

Thomas Baines:

An Artist in the Service of Science in Southern Africa

Paintings from the Collections of the
Royal Geographical Society (with IBG)
Royal Botanic Gardens, Kew and
The Natural History Museum, London



ROYAL GEOGRAPHICAL SOCIETY
(WITH THE INSTITUTE OF BRITISH GEOGRAPHERS)



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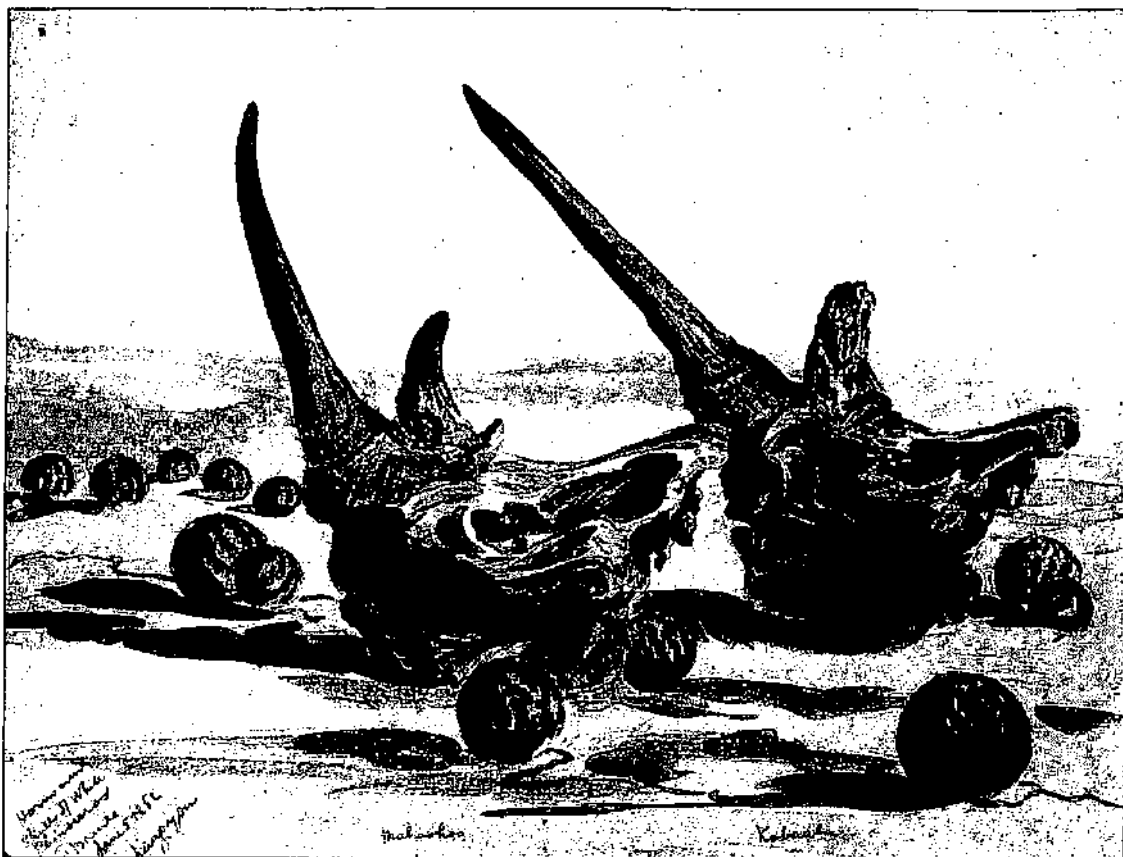


Plate (b)

Horns and skulls of White Rhinoceros (Kangyon. T. Baines/5 June 1862./Mshoolon, Kobaaba, