of the frame. Inside Measurement is given for oils where it refers to that part of the picture which is visible inside the frame as seen from the front. Framed prints and watercolours always have mounts and so Inside Measurements for these means that measurement taken immediately inside the mount. Inside Measurements are only given to etchings and lithographs where the mount obscures either the plate mark or covers the print area.

5. The information compiled in the following pages is, as far as may be ascertained, correct, but there are still many unknown factors. The descriptions given in the Appendix section are based on first-hand observation and personal opinion and judgement and assessment from many sources of reference when available, and are not necessarily the opinion of the King George VI Art Gallery nor its staff, who may also not be held responsible for any printing errors nor wrong information since there are many unknown factors and several unresolved queries. In the same vein the author is not responsible for printing errors nor errors of judgement arising from misinformation (not all sources of information may be fully factual nor tangible and some are speculative). Similarly Rhodes University and the H.S.R.C. and their staff are not held responsible.

Abbreviations

A.T.	Alternate title/titles
An.Rep	Annual Report
c.	circa (about)
c.b.p.	centre below picture
C.T.	Cape Town
cont.	continued
Descrip.	Description
Fl.	Flourished
H & digit	Historical Collection number
h x w	height x width (for picture size)
i.m.	Inside Measurement
KG	King George VI Art Gallery
KG ln lst	Gallery loan list
Lib.	Port Elizabeth Library
lib. min	Library Minutes
lib ln lst	Library loan list
ln lst	loan list
l.l.	Lower left
l.r.	Lower right
litho.	lithograph
lst	list
mm	millimetres
Mus	Port Elizabeth Museum
Mus ln lst No	Museum loan list number/specific collection designation and number
O & digit	Oil Collection number
P & digit	Print Collection number

p.a.	Print/picture area
P.E.	Port Elizabeth
pic	picture
p.	printed
p.b.	printed below
p.b.p.	printed below picture
p.c.b.p.	printed centre below picture
p.l.l.	printed lower left
p.l.r	printed lower right
p. lowest	printed lowest
p.t.r.a.p.	Printed top right above picture
photo	photograph
pl.	plate
pub.	published
Rest. lst	Restoration list
S & D	Signature and date
t.l.	top left
t.r.	top right
W & digit	Watercolour Collection number
w/col	watercolour
19th C	19th Century
20th C	20th Century
→	to

2. HISTORICAL COLLECTION - NUMERICAL ORDER

Designated by the letter H followed by a digit. Open numbers are explained in the Chapter on Cataloguing. Only pictures and photographs are relevant to this survey.

H1	Harries	25
2	Huggins	26
3	Lester	27
4		28
5	Certificate, Ayliff/Dold	29
6		30
7		31
8	Piers	32
9		33 Antique
10		34
11		35 Titcombe. Drawing totally faded away.
12	Huggins	36 Kay
13	Huggins (photo)	37 Kay
14	Baines	38 Bowler
15		39 deleted. Loan since collected
16	Burchell	40 Dinsdale/Donkin
17	Burchell	41 Dinsdale/Donkin
18	Maguire	42 Martens
19	Unknown	43 Antique
20	Letters, Evatt	44 Antique
21		45 Antique
22		46 Antique
23		47 Antique
24		

48	Kronheimer reproduction. Unknown and not relevant	76	Elliott (photo)
49	Randall	77	RLN + RE (photo)
50	Bowler	78	Unknown
51	Bowler	79	Bowler
52	Bowler	80	Bowler
53	Baines	81	Titterton
54	Bowler	82	Battenhausen
55	Unknown	83	Huggins
56	Piers	84	Huggins
57	Redwood	85	Huggins
58	Unknown	86	Fordyce
59	Daniell	87	Picton-Seymour
60	Unknown	88	Picton-Seymour
61	Graham & Robinson	89	Savage
62	Baines	90	Huggins
63	di Capelli	91	Gregory
64	Unknown	92	Unknown
65	Burchell	93	Whyte (photo)
66	Lester	94	Baines (attributed)
67	Walker	95	Huggins
68	O'Brien	96	Darrell
69	Baines	97	Darrell
70	Emanuel	98	Darrell
71	Schouten	99	Darrell
72	Schouten	100	de Chev Howen & Smies
73	Schouten	101	de Chev Howen & Smies
74	Schouten	102	de Chev Howen & Smies
75	Elliott (photo)	103	di Capelli
		104	Bowler

105	Baines	121	Williams
106	Baines	122	Dinsdale/Donkin
107	Flandess	123	Dinsdale/Donkin
108	Bole	124	Dinsdale/Donkin
109	Redwood	125	Dutton
110	Piers	126	Unknown (photo)
111	Unknown	127	Taylor
112	Wirgman, A.T.	128	Savage
113	S.S. (Unknown)	129	E.S. (Unknown)
114	Martens	130	Piers
115	Martens	131	Unknown
116	Martens	132	Bowler
117	Martens	133	Wirgman, B.
118	Huggins	134	Meyer
119	Lloyd		Last number as at April 1983
120	Williams		There may since have been additions.

3. RELEVANT HISTORIAL WORKS IN OTHER COLLECTIONS -NUMERICAL ORDER

Only those dated pre 1900 A.D. are analysed in the general survey and indicated here by an asterisk (Individual artists need not necessarily have all their work catalogued in one collection)

A. OIL COLLECTION - designated by the letter 0 followed by a digit

13	Shee*	123	Roworth
15	I'Ons*	125	Green
16	I'Ons*	132	Cole*
17	Meyer*	135	Kay
18	Unknown	136	Kay
21	Baines*	137	Rodger
22	Baines*	138	Broadley
44	Kay	140	Bayliss
49	Kay	141	Rodger
58	Podlashuc	148	Page
81	Bowler*	150	Page
104	Baines*	151	Kay
105	Baines*	154	Fordyce
107	Baines*	155	Fordyce
108	Luscombe*	156	Fordyce
109	Kay	157	Fordyce
110	Kay	160	Unkown*
113	Rodger		
114	Page		
118	I'Ons*		
119	I'Ons*		
120	I'Ons*		
122	Kay		

B. WATERCOLOUR COLLECTION - designated by the letter W followed by a digit

2 Field
 9 Goodman
 31 Broadley
 33 Fordyce
 40 Picton-Seymour
 44 Page
 45 Page
 55 Page
 72 Baines*
 79 Kay
 80 Page
 81 Page
 82 Page
 84 Page
 85 Page
 88 Fordyce
 89 Fordyce
 354 Page
 356 Kay
 359 Fordyce

C. PRINT COLLECTION - designated by the letter P followed by a digit

77	Kay	171	Kay
119	Page	211	Kay
120	Page	215	Page
121	Page	216	Fordyce
122	Page		

4. RELEVANT UNKNOWN ITEMS CATALOGUED - NUMERICAL ORDER

'Unknown' means artist not identified

H19	018
H55	0160
H58	
H60	
H64	
H68	
H78	
H92	
H111	
H113	
H129	

5. PHOTOGRAPHS CATALOGUED

Relevant from an historical point of view. Some are photographs of artworks.

H13	Huggins	0145
H75	Elliott, C.T.	
H76	Elliot, E.T.	
H77	RLN & RE	
H93	Whyte	
H126	Unknown	
H130	Piers	
H131	Unknown	

6. ITEMS DESTROYED IN THE CITY HALL FIRE (September 1977)

No	Artist	Title	Medium
019	Unknown artist	Portrait of Lady Donkin	Oil
097	Dinsdale/Donkin	Port Elizabeth From Markham's Cove	Oil
098	Dinsdale/Donkin	Markham's Cove	Oil
099	Dinsdale/Donkin	The Donkin Monument	Oil
0100	Dinsdale/Donkin	Port Elizabeth, Algoa Bay, South Africa	Oil

7. 20TH CENTURY ARTISTS

Artists represented in the Historical Collection and who also have work in other Gallery Collections.

Fordyce, Kay, Picton-Seymour

8. 20TH CENTURY ARTISTS

Artists with Eastern Cape connections and who are represented in collections other than the Historical Collection. The content of some of these works is of Historical importance and interest but these pictures fall out of the scope of this survey.

The list may possibly be inconclusive.

Bayliss	Dold	Page	Wright
Bradshaw	Ewan	Podlashuc, A.	
Broadley	Field	Podlashuc, M.	
Brooks	Goodman	Rodger	
Carruthers	Green	Roworth	
de Bliques	Nesbit	Weightman	

9. UNENTERED AND UNCATALOGUED ITEMS BELIEVED TO BE RELEVANT

Dating back to the 1800's, various pictures have, from time to time, been either presented to or purchased by the Port Elizabeth City Council and Public Library; that is to say a Municipal Collection evolved. In time, with the establishment of the Museum and the King George VI Art Gallery various pictures have been passed, on a loan basis or for restoration, between the Library, Museum and Art Gallery. Various correspondence on the same passed between the three Institutions. In attempting to classify and catalogue the Historical Collection, (that is, this survey) I extracted all references to pictures from diverse sources pertaining to the Municipal Collection, the bulk of which came from extracts from Library records and restoration lists. Due to the fact that very often titles, artists, dates or clear references were not given, and often duplicate or alternate or 'changed' titles used, the task of sifting out what pictures belonged where, or even simply which pictures were which (often pictures themselves are unmarked and sometimes there is more than one picture of a particular subject) was a mammoth one. Ultimately, the Historical Collection comprises those works relevant to Port Elizabeth from an historical point of view, and housed in the King George VI Art Gallery (Albeit loans of pictures may be made from time to time for various purposes). Therefore the ensuing catalogue refers to those pictures in the possession of the Gallery. However, various pictures recorded in the references as outlined above, appear to be 'missing'. These are now listed below under the loose title of "Unentered and Uncatalogued items believed to be Relevant". One cannot ignore

the question of the whereabouts of these works? It is probable that many may have been placed in storage and forgotten, others possibly simply disappeared(?). In any event, it may not prove to be a fruitless exercise to have a thorough search of all Municipal storage drawers, basements and attics. Indeed, in drawing up the Historical Collection Catalogue, various items have already been 'found' (excluded from the following list). Some more surprises may yet come to light.

UNENTERED AND UNCATALOGUED ITEMS BELIEVED TO BE RELEVANT

Artist	Title	Medium	Source of Information
ATW (Wingman?)	Wreck of a Schooner	oil	list lib → KB 6.2.74, 14.2.74
Baines	Zambesi		lib min 6.2.1873
Baines	PE from the Sea in 1872		lib In lst 18.10.62
Baines	PE from the Sea in 1852	oil	lib min 16.2.1925, lib In lst 1925
Baines	PE Harbour		mus In lst 15.3.78
Baines	not mentioned		lib min 25.11.97
Baines	PE in 1850 (PE from Algoa Bay)		E.P. Herald April 12, 1912
Baines	View of PE from the Sea (and other pictures)		lib min 4.4.1912
Baines	Algoa Bay in 1874		lib 1921 an rep
Baines	Algoa Bay 1845	w/col	lib In lst 15.1.74
Barber	Collection of Cartoons		Feb 19, 1940
Battenhausen	Sea Front at South End 1880	oil	In lst Mus 21.12.1977
Battenhausen	(PE in 1886) & 8 on loan possibly picture No H82?		lib min Refer 6.3.1913 & 3.11.1913
Blaine, Sir F	Presented collection of local cartoons		1911 an.rep.lib. 1.6.1911
Boitard	1707 exercise drawings	pen/ ink	lib 19.2.1940
Bowler	General View of PE 1862	col engraving	lib In Mus 18.10.62
Bowler	PE in 1862	litho	lst lib → KG 6.2.74 & 14.2.74
Bowler	Panorama of CT & surrounding scenery 1852	litho	"
Bowler	Anti-Convict meeting Com. Hall CT 4th July 1849	print	lib In lst 15.1.74
Coulton	East Indiaman Kent at Madeira (part of Coulton Collection)		lib 7.6. 1935
Coulton, J.J.	donated valuable series of prints		lib an rep 1935
Dennis	Unidentified ship & lighthouse	oil	loan lst KG → MJs 22.12.77

Artists	Title	Medium	Source of Information
Howitt & Duborg	17 aquatints		lib 19.2.1940
L.D. 1864	Twelve Apostles, Tower Mountain	w/col	lib → KG 6.2.74 & 14.2.74
Dennis Edwards & Co J.W.T. Rauch sold	Algoa Bay & Fort Frederick in 1802	w/col	lib min 25.1.1906
W.F.	Wreck of the Haarlem (Mouth of Salt River 1648)	w/col	Rest Mus → KG 17.12.76
?(W.F.?)	Wreck of Harlem, mouth of E.Cape 1833	w/col	lib In lst 15.1.74
C. Fletcher	Ships in Harbour	oil	lib → KG list 6.2.74 & 14.2.74
Fletcher	Ship in Harbour (2 pictures?)		letter & rest lst 15.11.74
Fuller	Harbour landing with basket	w/col	Rest 1st Mus → KG 17.12.76
Harris, W.A.	PE in 1850	print 1830?	lib In lst 15.1.74
Harris	PE & Algoa Bay 1886	litho from photo	1st lb → KG 6.2.74 & 14.2.74
copy by S.C. Hiddingh copy of original painting by S.C. Hiddingh	PE in 1823 } same picture? PE in 1823 }		lib In Mus 18.10.62 lib 1st 15.1.74
Huggins	PE Algoa Bay 1832	litho	In 1st KG → Mus 22.12.77
Huggins	Military Station at Algoa Bay 1833	aquatint	letter & rest 1st 15.11.74
(Huggins)	PE in 1833 Colour engraving after a painting by Huggins		lib In Mus 18.10.62
Lens, A.B.,	no title given		lib 19.3.1956 & 16.4.1956
Lester	View of the Bay		Mus In 1st 15.3.78
Lester	View of PE & Harbour	w/col	lib In 1st 15.1.74
McWilliams, H.	Gunboat		lib H 648
Mendelssohn, S.	donated view of old PE		lib an rep 1911
Morland	?	engraving	?

Artist	Title	Medium	Source of Information
Randall	Convoy to the Motherland 1914	print	letter & rest 1st 15.11.74
Slater, T.	PE in 1830. Copy of the original by Slater	w/col	lib In 1st 15.1.74
Smith, E.	PE from South End	w/col	lib In Mus 18.10.62
Spuhler	PE overlooking the Bay 1886	w/col	lib H 264
Spuhler	PE overlooking the Bay from the Drill Hall 1886	oil/ canvas	lib In 1st 15.1.74
Sputiler (?)	Sketch from nature PE overlooking the Bay from the Drill Hall 1886		lib 1st 15.1.74
Towers, G.A.	The Bridge	w/col	KG → Mus In 1st 25.10.73
Towers, G.A.	Path through the Woods	w/col	KG → Mus In 1st 25.10.73
Tuite	The Shipwreck		mus In 1st 15.3.78
Wirgman	PE	oil	In an office at the Museum
Wirgman (Miss?)	PE from South End 1880	oil	lib In Mus 18.10.62
Wirgman	View of PE from South End	w/col	lib In Mus 18.10.62
?	5 tracings of sketches of PE taken in 1842		lib min 29.8.1884
?	The Brig Allies	w/col	lib an rep 1921
(missing ?)	Military Prints lent to Museum		18.11.1963
?	Gen. Robert Donkin (father of Sir Rufane Donkin)	colour engraving	lib In Mus 18.10.62
?	Algoa Bay 1845	w/col	lib In Mus 18.10.62
?	Donkin Coat of Arms	painting	lib In Mus 18.10.62
?	Port Signals in use in Algoa Bay	print	lib In Mus 18.10.62
?	The Ship 'Adelaide' (2 pictures)	engraving & oil	lib In Mus 18.10.62
?	The Ship Thunderbolt	print	lib In Mus 18.10.62
?	van Staadens River Woolwash 1878	w/col	rest letter & 1st 15.11.74
?	PE Library	w/col	rest letter & 1st 15.11.74
?	pictures presented in 1868		PE lib 24.12.34
?	Fort Frederick & view of the Harbour		Mus Rest 1st → KG 17.12.76

Artist	Title	Medium	Source of Information
?	Blockhouse at Algoa Bay c.1800	w/col	KG In 1st → Mus 22.12.77
?	View of Lynn Regis, Co. of Norfolk	steel engraving	lib 1st → KG 16.2.74 & 14.2.74
?	South View of PE Algoa Bay SA	litho	lib 1st → KG 16.2.74 & 14.2.74
?	"Little Lizzie" print (at No 7 Castle Hill. Launching a Deal Boat	litho	KG → Mus In 1st 25.10.73 various)
<u>Many</u> marine works;	mostly descriptions given and no titles		1st lib → KG 16.2.74 & 14.2.74
?(Dutton?)	Ship "Shun Lee" captain John Milbank (Jun) Refer possibly to picture No H 125 by Dutton?	colour litho	lib In Mus 18.10.62

10. ARTISTS AND THEIR WORKS FROM THE COMBINED COLLECTIONS

(Artists are alphabetical and their works numerical)

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
BAINES, T.W.	1820-1875	H14	Port Elizabeth, Algoa Bay, District of Uitenhage	1852	1852	litho	327 x 485 p.a.	"Port Elizabeth, Algoa Bay, Division of Uitenhage
		H53	The Rifle Brigade at Algoa Bay 1852	1852	1976	modern offset litho 1976 of coloured litho 1876	260 x 375 p.a.	The Rifle Brigade Landing at Algoa Bay 1852
		H62	Onassie a woman of Lake Nyasa	?		w/col	300 x 361 entire paper	Not relevant to this survey Unsigned.
		H69	Algoa Bay, Port Elizabeth 1874	1874	1980	modern offset litho of oil of 1874	310 x 480 p.a.	Arthritis Foundation Limited edition of 100 plus numbers a-k given to P.E. of which H69 is no. a. Prints b-k have been sold. This one on exhibition in the City Hall.
		H94	Baakens River and View of the Anchorage Port Elizabeth February 3, 1847	1847		w/col	107 x 262 i.m.	Attributed to Baines. "Shipping at the Mouth of the Baakens River"
		H105	Graham's Town, Division of Albany	1852	?	modern colour litho from Balkema set	327 x 481 p.a.	
		H106	Klaas Smit's River - Wagon Broke Down, Crossing the Drift	1852	?	"	330 x 484 p.a.	
		021	Loss of H.M.S. Thunderbolt in Algoa Bay	1848		oil on paper on canvas	421 x 601 i.m.	"H.M.S. Thunderbolt in Distress."
		022	The French barque "Anne Marie"	1872		oil on paper on canvas	436 x 603 i.m.	1) "Loss of the French Barque "Anne Marie" in Algoa Bay." 2) "Wreck of the Anna Marie, Nantes." 3) French Barque "Anne Marie" in Algoa Bay 1872
		0104	View of Port Elizabeth from the Sea	1848		oil on paper on canvas	454 x 645 i.m.	"View of Port Elizabeth from the sea 1848
		0105	Port Elizabeth Algoa Bay 1874	1874		oil on canvas	494 x 743 i.m.	
		0107	St. Helena	1842		oil on panel	296 x 394 i.m.	
		W72	Wounded Hartebeeste, Friday Morning, April 14, 1848	1848		w/col	175 x 277 i.m.	Unsigned
		See also under MARTENS						
BATTENHAUSEN, O.	19th C?	H82	Warehouses on Algoa Bay 1886	1886		oil/board	203 x 406 i.m.	1) Port Elizabeth in 1886. 2) Coastal scene near P.E. 1886
BOLE, D.	? 19th C	H108	The Temple of Thespis, Port Elizabeth ("The Theatre Royal")	1889		w/col	253 x 299 p.a.	

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s//Comments		
BOWLER, T.W.	1813-1869	H38 I	Cape Point H.M.S. Birkenhead	1864	1864	litho	254 x 197 p.a.	From the book "The Kafir Wars and the British Settlers in South Africa." Numbers V, VII, VIII, XI as recorded in the book are not in the possession of the Gallery. The Gallery originally possessed 13 out of a set of 20 and the 3 later additions are recorded as H50, H51, H52.		
		H38 II	Main Street, Port Elizabeth	1864		"	185 x 280 p.a.			
		H38 III	Market Square, Port Elizabeth	1864		"	185 x 280 p.a.			
		H38 IV	Graham's Town, From the Bay Road	1864		"	125 x 278 p.a.			
		H38 VI	Fort Beaufort	1864		"	131 x 279 p.a.			
		H38 IX	Mount Misery, Waterkloof	1864		"	139 x 278 p.a.			
		H38 XIV	Chumie	1864		"	148 x 283 p.a.			
		H38 XV	Kieskamma, near Fort Cox, Amatola in the Distance	1864		"	184 x 278 p.a.			
		H38 XVI	Burn's Hill, Missionary Station	1864?		"	161 x 273 p.a.			
		H38 XVII	Yellowwood Drift, Lenye Valley	1864		"	180 x 272 p.a.			
		H38 XVIII	Wolf River	1864		"	175 x 244 p.a.			
		H38 XIX	Boma Pass	1864		"	180 x 258 p.a.			
		H38 XX	King William's Town	1864		"	164 x 276 p.a.			
		H50	Macomo's Den	1864		1864	"		162 x 278 p.a.	Recorded in the book as No X
		H51	Fort Armstrong, Kat River	1864			"		176 x 279 p.a.	Recorded in the book as No XII
		H52	Peffer's Kop, Near Alice	1864			"		164 x 190 p.a.	Recorded in the book as No XIII
		H54	Port Elizabeth	?		?	"		187 x 283 p.a.	Port Elizabeth from Humewood towards town
		H79	Market Square, Port Elizabeth	1864			"		probably all same size ?	On exhibition at City Hall
		H80	Main Street, Port Elizabeth	1864			"			On exhibition at City Hall
		H104	Market Square, Port Elizabeth	1864			"	Framed slightly differently. Temporary number		
H132	Market Square, Port Elizabeth	1864			litho, hand coloured		Damaged old hand coloured picture			
081	Panorama of Port Elizabeth	1862?			oil/canvas	420 x 653 canvas size	Port Elizabeth in 1862 PE from South End PE from the Baakens River			

Artist	Date	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
BURCHELL, W.J.	1781-1859	H16	Scene on the River Gariep	1811		engraving	151 x 217 p.a.	Not relevant to this survey. Attributed.
		H17	A Hottentot Kraal on the Banks of the Gariep	1811		aquatint "	149 x 213 p.a.	
		H65	Estancia Brazil See also under MAGUIRE	1827		w/col	?	
COLE, T.	19th C/ 20th C	0132	Portrait of Sir Alfred Milner	1900		oil/canvas	1350 x 970 mm size on gallery card	Lord Milner His Excellency Sir Alfred Milner
DANIELL, S.	1775-1811	H59	The Military Station at Algoa Bay	1804?	1804	litho	322 x 451 p.a.	
DARRELL, Sir H. Bart.	1814-1853	H96	Charge of the Gwanga, Cape of Good Hope on the 8th June 1846		1851?	litho	287 x 403 p.a.	By Day and Son from a sketch by Darrell
		H97	The Troops Crossing the Great Fish River in Pursuit of Cafirs and Cattle, Cape of Good Hope		1851?	proof litho	296 x 405 p.a.	By Day and Son from a sketch by Darrell
		H98	Interview between Col. Hare, Lieut Governor and the Caffir Chiefs, at Blockdrift		1851	proof litho	283 x 405 p.a.	By Day and Son from a sketch by Darrell
		H99	Run with the 7th Dragoon Fox hounds in Cafir Land, Cape of Good Hope		1851?	proof litho	293 x 401 p.a.	By Day and Son from a sketch by Darrell
de Chev-Höwen and J. Smies	19th C	H100	Gezicht van Eene Kaffersche Woonplaats, aan de Zuidkust van Afrika No 1		1803	col engraving	298 x 419 p.a.	*Possibly de Chev is a title? Portman series No 1 Portman Series No 2 Portman Series No 3 Engraved by Portman
		H101	Eene Horde van Kaffers op Reis No 2		1803	col engraving	300 x 430 p.a.	
		H102	Bijienkomst van den Hoog Ed. Geztr. Heer Generaal J.W. Janssens		1803	col engraving	301 x 415 p.a.	
DENNIS, J.	19th C?	0106	British Frigate		1829	oil/board	450 x 527 i.m.	Relevant insofar as it represents shipping of the period
DI CAPELLI, P.	19th C	H63	View of Fort Frederick, Algoa Bay, June 1802		1802	w/col	202 x 384 p.a.	Study for Fort Frederick and other Military establishments
	1778-1848	H103	Gezicht van het Fort Frederick en verder militair etablissement aan die Algoa-Baai, op de Zuidkust van Afrika, No 4		1802?	litho	387 x 422 p.a.	View of Fort Frederick and other military establishments at Algoa Bay ca 1802 Portman series No 4
G. DINSDALE - DONKIN	19th C	H40	This view of PE Algoa Bay, Cape of Good Hope	?19thC?		litho	222 x 333 p.a.	G. Dinsdale active 1808-29, painted Donkin, sketched These lithos made from oils destroyed in city hall fire (4 attributed Dinsdale oils)
		H41	This view of PE Algoa Bay, Cape of Good Hope, from Markham's Cove		?19th C?	litho	281 x 349 i.m.	

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
G. DINSDALE - DONKIN cont. Dinsdale active	1808-1829	H122	This view of Algoa Bay, from Lady Donkin's Pyramid	?19th C?		litho	216 x 349 i.m.	
		H123	Duplicate of H41	?19th C?		litho	229 x 329 ?	
		H124	This view of Markhar's Cove, Algoa Bay, Cape of Good Hope	?19th C?		litho	228 x 330 p.a.	
DUTTON, T.G.	flourished 1845 - death 1881	H125	The "Shun Lee" 700 tons, Register A1 at Lloyds 14 years		1866	litho	275 x 605 p.a. (partially obscured)	
ELLIOTT, A. ELLIOTT, C.T.	see photographic section							
EMANUEL, F.	1865-1948	H70	Port Elizabeth - Eight Views in two frames, 1899	1899		pencil drawing		
		No		"		"		
		Frame 2 1	At the Back of Port Elizabeth	"		"	105 x 148 i.m.	
		2	The Sea Wall, Port Eliza	"		"	103 x 177 i.m.	
		3	Main Street, Port Elizabeth	"		"	119 x 132 i.m.	
		H70 4	North End, Port Elizabeth	"		"	114 x 193 i.m.	
		Frame 1 5	Bakkens Valley	"		"	150 x 229 i.m.	
		6	Valley at the Back of Port Elizabeth	"		"	169 x 243 i.m.	
7	Port Elizabeth From Sea	"		"	90 x 170 i.m.			
8	Off the Main Street, Port Elizabeth	"		"	169 x 111 i.m.			
FLANDESS	?	H107	Fishing Boats in a Gale	?		oil on canvas	482 x 702 i.m.	Fishing Boats in a Gale (off PE) Query is it PE?
FORDYCE, B.	1907-1981	H86	Grey Institute			w/col	340 x 530 ?	Refer also other Gallery Collections

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
GRAHAM, L. (L.G.) and ROBINSON, H. (H.R.)	c19th C	H61a	The Hill Fort and Mess House, King WilliamsTown British Kaffraria		1854	litho	203 x 399 p.a.	Signed L. G. The Hill Fort and Mill House, King WilliamsTown
	c19th C	H61b	A Convoy of Waggons		1854	litho	256 x 361 p.a.	Signed H.R.
		H61c	Cutting Mealies in Golu Valley, February 1852	1852	1854	litho	248 x 378 p.a.	Signed H.R. Cutting Mealies in Golu Valley
		H61d	View of the Post at Keiskama Hbek and Quilli Quilli Mountain		1854	litho	245 x 363 p.a.	Signed L.G.
		H61e	View of the Keiskama Hbek and Munt Kemp Quilli Quilli		1854	litho	253 x 365 p.a.	Signed L.G.
		H61f	The Stretcher		1854	litho	155 x 243 p.a.	
		H61g	I am the Resurrection and the Life, Saith the Lord		1854	litho	111 x 176 p.a.	I am the Resurrection and the Life
		H61h	The Hogsback and Gaika's Kop, taken from the Seven Kloof Mountain		1854	litho	247 x 359 p.a.	Signed L.G.
		H61i	The Gulu Mountain (Anatolas)		1854	litho	330 x 255 p.a.	Signed L.G.
		H61j	Scene on Patrol in the Anatolas in April 1852. A cattle yock on St. Thomas Mountain	1852	1854	litho	383 x 277 p.a.	Signed L.G. Scene on Patrol in Anatolas
		H61k	A Kraal of Waggons		1854	litho	202 x 313 p.a.	Signed L.G.
		61a-k						Pictures from book "Scenes in Kaffirland and Incidents in the Kaffir War 1851-2-3."
GREGORY, E.	?	H91	Campanile and Jetty	?		etching	125 x 101 pl.s	
HARRIES, W.A.	1831-1881	H1	Southern View of Port Elizabeth, Algoa Bay South Africa. Taken from the hill behind the Cemetery	c.1845 - 50		litho	400 x 560 p.a.	Southern View of Port Elizabeth, Algoa Bay
HOLL			See section under MEYER					

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
HUGGINS, W.J.	1781-1845	H2	Port Elizabeth, Algoa Bay	1832	1833	steel engraving hand coloured	159 x 322 p.a.	Port Elizabeth, Algoa Bay 1832
		H12	Table Bay, Cape of Good Hope	1824*		*modern reprint from original plate of 1824. steel engraving hand coloured		
		(H13 H83	Refer Photographic section) Table Bay, Cape of Good Hope			steel engraving hand coloured		Same as H12 but different colouring
		H84	Table, Bay, Cape of Good Hope		c.1975	steel engraving modern reprint from original plate and hand coloured by C.S. Holliday		
		H85	South Sea Whale Fishery		c.1975	steel engraving modern reprint from original plate and hand coloured by C.S. Holliday		Not relevant to survey
		H90	The Chapman			w/col	371 x 540 i.m.	The Transport Chapman, Capt. John Millbank, Master 588 Tons
		H95	Grahams Town - Albany, the Metropolis of the Eastern Division of the Cape of Good Hope - 1833	1833		litho hand coloured	287 x 448 p.a.	
		H118	Port Elizabeth, Algoa Bay, Cape of Good Hope 1833	1833		col litho ?	288 x 450 p.a.	View of PE taken from St. Mary's Cemetery
HUGGINS/ LUSCOMBE H A	1820-1887	0103	Bought as "Ship off Table Bay" by Huggins Found to be "Shipping in the Channel by Luscombe	c.1845- 65 1854?	c.1845- 50 1854?	oil/canvas	280 x 435 i.m.	One picture overpainted Luscombe beneath No longer relevant to survey

Artist	Dates	Acquisition Nb	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
I'ONS, F.T.	1802-1887	015	War Meeting M'Kosa Tribe 1850	1850		oil/canvas	19502 x i.m. as 26808 on card	On exhibition at the City Hall
		016	Reach on the Kowie River 1851	1851		oil/canvas	20607 x i.m. as 20958 on card	On exhibition at the City Hall. Reach on the Kowie River
		0118	Xhosas at a Kowie Ford	?		oil/board	174 x 276 i.m.	
		0119	Wooded Stream with Xhosa water carrier	?		oil/board	278 x 202 i.m.	Landscape with Trees
		0120	Rocky coast with Xhosa Fishing Boats	?		oil/board	186 x 276 i.m.	
KAY, D.	1886-1964 modern	H36	The Campanile	?		etching	280 x 197 pl size	Refer also other Gallery collections
		H37	The Horse Memorial, PE	?		etching	215 x 250 pl size	
See also Addendum at the end of list								
LESTER, O.	19th C	H3	View of Port Elizabeth from Upper Russell Road 1854	1854		w/col	263 x 367 i.m.	View of Port Elizabeth from the hill behind the Cemetery 1854. City hall built 1858-62 this view is pre 1857
		H66	View of Port Elizabeth from South End 1854	Signed 1854		w/col	248 x 511 i.m.	
LLOYD, W.W.	19th C	H119	Port Elizabeth from the Sea 1896	1896		litho aqua-tint	165 x 233 i.m.	
MAGUIRE, T.H.	1821-1895	H18	Portrait of W.J. Burchell	1854		litho	?	
MARTENS, H.	1828-1854	H42	South African Army	1852	1854	litho	414 x 602 p.a.	From a sketch by Lt. Col. Carey
		H114	The Capture of Fort Armstrong, Kaffir Land Feb. 22, 1851	1851	1852	engraving?	413 x 608 p.a.	From a sketch by Capt. Carey
		H115	Attack of the Kaffirs on the Troops under the Command of Lt. Col. Fordyce of the 74th Highlanders		1852	engraving?	421 x 607 p.a.	From a sketch by Baines

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
MARTENS, H. cont		H116	The Conference at Block Drift, Kaffir Land, Jan 30, 1846	1846		engraving?	414 x 611 p.a.	From a sketch by Capt Carey
		H117	The Battle of the Gwanga, Cape of Good Hope June 8th, 1846	1846		engraving?	417 x 607 p.a.	From a sketch by Capt Carey
MAYER H.	c.1782-1847	H134	Lt. Gen. Sir Rufane Shawe Donkin, K.C.B. & G.C.H.		1834	steel engraving	112 x 89 p.a.	Holl engraved from original painting by H. Mayer
		017	Portrait of Sir Rufane Donkin as an Eldery Man	c.1834		oil on canvas	128 x 1018 i.m.	
O,BRIEN	late 19th C/ 20th	H68	Old Cottage, Shark River	c.1900		etching	193 x 247 i.m.	Shark River Pump Station / Old Cottage Shark River Port Elizabeth. Shark River Waterworks 1896
PICTON - SEYMOUR, D. (Mrs DUCKHAM)	1923-20th C	H87	Port Elizabeth City Hall and Post Office	c.1981		pen & wash	283 x 363 i.m.	Refer also other collections not relevant to survey
		H88	Library Corner	c.1981		pen & wash	248 x 190 i.m.	
			See also Addendum at end of list					
PIERS, H.W.	1813-1887	H8	Port Elizabeth c.1840/50	c.1840/50		w/col	311 x 466 i.m.	PE from South End overlooking the Baakens River and old cemetery ca.1840-50. See photo H130
		H56	Port Elizabeth from the Sea	c.1840/50		w/col	221 x 511 i.m.	
		H110	Landing of Settlers	c.1840/50		w/col	168 x 250 i.m.	Landing through the Surf/Landing at Algoa Bay 1840-50
		(H130	Refer photographic section)					
RANDALL, M.	?20th C	H49	Loading Wool at Algoa Bay	c.1920's?		w/col	526 x 753 i.m.	Not relevant to survey
REDWOOD, E.J.	19th/20th C	H57	The Disastrous South East Gale at Port Elizabeth, Algoa Bay August 30, 1888	1888		litho	261 x 442	litho by J. Kelly, drawn by Redwood
		H109	The Disastrous Gale, Algoa Bay, September 1st, 1902	1902		litho	304 x 467 p.a.	

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
SAVAGE, Donald	20th C	H89	South End			oil/board	444 x 600 i.m.	Not relevant to survey
SAVAGE, Dorothy	20th C	H128 a	The Old Brewery, Strand street c.1920	c.1920		etching	177 x 124 pl. a	modern. Not relevant to survey
		H128 b	The Pine Walk Settlers Park c.1920	c.1920		etching	252 x 109 pl. a	modern. Not relevant to survey
		H128 c	Alice Street Off Main Street c.1920	c.1920		etching	201 x 192 pl. a	modern. Not relevant to survey
SHEE, Sir M.A. attributed	1769-1850	013	Portrait of a Young Boy	c.1827		oil/canvas	747 x 623 i.m.	Sir Rufane Donkin as a Boy /George, son of Sir Rufane and Lady Donkin/Portrait of a Boy/George Donkin
SCHOUTEN, W.	c.1638-1704	H71	Port Elizabeth in 1834	1834		pencil sketch	under restoration therefore unable to take measurements	
		H72	Port Elizabeth in 1845	1845		pencil sketch		
		H73	Port Elizabeth 1862	1862		pencil sketch		
		H74	Port Elizabeth 1865	1865		pencil sketch		
TAYLOR, J.	?	H127	Golden Fleece 2768 Tons	?		w/col	402 x 720 i.m.	
TITCOMBE, S.		H35	Evatt St. Port Elizabeth	?		drawing	- -	Faded away completely beyond repair. To be deleted
TITTERTON, C.C.	20th C	H81	Naval Battle in Algoa Bay, Sept 20, 1799	1912		w/col (& bodycolours?)	517 x 728 i.m.	Naval Action in Algoa Bay
UNKNOWN see end of list								
WALKER, F.	?	H67	The Donkin Port Elizabeth	?		w/col	260 x 212 p.a.	Donkin Memorial and Lighthouse/The Donkin
WILLIAMS, T.	19th C	H120	Crossing the Kowie River Bar Feb 2, 1885 WH Swan's Board 'Ocean Queen'	1885		oil/board	135 x 315 i.m.	
		H121	Crossing the Kowie River Bar	1885		oil/board	135 x 315 i.m.	

Artist	Dates	Acquisition No	Title	Painted date	Published date	Medium	Size (h x w) mm	Alternative Title/s // Comments
WIRGMAN, A.T.	19th C?	H112	Port Elizabeth from South End 1898	1898		oil/canvas	499 x 672 i.m.	Refer to picture H133 by Blake Wirgman
WIRGMAN, T.B.	19th c?	H113	Portrait of Canon A Theodore Wirgman	?		oil/canvas	1376 x 880 canvas size	Refer to picture H112 by A.T. Wirgman
<u>UNKNOWN</u> (Numerical Order)		H19	Captain F. Evatt	?		w/col on ivory	88 x 64 i.m.	Portrait of Capt. F. Evatt
		H55	Port Elizabeth, from the Fishery	?		litho	107 x 167 i.m.	It has been suggested it may be attributed to Bowler
		H58	Sailing Ship Richmond	19th C		oil/canvas	510 x 765 i.m.	
		H60	A Boer and his horse	c.1800		w/col	379 x 504 p.a.	A portrait of I. Naudé possibly by I.C. Zoon
		H64	Clipper Gesillia	c.1860-1870		oil/canvas	397 x 545 i.m.	
L.D.		H78	Table Mountain Cape	1864		w/col	173 x 239 i.m.	Hill near our house Mowbray Cape Town/Table Mt. House near Mowbray
		H92	Algoa Bay and Port Elizabeth, Cape of Good Hope	c.1830		litho	113 x 195 p.a.	
		H111	British 4 Masted schooner off Port Elizabeth towed by the Tug Talana	?		oil/canvas	293 x 492 i.m.	
S.S.		H113	Coastal Scene near Port Elizabeth 1886	1886		oil/canvas	277 x 394 i.m.	
E.S.		H129	Bird Rock, Harewood 1900	1900		w/col	109 x 242 i.m.	
		018	Sir Rufane Donkin	c.1809-1818		oil/canvas	748 x 625 i.m.	Sir Rufane Donkin as a Young Man
		0160	Captain John Millbank, Master of the Transport "Chapman"	?		oil/canvas	676 x 560 i.m.	

Artist	Dates	Acquisition Nb	Title	Original	Photographed	Medium	Size (h x w) mm	Alternative Title/s // Comments
PHOTOGRAPHS (alphabetical)								
ELLIOTT, A.	1870-1938	H76	Landing at Algoa Bay c.1810	c.1840	?	photo hand-coloured	245 x 361 i.m.	Of a painting?
ELLIOTT, C.T.	?	H75	Van Staadens Revier, from a sketch by Col. Jacob Gordon	c.1800	?	photo hand-coloured	362 x 185 i.m.	From a sketch by Col. J. Gordon
HUGGINS, W.J.	1781-1845	H13	HCS Thomas Courtt's entering Bombay Harbour 1826	1826	?	photo of a litho	345 x 476 i.m.	Refer section on Huggins. H13 not relevant to this survey
PIERS, H.W.H.E.	1813-1887	H130	Port Elizabeth about 1840	c.1840	?	photo hand-coloured	326 x 483 i.m.	Port Elizabeth about 1840. From the Western Bank of the Baakens River. From the watercolour by Piers. See picture H8
RLN RE	19th C	H77	A view of Port Elizabeth in 1837	1837	?	photo hand-coloured	260 x 353 i.m.	PE from the Baakens River. Possibly RE stands for Royal Engineers. Possibly hidden description. From a painting?
WHYTE, F.	19th C	H93	View of Castle Hill, PE from the Phoenix Hotel from the painting by F. Whyte	1850	?	photo hand-coloured	285 x 220 i.m.	From a painting by F. Whyte
UNKNOWN (numerical)								
		H126	The Ship Adelaide Photo Co. Sydney N.S.W.	?	?	photo hand-coloured	447 x 601 i.m.	
		H131	Ship Emily Smith	?	?	photo hand-coloured	367 x 507 i.m.	Copied from the original?
		0145	Mayoral Portrait of J.C. Kemsley 1881	1881	?	oil on paper over photo	490 x 605 i.m.	

APPENDIX 2

THE HISTORICAL COLLECTION, KING GEORGE VI ART GALLERY

PORT ELIZABETH

NOTES ON ARTISTS AND DETAILED ANYALYSIS OF INDIVIDUAL PICTURES

BAINES, THOMAS (1820-1875)

Born in England, Baines was a prolific and versatile painter in finely finished oils and watercolours. As a professional pioneer artist and author, traveller-explorer, geographer, chronicler, war-artist, cartographer, botanist, zoologist (he loved wildlife) and scientist his very varied and extensive works cover many subjects: maritime, landscape, people, birds, animals, plants, military etc. He made many new discoveries and illustrated many previously unrecorded landscapes, such as The Victoria Falls in 1862, and peoples. Baines was also possibly the first ever officially appointed war artist, this for the 8th Frontier War where he served on Major-General Somerset's staff from June 1851 - January 1852. Sketches were sent to the Illustrated London News and he also made copies of his works for many of the Officers. His experience in many fields ensured his careful attention to detail such as uniform and equipment. Baines was a self-taught artist and had also received some instruction from his grandfather and brother. Baines was apprenticed to an ornamental coach painter and after his arrival at the Cape in 1842 worked at first as such. He undertook many trips into the Interior, travelling to the Eastern Cape (in 1848 & 1872) and also visited the Vaal River, the Zambesi, Victoria Falls, South West Africa, Matabeleland, the Limpopo, the Northern Goldfields. Amongst others he also travelled with Livingstone and Chapman and was the official artist with the Gregory Expedition to Australia in 1855-56. Baines was also a lecturer and a Fellow of the Royal Geographic Society. His paintings and lithographs are of great

historical and artistic value and also include five major books, diaries, journals and contributions to many publications. As a documentary artist his work is characteristically strictly representational, meticulously accurate in details and he was a faithful recorder of what he saw as well as wishing to be faithful to the character of the country. To a certain degree, the paintings and travels of G. Angas influenced Baines. Baines was unmarried. It is recorded in PE Library Minutes of 5.12.1872 that Mr Baine the Traveller would kindly give a lecture if requested to do so. (For interest, see also picture H115 by Martens.)

BAINES

H 14 Port Elizabeth, Algoa Bay, District of Uitenhage

A.T. Port Elizabeth, Algoa Bay, Division of Uitenhage

S & D p.1.1. T.Baines, Del. W. Simpson, Lith

p.c.b.p.: London, Published May 1st, 1852 by

Ackermann and Co. 96 Strand

p.l.r.: Day & Son, Lithrs to the Queen

p.lowest: Port Elizabeth, Algoa Bay, Division of Uitenhage

Medium Lithograph

Size 327 x 485 p.a.

Theme Maritime/Topographical

History Found in the possession of the City Council 1956

Description Muted creams, whites, blue-greys, slight greenish-grey colours. Focal point in the dark, carefully, crisply detailed foreground ship on the right. View of the city as seen from the sea and includes other maritime activity such as the 'rowing' boat approaching from the right. The foreground sea is

darker, with light highlights on wave contours and swooping gulls to the left. The lines of the water are freely drawn. The distant city shows the hills sparsely built up though with infinite detail (such as the wagon on the hillside) and set against a very pale sky with hints of clouds, the horizon line being roughly midway up the picture plane.

BAINES

H 53 The Rifle Brigade at Algoa Bay 1852

A.T. The Rifle Brigade Landing at Algoa Bay 1852

S & D p.l.l. below picture: T. Baines

p.l.r. A Limited Printing of 500 Numbered copies No 296

p.c.b.p. Published July 1st, 1976 by Heritage Fine Art

printed centre below the above: The Rifle Brigade Landing at Algoa Bay 1852

Medium modern offset lithograph 1976 of the coloured lithograph of 1876

Size 260 x 375 p.a.

Theme military/historical documentary

History Purchased from the Heritage Collection (Pty) Ltd 1976

Description Limited colour scheme: blues, whites, warm umbers, touches of deeper hues eg. reds. This is an activity scene. The main scene of action is the central foreground boat which is landing with troops on board. Two Officers are being carried ashore by natives whilst on the shore an African carries a barrel on his head near two rhythmically dancing natives on the left and a group of strongly silhouetted soldiers one of whom salutes briskly,

children and natives busy with a pile of luggage on the right. Detail includes shore debris in the foreground and distant ships. To the left is what appears to be a breakwater and a less detailed group of spectators. The sky with its deep stormy clouds sweeping around dominates and occupies the major picture space.

BAINES

H 62 Omassie a Woman of Lake Nyasa (Not relevant)

S & D unsigned

Medium watercolour and pencil

Size 300 x 361 entire paper

History from the Municipal Collection 1974. PE Library Minutes of April 15, 1935 refer to what could possibly be this picture.

BAINES

H 69 Algoa Bay, Port Elizabeth 1874 (on exhibition at the City Hall)

S & D Published by Arthritis Foundation, Cape Town, 10 Sept, 1980. Edition of 100 plus Nos A-K for sale by the Gallery in Port Elizabeth. Edition No "A" on l.l. below picture.

Medium modern offset lithograph of the original oil of 1974, (see picture no. 0 105)

Size 310 x 480 p.a.

Theme topographical

History Purchased ?

Description On exhibition in the City Hall.

BAINES

H 94 Baakens River and View of the Anchorage Port Elizabeth,
February 3, 1847

A.T Shipping at the Mouth of the Baakens River

S & D Attributed to Baines. Title written l.l. on picture. There is a fragmented label on the back of the picture which had been on the original mount. It is questionable whether Baines was in Port Elizabeth in 1847(?).

Medium watercolour

Size 107 x 262 i.m.

Theme maritime/topographical/documentary

History Written on the back of the picture is "previously in museum collection". From the Library Collection 1982.

Description Limited colour: blues, pale greys, muted pale burnt siennas, whites and dark ships. Written, not clearly, in the sky, reading from the left are ship's names: Emagrent barque..., HMS Eurydice, ? of HMS Thunderbolt, HMS President. The names are open to correction as the lettering is barely legible. Painted from a high vantage point, looking towards the river mouth, across the bridge and out to sea with the tiny distant silhouetted ships. The huge bulk of the right-hand riverbank stretches diagonally towards and down to the lower left where the bridge is situated. This balances the important features of the left-hand riverbank with its buildings. There is textural variation on the hills and the deep blue of the river contrasts with the light coloured sea. There is a fold and partial tear in the paper on the right hand side of the picture, running from top to bottom.

BAINES

H 105 Graham'sTown, Division of Albany

S & D p.c.b.p.: London, Published May, 1st 1852 by Ackermann & Co. 96 Strand.

p.l.r. below picture: Day & Son, lithrs, to the Queen.

p.lowest: Graham'sTown, Division of Albany.

Medium modern colour lithograph from the Balkema set.

Size 327 x 481 p.a.

Theme landscape/topographical

History ?

Description Realistic, soft muted colours. Landscape incorporating the focal point of the town in the middle distance as it were, across the valley; a spacious open field broken to the left by a steep dark embankment and lighter ditch and to the right by 2 seated and reclining Natives in the foreground; in the distance are rolling hills, and in the remaining third of the picture space, a cloudy sky. This largely horizontal composition is united by the centre detail, the distant standing figure and animals, and the shadow stretching from the fore to the middleground, and also the dark sharp delineation of the background hill.

BAINES

H 106 Klaas Smit's River - Wagon Broke Down, Crossing the Drift

S & D p.l.l. below picture: T. Baines, del. -E.Morin, lith.

p.c.b.p.: London, Published May, 1st 1852 by Ackermann & Co. 96 Strand.

p.l.r: Day & Son, lithrs. to the Queen. Printed centre(?)

lowest: title

Medium modern colour lithograph from the Balkema set

Size 330 x 484 p.a.

Theme documentary illustration

History ?

Description The detailed foreground, with its figures, oxen, and wagon are offset against a paler, blurred, misty background of distant hills and a partially cloudy sky. The wagon is the focal point as it lurches into the river and in typical Baines style, all details and textures are carefully recorded. Interesting anecdote is found in the activity on the right where the cattle are being urged on; in front is a man holding the reins whilst another man, wielding a long whip, pulls the tail of an unwilling ox. The artist is shown seated with a dog on the left, as well as an interested standing figure, whilst a distant wagon disappears towards the relatively low horizon.

BAINES

O 21 Loss of H.M.S. Thunderbolt in Algoa Bay

A.T. H.M.S. Thunderbolt in Distress

S & D Signed l.r. T. Baines followed by an illegible word (Grahamstown?) and 1848

Medium oil on paper on canvas

Size 421 x 601 i.m.

Theme maritime/historical

History ?

Description A dark picture with strong colours in a limited range

of blues and dark brown, is expressive of the drama occurring on the left. The main scene of action is not immediately obvious or overly dramatic despite the appearance of the tall masted ship, her flag in "distress", being on fire and the presence of lifeboats. Smoke seems to merge with the partially cloudy sky which is stormier to the left. This is balanced by the dark, choppy sea on the right and the 2 smaller ships and the attention paid to the distant view of Port Elizabeth. H.M.S. Thunderbolt is seen steaming towards the river mouth. Houses and the Fort on the hill are visible, the horizon being almost midway up the picture plane. H.M.S. Thunderbolt was wrecked off Cape Receife in May 1847, the reef taking its name from the ship. The ship was pulled free of the rocks and finally beached at the Baakens River where she was destroyed by gunpowder.

BAINES

O 22 The French barque "Anne Marie"

- A.T. 1) Loss of the French Barque "Anne Marie" in Algoa Bay
 2) Wreck of the Anna Marie, Nantes
 3) French Barque "Anne Maire" in Algoa Bay 1872

S & D Signed l.r. T. Baines Dec.21. 1872

Medium oil on paper on canvas

Size 436 x 603 i.m.

Theme maritime/historical

History Found in the possession of the City Council in 1956.

Originally a gift of Mrs A. Gultisie

Description Written on the back is: "The French Barque Anne Marie

making sail to beat out of Algoa Bay after parting from her anchors, Wednesday, Nov (?) 1872. Wrecked next morning at Zwartkops River in the Bay. T. Baines Port Elizabeth Dec ? 21.1872" This very dramatic stormy scene, with its great sense of movement in the sea, sky and ships is treated with infinite detail and clarity. The sea fills the lower third of the picture and is very dark and choppy with white highlights. In the early morning light with a dark sky on the left and the very dark cloudy horizon and silver-lined clouds on the right and a balancing lighter sky on that side, the large foreground ship (on the left) is seen tilting sharply to the left as it is struck by a giant wave breaking over it from the right. Distortion of the flying wind-lashed sails intensifies the impact whilst the criss-crossing of masts and rigging of the distant ships on the right serves as a foil to the focal point of the distressed ship.

BAINES

O 104 View of Port Elizabeth from the Sea

A.T. View of Port Elizabeth from the Sea 1848

S & D Signed l.r. but partially obscured by the frame. Visible:

T. Baines Grahamstown (Gallery Card also quotes Nov. 8. 1848)

Medium oil on paper on canvas

Size 454 x 645 i.m.

Theme topographical/marine/documentary

History from the Municipal Collection 1974

Description The initial most striking feature of this Baines is the strongly dramatic lighting. Port Elizabeth appears in the distance midway up the horizontal format and is a detailed dark

cityscape with a clear contrast between horizon and sky. The billowy clouds are darker to the left and a clear pale blue sky serves to offset the strong feature of the unfurled sails of the large ship tilting to the right on the right of the picture. A rowing boat approaches this ship and once again provides interesting anecdote. The light breaks through onto the sea in the distance whilst the dark foreground serves to create a greater sense of distance. Characteristic white highlights on the rough sea are echoed in the white sails of the distant ship which also draws one's attention into the picture plane.

BAINES

O 105 Port Elizabeth Algoa Bay 1874

S & D Signed l.r. T. Baines 1874.

Medium oil on canvas

Size 494 x 743 i.m.

Theme maritime

History From the Municipal Collection 1974. PE Library minutes of 1921 refer to the purchase for 15 pounds of a Baines picture of PE in 1974.

Description This clear bright sunlit seascape has exceptionally minute and infinite detail, especially on the distant hills of the city. The ships in the middle distance are eye catching as they stand out by contrast as dark forms against a deep turquoise-blue choppy sea with white highlights. This element of contrast is taken up in the sky where, on the left, the warm toned clouds are projected against a clear blue sky. The sky and foreground are

united by the smoke from a steamer appearing to blend with the billowy clouds. This action scene, with its busy ships and concentrated detail of the city, is further united by white highlights on important features. A greater sense of depth is obtained by the foreground small boats acting as a foil to the larger distant ships. The "Currie" liner in the foreground could possibly be the old Edinburgh Castle, on the left is the Union Liner the Nyanza whilst closer inshore is the Florence at anchor. Of the smaller boats one is the "Port Boat" (or "Tug Boat") manned by uniformed soldiers, yet individualized, and flying a Red Ensign. The other is a "Whale Boat" used for the loading of passengers. Many important features and buildings may be identified. This, one of Baine's last pictures, is an accurate study of the Bay in 1874.

BAINES

O 107 St. Helena

S & D l.r. Baines

Medium oil on panel

Size 296 x 394 i.m.

Theme topographical

History From the Municipal Collection 1974. (The PE Library Minutes extracts of June 6, 1919 record A.E. Flaxman presenting a picture by Thomas Baines of St. Helena to the Library.)

Description Possibly painted during his voyage to the Cape in 1842. This is probably one of Baine's earliest paintings. As its subject matter is not of the Eastern Cape a description will not be relevant.

BAINESW 72 Wounded Haartebeeste, Friday Morning, April 14, 1848S & D UnsignedMedium watercolour. Written on the back of the picture is:
watercolour mounted down.Size 175 x 277 i.m.Theme documentaryHistory Municipal Collection 1974Description On the back of the picture, after the title, is written: "locality E. Cape. Municipal Col. 74." This picture was apparently executed whilst on a journey to the interior with Mr W.F. Liddle in the Zuurberg Mountains. In Baine's Journal of Residence in Africa* there is a detailed account of the incident. This action scene is set against a landscape of rolling hills and distant mountains with a pale greyish-white feintly cloudy sky. The horizon is midway up the picture plane and in the left foreground is the hunter in white, leaning forward as the shot goes off with a puff of smoke. The wounded hartebeeste on the right leaps upward and away but the brown horse on the left remains calm. There is no suggestion of trees, only grasslands whilst in the foreground are closeup studies of plants, rocks and antheps. The picture is spontaneously painted with loose brushstrokes and washes. There are no clear contrasts of light and dark.

(*The Journal of Residence in Africa Vol. I by T. Baines, edited by R.F. Kennedy. Vol I 1842-1849 published by The Van Riebeeck Society Cape 1961 pg. 79 April 14.)

BÄTTENHAUSEN, O

19th Century.

Possibly Otto Bättenhausen, photographer in Port Elizabeth from c.1886

BÄTTENHAUSEN

H 82 Warehouses on Algoa Bay 1886

A.T. 1) Port Elizabeth in 1886

2) Coastal scene near PE 1886

S & D Signed l.r. O.B. Signed l.l. O. Bättenhausen

Medium oil on board

Size 203 x 406 i.m.

Theme Land-seascape

History An extract from the Port Elizabeth Library Minute book of March 6, 1913 records "Letters: Battenhausen, offering a picture of PE in 1886 as a gift"

Gallery acquisition?

Description This tonal painting of shore and buildings echoing the bluegreens of the water and the greenish hills is painted nevertheless realistically. The landmark of the fort on the hill on the right, the rows of warehouses spanning the picture plane, the dark ship being unloaded on the right and the various activities taking place in front of the warehouses are carefully recorded in the small format. On the right, the calm sea with its concentric white highlights of breaking waves are echoed in the contrasting diagonal lines of clouds in the sky, on the left. The rocks on the right balance the lines of the water.

BOLE, D

19th Century

Information on artist unfound

BOLEH 108 The Temple of Thespis, Port Elizabeth ("The Theatre Royal")S & D Signed l.r. on picture area D. Bole followed by something illegible and 1888. Written c.b.p. is the titleMedium watercolourSize 253 x 299 p.a.Theme Architecture/topographyHistory Recorded in a letter and restoration list of 15.11.74.
Gallery acquisition?Description This monochrome grey and white picture, with some deep shadows and black areas has a strong sense of contrasts of light and shadow. The theatre dominates the centre and is emphasized through linear perspective. On the distant hill on the left the lighthouse is visible, as also distant road and figures. On the left in the middle foreground 2 figures and a dog are in a dark doorway whilst to the right a sense of humour is evident in the anecdotal elements of the children absorbed in either dancing, or handstanding against the wall or simply sitting, and in the dogs in the centre foreground meeting nose to nose. These details are not immediately apparent and serve to offset the starkness of the scene, as does the heavily textured foreground grass.BOWLER, THOMAS WILLIAM (1813-1869)

Born in England, Bowler came to the Cape in 1834 as temporary

servant to the Astronomer-Royal, Sir T. Maclear. Later Bowler worked at the Observatory and was also stationed on Robben Island for 2 years as a clerk at the Commissariat Department. Bowler was also a drawing and geography master, teaching in oils, crayons, watercolours. He taught from nature including landscapes, topographical, architectural and figure drawing but no portraits. Taught privately and in schools including the S.A. College and Diocesan College (Bishops). Bowler was based mainly in Cape Town although he did some travelling in South Africa and in 1854 in England took drawing lessons with J.D. Harding and on his return Baines taught on 'The Harding System'. Previously Bowler had been untrained. At the First Annual Exhibition of Fine Arts in Cape Town he was awarded a gold medal. As artist, Bowler was a clever draughtsman who was concerned with the minutest detail. This detail is not distracting from the total image but enhances it and serves as an essential part of the characteristically realistic style he employed. The colours in his pictures and of his lithographs (usually in black with one or 2 pale tints), generally were reminiscent of European art also seen in their realistic yet decorative quality. Bowler is justifiably one of the most famous early artists in South Africa although he did not create an art which could be called typically South African. His outlook remained European. He painted mainly in watercolours, being his best work, and many of which were reproduced as lithographs and are known as "Bowler prints". His oeuvre includes topographical and landscape studies (as geographer he was meticulous), war scenes and marine painting. He was very fond of ships and on his

journey to Mauritius made many studies of the voyage. His work served as an important source of interest in South Africa due to his published views on Cape Town, its surroundings and of the Caffir War. His pictures for the Illustrated London News show his keen interest in topical and historical events. Bowler married twice and had ten children. (Refer also the the Unknown picture No H 55.)

For artworks see next page.

* Lithographs from the book "The Kafir Wars and the British Settlers in South Africa" A series of Picturesque Views from original sketches by T.W. Bowler

The following lithographs are some from this book and are similar in character. Their colours are muted blues, greys, pale creamy whites and very pale yellow-brownish ochres. They all follow a linear style with carefully organized compositions, though realistic and topographical. Textural variation, especially in foreground details, and aerial perspective whereby distant objects are blurred and paler, and balance of light and shade and shading are elements contributing to the fine artistic quality of these works. Below the picture area of each print is printed the following or variations thereof: (l.l.) T.W. Bowler, del^t - J. Needham. lith, (centre) London Pub^d Oct^r 1864 by Day & Son, Lith^{rs} to the Queen & H.R.H. the Prince of Wales, Gate Str. Linc^{Ins} Inn^{Flds} (l.r.) Day & Son, Lith^{rs} to the Queen, (centre below the above) is the title.

The book was a gift (unknown source) 1967 to the Gallery and three further supplementary prints were purchased 1975 (See pictures, H50, H51, H52)

*The Kafir Wars and the British Settlers in South Africa "A Series of Picturesque Views from original sketches by T.W. Bowler with descriptive letterpress by W.R. Thomson
 London: Day & Son Limited, Gate Street, Lincoln's Inn Fields.
 Cape Town and Port Elizabeth: J.C. Juta.
 Grahams'town: C. Nixdorff.
 Edinburgh: Hill, Princes Street
 Contained 20 prints. The Gallery does not have all the pictures listed in the original book ie. numbers V, VII, VIII, XI are missing. Originally the Gallery possessed 13 of the prints. The numbers I, II, etc corresponding to their order in the book, whilst H 50, H 51, H 52 are 3 later acquisitions.

BOWLER

H 38I Cape Point H.M.S. Birkenhead

Medium lithograph

Size 254 x 197 p.a. The top corners are rounded

S & D 1.1. printed T.W. Bowler

Description This seascape has a low horizon line with the large headland dominating it on the left; to the right is a steamer in the distance. In the choppy sea foreground there are what appears to be 3 dolphins. The undulating linework in the water is echoed in the land mass which in turn is set off against a stormy sky on the left and balanced with the lighter sky and clouds on the right. The rays of sun breaking through form strong diagonals and draw one's attention towards the steamer. Details is carefully recorded throughout.

BOWLER

H 38II Main Street, Port Elizabeth

H 80 is another such print and is on exhibition at the City Hall

Medium lithograph

Size(of H 38II) 185 x 280 p.a.

History Reference is made to this picture in a Library/Museum loan 18.10.62

Description The highlighted City Hall forms the focal point of this picture as it is the vanishing point of the steeply linear perspective. Slightly off-centre to the right the City Hall acts as a focus for the great activity in the foreground which teems with horsemen, cattle, oxcarts and many pedestrians. The foreground has received special attention with fascinating

details. The whole is unified by the large streaky sky echoing the linear arrangement of Main Street.

BOWLER

H 38III Market Street, Port Elizabeth

H-79, H 104, H 132 are 3 more such prints: the first being on exhibition at the City Hall, the second is framed slightly differently whilst the third picture is an old hand-coloured print and damaged. This latter print has stronger colour, especially on people's garments. The old copy has no printing below (under mount?) On the mount is written "Market Square Port Elizabeth 1865.

Medium lithograph

Size 185 x 280 p.a. probably all same size

History Reference is made to this picture in a Library/Museum loan 18.10.62

Description The converging streets are depicted by means of linear and aerial perspective. Objects in the distance are paler and less distinct, whilst the foreground is a buzz of activity around rows of huge tied up bales. This genre scene is once again set beneath a partly cloudy sky, and a relatively low horizon line.

BOWLER

H 38IV Graham' Town, From the Bay Road

Medium lithograph

Size 125 x 278 i.m.

Description Grahams's Town, in a lighted valley in the middle

distance, is viewed from a high vantage point on the strongly curving sweep on the road. To the sides are close-up studies of plants, whilst on the left the dark hill serves to create a greater sense of distance as it contrasts with the distant town below. The curve of the road is echoed and balanced in the sweeping arc of clouds and conveys a heightened sense of movement along the road. One's eye is further carried inwards along the road as one's attention is drawn to the wagon and man who carries a long whip. The gaze of the seated man on the left, directed towards the town, bridges the gap between fore and middle-ground.

BOWLER

H 38VI Fort Beaufort

Medium lithograph

Size 131 x 279 p.a.

Description This quiet rural scene, with the sun breaking through the clouds and the town in the middle distance viewed from a high vantage point, is a careful study in shading and textures. The dark, detailed foreground with its studies of rocks and plants serves to enframe, as it were, the distant scenery. One's sense of distance is enhanced by the line of the bridge on the righthand side of the dark distant hills on the left. Again, the sky is large and gives a sense of spaciousness.

BOWLER

H 38IX Mount Misery, Waterkloof

Medium lithograph

Size 139 x 278 p.a.

Description This is a landscape of open plains, trees and gently rising ground seen through a closeup study of strongly silhouetted trees. The very unobtrusive sky is glimpsed through the trees whilst the artist's joy in nature is evidenced in the birds in the sky, the buck which are not immediately obvious, the grasses and vegetation all treated with attention to their respective textures and lines. The mass of trees is organized by the largest offcentre tree to the right as it forms a dark vertical accent balanced by the diagonal of the fallen stump which also leads one's eye inwards and across the road. The distant buck to the left draw attention to the open plain beyond the trees.

BOWLER

H 38XIV Chumie

Medium lithograph

Size 148 x 283 p.a.

Description Atmospheric perspective enhances the great sense of distance in this quiet pastoral scene. The sun breaks through the clouds to the left above a steeply defined mountainside, whilst in the valley below, a strongly silhouetted tree offcentre draws one's attention to the seated figure and the cattle beside a dam. To the left a man carrying a load, and followed by a dog, walks up the curving road. The detailed lower ground is further accentuated by the distant rising ground and hills and highlighted clouds to the right, whilst birds swoop through the sky. This bold composition is achieved largely, through shading, carefully balanced.

BOWLER

H 38XV Kieskamma, near Fort Cox, Amatola in the Distance

Medium lithograph

Size 184 x 278 p.a.

Description Finely detailed, sensitive linework and soft edges to forms and atmospheric perspective describe this realistic transcription of nature. As representative of a specific area it is organized with informal pictorial balance. Arched trees on the sides echo the line of the distant mountain viewed between them in the distance. The river with the crocodile on the bank and the glimpse of sky allow for a somewhat exotic nature of the landscape.

BOWLER

H 38XVI Burn's Hill, Missionary Station

Medium lithograph

Size 161 x 273 p.a.

Description With characteristic attention to the detailed foreground the lighter and less clearly defined distant peaks and rolling hills, Bowler describes a quiet rural scene. A road placed at a diagonal leads one's eye inwards past a silhouetted group of figures, a cart, vegetation and towards the highlighted distant road and buildings on the right. These are counterbalanced by the houses and huts on the left. Tall sisal and other plants serve to throw the foreground closer. Shading and textural differences make for a lively joy in observation of nature.

BOWLERH 38XVII Yellowwood Drift, Lenye ValleyMedium lithographSize 180 x 272 p.a.

Description The most striking feature of this picture is its exotic flavour: the deeply shadowed river is overhung with tall trees, densely foliated and hung with moss, the riverbank shrubs and grasses and rocks with rich textural variation in linework. To the left beyond a rising road the distant hills serve to intensify the deep shadow in the foreground. A horse with its African rider stands in the water, whilst other ethnographic interest is seen in the foreground women and the disappearing figures on the road. A restful scene, it is reminiscent of Bowler's other contemplative pictures of nature. The figures are vital aspects within and belonging to the scenery. The landscape is reminiscent of a modern popular picnic spot near Hankay.

BOWLERH 38XVIII Wolf RiverMedium lithographSize 175 x 244 p.a.

Description Unusual lighting, with the moon presiding on high creates a deeply restful and romantic scene. The deeply shadowed diagonal of the mountainside on the left, balanced by the steeply rising moonlit hill on the right and with towering trees and deep shadows in the distance, dominate the quiet river. A large overhanging tree on the left throws the foreground forward as do

close-ups of plants and rocks. The focal point is not immediately obvious: on the gently sloping river banks on the right and emphasized by moonlit reflections on the water, are 3 buck, quiet participants in a rich landscape.

BOWLER

H 38XIX Boma Pass

Medium lithograph

Size 180 x 258 p.a.

Description A dark middle distance with its strongly accentuated central tree forms the centre of interest in this picture. Tall trees to the left serve as a framework whilst being echoed in the deeply shadowed trees and thick vegetation on the riverbank to the right. The river flows at a diagonal leading into the picture on the right and balanced by the road on the left. The harshness of the terrain is emphasized in the great sense of distance prescribed by the distant hills and atmospheric perspective with its careful shading and textures. A curious observation is evidenced in the vulture(?) on the dead moss-hung tree.

BOWLER

H 38XX King William's Town

Medium lithograph

Size 164 x 276 p.a.

Description A low horizon line with undulating hills dominated by a large darker stormy sky diminish one's interest in the town itself. This is more so due to the detailed foreground attention to people, oxen and oxwagon. However, one's attention is drawn

into the middle distance where the town is situated, by means of the large building on the rise on the right, and the flight of a flock of birds in the sky in the centre.

BOWLER

H 50 Macomo's Den

Printed beneath the picture is "Macomo's Den, Waterkloof"

Medium lithograph

Size 162 x 278 p.a.

Description A dramatic landscape, it is made the more so by the steep kranz to the left and the powerful sense of height and immense distance. Infinite foreground detail of aloes, grasses, rocks and giant trees lunging into the sky offset the sunlit middle distance and the very deeply shadowed valley with its total covering of trees with the exception of the distant kloof and blue mountains. Lightning in the stormy sky and the bold rays of sunlight filtering through create a sense of awe in an exotic and hostile terrain. A vulture on a rock in the foreground serves as an 'anchor' to the landscape and a second, swooping vulture enhances the high vantage point over the valley.

BOWLER

H 51 Fort Armstrong, Kat River

Medium lithograph

Size 176 x 279 p.a.

Description The Fort is of secondary interest to the landscape and its curious features. Large enframing trees, foliaged deeply

on the left of the picture, and dead, stark and with dramatically arching branches on the right, separate the distant focal point of the Fort and the infinite studies of rocks, foliage etc in the foreground. The Fort is however brought strongly to view by the high vantage point from where it is seen and the strong contrast of light and dark, the Fort being on a rise in the light in front of a deep shaded valley and distant pale peaks. The crispness and clarity of great textural variation in the foreground creates a strong three-dimensional effect. Distance is further accentuated by the gnarled curving tree trunks arching into the distance, on one of which is a crouching linx. A second linx basks in the sunlight in the immediate foreground.

BOWLER

H 52 Peffer's Kop Near Alice

Medium lithograph

Size 264 x 190 p.a.

Description Strong distinction between fore- and background is once again evidenced. The offcentre peak beneath a cloudy sky forms the focal point and is achieved by one's eye meandering along a diagonal from the foreground waterfall, over and between rocks to the lighter middle distance and continuing upwards to the darker peak. The rocky embankment of the stream with its lilies and grasses with details sometimes seen as light against a darker background creates a visually rich appreciation of nature. Towering trees on either side, reaching up into the sky serve to unite fore- and background and create a sense of being surrounded by steeply rising and uneven terrain.

BOWLERH 54 Port ElizabethA.T. Port Elizabeth from Humewood towards townS & D p.l.l. T.W. Bowler, del^t. W.L. Walton. lith.

p.l.r. M & N Hanhart. lith. imp

p.c.b.p. Port Elizabeth. Date unknown.

Medium lithographSize 187 x 283 p.a.Theme topographical/marineHistory From Municipal Collection 1974

Description Port Elizabeth is seen as being very distant whilst the main attention is focused on the tranquil, detailed seascape. Linework defines the swell and the textural variation especially in the dark foreground. The white surf throws the distance further back and the line of birds joins fore- and background. To the left the sweep of the shoreline is a rocky one with a foreground tree and further small headland. In the sea to the right are various ships, leaning strongly towards the left and so drawing attention to the city in the distance. The horizon line of the sea is midway and a partially cloudy sky is typically Bowler, as is the pale colouring.

BOWLERH 79 - See H 38III Purchased 1981 on exhibition at the City HallBOWLERH 80 - See H 38II Purchased 1981 on exhibition at the City Hall

BOWLERH 104 - See H 38III History?BOWLERH 132 - See H 38III History?BOWLERO 81 Panorama of Port Elizabeth

- A.T. 1.) Port Elizabeth in 1862
 2.) PE from South End
 3.) PE from the Baakens River

S & D unmarkedMedium oil on canvasSize 420 x 653 canvas sizeTheme topographical

History According to a Mrs Sloane this painting had been handed to her by the Misses Hilda and Gertie de Villiers of Uitenhage (whose father, a prominent Magistrate, had been given the painting by the artist) to be placed in the appropriate collection in Port Elizabeth. Originally given to the Port Elizabeth Library. (recorded Aug. 10, 1945, PE in 1863, but a subsequent library record of 15.1.74 names the Misses Kitson donating an oil of PE in 1862)

Description From a high vantage point on a dark green grassy hill one's eye is lead into the distance via the group of 2 standing and one seated figure in the left foreground. Across a dark middleground and deep blue of the river the town is seen down below in lighter colour. This is offset by the intense green open

area of the hill to the left. On the right is the bay with many ships. The effect of height is enhanced by the horizon line being below the lower half of the picture plane. The pale bluish sky, very thinly painted above, and the barely noticeable clouds, form an opposing diagonal to the line of the hill and so enhance the feeling of recession into the picture plane.

BURCHELL, WILLIAM JOHN (1781-1869)

Born in England, Burchell was another artist, author and traveller who came to South Africa in the early 19th Century. Arriving in 1810 via St. Helena where he had been a schoolmaster and botanist, he travelled extensively in South Africa making an extensive natural history collection. As artist he made 500 drawings during the 3 years of his travels, 1811-1815, and on his return to England, worked on his book. In 1822 and 1824 these appeared whilst a third one was never published. These illustrated Travel Journals are valuable Africana and contain many coloured aquatint plates and wood engravings, engraved after the original made by Burchell. The plates appeared under the title of 'Travels in the interior of South Africa.' Published by Longman & Co. Aug. 1st, 1921-24.

BURCHELL

H 16 Scene on the River Gariep

S & D p.b.p. Engraved after the original drawing made by

W.J. Burchell, Esq. 16 September, 1811. p.b. the title.

p.t.r.a.b. is Pl. 6. The actual picture area is surrounded by an

outline.

Medium aquatint

Size 151 x 217 p.a.

Theme landscape

History Found in possession of City Council 1956

Description To the right of the very low horizon line is an enormous tree with a 'multiple trunk' curving inwards towards the river on whose banks it grows. The wide arc of the river is halted by the plain blue hill in the distance, and taken up again on the left in the river bank. The arrangement is linear, especially since the large expanse of water is described graphically with the horizontal lines darker closer to the foreground. Beneath the tree and on the right are various African figures one of whom appears to be fishing. The colours are muted with forms being described by means of contrast of light and shade.

BURCHELL

H 17 A Hottentot Kraal on the Banks of the Gariep

S & D p.b.p. as for the previous picture H 16, and below is the title. p.t.r.a.p. is Pl. 7.

Medium engraving aquatint

Size 149 x 213 p.a.

Theme documentary/ethnographic genre

History Found in the possession of the City Council 1956

Description This tranquil rural scene is treated graphically and with stippling in the extensive foliage. The kraal is sheltered by large trees which tend to enframe the composition. The centre

of interest is the offcentre foreground hut under construction. This is also a genre scene as it portrays everyday life in the kraal, with interest in various activities. From the deeply shadowed kraal area one's attention is carried across a lighter middle distance to the receding trees in the background. A very pale clear sky occupies a large area of the picture plane.

BURCHELL

H 65 Estancia Brazil (not relevant)

S & D printed on the back of the gallery card is 'painted in Brazil 1827 attributed to W.M. Burchell'

Medium watercolour and drawing

Size ? in storage

History From the Port Elizabeth Public Library/Museum Collection 1980.

COLE, TENNYSON

Information on artist unfound.

COLE

O 132 Portrait of Sir Alfred Milner

A. T. Lord Milner

S & D l.l. His Excellency Sir Alfred Milner, l.r. Tennyson Cole Government House Cape Town 1900

Medium oil on canvas

Size 1350 x 970 size on gallery card

Theme portrait

History From the City Call Collection. Date?

Description In storage so unable to write firsthand description.

DANIELL, SAMUEL (1775-1811/12)

English landscape artist, also traveller, explorer, draftsman. Under Secretary attached to Governor's Staff at the Cape where he arrived in December 1799. Lieut.-General Dundas sent him as secretary and draughtsman on a mission to Booshuanaland (Bechuanaland), this being the chief event in his life. Daniell recorded his impression with zeal. His oeuvre includes varied topics from portraits to birds, animals, illustrations and sketches, watercolours, but hardly any oils. Initial interest in art was at the East India College at Hertford. Most work was unfinished and published posthumously. His brother, William, an etcher and engraver, is largely responsible for Samuel's fame as he aquatinted and engraved Samuel's sketches after his death. It is doubtful whether Samuel ever engraved his own plates. A Royal Academy Exhibitor, Samuel's work had a freshness of approach, carefully organized compositions, delicate masterly drawing and topics recorded objectively and with sincerity. As researcher he wished to faithfully represent what he saw. He died in Ceylon after an illness. His folio 'African Scenery and Animals'. pub. 1804, is one of his greatest works.

DANIELL

H 59 The Military Station at Algoa Bay

S & D p.c.b.p. Drawn and engraved by Samuel Daniell.

p.l.r. No. 13. p.lowest The Military Station at Algoa Bay.

Gallery card quotes 'Published by Samuel Daniell, Dec. 20, 1804,
No. 9 Cleveland St., Fitzroy Square

Medium lithograph

Size 322 x 451 p.a.

Theme topographical/Military

History Found in the Collection 1956

Description The square Fort seen on the left middleground, stands on a hill on the banks of the river to the right. Colours are largely pale but with a deep foreground shadow to the left. The steeply inclined hill adjacent to the Fort is heavily foliated and draws one's attention to the Fort. A raft navigates the river whilst cattle and Africans rest on the bank. What appears to be the sea in the distance is seen as a grey streak which, to non-residents of Port Elizabeth, could appear as distant landscape. Land contours are structurally depicted whilst there is little attention to intricate detail nor textures. However, careful gradations of shading serve to unify the composition. The horizon line is low and a pale clear sky predominates the tranquil scene.

DARRELL, SIR HARRY Bart (1814 - 1853)

Major Sir Harry Darrell, Bart. served with the Seventh Dragoon Guards in South Africa. He made a number of drawings, some of which were lithographed in colour. His plates include documentary and historical events of a military nature and are seen through the eyes of a trained officer and keen huntsman. Day and Son published 'China, India, Cape of Good Hope and Vicinity' - a series of 13 treble-tinted views from sketches by Lieut-Col Sir Harry

Darrell, Bart. These lithographic plates are sometimes found hand-coloured. Of topical interest are his scenes of the War of the Axe 1846-7. Five years after leaving the Cape Darrell died on a hunting expedition in Sardinia.

DARRELL

H 96 Charge of the Gwanga, Cape of Good Hope on the 8th June 1846

S & D p.l.l. From a sketch by Sir Harry Darrell, Bart.

p.l.r. Day & Son Lith to the Queen. p.lowest is the title

Medium tinted lithograph

Size 287 x 403 p.a.

Theme documentary/history/military

History acquired 1982

Description This battle, which took place near Peddie, was of personal documentary interest to Darrell since he led the charge of the 7th Dragoon Guards and was himself twice wounded. His perception of the incident and his own illustration thereof are therefore authentic first-hand experience documented. His own training is evident in the attention to finer details such as uniform and manoeuvres. A tonal picture of bluish-greys and pale creamy ochres it is one of dramatic action. The Battle is shown in a strong line of sweeping movement from left to right as the fighting is spearheaded into a focal point in the valley, whilst on the steeply inclined hills on either side are cavalry and fleeing Africans. In the midst of this mêlée individuals are depicted with great clarity in the foreground whilst atmospheric perspective creates a deep sense of recession into the picture

plane. Shadows and contours of hills reinforce the sense of movement, whilst the perception of detail, including the foreground plants in seen in careful textural variation, and line work. Individuals are shown with clarity and anatomy of the warriors is keenly observed. In the foreground a dying warrior falls into a pool of water, whilst the narrow river to the right creates an opposing diagonal to the line of battle in the centre. (for interest, see also picture H 117 by Martens).

DARRELL

H 97 The Troops Crossing the Great Fish River in Pursuit of Cafirs and Cattle, Cape of Good Hope

S & D printing as for H 96 with exception that this has also got printed 'Proof'

Medium proof tinted lithograph

Size 296 x 405 p.a.

Theme documentary/history/military

History acquired 1982

Description Beneath an expansive pale sky and in a mountainous landscape the Troops are seen in the thick of battle as they attempt to cross the river. The dramatic movement sweeps down the hill from the left and from the lower left towards the river which opposes it at a diagonal. The sense of movement is enhanced by the line of cattle swimming across to the right where on the plain near the river are more cattle and 2 round kraals. The strong, dark detailed steep hill on the right halts the movement and is a

foil to the intense detail in the foreground. The high vantage point from which the battle is seen is emphasized through strong contrasts of light and dark. In the foreground are 3 white horses and a detailed textural nature study of plants, and several anecdotal incidents such as a fallen cavalryman.

DARRELL

H 98 Interview between Col. Hare, Lieut. Governor, and the Caffir Chiefs, at Blockdrift

S & D as for H 97 p. lowest London. Published April 15, 1851 by Mess. Ackermann & Co. 96 Strand

Medium proof tinted lithograph

Size 283 x 405 p.a.

Theme documentary/history/military

History acquired 1982

Description The centre of interest is beneath the large dark foreground tree on the left. The troops are in formation to the left, whilst the warriors sit in an arc to the right. Various massed formations are further in the distance. Seated at a table Col Hare confers with the standing blanketed Chief to the right. The book on the table is of importance as they both point to it. Greater clarity and detail is evidenced in the modelling of foreground forms whilst there is a tendency to blur shapes en masse towards the background. A muted pale colour scheme is secondary to the contrasts of light and dark.

DARRELLH 99 Run With the 7th Dragoon Fox Hounds in Cafir Land,Cape of Good HopeS & D as for H97Medium proof tinted lithographSize 293 x 401 p.a.Theme documentary/historyHistory acquired 1982

Description This action picture is shown in muted colours of greys and creamy ochres with white highlights. The sky is large and beneath it the cavalry swoop down the steep incline on the right where their movement is brought up abruptly by the opposing diagonal of the river and cascade on the left. The fox closely pursued by hounds reaches the river beyond which are excited natives waving spears beside their huts. The settlement extends up the hill to the left. Strong contrasts of light and dark emphasize the contours of the hills, whilst the fox is highlighted against deep shadows. In the immediate foreground are characteristically loosely drawn details from nature.

DE CHEV-HOWEN & J. SMIES 19th CenturyOTTO BARON DE HOWEN Chevalier Fl. 1808-1834JACOB SMIES (1764-1833)

The three following lithographs of local interest, engraved by L. PORTMAN 1803 after the originals by de Chev. Howen and J. Smies should be viewed with the fourth print in the Portman series as

described under Di Capelli (H 103).

de Chev-Howen was a Russian-born artillery officer who married Commissioner-General de Mist's daughter in 1809. During the Napoleonic wars he fought with the Dutch.

Smies was born in Amsterdam and was noted for his Rowlandson-style caricatures and it has been suggested he gave some assistance to amateur artists. He, with de Chev-Howen was jointly responsible for 3 of the plates for what were known as the 'Alberti' prints.

Major Ludwig Alberti (born in Germany 1758 and died in Batavia 1812), officer of the Dutch Waldeck Regiment accompanied General Janssens to South Africa in 1802, and was later Landdrost and Commandant of Fort Frederick. His published book *'De Kaffers aan de Zuidkust' of 1810 included prints after di Capelli and J. Smies, and was sold with a **folder of 4 large hand-coloured engravings (46 x 60 cm) which are known as the Alberti prints. These are the 4 Portman engravings, (listed in the collected as H 100, H 101, H 102 and Di Cappellii H 63).

DE CHEV-HOWEN & SMIES

H 100 Gezicht van Eene Kaffersche Woonplaats, aan de Zuidkust van Afrika No. 1

S & D Both H 100 and H 101 carry the same inscription whilst that on H 102 is partially obscured by the mount. Titles on the first two are of course different.

* De Kaffers aan de Zuidkust van Afrika, Natuur- en Geschiedkundig beschreven. Amsterdam 1810.

** Album: Zuid-Afrikaansche Gezichten, E. Maaskamp, Amsterdam 1810

p.l.l. Getekend door De Chev. Howen en J. Smies, naar de Origineele, volgens de Natuur vervaardigde tekening. p.l.r. Gegraveert door L. Portman. Title printed centre below picture: as above

Medium colour engraving ?

Size 298 x 419 p.a.

Theme Ethnographic/illustration/documentary (for the three pints in the series)

History ? a library loan to the Museum in Oct. 1962 refers to this and the other Portman prints

Description The scene is set beneath a tall dark tree on the extreme right and beside detailed foreground foliage on both sides. The village is situated on a distant raised plateau whilst to the left are receded pale mountains beneath a clear pale sky. The foreground is of interest since it contains the main activity: in front of a group of standing and seated figures a ritual dance appears to be taking place. Four naked dancers leap rhythmically in unison in front of a second row of dancers. On the right are 4 seated figures and a dog around what could be a fire. It is the human activity rather than the actual dwelling place which forms the main centre of interest.

DE CHEV-HOWEN & SMIES

H 101 Eene Horde van Kaffers op Reis No. 2

S & D see picture number H 100

Medium colour engraving ?

Size 300 x 430 p.a.

Theme ethnographic/illustration/documentary

History ? refer H 100

Description The group of Africans on the road is of less importance than the surroundings. Naked and clothed Africans, some armed, cattle and dogs travel along the road at the lower left of the picture. They are enframed on the left by the strong sweep of twisted tree trunks and on the right by the exceptionally heavy detail of foliage, rocks and textures in the dark foreground. The light sky and lighter distant mountains on the right serve to intensify the very great contrast between fore-and background and in light and dark, detail and lack thereof.

DE CHEV-HOWEN & SMIES

H 102 Bijienkomst van den Hoog Ed. Gestr. Heer Generaal

J.W. Janssens

S & D Full title p.b.p. Bijienkomst van den Hoog Ed. Gestr. Heer Generaal J.W. Janssens. Gouverneur van de Kaap de Goede Hoop, met het Opperste Hoofd der Kaffers. Gaïka, in het Kafferland, aan de Katrivier, in Bloeimaand van 1803. No. 3.

Medium colour engraving ?

Size 301 x 415 p.a.

Theme history/documentary

History ? refer H 100

Description As much interest is shown in careful recording of the topography as in the momentous history being enacted in it. Atmospheric perspective serves to enhance the great contrast of light and dark and of back- and foreground. In minute detail with great clarity and careful modelling the historic scene is

recorded. The military encampment with its tents, flag, wagons, soldiers standing to attention on the left in the middle distance, and the entourage of the Africans on the right are shown in the lower foreground. The meeting itself takes place in the centre where the leaders shake hands. Foreground foliage is also recorded and in more detail than the mass of tall trees beyond the gully and in front of the high mountains. A pale clear sky completes the scene which is depicted in pale colours generally.

DENNIS, J.

Information on artist unfound and not of particular relevance to this survey.

DENNIS

O 106 British Frigate

S & D 1829 signed l.l.

Medium oil on board

Size 450 x 527 i.m.

Theme maritime

History from the Municipal Collection 1974

Description This picture is relevant to Historical Collection only insofar as it represents shipping of the period under survey.

DI CAPELLI, P. (1778-1848)

WILLEM BARTHOLOMÉ EDUARD PARAVICINI DI CAPELLI

Di Capelli was an artillery-captain during the Batavian Republic and aide-de-camp to General J.W. Janssens the then Cape Governor, 1803-1806. Accompanying the General on his travels to the Eastern

part of the territory, including Algoa Bay, Di Capelli made watercolours and sketches. Thirteen watercolours, of which only the first was signed (signed WP) appears in Di Cappellii's journal *"Reize In de Binnen-Landen van Zuid-Afrika". Some of the sketches were used by Ludwig Alberti for his book and album of 1810 "De Kaffers aan de Zuidkust". Alberti accompanied the journey from Algoa Bay to Graaff-Reinet in 1803. The Di Capelli manuscript is one of 3 texts describing the journey of General J.W. Janssens. Paravicini wrote both the official record of the journey and his own private journal of the same. Di Capelli belonged to a family tracing its origins back to an ancestor related to the Kings of Lombardy and had acted in the service of Charlemagne. A branch of the family settled in Switzerland from where Di Capelli's great-grandfather served with a Swiss Regiment in the Netherlands. A military family, several rising to the rank of Generals, it is not surprising that Di Capelli himself had an illustrious military career. He was the trusted confidant and at times the substitute for Janssens and was one of the inner circle of officers to whom the defence of the Colony was entrusted. Di Capelli was entrusted with various significant responsibilities. He later served in the Kingdom of Holland and Imperial France, taking part in several major campaigns eventually commanding an artillery battalion in Napoleon's epic Russian campaign of 1812. An artillery expert he also published a manual thereof and designed new types of field artillery and eventually became Chief

* Reize In de Binnen-Landen van Zuid-Afrika. Gedaan in den Jaare 1803 door W.B.E. Paravinci di Capelli Kapitein Aide de Camp, by den Gouverneur van de Caap de Goede hoop.

of Staff in 1834. His sketches are typical of an enthusiastic amateur but with the discipline of officer training (officers as a matter of course were required to do topographical drawings), and was a competent watercolourist. Di Capelli's work is known largely through the published works of Alberti.

DI CAPELLI

H 63 View of Fort Frederick, Algoa Bay, June 1802

S & D l.l. signature damaged and illegible. This picture should be viewed with H 103 as it is the watercolour preparatory picture for the finished lithograph.

Medium watercolour

Size 202 x 384 p.a.

Theme military/topographical

History found in the Library 1977

Description of H 63 and H 103 see under H 103

DI CAPELLI

H 103 Gezicht van het Fort Frederick en verder militair

etablissement aan de Algoa-Baai, op de Zuidkust van Afrika, No.4

S & D p.11. W.B.E. Paravicini di Capelli, naar de Natuur getekend

p.l.r. Gegraveert door L. Portman p.c.b.p. is the title

p.lowest Uitgegeven by E. Maaskamp, Koninglyke Kunsthandelaar te Amsterdam Kalverstraat en Dam, No 1.

Medium lithograph ?

Size 387 x 422 p.a.

History refer to picture H 100 by de Chev-Howen & Smies

Description Legend on the back of the watercolour reads 'Original

watercolour showing Fort Frederick also Block House built to protect water supply and military buildings' and the title. On the back of the frame of the print is the following note:

'View of F.F. & further military establishment at Algoa Bay on the South Coast of Africa'. The following description is on the back of the engraving: ' During the period of the colonization of the Cape of Good Hope under the rule of the English Government, there was built by them at Algoa Bay a Military Establishment, bearing the name of Fort Frederick. This establishment, which is on the right bank of the Baakens River, served afterwards as the residence for the Dutch Officer entrusted with the management of the Kaffir concerns. The Fort itself, including a blockhouse and powder magazine is situate on a high and steep hill, from which one overlooks the whole Bay, and near to it are placed Barracks and magazines for the protection of provisions. At the foot of the Hill, 300 yards from the Beach towards the landing place, one sees the Commandants House and moe military dwellings and at the mouth of the river a second blockhouse by which this portion of the place was defended. A Boer waggon approaching the river shows that it is fordable, whilst at the mount itself a sandbank formed by the southeasters shows itself. This coloured engraving was done by L. Portman in 1810'. Di Capelli visited Fort Frederick between 8.5.1803 - 1.6.1803.

In the darker foreground is a standing group of figures on the river bank whilst to the left an ox wagon fords the river. The various military establishments are seen across the river. The

horizon line is roughly midway. The print and watercolour are very similar though the print is more detailed and executed more carefully and the colour more yellowish in tone. The backgrounds are lighter and in the watercolour the sky is cloudy whereas it is clear in the print and technically the watercolour is freer in style, with fewer foreground figures and less attention to the distant road and buildings. The Fort remains the focal point as it is very dark. Colours are more intense in the watercolour and the sea is more obvious on the right. In di Capelli's journal the 4th illustration 'Fort Frederick aan de Algoa Baay' appears opposite the entry for '8 Mei'. Some of his watercolours, for example that of Fort Frederick were good enough to serve as basis for contemporary artists to enlarge upon and engrave ('bygewerk en gegraveer'). This print was also included in Janssen's official journal 'Reizen in Zuid-Afrika IV'. It is probable that the watercolours were copied to suit the format of the text. This idea is reinforced due to spelling errors in several places as the actual text was a copy.

DINSDALE - DONKIN 19th Century

GEORGE DINSDALE (active 1808-1829)

English landscape painter, Dinsdale painted in Scotland, Ireland and England. A painter in oils and watercolours he was also a Royal Academy exhibitor. During 1809-29 he also exhibited at the British Institution, the Society of British Artists and the Old Watercolour Society. He is best known to Port Elizabethans as the artist who lithographed scenes of the city from sketches sent to England by Sir Rufane Donkin. Four romantic oils attributed to

Dinsdale were destroyed in the Port Elizabeth City Hall Fire. (Oils painted from Donkin sketches). Fortunately No's H 40 and H 41 in the Historical Collection are lithographs of 2 of these oils. The Port Elizabeth Museum has lithographs of all 4 oils.

MAJOR - GENERAL SIR RUFANE SHAW DONKIN (1773-1841)

As Governor of the Cape (1820-Dec. 1821) Donkin, in the absence of Lord Charles Somerset who was then on leave, played a significant role in the lives of the 1820 British Settlers to South Africa. He named Port Elizabeth after his first wife and erected a pyramid to her memory and which serves as a landmark in many early topographical paintings listed in this collection. (Portraits painted of Sir R. Donkin are listed under No's H 134, O 13, O 18). For several years Donkin was also a member of Parliament in England. He sent sketches to England and these were then drawn on stone by Dinsdale after which they were lithographed by Hullmandel. c.1821.

LITHOGRAPHS A note in the PE Library Annual Report extract of 1926 refers to the librarian acquiring the lithographs (called engravings) in Cape Town. It has also been suggest that H 40 and H 41 were the gift of Mrs Sharp, widow of Capt. Sharp whose first wife it is said was Violet Donkin. The four lithographs in the series are similar in characteristics (H 41 and H 123 are the same). Colours are pale greys, tans, creamy yellowish skys and pale blue seas and pale greens. Horizon lines are low or roughly midway whilst the topography is defined in strong contrasts of

light and dark. Soft, subtle shading often results in blurring of forms, especially in the distance. Skys are clear or very slightly clouded. Foregrounds generally receive more attention with crisp linework at times defining centres of interest. Distant objects have less detail. Thematically the prints are concerned with topography and landscape and H 40 is also a maritime picture.

DINSDALE-DONKIN

H 40 This view of Port Elizabeth Algoa Bay, Cape of Good Hope

S & D p.b.p. To Miss Cecilia Markham This View of Port Elizabeth, Algoa Bay, Cape of Good Hope, Is dedicated by her most obed^t Serv^t Geo Dinsdale from sketches sent to England by his Excellency Major Gen¹. Sir Rufane Shawe Donkin K.C.B. Acting Governor &cc &cc. p.l.r. printed by C. Hullmandel

Medium lithograph

Size 222 x 333 p.a.

History see general section on artists

Description Port Elizabeth is clearly seen on its distinctive hills. The fort and pyramid are landmarks and in the foreground is the sea. Various ships are treated with careful attention to rigging. The city is seen from a vantage point out to sea. As in may old prints of Port Elizabeth the houses are seen as uniform and in the instance the city is still small and with most dwellings not on the hill but on the beach where there are also several tents.

DINSDALE-DONKINH 41 and H 123

H 41 This view of Port Elizabeth, Algoa Bay, Cape of Good Hope, from Markham's Cove

S & D p.b.p. to the Right Hon^{ble} Frederica, Countess of Mansfield, This View of Port Elizabeth Algoa Bay, Cape of Good Hope, from Markham's Cove. Is dedicated by her Ladyship's most obed^t Serv^t: Geo, Dinsdale. From sketches sent to England ..." (as for H 40) p.l.r. printed by C. Hullmandel

Medium lithograph

Size H 41 281 x 349 i.m.

H 123 229 x 318 i.m. (?)

History see general section on artists

Description A fairly complex view, this scene is of Port Elizabeth as viewed from what it appears is today the City Tramways in the Baakens Valley. In the picture the landscape is of course different since the large hill or sand dune on the right which was at the mouth of the river, is today no longer there. The cove itself is today not known as such (although the Markham's Hotel is nearby) and is definitely not as romantically scenic as depicted. Sir R. Donkin's first wife was a Miss Markham and here we see in the centre 2 men and a dog standing on the banks of Markham's cove. There is foreground attention to foliage and plants whilst beyond the figures and on the other side of the water is an unusual view of the Fort and pyramid on the hills of the town. The sea is glimpsed to the right. As with the other prints this is a tranquil scene.

DINSDALE-DONKIN

H 122 This view of Algoa Bay, from Lady Donkin's Pyramid

S & D p.b.p. To Lieu^t Gen^l. Sir Rufane Shawe Donkin K.C.B. This view of Algoa Bay, from Lady Donkin's Pyramid. Is dedicated by his most obed^t. Serv^t: Geo Dinsdale. (printed by Hullmandel ?)

Medium lithograph

Size 216 x 329 i.m.

History see general section on artists

Description A somewhat empty picture it is nevertheless striking in the starkness of the pyramid set against a vague and blurred distant land- and seascape. The focal point is the pyramid, off-centre to the left and striking boldly into the sky. Strong sense of light and shadow helps to balance the arrangement, particularly as the foreground is an open grassy plain. In the lower left foreground is a close-up of foliage whilst in the distance to the right is the fort and on the left is a very faintly defined ship in the bay. A large clear sky offsets the clarity of the pyramid.

DINSDALE-DONKIN

H 124 This view of Markhama's Cove, Algoa Bay, Cape of Good Hope

S & D p.b.p. To the very Reverend D^r. George Markham, Dean of York. This view of Markham's Cove, Algoa Bay, Cape of Good Hope, Is dedicated by his most obed^t. Serv^t: Geo Dinsdale. From sketches sent to England" (as for H 40). p.l.r. printed by C. Hullmandel.

Medium lithograph

Size 228 x 330 p.a.

History see general section on artists

Description In the centre of the foreground riverbank a group of 3 figures adds a touch of colour to the landscape and creates an added sense of depth as they tend to stand out. Beyond them is the river with a strongly accentuated headland on the left and the rising river bank on the right. Offcentre to the right in the foreground are 2 tall dark trees which reach up into the clear sky. To the left in the distance is the fort on the hill. Again, there is careful balancing of light and dark in order to achieve a distant perspective. The Rev. Dr. G. Markham was the father of Elizabeth Markham, first wife of Sir Rufane Donkin.

DUTTON, THOMAS G. (flourished 1845-1879, died 1891)

An English artist, Dutton worked in London as a lithographer, specialising in depicting sailing and naval ships in tints or colour. He exhibited at the Suffolk St. Galleries. He also undertook to execute 5 maritime pictures for Sir Donald Currie's Castle Line to South Africa.

DUTTON

H 125 The "Shun Lee" 700 Tons, Register A1 at Lloyds 14 years
S & D p.l.l. (partially obscured by mount); ? G. Dutton del^t, Et.
 Lith. p.c.b.p. London, published November 5th, 1866 by W^m.
 Foster, 17, Billiter Street E÷C÷ p.l.r. in picture area 513 and
 artist's initials. Title is printed below the picture: "The
 "Shun Lee" 700 Tons, Register A1 at Lloyds 14 years." J.J.
 Milbank commander Built by W^m Walker Esq. Lavender Dock
 Rotherhithe, London, July 1866

Medium lithograph

Size 275 x 605 p.a. ? partially obscured

Theme maritime

History ? Library loan to the Museum Oct. 1962 refers to what could possibly be this picture "Ship "Shun Lee" Captain John Milbank (Jun)"

Description In pale delicate greys the very prominent ship is sensitively drawn with attention to linework. The ship fills the picture area and in the distance on the horizon are suggestions of other ships. In the lower right foreground are seabirds flying above the water. A technical drawing of a ship it nonetheless evokes the atmosphere of the sea as the ship contrasts with the choppy water and the clear sky. The dramatic sails act as a foil to the detail of the ship. A portrait of Capt. John Milbank is listed as picture No. 0 160.

ELLIOTT, G.T. AND A. (See photographic section)

EMANUEL, FRANK LEWIS (1865-1948)

Emanuel was an English artist who studied at the Slade School of Art and in Paris. He was a member of the Royal Society of Marine artists, was President of the Graphic Art Society and exhibited at the Royal Academy from 1888. It is recorded that he visited Johannesburg c.1895-1899.

EMANUEL

H 70 Port Elizabeth - Eight Views in two frames, 1899

Eight pencil drawings by Emanuel are framed in 2 groups of 4 local

scenes. These are very loosely sketched showing freedom of linework and are more suggestive of the subject than containing descriptive detail. Frame 1 contains the more detailed drawings most having strong pencilwork and contrasts. The top righthand drawing is more delicate. Thematically all are topographical. Frame 2 contains pictures 1-4, frames 1 no's 6-8.

History From the Port Elizabeth Public Library Collection 1981. Library minutes of March 20, 1939 record the purchase and donation of the drawings by Mr Jones.

EMANUEL

H 70 Frame 2: Picture No 1. At the Back of Port Elizabeth

S & D t.r. F.L. Emanuel

Medium pencil drawing

Size 105 x 148 i.m.

Description Relatively low horizon line this view is of a built up hillside in the middle distance and strong foreground vegetation. The line of the composition is a gently undulating diagonal from the left down towards and levelling off on the righthand side. The area is treated graphically with interest in the foreground.

EMANUEL

H 70 Frame 2: Picture No 2. The Sea Wall, Port Eliza.

S & D l.r. F.L. Emanuel The Sea Wall Port Eliza

Medium pencil drawing

Size 103 x 177 i.m.

Description The long horizontal format is echoed by the lines of the Sea Wall and horizon. The subject is bulkier to the left where there is also a small manned boat on the sea. In the middle distance buildings are for the most part silhouetted. The large empty sky echoes the emptiness of the greater part of the foreground sea.

EMANUEL

H 70 Frame 2: Picture No 3. Main Street, Port Elizabeth

S & D l.r. F.L. Emanuel Main Street pT Elizabeth

Medium pencil drawing

Size 119 x 132 i.m.

Description The most striking feature here is the dramatic sharp perspective of the street. The vanishing point of the linear perspective is offcentre and so enhances the greater sense of depth. The mass of building on the left, which is also darker, shadows a crowded pavement. The line of buildings to the right is less steeply inclined and broadens the sense of the width of the street whilst a walking figure in the lower almost centre foreground arrests one's attention counter balancing the illusion of recession into the picture plane.

EMANUEL

H 70 Frame 2: Picture No 4. North End, Port Elizabeth

S & D l.l. North End pT Elizabeth F.L. Emanuel

Medium pencil drawing

Size 114 x 193 i.m.

Description This, the largest picture in the group of 4 pictures

is drawn with great economy of line and detail. It relies upon carefully positioned shapes to compensate for the largely empty composition. To the left very sparse buildings are drawn in perspective and linked to those on the right by means of the great sweep of the road into the picture and curving to the right. A cart and horse(?) in the middle distance on the right form a centre of interest.

EMANUEL

H 70 Frame 1: Picture No 5. Bakkens Valley

S & D l.l. F.L. Emanuel "T.r." Frank.L. Emanuel pT Elizabeth

Medium pencil drawing

Size 150 x 229 i.m.

Description A full composition, this view of the Valley has a high horizon line sloping down towards the right and strongly accentuated and darker foreground vegetation, especially on the left. The very detailed middle distance hillside with its buildings is balanced by the river in the immediate foreground and buildings on the right bank.

EMANUEL

H 70 Frame 1: Picture No 6. Valley at the Back of Port

Elizabeth

S & D l.r. F.L. Emanuel and title

Medium pencil drawing

Size 169 x 243 i.m.

Description The valley is the Baakens Valley as there is a river

in the immediate foreground and which recedes towards a steep hill surmounted by a fort. The hillside to the right is built up and the buildings are related to those on the righthand river bank. The strong contours occupy the greater part of the picture and dominate the sky. This is the largest picture in this frame.

EMANUEL

H 70 Frame 1: Picture No 7. Port Elizabeth From Sea

S & D l.l. PT. Elizabeth F.L. Emanuel

Medium pencil drawing

Size 90 x 170 i.m.

Description A tiny elongated horizontal picture this view of the city is reminiscent of Emanuel's picture No 2, Frame 2. The horizon line is midway with a miniature distant view of the city and especially the central area of the Donkin. The strong horizontal composition is balanced by the 2 foreground boats on the right, one of which breaks the horizon line with its mast.

EMANUEL

H 70 Frame 1: Picture No 8. Off the Main Street, Port Elizabeth

S & D l.r. F.L. Emanuel and title

Medium pencil drawing

Size 169 x 111 i.m.

Description By contrast with the other drawings this little picture has a strongly vertical arrangement. The Church steeple strikes boldly into a darker sky at the top of a steep hill. Features on the right prompt the idea that the scene is of Donkin Street, the church steeple reinforcing this opinion. The walking

figure on the lower left, trudging uphill, wears a curious hat, and by its interest, this figure balances the vertical accent of the picture.

FLANDESS

Information on artist unfound.

H 107 Fishing Boats in a Gale

A.T. Fishing Boats in a Gale (off Port Elizabeth ?)

S & D Signed ?

Medium oil on canvas

Size 482 x 702 i.m.

Theme Marine

History ?

Description The query with this dramatic scene is its location. It could possibly be of a gale off Port Elizabeth. The main drama is enframed by buildings and huddled figures on the extremes on each side of the activity. The focal point is further accentuated by the light sea area and the silhouette of a rowing boat in the foreground. Beneath a large dominating dark stormy sky of subtle greys many large tall masted ships are pounded by strong seas. The interplay of the masts and riggings create a sense of chaos and great movement and make the tiny watching figures insignificant.

FORYCE, BETSY BURNS (1907-1981)

Scottish born, Betsy Fordyce has several pictures in the possession of the Gallery, one of which is recorded in the

Historical Collection. A painter of oils, watercolours and various graphic media, studying at the Glasgow School of Art Betsy Fordyce had an interesting life. From an artistic family (her mother an artist and bookbinder, her sister a painter and theatre designer) Betsy Fordyce worked at the Scottish National theatre as designer and scenery painter, was a member of the Society of Women Artists, ran a Vocational Training Centre for British and American forces in India 1939-46 after her marriage, taught at the Port Elizabeth Technical College School of Art. Significant exhibitions were at the Royal Scottish Academy and the Scottish Watercolour Society and Glasgow Institute of Fine Arts. Also exhibited in India and regularly in Port Elizabeth where she settled.

FORDYCE

H 86 Grey Institute

S & D ?

Medium watercolour

Size 340 x 530 ?

History Purchased 1982, Estate

Description A modern picture, therefore not included in this survey.

GRAHAM AND ROBINSON

LIEUT. LUMLEY GRAHAM (L.G.) Officer of the 43rd Monmouthshire Regiment, as was LIEUT. HUGH ROBINSON (H.R.). Both Englishmen served in South Africa from December 1851 until the end of 1853 when the Regiment transferred to India. Graham became a Colonel

in later years. Little else is known of these two artists but the *letters written by Robinson to his family during his sojourn in South Africa are of interest as regards his character and life during the Kaffir War. His interests were diverse and he appears to have been an astute observer as evidenced in his comments concerning the pictures he drew to illustrate his letters. The illustrations are of interest both for their content and technique. This latter providing a clue to the accuracy of the prints published anonymously by the two Officers (see H 61 a-k). Gordon-Brown** suggests there is some reason to believe that the sketchbooks of both Graham and Robinson still exist. However, the illustrated letters are probably the closest first hand information available (albeit on Microfilm) and more than likely as yet not brought to the attention of Art Historians, their existence not in public view. They contain fascinating anecdotal incidents, often with a sence of humour such as the man being thrown from a horse or the dog with its leg in a sling. These drawings, probably in ink, are loosely and deftly executed line drawings with attention paid to contours and relevant detail.

GRAHAM AND ROBINSON

H 61a-k Pictures from the book "Scenes in Kafirland and Incidents in the Kafir War of 1851-52-53 from sketches by two Officers of the 43rd L^t Infantry

The Gallery possesses 11 out of 20 subjects listed from this book

* Robinson, Hugh "Letters written to his family mainly during the Frontier War 1850-53 with some related correspondence. Various places 26.11.1849 3.12.1853" Microfilm 220 Cory Library, Rhodes University, Grahamstown

** Gordon-Brown, A. Pictorial Africana, Balkema, 1975, p. 167

which was published anonymously in London 1854 the artists simply signing pictures L.G. or H.R. Printed and published by Dickinson Brothers, Her Majesty's Publishers 14 New Bond St. the illustrations were coloured or tinted; coloured copies being offered to subscribers at a more expensive rate. The full subtitle is as follows: "Messrs. Dickinson have the honour to announce that Two Officers engaged in the late Kafir War, have placed at their establishment a series of sketches taken in Kafirland, from which Twenty Subjects have been selected for publication in the highest style of lithography. These sketches represent Scenes in the Amatola Mountains, and well known Incidents in the War, and may be relied upon as truthful, having been all drawn on the spot." The Gallery has in its possession lithographs of subjects no. 1, 3, 5, 6, 7, 8, 12, 14, 15, 17 plus one other of which the printed title beneath the picture does not correspond clearly to the remaining listed subjects. However, as the listed subjects do have slight variations with some of the printed titles found below prints it is possible that should a copy of the actual book be available on hand the problems may be sorted out. In any case, stylistically, (Gallery No 61.g) this obscure print is not at odds with those identified. Of those lithographs in the Historical Collection seven were signed L.G., two signed H.R., two are unsigned (including No 61.g). Despite this individualism the prints form a unit and may be treated as a set. This stylistic similarity possibly due to consistent Officer training in topographical drawing (?) and the hand of the lithographer. The unique characteristics of these lithographs may best be appreciated in studying each one separately. All are

generally pale shades, greys, creams, blues, yellowish greens. Two prints are noticeably darker than the rest. All have deep shadows and contrasts of light and dark, atmospheric perspective and detailed features serving to throw the distance back into the picture plane and acting as a foil to open foreground plains (in most cases) and distant detailed hills. Textural variation is carefully considered. Themes are historical, military and topographical. The element of landscape predominates.

GRAHAM AND ROBINSON

61a (Subject No 1) The Hill Fort and Mess House, King Williamstown, British Kaffraria

A.T. The Hill Fort and Mill House, King Williamstown

S & D signed L.G.

Medium lithograph

Size 203 x 399 p.a.

Description Not particularly detailed this landscape relies upon contrasts of light and deep shadow for its effect. A large blue sky with loosely drawn clouds occupies the top half of the picture whilst below undulating hills are various buildings on the left and in the dark middle ground on the right is a group of seated and arm-waving standing Africans. They are not as prominent as the foreground ox-wagon and team of oxen on the left and the two donkeys(?) and men in the open plain to the right. One's attention is led in across this space to the dark house set against the light in the distance and so forms a focal point.

GRAHAM AND ROBINSON61b (Subject No 7) A Convoy of WaggonsS & S p.l.r. H.R. p.c.b.p. the titleMedium lithographSize 256 x 361 p.a.

Description Atmospheric perspective creates a great sense of depth and recession into the landscape. The strong background hill is somewhat blurred, causing the very detailed foreground to stand out with great clarity. The foreground individual walking soldiers are dark masses except for the extreme righthand soldier wearing white. The theme of troops is carried further in the distant soldiers and the galloping horseman urging on the straining oxen pulling a heavy wagon in the centre. A whipman further accentuates the sense of tension, as does the diagonal line of the wagon and team of oxen.

GRAHAM AND ROBINSON61c (Subject No 3) Cutting Mealies in Golu Valley, February 1852A.T. Scene on Patrole in February 1852. Troops destroying Mealy gardens and burning kraals.S & D l.r. H.R. p.c.b.p. the titleMedium lithographSize 248 x 378 i.m.

Description The activity in the mealie field and distance is overshadowed and made insignificant by the rugged landscape. Beneath a cloudy sky, darker on the right, is a great towering mountain at whose base on the left in the dark middle ground there is a blurred suggestion of a column of people seen in miniature.

A light streak stretching in an arc suggest a projectile being fired. In the higher foreground and well away from the deep valley of the righthand middleground the workers and the rifle-carrying soldier in the field are dwarfed by giant mealie plants. There are further vague suggestions of workers (i.e. soldiers) in the fields but the interest is rather in the close-up dark foreground shrub on the right and the detailed curious pumpkin-like plants in the foreground.

GRAHAM AND ROBINSON

61d (Subject No 15) View of the Post at Kieskama Hoek and

Quilli Quilli Mountain

S & D signed L.G.

Medium lithograph

Size 245 x 363 i.m.

Description The fort, offcentre to the left in the middle, is a curious structure under construction while to the right are many tents set against shaded hills. Light highlights on the ground unite the fort and middleground tents whilst in the foreground open plain are various Africans, oxen and an uncovered wagon. A tranquil scene, not very detailed it has a sence of spaciousness due to the dark immediate foreground offsetting the lighter middleground and echoing the deep shadow beside the fort. A vaguely cloudy sky occupies the top third of the picture.

GRAHAM AND ROBINSON

61e (Subject No 14) View of the Keiskama Hoek and Mount Kemp

Quilli Quilli

A.T. View of the Keiskama Hoek and Mount Kemp

S & D 1.1. L.G. p.c.b.p. the title

Medium lithograph

Size 253 x 365 i.m.

Description The landscape has an undulating horizon of loosely sketched hills beneath a cloudy sky occupying roughly half the picture area. Deep shadow in the middleground tends to obscure distant buildings. To the left is an interesting foliated hill and the foreground is an open plain on which, at a gentle diagonal to the left, in deep shadow, are shrubs and a group of three seated Africans enjoying themselves around what could be a pot.

GRAHAM AND ROBINSON

61f (Subject No 6) The Stretcher

A.T. Wounded Man carried to the rear

S & D unsigned p.c.b.p. The Stretcher

Medium lithograph

Size 155 x 243 i.m.

Description A very full composition this exotic picture has the setting of a dense 'jungle' with lianas, ferns and foliage. The group of stretcher bearers and the stretcher stand out as light against the dark heavy background. The strong curving and dark foreground tree trunk on the right serves to create a sense of depth or encloses the action. The white crosses on the soldier's uniforms echo the crossing of the trunks of many trees, and like the white trousered soldiers stand out as light against dark backgrounds, whilst the soldiers' pale green tail coats echo the

natural surroundings. The group of soldiers on the right and the distant disappearing soldier do not appear to be alert and the procession moves slowly towards the right. Uniforms and accessories such as waterbottles and provisions are studiously observed. The detail is balanced by the large light blue-white rock amongst the trees and dwarfing the figures. Linework is loosely used to describe textural variation.

GRAHAM AND ROBINSON

H61g (Subject in book not identified) I am the Resurrection
and the Life, Saith the Lord

S & D p.c.b.p. the title

Medium lithograph

Size 111 x 176 i.m.

Description A quiet nocturnal scene, this shaded picture records a burial taking place in front of a dark mass of trees beneath lighter, yet still dark hills. The sky above is lighter still but the sense of the dead of night is starkly focussed upon in the curved form of the body being lowered by two men, one of whom is silhouetted next to a tall figure reading. The silhouettes are echoed by the 2 strongly silhouetted men on the left and the dramatic shadows cast are taken up in the surrounding group of men. A man on the right holds a strong touch lighting up the triangle of activity and lighting up the stooped man lowering the body. Detail is skant, even the shroud is only suggestive and there is little modelling in distant figures. A deep dark foreground on the right emphasizes the sharp light on the left.

GRAHAM AND ROBINSON

H61h (Subject No 17) The Hogsback and Gaika's Kop, taken from
the seven Kloof Mountain

S & D signed L.G.

Medium lithograph

Size 247 x 359 i.m.

Description A landscape of a towering peak, hills, deep kloofs and wooded areas in front of which is deep shadow in an open plain. The distinctly blue-greenish hill in the distance recedes into the picture as the light catches the rising hills in the middleground and the heavily textured foreground leaps forward. The touch of russet and blue in the group of Africans on a projecting ridge in the foreground creates a deeper sense of depth as the colour intensity serves as a foil to the less intense background colours.

GRAHAM AND ROBINSON

H61i (Subject No 12) The Gulu Mountain (Amatolas)

S & D l.l. L.G. p.c.b.p. the title

Medium lithograph

Size 330 x 255 i.m.

Description The vertical format of the picture is echoed by the two strong curves of the palmtree trees at the base of which is the focal point. Here a group of Africans rest in the shadow. There is very deep shadow immediately beneath the trees and in the middle distance is an undetailed exceptionally deep valley. The land rises towards the right where there is a play of light and

shadow on the foliated hillside. The land recedes upwards and away, culminating in a towering peak. The lines of the foreground palmtree trees help to bridge the gap between fore- and background.

GRAHAM AND ROBINSON

H61j (Subject No 8) Scene on Patrol in the Amatolas in April 1852

A cattle yock on St. Thomas Mountain

A.T. Scene on patrol in the Amatolas

S & D 1.r. L.G. p.c.b.p. full title

Medium lithograph

Size 383 x 277 i.m.

Description A dramatic landscape, this mountainous terrain is seen from a high vantage point. In the immediate foreground is a high grassy ridge below which is the deep shadow of the plain where cattle are being herded by lively horsemen. Beyond them and the dense foliage (on the left) is a deep valley, followed by a deep ravine of immense proportion and the land rises up the rocky cliffs and on where it terminates in the distant offcentre sharply towering peak beneath a cloudy sky. The cattle yock is rendered almost insignificant in the vastness of the landscape.

GRAHAM AND ROBINSON

H61k (Subject No 5) A Kraal of Waggon

S & D 1.1. L.G. p.c.b.p. the title

Medium lithograph

Size 202 x 313 i.m.

Description The artist has recorded the kraal in its various

facets. Again, a cloudy sky predominates but the detail of the kraal draws one's attention. To the left and centre are scattered tents and wagons and on the right are more wagons with dried branches piled between them. Structural shading describes the rolling hills, not very detailed, in the background, whilst the undetailed foreground is united to the distant kraal by means of a deep diagonal shadow leading into the picture from the lower left. Various figures are evident, the focus being upon the central 2 seated Africans beside a fire over which is a pot. A restful scene, it is freely drawn.

GREGORY, E

Information on artist unfound.

GREGORY

H 91 Campanile and Jetty

S & D l.l. title l.r. E. Gregory (in pencil)

Medium etching

Size 125 x 101 pl.s

Theme topography/cityscape

History from the Municipal Collection 1982

Description This little etching shows the jetty in the distance behind the dominant Campanile. In the foreground the tower of the Cathedral is a strong dark mass and on the right are other buildings and trees. The scene is shown from a high vantage point as evidenced by the diagonal line of the texturally treated grassy hill in the immediate foreground. This carefully detailed etching

relies upon linear treatment of contours and architectural features, despite there being little variation in linework nor textures. There is a gentle tonal gradation, darker on the left and no sharp contrasts in the distance.

HARRIES, WALFORD ARBOUIN (1831-1881)

Harries practised as an attorney in Port Elizabeth and little else is known of him as artist. He is known for his accurate view of Port Elizabeth.

HARRIES

H 1 Southern View of Port Elizabeth, Algoa Bay, South Africa.

Taken from the hill behind the Cemetery

S & D 1.1. From Nature by W.A. Harries - T. Picken. lith

l.r. Day & Son, Lith^{rs} to The Queen

p.c.b.p. title followed by: Published by Harry Davies, Port Elizabeth, Algoa Bay

Date not given but c.1845-50 judging by existing buildings and other dated cityscapes by other artists

Medium lithograph

Size 400 x 560 p.a.

Theme topographical cityscape

History purchased 1958

Description The partially cloudy sky fills the top third of the picture. To the right is the Bay with a few ships and much activity on the beach. The land rises in receding plains and hills on the left, the middle- and foreground darker. The immediate foreground is shown as a higher vantage point with

textural variation of detailed rocks and vegetation. In the valley below lies the river (Baakens?) with a rowing boat. On the right foreground is an oxwagon descending the steep hill and so leading one's eye into the picture plane. The light shines on the town which is carefully observed.

HOLL (See section under MEYER)

HUGGINS, WILLIAM JOHN (1781-1845)

Marine painter to George IV and William IV, Huggins executed impressive scenes of naval combat, his most important being The Battle of Trafalgar in Hampton Court Palace. His oeuvre includes views of coastal resorts such as Dover and Ramsgate etc. Huggins went to sea in the service of the East India Co. and later painted many pictures of ships for the company. This highly prolific artist produced detailed, accurate paintings many of which were engraved by his son-in-law Edward Duncan. There are many imitations of Huggin's work. He exhibited at the Royal Academy 1820-1845, at the British Institution and The Society of British Artists.

HUGGINS

H 2 Port Elizabeth, Algoa Bay

S & D p.b.p. Drawn & Pub^d by W.J. Huggins. Marine Painter to His Majesty. 105 Leadenhall Street, Jan.^y 1833.

p.lowest Port Elizabeth, Algoa Bay. 1832

Medium Steel engraving, hand coloured

Size 159 x 322 p.a.

History 1958 purchased

Description This important record of whaling in the Bay, a bygone era, clearly defines not only the calm sea and the drama taking place, but also many identifiable geographical features. The pale sky, with its careful gradation of blue to cream near the horizon, has vague clouds and fills the top half of the picture. The city is recorded on a clear land structure with textural variation between hills and the sandy beach. Very fine delicate linework describes the buildings, main contours, rigging of ships and horizontal undulating lines becoming progressively darker and more greenish-grey on the water towards the foreground. Light blue demarcates the shallows near the land where buildings are seen as similar structures with pale salmon coloured walls and darker roofs. Of the few ships at sea the whale boat with its harpooners at the ready form a centre of interest as the whale is sighted immediately in front of the prow.

HUGGINS

H 12 Table Bay, Cape of Good Hope See also H 83 and H 84

S & D In storage, unable to check

Medium steel engraving hand coloured. Modern reprint from original plate of 1824

Size 447 x 667 ? size on gallery card

Theme maritime (?)

History found in the possession of the City Council 1956

Description In storage, unable to check

HUGGINS

H 13 H.C.S. Thomas Coutt's entering Bombay Harbour 1826

See photographic section

HUGGINS

H 83 Table Bay, Cape of Good Hope - See H 12 and H 84. Same picture but different colouring (not as subtle). H 83 is a steel engraving, hand coloured; an early edition. From the Municipal Collection.

HUGGINS

H 84 Table Bay, Cape of Good Hope - See H 12 and H 83

A steel engraving, hand coloured by C.S. Holliday. This copy was made from the original plates by Pallas Gallery, purchased 1975. plates since destroyed.

HUGGINS

H 85 South Sea Whale Fishery

S & D ? in storage, unable to check

Medium steel engraving, hand coloured by C.S. Holliday. Made from original plates, since destroyed

Size ? in storage, unable to check

History purchased from Pallas Gallery 1975

Description Not relevant to this survey

HUGGINSH 90 The Chapman

A.T. The Transport Chapman, Capt. John Millbank, Master 588 Tons

S & D not signed, unless obscured by the mount (?)

Medium watercolour

Size 371 x 540 i.m.

Theme maritime

History PE Library minutes of 14.2.1901 record the watercolour the 'Chapman' being presented by Captain Millbank through Mackie Dunn & Co. From the Municipal Collections.

Description The Chapman was the first ship which brought the 1820 Settlers to Algoa Bay. Largely monochrome with pale sepias, yellowish-browns and black this is a picture of a ship, the distant view of the town horizon, ships and harbour wall playing an insignificant role in miniature on the left. The ship fills and dominates the composition against an overcast sky. With infinite detail and great clarity and with the deepest black painted on her, the ship stands out as a linear structure and study of the intricacies of rigging and great activity on board. A windy day, the sails billow. The watercolour is applied in mostly carefully gradated washes and lines.

HUGGINS

H 95 Grahams Town - Albany, the Metropolis of the Eastern Division of the Cape of Good Hope - 1833

S & D p.c.b.p. published May 2nd 1833. by W.J. Huggins. Marine Painter to His Majesty. 105. Leadenhall Street. p.lowest the title

Medium lithograph, hand coloured

Size 287 x 448 p.a.

Theme landscape/topography

History ? 1982

Description The city is viewed from a high vantage point. The immediate dark foreground with its strong dark tree on the left serves as a contrast to the middleground and serves to create a sense of distance. In the valley below are many houses, demarcated plots, trees, very neat and detailed. Buildings are similar on the whole, pale in colour with dark roofs and seen in perspective. Colours are mostly greens, bluegreys and creams, being light in the middle distance and offset against a most dramatic and dark mass of mountain on the righthand side. Unless land formations have altered over the years, to the average Grahamstown dweller this mountain would be surprisingly exaggerated. The sky is darker and stormy on this side too, and light pervades the picture from the top left. A windmill is not immediately obvious on the slopes of the hill on the left intermediate foreground.

HUGGINS

H 118 Port Elizabeth, Algoa Bay, Cape of Good Hope 1833

A.T. View of Port Elizabeth taken from St. Mary's Cemetery

S & D p.l.l. painted by W.J. Huggins, Marine Painter to His Majesty; p.c.b.p. Published May 2nd 1833 by W.J. Huggins 105 Leadenhall Street; p.l.r. Engraved by E.D. Duncan; p.lowest the title.

Written on the mount card "This view, painted by W.J. Huggins, is taken from St. Mary's Cemetery, and shows on the left Hope Steep Hotel; immediately to the North the buildings shown were occupied as a Court House, Customs House and Prison, beyond which will be noticed St. Mary's Church. In the foreground the large building was used as a Barracks. The flagstaff" Donor Victor T. Jones.

Medium colour lithograph ?

Size 288 x 450 p.a.

Theme topography

History PE Library Annual Report 1930 record presentation of this picture by V.T. Jones. Gallery acquisition?

Description The city is seen from a high vantage point, the Donkin Pyramid being the highest point immediately next to the lefthand side in the distance. The foreground is darker, especially on the left with its foliage and the view extends down and over the deeply shadowed river with its rowing boat. Atmospheric perspective, textural detail, strong contrasts of light and dark, colours of blues and mostly greys and some light reddish tints describe the vast sweep of the bay with some distant ships, the town and the detailed building on the beach with its scattered figures. The sky is stormy on the left and grows clearer and lighter towards the right and the horizon.

HUGGINS/LUSCOMBE

O 108 Shipping in the Channel

S & D Bought as "Ship off Table Bay" by Huggins and later found to be a forgery over Luscombe's "Shipping in the Channel" of 1854. Discovered during cleaning of the oil in 1977. Henry A. Luscombe

(1820-65) was an English marine painter, exhibiting at the Royal Academy. The painting is signed and dated by Luscombe.

Medium oil on canvas

Size 280 x 435 i.m.

Theme maritime

History originally brought to Port Elizabeth by Mr Lawrence and purchased by Mr Victor Jones who presented it to the Library in 1939. From the Municipal Collections 1974.

Description No longer relevant to this survey.

I'ONS, FREDERICK TIMPSON (1802-1887)

English born, I'Ons embarked in 1834 for South Africa where he settled in Grahamstown. He earned a living painting portraits of leading personalities and undertook commissions, many of which were for military officers wishing to have events recorded in which they had participated. As a history, military, ethnographical, landscape, genre and portrait painter I'Ons has left a vivid record of the people and life in the Border Settlement, particularly during the Frontier Wars. There are several fascinating portraits of local chiefs; I'Ons loved Native studies and most invariably included an aloe in his pictures. I'Ons, who in earlier years had taught art in England, was a self-taught and prolific artist. Many of his works were taken as 'souvenirs' back to England. He worked in oils, watercolours, pencil. An important documentor of local events and characters, I'Ons nonetheless included some humorous genre in his work. He also tried his hand at set designing, (and in the 1820's took

sculpture lessons with John Francis). During the 6th Frontier War of 1834-35 he had joined the volunteer forces. From 1870 he taught art in Grahamstown to the daughters of rich merchants. I'Ons displayed his pictures for sale in the photographic shop opened by his son, one of the first photographers in the town. I'Ons visited Kimberley in 1874 and was familiar with the Albany area of the Kowie River. An enterprising man, I'Ons introduced the lottery for selling paintings to the area in 1861. I'Ons was not a particularly good anatomist as evidenced in some of the rather strange bodily proportions and small feet of the subjects he painted. However, details of uniforms and indigenous dress are carefully recorded.

I'ONS

O 15 War Meeting M'Kosa Tribe 1850 (on exhibition in the City Hall)

S & D I.I. F.T. I'Ons 1850 (?)

Medium oil on canvas

Size 19502 x 26808 i.m. (as on gallery card)

Theme history/ethnographic

History Gift of Sir F. Blaine 1911. (Library minutes 1.6.1911)

Gallery acquisition?

Description The meeting takes place in a plain where the foreground is large and the distance a plain and mountain. The crowd gather around the central figure, possibly Chief Sandili who addresses them. The area is possibly the Water Kloof. The tribesmen are mostly blanketed whilst a native on horseback is on the right.

I'ONS

O 16 Reach on the Kowie River 1851 (on exhibition in the City Hall)

A.T. Reach on the Kowie River

S & D l.r. F.T. I'Ons 1851 (partially hidden by frame)

Medium oil on canvas

Size 20607 x 20958 i.m. (as on gallery card)

Theme landscape

History gift of Sir F. Blaine. Gallery acquisition?

Description This warm toned pastoral scene depicts a flock of goats in a deep valley between steep krantzes. Foliage is shown on each side and trees fill the remainder of the valley. In the foreground is a quiet stream where a native washes whilst others hold conversation. Dogs often feature in I'Ons pictures and here one is seen drinking from the stream and a herdboys rounds up the goats in the distance on the right. Attention to details and joy in nature are evident.

I'ONS

O 118 Xhosas at a Kowie Ford

S & D no signature evident

Medium oil on board

Size 174 x 276 i.m.

Theme ethnographic/landscape

History From the Municipal Library Collection 1978. Donated by V.T. Jones 1934. Recorded in library minutes 24.12.1934 as having originally been a wedding gift from the artist to Mrs Bertram

c.1850-60. A set of three pictures. See also 0 119 and 0 120.

Description A twilight scene of a river meandering into the picture plane and reflecting the mauves and golden colours of the sunset. A steep dark hill rises sharply to the right whilst curious plants are silhouetted on the smaller hill on the left. The golden violet sunset acts as a focus distracting one's attention from the group of Xhosas hidden in the dark in the foreground on the right. A finely finished oil, this painting shows a careful use of detail.

I'ONS

0 119 Wooded Stream with Xhosa Water Carrier

A.T. Landscape with Trees

S & D not evident

Medium oil on board

Size 278 x 202 i.m.

Theme ethnographic/landscape

History as for 0 118

Description The standing figure on the left is dressed in blue and red and carries a jar on her head and a staff in her hand. The deeply shadowed foreground river subtly changes to a delicate salmon-pink brownish river in the distance where the sense of distance is furthered by the distant hills and the strong curving dominant tree trunks projecting from a thickly wooded area. The tree trunks projecting from a thickly wooded area. The trees surge up into the sky where there is a suggestion of cloud while an indistinct figure stands at a fence on the left in the

distance. A calm, restful scene, it has fine detail and careful highlights.

I'ONS

O 120 Rockey Coast with Xhosas Fishing Boats

S & D not evident

Medium oil on board

Size 186 x 276 i.m.

Theme seascape/ethnographic

History as for O 118

Description A stormy sky presides over the dunes which rise on the right and are covered with vegetation. The distant sea and ships on the left are glimpsed whilst a group of 4 Xhosas in the centre middleground are silhouetted against the light standing on the strong dark silhouette of a dune. Foreground driftwood and shore debris are detailed whilst the whole effect of the picture is largely monochromatic with deep salmon 'pinks' and sepias.

KAY, DOROTHY (1886-1964)

A leading Port Elizabeth artist, Dorothy Kay was born in Eire in a family of many artistic interests. She attended the Dublin Metropolitan School of Art, The Royal Hibernian Academy School and also studied in Paris. She came to South Africa in 1910 and was a founder member of the Eastern Province Society of Arts and Crafts in Port Elizabeth. In 1924 she was elected to membership in the Royal British and Colonial Society of Artists. A very prolific artist, her oeuvre and contributions to art in South

Africa are far too many to be dealt with here but Dorothy Kay was best known as a painter, commissioned war artist, and illustrator. She painted in the academic tradition, made many etchings, drawings and oils. She exhibited on many exhibitions including the Royal Academy in 1940 and at times represented South Africa on international exhibitions.

KAY

H 36 The Campanile

S & D l.r. D. Kay

Medium etching

Size 280 x 197 pl.s

History 1965 acquired

Description Not relevant to this survey (modern)

KAY

H 37 The Horse Memorial PE

S & D l.r. Dorothy Kay l.l. Horse Memorial PE

Medium etching

Size 215 x 250 pl.s

History ?

Description Not relevant to this survey (modern)

LESTER, OLIVER (1833-1892)

Lester was born in England and as a boy received tuition in drawing from his Uncle Henry, an architect. Later he worked as an artist for five years in Regent St. London before setting out for

South Africa, arriving in Port Elizabeth in 1854. Lester was the first British photographer to establish himself in South Africa and as a professional was the first in the Eastern Cape to advertise the Talbotype process, that is, Talbot's Calotype. This ushered in the 'golden period' of the paper negative locally; this part of the country being the only area where this photographic process was carried out to any large extent; Lester being one of four professionals of this process in the early period in Port Elizabeth. As his photography was apparently not well received Lester painted portraits in oils and views of Port Elizabeth. In 1855 Lester moved to Grahamstown where he continued painting portraits from life and he also copied from Daguerrotypes. An attempt in 1858 to re-establish himself as a photographer failed. Lester therefore became a decorative artist: house painter, paper hanger, sign-writer and glazier. His shop 'Noah's Ark', apparently a toy warehouse, was opened in 1861 stocking a variety of goods from toys to sheet music to perambulators! In the evenings Lester held drawing classes. He was also drawing master at St. Andrews and visiting photographers used his studio. With an active interest in civic affairs Lester became a city councillor. It is probable that Lester used photography as a basis for some paintings. The Illustrated London News carried two of his sketches of the 'Wreck of the troop ship Charlotte' (in 1854 and 1855). He displayed paintings and sketches locally and two oils were exhibited on the Grahamstown Jubilee Exhibition in 1870 and were described as being of 'photographic' interest. An oil was reproduced in 'Goldswain's Chronicle' Vol 2. No examples of Lester's photographs have been

traced and his pictures are extremely scarce. It is possible that Lester visited the Diamond Fields as a picture by him depicting life there was apparently on view in 1872. Lester served on the committee of the short lived Grahamstown Graphic Society in 1865.

LESTER

H 3 View of Port Elizabeth from upper Russell Rd. 1854

S & D 1.1. Oliver Lester

Medium watercolour

Size 263 x 367 i.m.

Theme topography

History presented by Mr E.B. Watkins 1957

Description The sweep of the Bay is on the left, the town rising on the hills on the right and is seen from a high vantage point on a grassy rocky slope. The blurred horizon line is two thirds up the picture plane whilst one's eye is led down into the valley by the contours of the hills. The houses form the centre of interest, clustered together, detailed, seen mostly in blues and blue-greys echoing the sea and sky. The reddish roofs echo the foreground rocks. Delicate 'loose' pencilwork is visible and the whole is treated realistically but with no great contrasts. The church tower acts as a focus in the middle distance and there are many masted ships, highlighted on the sea with its echoing white highlights which are taken up in the distant dune.

LESTER

H 66 View of Port Elizabeth From South End 1854

A.T. View of Port Elizabeth from the hill behind the cemetery
1854.

S & D not evident? signed 1854? (The City Hall was built in
1858-62 therefore this view is pre - 1857)

Medium watercolour

Size 248 x 511 i.m.

Theme topography

History gift of Mr E.B. Watkins 1957. From the Port Elizabeth
Library Collection

Description An elongated picture, it is loosely painted with
brushstrokes more suggestive of shapes than descriptive. There is
relative uniformity of colour with blues predominating, some
greens, bluegreens and touches of pale browns and creams. Whilst
the horizon on the right is hazy, the sky has subtle gradations of
tone and the colour is deeper in the middleground on the left
where the hillside, rising steeply, has deep 'blue' foliage.
Foreground shrubbery and the river beyond which the town is viewed
on the right, are lighter. Houses are shown in detail, though
often suffused by the light, giving a sense of contrast, between
the clustered town and spaciousness of the bay (which are lighter)
with its few ships. Pencil marks, hardly visible, are seen
dividing the whole picture area into squares. The pyramid is a
clear landmark on the hill on the extreme left.

LLOYD, LIEUT WILLIAM WHITELOCK (dates?)

Late 24th Regiment Lloyd was a soldier-artist making drawings on
the spot from which engravings for popular magazines were made.
Lloyd was probably commissioned by the Union Steamship Company as

he was responsible for the book of coloured plats 'Union Jottings' c.1895. His other book was 'Life in the Army, 20 plates of incidents of Camp, Field and Quarters' 1890. Lloyd served in the Zulu War and had Zulu War incidents reproduced in the 1879 Illustrated London News.

LLOYD

H 119 Port Elizabeth from the Sea

S & D p.b.p. Port Elizabeth from the sea. Written after the title: 1896 l.r. in colour area W. Lloyd. On the back of the frame reads: "From Union Jottings by W.W. Lloyd, late 24th Regiment. He was present at the Battle of Ulundi".

Medium lithograph aquatint

Size 165 x 233 i.m.

Theme maritime/topography

History ?

Description This picture is a realistically coloured detailed topographic record of Port Elizabeth from the sea. The foreground is more detailed and clearer with its jetty and boats. The sky occupies the top half of the picture, is partially cloudy whilst the city shows various landmarks such as the pyramid and lighthouse in the centre. Stippling of the print is evident, especially in the sky.

LUSCOMBE - See HUGGINS 0 108

MAGUIRE, THOMAS HERBERT (1821-1895)

A Victorian Englishman, Maguire is mainly known as a lithographer to Queen Victoria. He painted portraits, historical and genre

scenes. Various family members also painted. Maguire exhibited at the Royal Academy 1846-67, the Society of British Artists and the British Institution, and the Suffolk Street Gallery. Among his many lithographic portraits are studies of the Royal Family.

MAGUIRE

H 18 Portrait of W.J. Burchell

S & D in storage/undergoing restoration so unable to check

Medium lithograph

Size ?

Theme portrait

History 1958

Description Unable to check, picture in storage/under restoration.

MARTENS, HENRY (1828-54)

A British Institution and Royal Society of British Artists exhibitor, Martens was a painter of battles of the Napoleonic campaigns. He also worked in Venice and South America. Martens painted with strict accuracy in uniforms depicted and painted from original sketches by Baines and Captain Carey (Major-General George Jackson Carey 1822-72, served with the Cape Mounted Rifles and was later Acting Governor of Victoria (Australia) 1866). Marten's paintings were used for engraving and show spirited action scenes from the war, and were coloured by hand. At times Martens worked for R. Ackermann.

MARTENSH 42 South African ArmyA.T. Full title printed below the picture. Long title, dedication and publisher's inscriptionS & D p.l.l. painted by H^y Martens, from a sketch by L^t. Col. Carey, Cape Mounted Rifles

p.c.b.p. London: published 1854 by Rudolph Ackermann, at his eclipse sporting and military gallery, 191, Regent Street.

p.l.r engraved by J. Harris

p.lowest "South African Army, Cavalry Brigade, (composed of the X11th Royal lancers, Royal Artillery and C.M. Riflemen, crossing the Great Orange River, December - 1852. To Lieut Genl. The Honble Sir George Cathcart K.C.B. etc. etc. etc. This print is respectfully dedicated by his obliged obedt servant, Rudolph Ackermann, 191 Regent Street" (and not visible in the frame: "published June 1st 1854").

Medium lithograph?Size 414 x 602 p.a.Theme military/historyHistory found in the collection. Date? A library loan to the Museum Oct. 1962 refers to what are probably the Martens Ackermann printsDescription The Cavalry emerge from the trees on the left while 2 dismounted soldiers relax in the left foreground while the cavalry cross the river in 2 groups in the centre, the reminder seen vanishing up the hill on the right. In the centre foreground are 2 detailed silhouetted cavalrymen standing against the highlight of the river. Near them a busy soldier-artist sits on the bank

recording the scene. Tall dark trees on the left unite the foreground and background shown in atmospheric perspective. Strong light and dark contrasts bring out the contours of the land masses in the distance and the semi-cloudy sky occupies the top third of the picture. Colours are greys, pale blues, greens, browns with strong touches of reds and blues in uniforms.

MARTENS

H 114 The Capture of Fort Armstrong, Kaffir Land Feb. 22 1851

A.T. Full title printed below picture

S & D p.l.l. painted by H^Y Martens from a sketch by Capt. Carey of the Cape Mounted Rifles

p.c.b.p. as for picture H 42 but dated January 20th 1852

p.l.r engraved by Harris

p.lowest The Capture of Fort Armstrong, Kaffirland - Feb. 22th - 1851 By the Royal Artillery, the Cape Mounted Rifles, the Fort Beaufort Burghers, & the Fingo Corps; under the Command of Major Genl H. Somerset, C.B. To His Excellency Major General Sir H^Y Smith, G.C.B. this plate is most humbly Inscribed By his very obliged & obedient Servant Rudolph Ackermann, 191 Regent Street". This is followed by a protracted and detailed account of the battle.

Medium engraving?

Size 413 x 608 p.a.

Theme military/history

History refer picture H 42

Description Fort Armstrong was seized by rebel Hottentots on 24

January 1851 and its recapture by the Royal Artillery and others is clearly and realistically shown with its battle formations and terrain carefully observed. The thick of battle takes place in the middle distance to the right and the whole is seen from a high vantage point. The sky occupies the top third of the picture and the land consists of rolling hills. Despite the movements of troops near and far, some at battle, some relaxed in the foreground an oxwagon trundles quietly past in the hollow in front of the canons, one of which is firing, and on the steeply curving foreground road to the right a group of African women and children walk quietly, apparently not particularly concerned. There is no real sense of the drama of battle as this is observed only at a distance. Some human proportions and foreshortening of figures are not particularly accurate. *Gordon-Brown, visiting the site with a copy of this picture was disappointed to find it very inaccurate.

MARTENS

H 115 Attack of the Kaffirs on The Troops under the Command of Lt. Col. Fordyce of the 74th Highlanders

A.T. Full title printed under picture

S & D p.l.l. painted by H.^Y Martens from a sketch by Mr Baines
p.c.b.p. London, Published Nov^R 1ST 1852 by Rudolph Ackermann, at his eclipse sporting and military gallery, 191 Regent Street

p.l.r. engraved by J. Harris

p.lowest "Attack of the Kaffirs on The Troops under the Command

* Gordon-Brown, A. Pictorial Africana Pg 74

of L^T. Col Fordyce of the 74th Highlanders while forcing their way through the Kroomie Forest on the 8th of Sept. 1851". This is followed by a dedication and detailed protracted description of the attack and "Despatch of Major General Somerset."

Medium engraving?

Size 421 x 607 p.a.

Theme military/history

History ? Refer picture H 42

Description The picture illustrates the inscription very well. The attack on the troops takes place in dense bush and amongst trees in a very narrow and deep ravine. The swirling line of sweeping movement of the troops in disarray, the horses in the foreground and the hidden Africans appearing in the most amazing places gives the sense of a most frightful battle. A body hangs dramatically upside down in a tree, others shown in equally vivid detail whilst the snakelike trees and lianas and only a tiny glimpse of the sky in the top right corner describe an exotic setting. Needless to say, the despatch reports no casualties besides one man wounded until the rear of the 74th had passed the middle of the line! A largely monochrome greenish grey, cream, pale blue picture it nevertheless has strong contrasts and atmospheric perspective. Proportions of figures are sometimes rather disproportionate. (For interest refer also to the section on Baines).

MARTENS

H 116 The Conference at Block Drift, Kaffir Land Jan 30 1846

A.T. full title printed under picture

S & D p.l.l. painted by H^Y Martens, from a sketch by Cap^t Carey,
Cape Mounted Rifles

p.c.b.p. and l.r. as for the other pictures in the series, 1852
p.lowest "The Conference at Block Drift, Kaffir Land - Jan.^Y 30th
1846; Between Lt. Governor Col. Hare and the Kaffir Chief
Sandilla - before the commencement of Hostilities. Regiments
present" and inscription by Ackermann

Medium engraving ?

Size 414 x 611 p.a.

Theme military/history

History ? refer picture H 42

Description The historic meeting itself is insignificant by
comparison with the great clarity of the troops in formation and
the landscape. A strong stormy sky presides over the dominating
hill which acts as a focus. One's eye is led diagonally into the
picture from the lower left, along the straight line of troops
disappearing towards the hill. On the right the Africans are
mounted in the foreground and beyond them and extending in unified
separate formations in a curving diagonal towards and onto the
hill are their warriors. A canon is in the lower left foreground
where troops wearing blue stand out as silhouettes. The meeting
is in the middle ground in the centre where Lt. Gov Col. Hare
stands with extended arm. Colours are muted blues, blue-greys and
touches of brown and creamywhite.

MARTENS

H 117 The Battle of the Gwanga, Cape of Good Hope June 8th 1846

A.T. full title printed under picture (see also picture H 96 by Darrell)

S & D p.l.l., p.c.b.p., p.l.r. as for the other pictures in the series, and painted from a sketch by Captⁿ Carey.

p.l.r. in picture area: HM

p.lowest "The Battle of the Gwanga, Cape of Good Hope, June 8th 1846, in which the Royal Artillery, the 7th Dragoon Guards, and the Cape Mounted Rifles, under the Command of Major General H^y Somerset C.B. defeated a large body of Kaffers, leaving between 5 and 600 dead on the field ..." and a description of the Battle etc. and dedication and inscription by Ackermann

Medium engraving

Size 417 x 607 p.a.

Theme military/history

History ? refer picture H 42

Description This 7th Kaffir War Battle was notable for the only cavalry charge of its type during those wars. However, the Dragoons found their sabres ineffective. Final havoc amongst the enemy was brought about by the Cape Mounted Rifles. The battle is shown extending into the valley in the centre where the action extends up the hill on the right. Strong light and dark accentuates land contours, the rolling hills disappearing in atmospheric perspective towards a high horizon line where the clouds echo the contours of the hills. There is little landscape detail apart from foreground grasses etc but the attention is focussed on the troops in red and thick of battle. A group of 3 horsemen in the left foreground attend a wounded man whilst others are being carried and dead lie strewn further on and a red and a

white horse stand out clearly on the right foreground.

MAYER, HENRY (c.1782-1847) (at times misspelt as MEYER)

An English painter, Mayer was best known for engravings, though in later life turned to portrait painting. He was active in the founding of the Society of British Artists, Suffolk St 1823-87 and exhibited with them. His tonally powerful engravings were largely executed in stipple but sometimes faulty in draughtsmanship. A portrait of Sir Rufane Donkin by Mayer was engraved by HOLL, WILLIAM. William Holl may be either the Elder or the Younger as both worked during the period. The Younger, (1808-1871), a portrait artist is most likely the engraver of the Donkin portrait. (There is also a Francis Holl, engraver, and his son Frank Holl, who, in 1877 began to paint portraits).

MAYER

H 134 Lt. Gen. Sir Rufane Shawe Donkin, K.C.B. & G.C.H.

(See also oil no 0 17 by Mayer)

S & D p.l.l. painted by H. Mayer p.l.r. engraved by W. Holl

p.c.b.p. the title signed (in ink?) underneath Donkin

p.lowest Fisher, Son & Co. London 1834

Medium steel engraving

Size 112 x 89 p.a.

Theme portrait

History purchased 1965 by PE Museum

Description Donkin is shown seated, with his arm on a window sill and a distant view of the hill showing the Pyramid and on the left the bay and fort. The engraving depicts painting No 0 17

where there is a more comprehensive description. However, as the oil painting had been extensively damaged restoration was based upon detail from the engraving.

MAYER

0 17 Portrait of Sir Rufane Donkin as an Elderly Man

Refer also to painting No 0 18 Sir Rufane Donkin, artist unknown; and also to engraving No H 138 of Donkin by Mayer and upon whose details the restoration of oil 0 17 was based.

S & D unsigned. The given title of Donkin as an Elderly Man is to distinguish it from his other portrait No 0 18. The National Portrait Gallery, London, identified portrait 0 17 as a work by Mayer. The date of the picture has been established from that on the small engraving and the medals that Donkin wears. (see description below)

Medium oil on canvas

Size 128 x 1018 i.m.

History originally purchased by the City Council from Mrs V. Sharp (née Donkin) in 1922

Description As for the engraving, Donkin is seated with his left leg over his right, a sword on his lap, his left arm bent and relaxed, his right arm resting on a window sill. Dressed in full regalia Donkin's had seems somewhat small, as does his left hand. He wears a contemplative expression whilst behind him in the distance is the hill with the Donkin Pyramid, (a memorial to his first wife, Elizabeth, who died in 1818 and after whom the city is named), and on the left a glimpse of the fort and the bay with a

ship. Donkin wears the Peninsular Medal, granted 1809, the K.C.B., awarded 1818, the the Hanoverian Guelphic Order received in 1821. The blue sash he wears was for service under Wellington in the Peninsular War. He also wears a military star and badge and a red collar. It is an impressive portrait of an important figure in the history of Port Elizabeth, being present to supervise the arrival of British Settlers.

O'BRIEN (19th Century/early 20th Century?)

Information on artist unfound

O'BRIEN

H 68 Old Cottage Shark River

- A.T.
1. Shark River Pump Station
 2. Old Cottage Shark River Port Elizabeth
 3. Shark River Waterworks 1896

S & D Artist mentioned in the Museum Restoration List to the Gallery dated 17/12/76 and the Library no H 205 quotes artist and 1896.

Medium etching

Size 193 x 247 i.m.

Theme architecture

History from the Port Elizabeth Library. Date? Recorded in a restoration list of 1976

Description A dark warm toned picture it shows the Pump Station in a heavily textured foliated area. The Shark River runs through what is today known as Happy Valley at Humewood. This picture has also been referred to as "Original dwelling of the PE Shark River

waterworks, caretaker R. McAdam". As the picture is in storage it was not possible to make a full description.

PICTON-SEYMOUR, DÉSIREE (1923-)

English born, Picton-Seymour (now Mrs Duckham) is known for her black and white drawings and engravings of architectural subjects, especially Victorian buildings in South Africa. Studied art in England at the Royal Drawing Society, coming to South Africa in 1940. She has a wide oeuvre, has contributed to many publications, lectured, taught, and has an interest in the preservation and restoration of buildings. Her book "Victorian Buildings in South Africa, 1850-1910" (Balkema 1977) is of interest. She has been represented on many exhibitions and on group exhibitions in W. Germany and in London and Yugoslavia. (See also other collections.)

PICTON-SEYMOUR

H 87 Port Elizabeth City Hall and Post Office

S & D ? in storage, unable to check

Medium pen and wash

Size 285 x 363 i.m.

Theme purchased from the artist 1982

Description Not relevant to this survey (modern).

PICTON-SEYMOUR

H 88 Library Corner

S & D ? in storage, unable to check

Medium pen and wash

Size 248 x 190 i.m.

Theme architecture

History purchased from the artist 1982

Description Not relevant to this survey (modern).

PIERS, MAJOR H.W.H.C. (CHARLES?) (1813-1887)

A prolific watercolourist, Piers was born in Sicily and joined the Cape Civil Service as a Magistrate of Paarl in 1839. Later he became Superintendent-General of Convicts until his retirement in 1868. Piers was an early visitor to Port Elizabeth and also a geologist.

PIERS

H 8 Port Elizabeth c.1840/50

A.T. Port Elizabeth from South End overlooking the Baakens River and old cemetery ca.1840-50. (See also photograph No H 130)

S & D undated l.l. H.W. Piers

Medium watercolour

Size 311 x 466 i.m.

Theme topographic

History in Council Stock 1958. Gallery acquisition?

Description A low horizon line, the view of Port Elizabeth is seen from a high vantage point with the pale sea on the right. The hills rise to the left. The foreground is darker, russet in tone and loosely painted. Textural variation is seen between beach and foliage. This realistic scene has a very pale partially cloudy sky, no striking contrasts, a very heavily foliaged steep

hillside on the left and the Pyramid is the highest point on the extreme left. Beyond the foreground cemetery and river lies the town in the distance.

PIERS

H 56 Port Elizabeth from the Sea

S & D 1.1. W.H. Piers

Medium watercolour

Size 221 x 511 i.m.

Theme maritime/topographic

History from the Municipal Collection 1974

Description A very elongated picture it is a view of Port Elizabeth seen as a thin strip of land in the middleground, pale and fading to the right and with most interest shown in the Baakens area. There are no great contrasts at all and the composition is greatly simplified with fine, delicate linework, but coarser on the foreground rowing boat with its 3 occupants. This pale picture has subtle shading and minimal detail. The foreground boat is executed mostly in pencil, the sea has a few suggestive ripples, the sky is clear and most of the city area is undeveloped, the pyramid is in the centre, and there are 2 more ships at sea in the distance.

PIERS

H 110 Landing of Settlers

A.T. 1. Landing through the Surf

2. Landing at Algoa Bay 1840-1850

S & D 1.1. H.W. Piers

Medium watercolour

Size 168 x 250 i.m.

Theme history

History ?

Description This humorous picture is a simplified composition showing a man wearing a tophat being carried ashore and forming a focus for the activity. While two translucent figures with baggage stand on the shore on the left, others are being helped ashore from their small boat on the right beyond which are two ships. The sky occupies the greater part of the picture which is largely monochromatic siennas and russets, with dark sepia on details such as clothing and ships. The whole has a warm tonality and pencil marks are visible beneath washes of colour.

PIERS

H 130 Port Elizabeth about 1840

See photographic section and picture No H 8.

RANDALL, MAURICE (20th Century ?)

Information on artist unfound

RANDALL

H 49 Loading Wool at Algoa Bay

S & D 1.1. Maurice Randall. Date unknown, but probably records loading in the harbour during the 1920's

Medium watercolour

Size 526 x 753 i.m.

Theme maritime/genre

History donated to the City by Union Castle Line. Gallery acquisition?

Description Not relevant to this survey (modern).

REDWOOD, E.J. (possibly late 19th, early 20th Century)

Information on artist unfound.

REDWOOD

H 57 The Disastrous South East Gale at Port Elizabeth Algoa Bay

August 30, 1888

S & D p.l.l. drawn by E.J. Redwood p.c.b.p. lithographed by

J. Kelly. P.E. p.l.l. in picture area E.J. Redwood del

p.lowest the title

Medium lithograph

Size 261 x 442 p.a.

Theme maritime/history

History from the Municipal Collection 1974

Description This exceptionally dramatic picture records a major disaster in the Bay. Unbelievably many wrecks are strewn as far as the eye can see along the long wide sweep of the Bay from the left to the top right where the blurred town and distant hills are seen in miniature beneath the height of the dark stormy clouds (which occupy most of the top part of the picture.) The sense of chaos, of debris on the beach, of movement in the sky is driven home in the great lashing white-tipped waves in the foreground where three large ships are rolled around in the surf and a fourth disappears, capsized. The puny figures and dogs in the immediate

foreground are gathered in two groups, a horse draws a cart (?) and a vain effort is being made to manhandle some rescue device shooting a rope to the distressed ships. In the lower left foreground an artist records the scene which is a monochromatic grey picture with 'fuzzy' drawing, great detail and predominantly linear style. (See also picture H 109).

REDWOOD

H 109 The Disastrous Gale, Algoa Bay, Sept. 1st 1902

S & D l.r. in print area E.J. Redwood

l.r.b.p. J. Wheeler & Son Lithos p.c.b.p. the title

p.lowest "18 Sailing Ships, Tugs and Smaller Craft were wrecked, and it is estimated that nearly 100 lives were lost in this storm."

Medium lithograph

Size 304 x 467 p.a.

Theme maritime/history

History from the Municipal Collection. Date ?

Description Remarkably similar to picture H 57 in style, composition and overall impression. The scene is similar, only more blurred in effect and with fewer wrecks on the the shore and in this picture, many ships in the distance on the left. In the centre foreground is a crowd of tine people, seen in miniature against the forces of nature, and appear to be firing a rope to a ship. Amongst the shore debris are people scattered about, and a horseman appears in the lower left.

SAVAGE, DONALD (20th Century)

A contemporary Eastern Cape artist Donald Savage is a well-known figure and because of his modernity he is not relevant to this survey, and so information on the artist has not been included.

SAVAGE

H 89 South End

S & D l.r. D.R. Savage

Medium oil on board

Size 444 x 600 i.m.

Theme topography

History presented to the Historical Society 1982

Description Not relevant to this survey (modern).

SAVAGE, DOROTHY (20th Century)

Dorothy Savage is not included in the survey because of her modernity.

SAVAGE

Three very recent acquisitions to the Historical Collection have yet to be fully documented and are not relevant to this survey (modern).

H 128a The Old Brewery, Strand St. c.1920 etching 177 x 124 pl.a

H 128b The Pine Walk Settlers Park c.1920 etching 252 x 109 pl.a

H 128c Alice Street Off Main St c.1920 etching 201 x 192 pl.a

SHEE, SIR MARTIN ARCHER (1769-1850)

An Irish portraitist (mainly) and historical painter, Shee studied at the Royal Academy Schools. He lived in London from 1788 and painted many contemporary celebrated personalities. He exhibited at the Royal Academy, the British Institution, and was later an Associate of the Royal Academy and after the death of Lawrence in 1830 he became president of the Royal Academy. Picture No 0 13 has been attributed to Shee and has been described as painted in the style of Lawrence, and based upon Lawrence's 'Red Boy'. Many of Shee's portraits were unsigned.

SHEE (attributed)0 13 Portrait of a Young Boy

- A.T.
1. Sir Rufane Donkin as a Boy
 2. George, Son of Sir Rufane and Lady Donkin
 3. Portrait of a Boy
 4. George Donkin

S & D attributed to Shee, but evidence is inconclusive. There has been much debate on this picture, its date and who it represents, all of which is quite lengthy and intriguing. In short, the picture was originally believed to be of Sir Rufane Donkin as a Boy and later, for various reasons (involving much documented information) understood to be George, Son of Sir Rufane Donkin, born 1817; therefore this picture was probably painted c.1827. It was originally offered for sale as a painting by Lawrence.

Medium oil on canvas

Size 747 x 623 i.m.

Theme portrait

History purchased by the City Council from Mrs V. Sharp (née Donkin) 1922 and had formed part of the Donkin family collection

Description An almost identical portrait of William, son of the artist Shee, was exhibited in 1979 at the Royal Academy. There are other similar works by Shee. This one conforms to the size of the "Portrait of a Young Boy". Since the Shee portraits were dated 1820 and George was born in 1817 this portrait may be dated c.1827 as it is of a boy of about 10 or 11 years of age. The style of the painting, and the costume point to it being of George, rather than Sir Rufane. A further connection is that many of Shee's sitters for portraits had served in India, where George was born. Further circumstantial evidence pointing towards the painting's identity was that it was included in a collection including a portrait of Sir Rufane Donkin and one of his wife Elizabeth. (Refer oil 0 18; 0 19 was destroyed in the City Hall fire 1977). The second Mrs Sharp had a photograph of the painting which referred to it as being of George. George Donkin was brought up in England, squandered his patrimony and spent the remainder of his life in France having been given an allowance by his mother's family provided he leave England. As a boy George is shown resting contemplatively against a tree trunk, his head supported by his left hand, his right hand loosely lying on his leg. On the left is a landscape with dark blues and warm light catching the hills. Informally posed, yet dignified, the figure fills the picture and stands out from the darker background. His has an expression of thoughtfulness as he gazes into space, his

face carefully modulated. By contrast, there is little modelling in his red unbuttoned jacket, there is no fussy detail despite his wearing a blue scarf and a white neck frill. His costume dates from about 1820, a suit usual for children of the 1820's and 1830's. His trousers were known as whole falls and are buttoned and his jacket is short and worn over a waistcoat. His hairstyle fits in with the period too. It is particularly the style of dress which could be the deciding factor as to the identity of the picture. The matter may always be a mystery as what could have been vital information was reportedly blown away by a gust of Port Elizabeth wind and 'impossible to retrieve'.* The picture has undergone extensive restoration. (In 1956 it was discovered to have been used as a darts target!)

SCHOUTEN, WOUTER (c.1638-1704)

This visitor to the Cape in 1658-1665 was a surgeon in the East India Company's service. There is a book by the artist entitled 'Reistogt naar en door Oostindiën' 4th Edition with plates, Amsterdam 1775.

SCHOUTEN

Four pencil sketches by Schouten were presented in 1981 by Mrs E. Racki, in memory of Mr I. Racki who had been a long-time member of the Board of Trustees of the Gallery. As the pictures are under restoration they have yet to be fully documented.

* Notes by E. Lorimer "The Donkin Pictures" pg 2

H 71 Port Elizabeth in 1834

H 72 Port Elizabeth in 1845

H 73 Port Elizabeth in 1862

H 74 Port Elizabeth in 1865

TAYLOR, J. (?)

There was a Charles Taylor who had a son, both of whom were marine painters who exhibited respectively between 1836-77 and 1841-83. (One of Dutton's pictures for the Currie Castle Line was executed after Chas Taylor). Information is inconclusive and more has yet to be found.

TAYLOR

H 127 Golden Fleece 2768 Tons

Title in storage, unable to check

Medium watercolour

Size 402 x 720 i.m.

History ?

Description In storage, unable to check.

TITCOMBE, STEWART

H 35 Evatt St. Port Elizabeth

This drawing has simply faded away completely and so is to be deleted from the list.

TITTERTON, Clarence C. (20th Century)

Titterton was a schoolboy at Grey High School in Port Elizabeth when he painted 2 pictures illustrating the only recorded naval engagement to have taken place in Algoa Bay. These pictures were reportedly exhibited in the window of Messrs Darters' local establishment and the Eastern Province Herald of April 11, 1912 carried a lengthy description of the episode. The picture in the Historical Collection is of historical interest insofar as its subject-matter is concerned. It is a modern impression of a past event.

TITTERTON

H 81 Naval Battle in Algoa Bay Sept 20, 1799

A.T. Naval Action in Algoa Bay

S & D l.r. C.C. Titterton

Medium watercolour (and bodycolour?)

Size 517 x 728 i.m.

Theme reconstructed history/maritime

History from the Municipal Collection. Date ?

Description The event took place after the English captured the Cape and the French tried to smuggle arms to the rebellious inhabitants of Graaff Reinet. Algoa Bay was still unoccupied at that time. The British sent out two ships to await and 'ambush' the French. The British opened fire and were in turn severely damaged. The battle however continued through the night. The French ship was finally driven ashore and burnt at Mauritius some time later. The painting is a spirited scene of dramatic action with a strong focal point of the central ship. An intense blue

choppy sea echoes the engagement, the large sky is modulated, tending to streakiness, whilst there is detailed attention to the features of the ships and smoke of battle. Although the date of this painting places it outside the scope of this survey, thematically and topically it is of relevance and interest.

UNKNOWN - See end of list

WALKER, FRED (dates ?)

Walker was possibly a lighthouse-keeper in Port Elizabeth. Further information on the artist is unfound.

WALKER

H 167 The Donkin Port Elizabeth

A.T. 1. Donkin Memorial and Lighthouse
2. The Donkin

S & D 1.1. "The Donkin" PE (partially obscured by mount)

1.r. Fred Walker

Medium watercolour

Size 260 x 212 p.a.

Theme topographical

History from the Port Elizabeth Library 1980

Description Very realistic, this record of the Donkin Pyramid and lighthouse (in the centre) is interesting as it depicts the area without the cycads growing there nowadays. In the foreground a grey road runs at a diagonal, in the lower left is a fence and a pathway leading diagonally onto the patchy green grass surrounding

the main features. Left of the pyramid is a tall mast and a clear blue sky is broken by hazy clouds. The sea is glimpsed on the horizon which is almost midway while the pyramid and lighthouse strike into the sky. The lighthouse is dominant but there are no great contrasts and the whole scene is shown in great clarity.

WILLIAMS, T. (19th Century)

This artist was possibly a signalman living in Cape Town in 1890 and apparently Parker's Gallery in London were reported to have had 2 oils of sailing ships off Cape Town dated 1892. More information on the artist unfound.

WILLIAMS

Pictures H 120 and H 121 are almost identical with minor differences such as H 120 showing an outgoing boat and H 121 an incoming boat. H 120 also shows an old fashioned crane on the breakwater. Both are small elongated pictures with low horizons, cloudy skies, a grey breakwater forming most of the horizon and terminating in boulders on the left. In each case a man is shown standing and waving a handkerchief at the end of the breakwater whilst the attraction of the boat sails past with 4 occupants and the swell runs left to right. Rocks are evident in the lower right foreground. There is careful detail, pale green-yellows, greener in the sea of H 120, pale blue sky. Both appear to have been painted from the same vantage point and are rather quaintly naïve in expression and detail.

WILLIAMSH 120 Crossing the Kowie River Bar Feb 2 1885 W H Swan's Boat'Ocean Queen'S & D l.l. T. Williams 1885. On the back is written 'Mr Swan died in Komga C.P. in 1932 Age 75'Medium oil on boardSize 135 x 315 i.m.Theme maritimeHistory presented by Mr C.W. Tolson. Gallery acquisition?Description See general section on artist.WILLIAMSH 121 Crossing the Kowie River BarS & D l.l. T. Williams 1885Medium oil on boardSize 135 x 315 i.m.Theme maritimeHistory presented by Mr C.W. Tolson. Gallery acquisition?Description See general section on artist.WIRGMAN, CANON A. THEODORE (19th Century ?)

Chaplain to the Colonial Forces. Wirgman served at the old St. Peters Church behind the old cemetery near the Baakens River Mouth entrance. The church it is hoped will be restored to eventually house a Maritime Museum of which the Historical Collection will possibly form a significant part. See also picture No H 133 of Blake.

WIRGMANH 112 Port Elizabeth from South End 1898S & D ? in storage, unable to checkMedium oil on canvasSize 499 x 672 i.m.Theme topographicalHistory ? recorded in the Library 13.12.1937

Description Beneath a large cloudy light red and golden sunset sky the city and foreground are seen in a greenish tonality. The distant town is largely suggested and three spires dominate and break the horizon. The Bay is on the right and the foreground valley is misty. Rocks, trees etc are detailed in the foreground and a quiet atmosphere pervades with the warm light of early evening.

WIRGMAN, T. BLAKE (19th Century ?)

Blake Wirgman was the brother of Canon A. Theodore Wirgman. Further information on artist unfound.

WIRGMANH 133 Portrait of Canon A. Theodore Wirgman

S & D l.r. T. Blake Wirgman t.l. crest and A. Theodore Wirgman

Medium oil on canvasSize 1376 x 880 canvas sizeTheme portraitHistory ?

Description Under restoration at present therefore unable to make a description.

UNKNOWN

The following pictures have not been identified as regards artist. Some have only initials. It is possible that in time many of the pictures may be identified. The duplicity of titles in many instances invariably has complicated the identification of works but the list of 'missing' items believed to be of relevance (see Appendix 2 Item 9 "Unentered and Uncatalogued Items ...") may be of assistance, as it has already proved to be since its compilation for this survey.

UNKNOWN

H 19 Captain F. Evatt

A.T. portrait of Capt. F. Evatt

S & D unsigned. On back is "Captain John Evatt"

Medium watercolour on ivory

Size 88 x 64 i.m.

Theme portrait

History found in the collection 1956. Acquisition book 1958

Description This miniature is a three-quarter view of Capt. Francis Evatt who was commander of the garrison at Fort Frederick in 1820 and was of the 21st Light Dragoons. A middle-aged man with thinning curly hair, a ruddy complexion and blue eyes, Evatt fills the picture area against a plain slightly modulated background. He has a pensive expression and wears a scarlet jacket with golden buttons and dark blue collar and white shoulder lapels (?). There

is little modelling on the garment but the face is delicately shaded. (Refer also to item H 20, letters from Capt. Evatt to Col. Bird).

UNKNOWN

H 55 Port Elizabeth, from the Fishery

S & D It has been suggested it may be attributed to Bowler.

There is no known print by Bowler of this picture

p.c.b.p. the title

Medium lithograph

Size 107 x 167 i.m.

Theme marine/topographical

History from the Municipal Collection 1974

Description The horizon line is midway, there is vague suggestion of clouds in the sky where some birds flit over the pyramid on the left. The town is crowded along the edge of the long sweep of the bay with its large dunes and beach on the left. In the foreground the shore is rocky, a few people wander about, a boat is beached and to give a sense of distance, a detailed foreground rock on the right. Linear variation describes contours and there is fine intricate drawing, no strong contrasts and executed largely in greys. There are many ships in the distance on the calm sea and the far side of the Bay is evident. The view is probably taken from the far side of Summerstrand.

UNKNOWN

H 58 Sailing Ship Richmond

S & D unsigned

Medium oil on canvas

Size 510 x 765 canvas size

Theme maritime

History from the Municipal Collection 1974

Description The Brig. Richmond brought sugar and passengers to Algoa Bay from Mauritius and London between 1839 and 1850 and was later wrecked off Brazil. The ship has an interesting history and is depicted here with her sails full and catching the light breaking through the dark wind-swept sky above a low horizon where ocean and sky seem to blend on the left, and on the right are distant glimpses of a ship and lighthouse. The 'mauve-creamy' sky and the deep grey-blue ocean with its white highlights and swells and white seagulls evoke a nostalgia for the era of sail as the ship lurches to the right as a heavy wave crashes onto her from the left.

UNKNOWN

H 60 A Boer and his horse

A.T. A Portrait of I. Naude' (possibly)

S & D it has been suggested it may be by I.C. Zoon. c.1800

Medium watercolour

Size 379 x 504 p.a.

Theme portrait/genre

History from the Municipal Collection 1974

Description This largely dark picture with its intense blues and greens shows a man standing relaxed next to his horse. They fill the frame against a hilly background of foliage, and distant

mountains in the top right corner. Two other horsemen are in the distance on the right. The horse, red-brown, stands in profile looking to the left and the dapper Boer nonchalantly crooks his right arm around the saddle, and lets it hang lightly whilst he deftly props up a long rifle with his left hand bent across his body. The Boer wears a tall hat, carries a powder horn, has dark blue trousers and a greenish-ochre jacket and red and white striped shirt. The outfit is complete with blue scarf. The face is young, bewiskered and detailed as he gazes out pleasantly at the spectator.

UNKNOWN

H 64 Clipper Cesilia

S & D unsigned c.1860-70

Medium oil on canvas

Size 397 x 545 i.m.

Theme maritime

History from the Municipal Collection 1974

Description The Clipper Cesilia is seen in profile facing left and fills the picture area with her full sails reaching into the stormy sky with its patches of blue. On the low horizon on the extreme left are vague suggestions of sails whilst on the extreme right there is a lighthouse, house and trees. Deep contrasts of light and dark, rich blues of the sea and warm greys describe this detailed 'portrait' of a ship. Rigging is treated with infinite attention, sails and water are carefully modulated and the swell of the sea and its spray are described with variation of

brushstrokes to contrast with the smoothness of the ship.

UNKNOWN L.D

H 78 Table Mountain Cape

A.T. 1. Hill near our house Mowbray Cape Town

2. Table Mt. House near Mowbray

S & D 1.r. Table Mountain Cape LD 1864

Medium watercolour

Size 173 x 239 i.m.

Theme landscape

History from the Municipal Collection 1981

Description The cream coloured buildings with their darker roofs are grouped together in the distance on the left in front of tall dark trees which extend at a gentle angle up the mountainside to the right. Behind them the mountain rises at a strong diagonal to the top right. Atmospheric perspective gives the illusion of great depth and in the foreground are grassy open areas on the left and grassy slopes on the right where a meandering road follows the mountain contours. In the immediate foreground are what appears to be a gully and shrubbery. Colour is more intense here, being sienna, and there is textural variation between sand and grass. The shrubs are treated impressionistically rather than detailed. Behind the buildings and to the right is what, although very tiny, could possibly be a mill, very reminiscent of Mostertse Meule in the same area in Cape Town today. The future possible identification of the artist may possibly clarify this suggestion.

UNKNOWNH 92 Algoa Bay and Port Elizabeth Cape of Good HopeS & D p.c.b.p. the title c.1830Medium lithograph?Size 113 x 195 p.a.Theme maritime/topographicalHistory from the Municipal Collection 1982

Description This tonal picture of light to dark greys is stippled all over except for contours of buildings, some sand dunes and rigging of ships executed in delicate lines. Highlights such as on the foreground waves has finer stippling. There is fairly uniform lighting and no strong contrasts. The sky occupies the greater area and is cloudy particularly on the left. The hills of Port Elizabeth are clear, the horizon being darker. The city is seen on the right near the dunes, the Pyramid near the centre but no evidence of the fort near the Baakens on the left. Judging from the few buildings the picture is an early view of Port Elizabeth. The foreground sea is choppy and dark near the immediate foreground; on the right are 5 men in a little boat and 2 sailing ships with most intricate rigging. The artist was possibly a sailor (?) due to the knowledge of the ships but the artist struggled with the proportion of the small boat in relation to the large ship both of which are seen on the same plane making giants of the men in the little boat. Similarly the strong curve of the Bay shows a lack of understanding of perspective, especially on the left where the beach area is tilted and flattened so as to make the whole beach visible for the total distance, a somewhat naïve interpretation of distance.

UNKNOWN

H 111 British 4 masted Schooner off Port Elizabeth towed by the

Tug Talana

S & D unsigned. Name illegible on the Schooner

Medium oil on canvas

Size 293 x 492 i.m.

Theme maritime

History ?

Description The Schooner on the right is being towed towards the left towards the suggestion of a town and distant ships on a low horizon. The foreground deep green sea is rough and highlighted and these are picked up in the strongly highlighted full sails of the 4 masted Schooner. The ship is very detailed and seen against a lighter cloudy sky which becomes darker towards the top left. The smoke from the tug blends with the distant hills. The picture is very thinly painted in areas, where the canvas is visible.

UNKNOWN S.S.

H 113 Coastal Scene near Port Elizabeth 1886

S & D 1.1. 1886 S.S.

Medium oil on canvas

Size 277 x 394 i.m.

Theme landscape/topographical

History from the Municipal Collection

Description The colourful red and white striped and blue-grey roofs of the central houses form a focal point making the

shoreline with its 3 promontaries seen in the distance on the left, insignificant. The scene is taken from a high vantage point above an undetailed foreground grassy hillside which partially obscures the houses. Oxen are seen at a diagonal in the lower right whilst an African sits in the corner. Dark dunes appear on the right behind the buildings. The sky is cloudy near the horizon two thirds up the picture plane and becomes darker on the right. The colour of the sky is taken up in the deep blue of the sea. Most attention is found in the buildings and there is a sense of spaciousness in the landscape despite its dark tonality.

UNKNOWN E.S.

H 129 Bird Rock, Humewood 1900

S & D ? in storage, unable to check

Medium watercolour

Size 109 x 242 i.m.

Theme marine

History ? Library loan to the Museum 18.10.62 refers to "Shark Rock" by E.S. In the same list there is a painting recorded by E. Smith. (There is a temptation to suggest these two pictures may be by the same artist?)

Description In storage, unable to check.

UNKNOWN

O 18 Sir Rufane Donkin

A.T. Sir Rufane Donkin as a Young Man

S & D Probably painted at about the time of his marriage. It should be viewed together with his other portrait, picture No.

O.17 by Mayer. The two portraits were brought to Port Elizabeth together with one of Lady Donkin and one of George (see picture O 13 by Shee, attributed) by Mrs Sharp (née Donkin) c.1920. The portraits were stylistically similar, that of Lady Donkin being destroyed in the City Hall Fire 1977. The date of the portrait of Sir Rufane Donkin as a Young Man is probably between 1809-1818 as he was awarded the Peninsular Medal in 1809 and wears it in the portrait but does not wear the K.C.B. decoration awarded in 1818. This portrait is therefore of Donkin aged 36 - 45, judging also from physical appearance. For this reason and of stylistic similarity it may also be suggested that Shee was the artist but evidence is inconclusive. Donkin wears a mourning band on his sleeve; his wife Elizabeth died in 1818, therefore the date of the portrait is more likely to be 1818 before he received his K.C.B. award. Mrs Sharp believed this portrait to be by the same artist as the other Donkin portrait. Much has been written and debated on the issue of artist and date but finality has yet to be reached. It has also been suggested the artist was from the school of Reynolds.

Medium oil on canvas

Size 748 x 625 i.m.

Theme portrait

History see information above. Found in the possession of the City Council 1956

Description Donkin is shown from the waist up, slightly three-quarter view, his gaze averted to his left. He wears a wide-lapelled jacket, neck frill and a very high collar enframing his

jaw. Donkin is dark haired and has a serious expression. The background is lighter behind his head, and modulated. The portrait fills the composition.

UNKNOWN

O 160 Captain John Millbank, Master of the Transport "Chapman"

S & D unsigned

Medium oil on canvas

Size 676 x 560 i.m.

Theme portrait

History ?

Description A formal portrait it nevertheless has a somewhat naïve quality and is very finely finished. Millbank is viewed standing at an angle, seen from the waist up and filling the bulk of the composition. The background is a plain dark brown area broken in the top left by a view through an open window of a bluish stormy sky and a 3 masted ship in full sail. Millbank wears a double-breasted black jacket, seen almost in total silhouette with highlighted buttons, and his white shirt and red striped collar stand out by contrast of light in a dark toned picture. He turns his head to his left; it is a portrait of a man in his prime, a rosy complexion, blue eyes, brown hair and fashionable sideburns. The lightness of his pleasant face is taken up in his right hand (his arm is bent) in a gesture somewhat as if to point at the batten held loosely under his left arm.

PHOTOGRAPHS

Various photographs of historical interest have been included in the Historical Collection. Some are photographs of paintings, some paintings over photographs. However, it is their common photographic element that causes them to be grouped separately, and for the same reason are not of the same importance as paintings, and other pictorial matter, for this survey. At various times, as recorded in Library records, it was resolved to have various pictures copied. It is therefore possible that they may include some of the following:

ELLIOT, ARTHUR ? (1870-1938)

H 76 Landing at Algoa Bay c.1840

S & D ? in storage, unable to check

Medium photograph, hand-coloured, (of a painting ?)

Size 245 x 361 i.m.

Theme history

History From the Municipal Collection 1981. Elliot specialized in making photographs illustrating South African history and provided newspapers with prints for reproduction. He did not indicate sources from where he obtained photographs and did not index his negatives, which are housed in the State Archives in Cape Town from where, apparently, prints may be obtained.

ELLIOT, C.T. (possibly C.T. means Cape Town?) refer picture H 76

H 75 Van Staadens Revier, from a sketch by Col. Jacob Gordon

S & D c.1800 l.l. Elliot C.T. and centre lowest in picture

area is the title

Medium photograph, hand-coloured (the original is in Holland)

Size 362 x 185 i.m.

Theme landscape

History from the Municipal Collection 1981

HUGGINS, W.J. (1781-1845)

H 13 H.C.S. Thomas Coutt's entering Bombay Harbour 1826

S & D 1.1. painted (?) by W.J. Huggins, Marine Painter to His Majesty

p.c.b.p. out of focus and obscured by mount

l.r. engraved by ?

p.c.b.p. Published December 14th 1827 by W.J. Huggins, Marine Painter, No 105 Leadenhall Street

p.c.b.p. description and dedication

Medium photograph of lithograph

Size 345 x 476 i.m.

Theme not relevant to the Eastern Cape and this survey

History found in the possession of the City Council 1956. Gallery acquisition book 1958.

PIERS, H.W.H.C. (1813-1887)

H 130 Port Elizabeth about 1840 (refer picture H 8)

S & D 1.1. Piers (almost illegible)

p. on mount Port Elizabeth about 1840. From the Western Bank of the Baakens River from the original watercolour drawing by H.W. Piers

Medium photograph, hand-coloured?

Size 326 x 483 i.m.

Theme topographical

History ? possibly referred to in a library loan to the Museum
18.10.62

RLN RE (possibly Royal Engineers?) (19th Century)

H 77 A view of Port Elizabeth in 1837

A.T. Port Elizabeth from the Baakens River (there is possibly a hidden description)

S & D l.r. R.L.N. R.E.

below picture protracted title, identification of features and part obscured by mount

Medium photograph, hand-coloured, (from a painting ?)

Size 260 x 353 i.m.

Theme topographical

History from the Municipal Collection 1981

WHYTE, F. (19th Century)

H 93 View of Castle Hill, P.E. from the Phoenix Hotel from the painting by F. Whyte

S & D written on mount Title

Medium photograph, hand-coloured ? from a painting by Whyte

Size 285 x 220 i.m.

Theme topographical

History ? Recorded in a library loan to the Museum October 1962

UNKNOWN

H 126 The Ship Adelaide Photo Co Sydney N.S.W.

S & D ? in storage, unable to check

Medium photograph, hand-coloured

Size 447 x 601 i.m.

Theme maritime

History ?

UNKNOWN

H 131 Ship Emily Smith

S & D ? in storage, unable to check

Medium photograph, hand-coloured? copied from the original?

Size 367 x 507 i.m.

Theme maritime

History ? Library loan to the Museum 18.10.62 records the ship belonging to J.O. Smith 1849

UNKNOWN

O 145 Mayoral Portrait of J.C. Kemsley 1881

S & D unsigned

Medium oil on paper over a photograph

Size 490 x 605 i.m.

Theme portrait

History from the Municipal Collection 1981

APPENDIX 3

TIME CHART

Abbreviations:

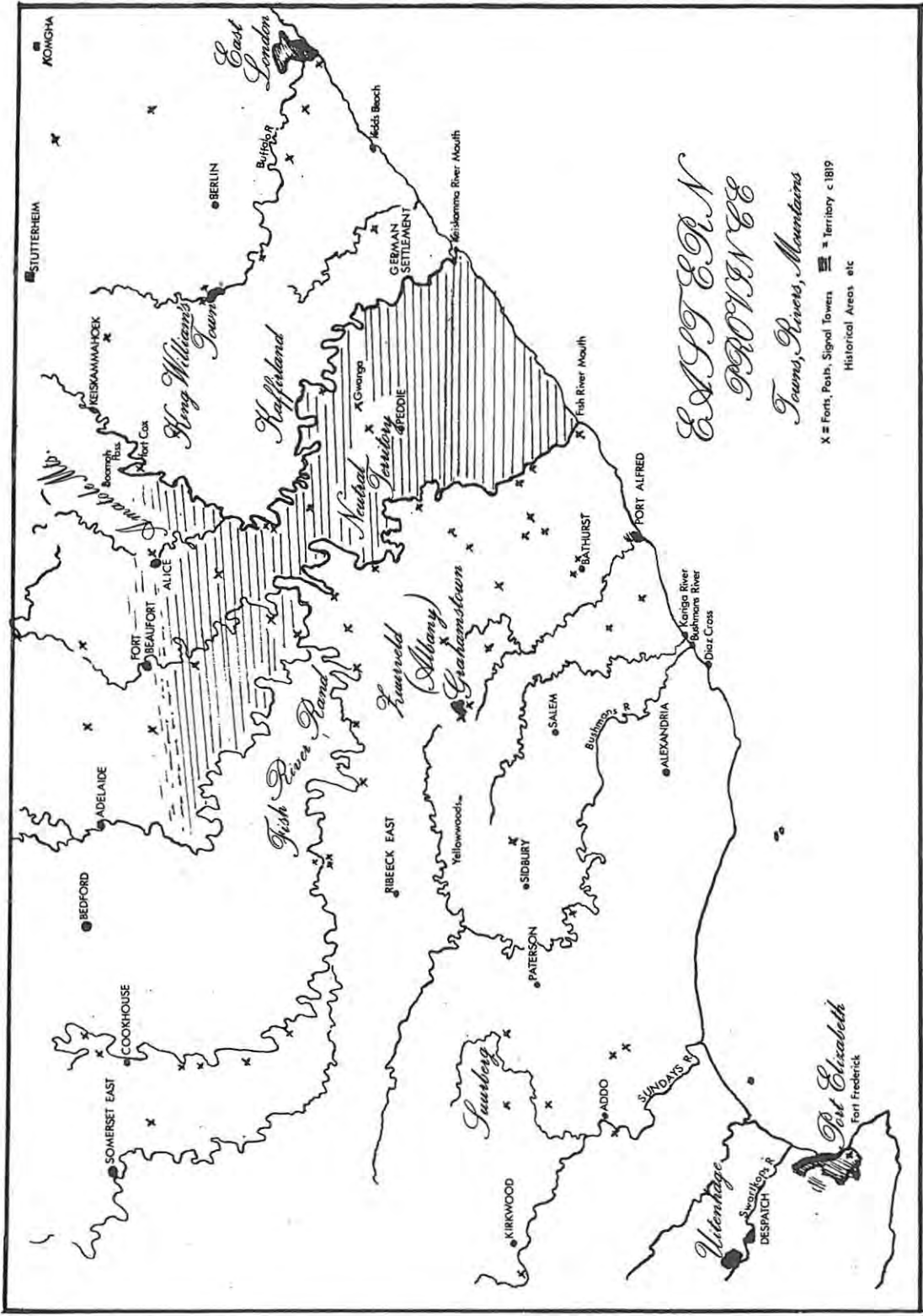
Cape Town: CT
 Grahamstown: GT
 Port Elizabeth: PE
 Eastern Cape: E.Cape

Date	World History	Art in Europe	South African History	South African Art
1800			1st British Occupation: Cape	Local artists: decorators, fine arts for overseas market
1810	Coronation Emperor Napoleon Jefferson president U.S.A.	Gros Goya: Disasters of War	1803 Cape returned to Holland Batavian Period 1806 2nd British Occupation Stock trade with Xhosas	Local art market: pictureque scenes, landscape indigenous population Di Capelli travels to E.Cape. Also De Chev-Howen & Smies Temporary artists: travellers, military, missionaries, explorers Daniell
1820	Napoleon invades Russia Steam locomotive Napoleon surrenders Accession George VI	Friedrich Géricault Turner visits Italy	1811-12 1st Kaffir War 1818 2nd Kaffir War 1819 3rd Kaffir War 1819 GT founded 1820 Settlers arrive	Burchell Birth of Bowler Exhibition CT
1830	Electric motor principles First permanent photograph First passenger railway British claim Australia	Constable: Hay Wain Blake British National Gallery Romanticism Delacroix: Liberty Leading the people	Shaka & Zulu impis	Birth of Baines Hancock's Drawing School GT 1st S.A. lithographs
1840	Darwin's voyage of the Beagle Emancipation of slaves in British Colonies Talbot - photography Daguerre - photography Accession Queen Victoria Canadian rebellion	Daumier Turner: Fighting Temeraire Goya: shootings of 3rd May	Pooretmans Lithographer CT 1834-35 4th Kaffir War Abolition of slavery 1836 Great Trek 1838 Dingane - Battle of Blood River 1939 Dr Atherstone arrives GT One of first amateur photographers	I'Ons arrives E.Cape 1st Illustration GT Journal Huggins
	Electromagnetic theory of light	Birth of Rodin	1845 E.P. Herald 1846-48 The War of the Axe	Baines arrives CT Piers Baines arrives E.Cape

Date	World History	Art in Europe	South African History	South African Art
cont. 1850	Revolutions: Marx and Engels Livingston's first journey	Jongkind visits Paris Pre-Raphaelites Courbet, Millais	Leger's photographic studio PE Galpin's Camera Obscura GT	
1860	1st International Exhibition, London Louis Napoleon France: 2nd Empire Victoria and Albert Museum in London Crimean War Paris World Exhibition Indian Mutiny Atlantic telegraph Darwin: Origin of Species	Millet Ingres' Neo Classicism Frith Degas Bowler exhibits at Royal Academy	1850-53 5th Kaffir War 1851 1st Basuto War 1852 Boer Republics 1854 O.F.S. Independence 1855 Pretoria Founded Z.A. Republic established St. Andrews College GT 1858 6th Kaffir War Collodian photography	South African Fine Arts Society Graham and Robinson, Sir H Darrell, H Martens 1st Annual Exhibition of Fine Arts CT 2nd Exhibition S.A. Fine Arts Society PE Athenaeum GT Graphic Society Exhibition in GT 3rd Exhibition S.A. Fine Arts Society Art Union legalised Bowler exhibits at Royal Academy
1870	U.S.A. Lincoln U.S.A. Civil War Lister: antiseptics Electric motor Suez canal Munich International Exhibition	Manet Closure of Salon Napoleon founds Salon des Refusés Corot	Gas street lights PE 1867 Diamonds discovered 1868 Gold discovered: Transvaal	Exhibition in PE Baines the first European to paint Victoria Falls I'Ons: Art Union; Bowler E.Cape Roeland St. Art School, CT 4th Exhibition S.A. Fine Arts Society Bowler dies
1880	Fall of Paris Franco-Prussian War Churchill born Multiple exposure photographs Russo-Turkish War Queen Victoria: Empress of India Paris World Exhibition	Monet: Impression, Sunrise Impressionism Rodin visits Italy Rodin 'Age of Bronze' Altamira cave-paintings discovered	Colonial self rule 1873 Kimberley founded 1877 ZAR annexed 1877-78 7th Kaffir War (Galeka War) 1879 8th Kaffir War (Tamboekie War) and Battle of Islandwana	GT Jubilee Agricultural & Fine Arts Exhibition S.A. Fine Arts Association begins Baines lectures in PE Exhibitions CT Baines dies

Date	World History	Art in Europe	South African History	South African Art
1890	Colonial & Indian Exhibition London Queen Victoria: Golden Jubilee Eiffel Tower	Picasso born Manet Impressionism 1st Salon des Independents Seurat Neo-Impressionism Sickert Gauguin Van Gogh Mucha	1880 First War of Independence Battles of Laings Nek & Majuba 1881 Boer revolts Tram service PE 1886 Gold discovered: Johannesburg founded	Art Schools PE and GT Exhibitions CT S.A. Exhibition PE S.A. Drawing Club CT 1st Exhibition Johannesburg
1900	Pan German League Chicago World Fair Paris: Anarchist demonstrations U.S.A.: Sullivan's skyscrapers X-rays discovered Marconi wireless telegraph Lumière's cinematograph Zeppelin airship Spanish American War	Gauguin to Tahiti Toulouse-Lautrec Bonnard Beardsley: Art Nouveau Cézanne London Arts and Crafts Society The Nabis Symbolism	PE Amateur Photographic Society 1896 Jamieson raid 1899 Boer War	S.A. Fine Arts Association & Drawing Club Exhibition Establishment of National Art Gallery CT authorized S.A. Industrial & Arts Exhibition GT
	1901 Death of Queen Victoria		-02 Boer War	GT Fine Arts Association

APPENDIX 4



*EAST AFRICAN
PROTECTORATE*

Towns, Rivers, Mountains

X = Forts, Posts, Signal Towers
 □ = Territory c. 1819
 Historical Areas etc

BIBLIOGRAPHY

BOOKS

- ALDRIDGE, B. Pictorial History of South Africa
Cape Town; Struik, 1973.
- ALEXANDER, F.L. South African Graphic Art and its techniques
Completed and edited by R. Waher
s.l.; Human and Rousseau Publishers Pty. Ltd, 1974
- BELL, Q. Victorian Artists
s.l.; Routledge and Kegan Paul Ltd., 1967.
- BENSUSAN, Dr A.D. Silver Images
History of Photography in Africa
Cape Town; Howard Timmins, 1966.
- BERMAN, E. Art and Artists of South Africa
s.l.; A.A. Balkema n.d.
- BERMAN, E. The Story of South African Painting
s.l.; A.A. Balkema, 1975.
- BERTRAM, A. A Century of British Painting 1851-1951
s.l.; The Studio Publications, 1951.
- BOUCH, Capt. R.J. Infantry in South Africa 1652-1976
s.l.; Documentation Services S.A.D.F.
Government Printer, 1977.
- BOUMAN, Dr A.C. Painters of South Africa
Cape Town; H.A.U.M. h/a JH. de Bussy, n.d.
- BOWLER, T.W. The Kafir Wars and the British Settlers in
South Africa
A Series of Picturesque Views from original
sketches by T.W. Bowler with descriptive
letterpress by W.R. Thomson
London; Day & Son Ltd.; 1865.

- BROWN, J.AMBROSE- South African Art
Macdonald Heritage Library Vol 8
S.A.; Macdonald, 1978
- BUTLER, G. The 1820 Settlers
An Illustrated Commentary
Cape Town; Human and Rousseau, 1974
- BULL, M. Abraham de Smidt 1829-1908
Artist and Surveyor-General of the Cape Colony
s.l.; Printpak (Cape) Ltd., 1981.
- BULL, M and
DENFIELD, J. Secure the Shadow
The Story of Cape Photography from its be-
ginnings to the end of 1870
Cape Town; Terence McNally, 1970.
- ČELEBONVIĆ, A. The Heyday of Salon Painting
Masterpieces of Bourgeois Realism
s.l.; Thames and Hudson, 1974.
- CHENHALL, R.G. Museum Cataloguing in the Computer Age
Nashville, Tennessee; The American Association
for State and Local History, 1976.
- CHESNEAU, E. The English School of Painting
Translated by L.H. Etherington
s.l.; Cassell and Co. Ltd., 1891.
- DANZIGER, C. The Restless Frontier
Looking at South African History
Cape Town, Macdonald South Africa, 1978.
- DE KOCK, V. Our Heritage / Ons Erfenis
s.l.; Nasionale Boekhandel, 1960.

- DE KOCK, Dr W.J. Reize in de Binnen-Landen van Zuid Africa
Gedaan in den Jaare 1803 door W.B.E. Paravicini
di Capelli
Kaapstad; Van Riebeeck-Vereniging, 1965.
- DUNLOP, I. The Shock of the New
s.l.; Weidenfeld and Nicolson, 1972.
- FRANSEN, H. Three Centuries of South African Art
Johannesburg; A.D. Donker/Publisher, 1982.
- GAUNT, W. The Great Century of British Painting: Hogarth
to Turner
s.l.; Phaidon, 1971.
- GAUNT, W. Marine Painting
London; Martin Secker & Warburg Ltd., 1975.
- GEORGE, B.S. A Comparative Study of Selected Early Photo-
graphers and Painters in the Eastern Cape be-
tween 1840 and 1900
Master of Fine Art Thesis, Rhodes
University 1981.
- GORDON-BROWN, A. Pictorial Art in South Africa during three
Centuries to 1875
London; Chas. J. Sawjer, Ltd., 1952.
- GORDON-BROWN, A. Pictorial Africana
Cape Town; A.A. Balkema, 1975.
- GORDEN-BROWN, A. The Settlers Press
Seventy Years of printing in Grahamstown 1830-
1900
s.l.; A.A. Balkema, 1979.
- HATTERSLEY, A.F. An Illustrated Social History of South Africa
Cape Town; A.A. Balkema, 1969.

- HOCKLEY, H.E. The Story of the British Settlers of 1820 in South Africa
s.l.; Juta and Co. Ltd., 1949.
- HOLME, C.
(ed.) Art of the British Empire Overseas
London; The Studio Ltd., n.d.?
- HOLME, G.
(ed.) British Marine Painting with articles by A.L. Baldry
London, "The Studio", 1919.
- HUBBARD, H. A Hundred Years of British Painting 1851-1951
s.l.; Longmans, Green and Co., 1951.
- JEFFREY, I. Photography, A Concise History
London; Thames and Hudson, 1981.
- JEANS, Surgeon-
Captain T.T. and
STRUBEN, Lieut.-
Commander C. The Sea and South Africa
Being a short historical survey on the influence of the sea on South Africa
Cape Town; T. Maskew Millar, n.d.
- KLINGENDER, F.D. Art and the Industrial Revolution
s.l.; Evelyn, Adams and Mackay, 1968.
- LEIGH, R.L.
(ed.) Port Elizabeth from a Border Garrison town to a modern commercial and industrial city
s.l.; Felstar Publishers, 1966.
- LORIMER, E.K. Panorama of Port Elizabeth
Cape Town; A.A. Balkema, 1971.
- MACDONALD, G. Camera Victorian Eyewitness
London; Batsford, 1979.
- MAIR, R. Key Dates in Art History from 600 B.C. to the Present
s.l.; Phaidon, 1979.

- NESBIT, H. Port Elizabeth School of Art. A history 1882-1982
s.l.; E.H. Walton and Co. Ltd., 1982
- NORBURY, J. The World of Victoriana
s.l.; Hamlyn, 1972.
- REDGRAVE, J.J. Port Elizabeth in Bygone Days
Wynberg, Cape; The Tustica Press, 1947.
- REDGRAVE, J.J. and BRADLOW, E. Frederick I'Ons Artist
s.l.; Maskew Millar Ltd., 1958.
- RIVETT-CARNAC, D.E. Thus Came The English in 1820
C.T.; Howard Timmins, 1963.
- ROE, F. GORDON Victorian Corners, The Style and Taste of an Era
s.l.; George Allen and Unwin Ltd., 1968.
- ROSENTHAL, E. Victorian South Africa
A collection of one hundred and Forty-nine engravings
Cape Town; Tafelberg, 1975.
- ROTHENSTEIN, J. An Introduction to English Painting
s.l.; Cassell, 1947.
- SUTTON, T. The Daniells Artists and Travellers
London; The Bodley Head, 1954.
- TURPIN, E.W. Grahamstown Hub of the Eastern Cape
Grahamstown, s.d., 1967.
- WILTON, A. British Watercolours 1750-1850
s.l.; Phaidon, 1977.

- WOOD, C. Victorian Panorama
Paintings of Victorian Life
 London; Faber and Faber, 1976.
- WRIGHT, E.
 (ed.) The Modern World
A History of Civilizations from Napoleon to the
present day
 s.l.; Hamlyn, 1979.

ENCLYCLOPAEDIAS

- McGRAW HILL Encyclopaedia of World Art
 s.l.; Vols. II, VI, VII, VIII, X. 1963.
- MUNRO, E.C. The Encyclopaedia of Art
 New York; Golden Press 1965.
- PURNELL Purnell's Concise Encyclopaedia of the Arts
 s.l.; T. Rowland Entwistle 1979.
- READ, H.
 (ed.) Encyclopaedia of the Arts
 London; Thames and Hudson 1966.
- ROSENTHAL, W. Encyclopaedia of Southern Africa
 s.l.; Frederick Warne and Co. Ltd. 1961.
- Standard Encyclopaedia of Southern Africa
 s.l.; Vol I Nasou 1970.
- Encyclopaedia of Art
 s.l.; Golden Press n.d.
- Man Through his Art
 Vol. I War and Peace
 Paris; Educational Productions Ltd. Pub. with
 help of UNESCO. n.d.

DICTIONARIES

- HAGGAR, R.G. A Dictionary of Art Terms
s.l.; Oldbourne Press 1962.
- HALL Hall's Dictionary of Subjects and Symbols in Art
s.l.; John Murray 1974.
- HEINEMAN A Visual Dictionary of Art
London; Heineman Ltd. Secker and Warburg Ltd 1974
- LEWIS, F. A Dictionary of British Historical Painters
s.l.; F. Lewis Publishers, Ltd. 1975.
- MAYER, R. A Dictionary of Art Terms and Techniques
London; Adam and Charles Black, 1969.
- MURRAY, P. + L. Dictionary of Art and Artists
London; Thames and Hudson, 1965.
- MYERS, B.S.
(ed.) Dictionary of Art
s.l.?.; Vols. I, II, III, V; McGraw-Hill, 1969.
- OSBORNE, H.
(ed.) The Oxford Companion to Art
Oxford; Clarendon Press, 1970.
- REDGRAVE, S. A Dictionary of Artists of the English School
s.l.; Kingsmead Reprints, 1970.
- REYNOLDS, K with
SEDDON, R. Illustrated Dictionary of Art Terms
A Handbook for the Artist and Art Lover
London; Ebury Press, 1981.
- SARTIN, S. A Dictionary of British Narrative Painters
s.l.; F. Lewis, Publishers Ltd, 1978.
- THOMAS, D. Dictionary of Fine Arts
s.l.; Hamlyn, 1981.

- WILSON, A. A Dictionary of British Marine Painters
s.l.; F. Lewis, Publishers Ltd, 1967.
- WILSON, A. A Dictionary of British Military Painters
s.l.; F. Lewis, Publishers Ltd, 1972.
- WOOD, C. Dictionary of Victorian Painters
Antique Collectors' Club
s.l.; Baron Publishing, 1971.
- WOOD, Lieut.
Col. J.C. A Dictionary of British Animal Painters
s.l.; F. Lewis, Publishers Ltd., 1973.

CATALOGUES

- SMITH, A.H.
(director) Catalogue of an Exhibition of Pictures from
the Africana Museum held in Johannesburg pub-
lic Library 1-14 July 1963
Johannesburg Africana Museum, 1963.
- SNYMAN, R. Catalogue of the Pictorial Collections in the
1820 Settlers Memorial Museum Grahamstown
Grahamstown, Albany Museum, 1976.
- Van Riebeeck Festival 1652-1952
Historical Exhibition of Arts, The Castle
Cape Town
Pub. by R. Beerman
- Special Exhibition King George VI Art Gallery
Eastern Province Art - Past and Present
Exhibition brought together for 38th Annual
Conference of Museums Association of South
Africa.

King George VI Art Gallery 21st Anniversary
Exhibition
Eastern Province Society of Arts and Crafts
Diamond Jubilee 1918-1978 Exhibition

LORIMER, E.K.

Catalogue of New Acquisitions King George VI
Art Gallery St. Georges Park 1966

1918 Eastern Province Society of Fine Arts
1968 Golden Jubilee Exhibition

English and South African watercolours in the
South African Gallery
Cape Town; Galvin and Sales, 1976.

South Africa's Contemporary War Art by Offi-
cial War Artists Exhibition
Johannesburg; The S.A. National Museum of
Military History Johannesburg in association
with the S.A. Defence Force, 1978.

Official Catalogue South African Industrial
and Arts Exhibition of Arts, Science and
Industries, . Grahamstown Cape Colony 1898-9
s.l.; E.G. Glass SA Advertising Co., n.d.

HOLLIDAY, C.S.
(ed.)

Victoria and After
Art and Decoration in Britain 1850-1910
by King George VI Art Gallery Port Elizabeth
Opening Exhibition of the Eleanor Lorimer Hall
June-August 1972.

The First Exhibition of South African War Art
Illustrated Souvenir Catalogue
Pretoria; Union of South Africa, Department
of Defence.

PAMPHLETS/LEAFLETS

Centre for S.A. Art and Architecture
National Institute for Language, Literature,
and Arts.
H.S.R.C.

Ted Jones Museum of Photography
PEM

South African Art
Three Centuries of South African Art
Cape Town; 1953.

Royal British Colonial Society of Artists 1887

Royal British Colonial Society of Artists 1911

GLEDHILL, E. Settler Country
How to see the Frontier Forts, Posts and
Signal Stations
Compiled for the Grahamstown Historical
Society
1820 Settlers National Monument Foundation.

GUIDES, JOURNALS, OTHER GENERAL SOURCES

FRANSEN, H.
(compiler) Guide to the Museums of Southern Africa
Cape Town; S.A. Museums Association, 1969.

Guide to the Museums of Southern Africa
South African Museums Association
s.l.; Galvin and Sales, 1978.

Summary Guide William Humphreys Art Gallery
Kimberley, S.A. 1964

Guide and Catalogue South African Exhibition
Port Elizabeth 1885

The South African Exhibition Port Elizabeth 1885
Lectures, Prize and other Essays, Jury Reports
and Awards

Cape Town; Executive Committee of the
 Exhibition, 1886.

(Fine Art Lecture by A. de Smidt)

HONIKMAN, A.H.

South African National Gallery 1871-1971

Cape Town; Disa Printers.

Register of South African and South-West
African Artists 1900-1969

Cape Town; Compiled and published by the
 Headquarters of the S.A. Association of Arts.

Pictures of South African Interest in the
Illustrated London News 1842-1949

Index of artists and subjects

Johannesburg, City of Johannesburg Public
 Library, 1956.

An Introduction to South African Art 1830-1930

Sponsored by the Department of National
 Education and the Friends of the S.A.

National Gallery and executed by the staff of
 the South African National Gallery.

FRANSEN, H.

The Art Galleries of South Africa

A report compiled after a visit to the main
public art galleries from 5th-20th July 1973.

S.A. National Gallery, 1973.

WOOD, V.C. and
GREEN, E.

"Partners in Progress 1820-1980
An account of the contribution of British
immigrants to the development of South Africa
Lantern Special Edition

"The 1820 Settlers"
Lantern Vol XX No 1 Sept. 1970.

"1820 Settler Saga"
South African Panorama Vol. 26 No. 2 Feb 1981.

South Africa's Heritage
How our Forefathers lived, worked and played
from Van Riebeeck to XIXth Century Times, Part
5 "Printing, Education, Art and Science."
by Caltex (Africa) Ltd.
Cape Town; 1964.

"The Gallery and Conservation
"The City Hall Fire and Art Treasures"
"The Donkin Portraits, a conservation Project"
Notes for the Bayonian Jan 13, 1978.

Grahamstown Fine Arts Association Minute Book
(from 1915).

ROBINSON, H.

Letters written to his family mainly during
the Frontier War 1850-53 with some related
correspondence
Microfilm 220 Cory Library, Rhodes University
Various places. 16.11.1849-3.12.1853.

Port Elizabeth Museum Display notices.

FILE: Art Collection Information of 1820
Settlers Museum Grahamston

FILE: Grahamstown Municipal Art Collection
1820 Settlers Museum

Extract: E.P. Herald 11.4.1912 (Refer
TITTERTON)

MAPS

BOOKS

- DE KOCK, Dr W.J. Reize in de Binnen-Landen van Zuid Africa
Gedaan in den Jaare 1803 door W.B.E. Paravicini
di Capelli
Kaapstad; van Riebeeck-Vereniging, 1965.
- HOCKLEY, H.E. The Story of the British Settlers of 1820 in
South Africa
Cape Town; Juta and Co. Ltd., 1949.
- VOS, E.F. Early Eastern Cape Architecture of Grahamstown
s.l.; S.A. Architectural Record, 1968.

ORIGINALS AT CORY LIBRARY, RHODES UNIVERSITY

1. State of the Frontier since the Peace, April 1853.
2. Grahamstown and The Out Posts
London; James Wyld, 1843.
3. Skeleton Map of a portion of the Eastern Frontier of the
Cape of Good Hope
Showing the position of the Different Head Quarter Camps
during the operations in the Heart of the Kaffir Land in 1847.
Printed by C. Warder, Madras Artillery Depot.

4. Sketch Map of part of the Colony of the Cape of Good Hope
Showing the extent of the Kafir Invasion of the Old Colony in 1834-35 and the Territory acquired by the operations of the latter Year.

5. Plan van het Etablissement aan de Algoa-Baai
Copy of Map by Lieut Col. Cheval Howen attached to Lodgwyk Alberti's book "De Kaffirs aan de Zuidkust van Afrika".
Published at Amsterdam by E. Maaskamp 1810.

KING GEORGE VI ART GALLERY GENERAL INFORMATION

Display notices.

Information on pictures, picture frames, cards on backs of pictures.

Acquisition Book.

Filing Cards - Art Collections.

FILE: S.A. Historical. Notes by J. Kirkwood.

FILE: British Oils.

FILE: Catalogue - S.A. Prints.

FILE: Catalogue - S.A. Watercolours.

FILE: South African Oils.

LORIMER, E.K. Notes "The Donkin Pictures" Nov 1977.

HOLLIDAY, C.S. Notes "Sir Rufane Donkin portraits and portrait of George, son of Sir Rufane and Lady Donkin". Nov 1977.

KING GEORGE VI ART GALLERY

Related correspondence, lists, notes, etc between Art Gallery,
Port Elizabeth Museum and Port Elizabeth Public Library

Abbreviations

KGVI AG King George VI Art Gallery
 PEM Port Elizabeth Museum
 PEPL Port Elizabeth Public Library
 PE Port Elizabeth

MISCELLANEOUS

1. KGVI AG Items Included in Council's Insurance Lists and now housed at PEM.
2. List Pictures on loan from KGVI AG displayed at PEM History Hall 15.3.78.
3. Restoration List from PEM to KGVI AG 17.12.76.
4. List of works of art removed from PEPL for conservation and storage at KGVI AG 6.2.74.
5. List of works of art removed from PEPL for conservation and storage at KGVI AG 14.2.74.
6. Municipal Library Service Art Collection. To the Town Clerk, PE from City Librarian 28.1.74.
7. Loan from Public Library According in Library List 15.1.74. Permanent loan from PE Library.
8. PEPL Military Prints 8.11.1963.

CORRESPONDENCE

- 25.11.52 Mr Edge from Miss P.M. Speight, Johannesburg Public Library.
- 9.12.52 H Edge PEPL from D.H. Varley SA Public Library ref 12/52.
- 18.10.62 Loan by PEM from PEPL.
- 16.7.65 Mr G.R. McLachlan PEM from M. Sloan, National Portrait Gallery, London.
- 12.8.65 M. Sloan, National Portrait Gallery London from Historian PEM, reply to letter 26.5.65.
- 11.1.67 Dr. P. Cunningham from Mrs Lorimer KGV I AG.
- 12.1.67 Mrs M.G. Sharp from Mrs E.K. Lorimer KGV I AG.
- 12.1.67 Dr A.M. de Wild from Mrs E.K. Lorimer KGV I AG.
- 16.1.67 Mrs Lorimer KGV I AG from Dr. Cunningham.
- 19.1.67 Mrs E.K. Lorimer KGV I AG from Dr. A.M. de Wild.
- 21.2.67 Miss C.R. Donkin from Mrs E.K. Lorimer KGV I AG.
- 21.2.67 Dr P. Cunningham from Mrs Lorimer KGV I AG.
- 21.2.67 Dr A.M. de Wild from Mrs Lorimer KGV I AG.
- 18.1.72 Dr J. Grindley PEM from Mrs B.A. Young KGV I AG.
- 21.2.72 Mrs B.A. Young KGV I AG from Dr J.R. Grindley PEM.
- 25.10.73 Dr J. Grindley PEM from Mr C.S. Holliday KGV I AG.

31.10.73 Mr C.S. Holliday KGVI AG from Dr. J. Grindley PEM.

11.1.74 Mr C.S. Holliday KGVI AG from A. Porter PEPL.

17.1.74 Mr C.S. Holliday KGVI AG from Mrs E.M. Neethling PEM.

15.2.74 Dave (?) from Mr C.S. Holliday KGVI AG with restoration list.

18.10.77 Chief: Cape Archives Dept. from Mr C.S. Holliday KGVI AG.

4.11.77 Mr C.S. Holliday KGVI AG from Chief: Cape Archives Dept. Ref 16/5/5/9.

7.11.77 Mr C.S. Holliday KGVI AG from Mrs L.J. de Wet, Africana Museum Johannesburg.

12.12.77 Mrs E.K. Lorimer from Mr C.S. Holliday KGVI AG.

22.12.77 Mr D. Sanderson PEPL from Mrs M.D. Nash PEM with loan lists 21.12.77.

22.12.77 Mr C.S. Holliday KGVI AG from M.D. Nash PEM.

4.4.78 Director, attention Mrs J. Nash PEM from Mr C.S. Holliday KGVI AG with loan lists 22.12.77.

7.4.78 Mr C.S. Holliday KGVI AG from Mrs M.D. Nash PEM.

17.4.78 Mr C.S. Holliday KGVI AG from Mr A. Porter PEPL.

10.5.78 Dr J. Wallace PEM from Mr C.S. Holliday KGVI AG.

11.7.79 Dr J. Wallace PEM from Mr C.S. Holliday KGVI AG.

14.1.82 D. Prosser, E.P. Herald from Mr C.S. Holliday KGVI AG.

28.1.82 D. Prosser, E.P. Herald from Mr C.S. Holliday KGVI AG.

4.2.82 Mr C.S. Holliday KGVI AG from D. Prosser E.P. Herald.

PORT ELIZABETH PUBLIC LIBRARYRELEVANT EXTRACTS FROM ANNUAL REPORTS, MEETINGS

King George VI Art Gallery File

ANNUAL REPORTS DATED: 1911, 1921, 1925, 1926, 1930, 1934, 1935MINUTES DATED:

1.2.1868	4.4.1912	20.12.1926	20.3.1939
5.12.1872	9.1.1913	16.3.1931	19.2.1940
6.2.1873	6.3.1913	15.6.1931	15.4.1940
29.8.1884	3.11.1913	15.1.1934	20.8.1945
25.11.1897	6.6.1919	28.5.1934	19.3.1956
25.1.1900	1.12.1919	18.6.1934	16.4.1956
22.2.1900	7.7.1920	20.8.1934	20.8.1956
14.2.1901	9.8.1920	24.12.1934	18.2.1957
7.5.1908	1921	15.4.1935	18.3.1957
6.1908	16.2.1925	20.5.1935	
1.6.1911	18.10.1926	17.6.1935	
6.7.1911	22.11.1926	13.12.1937	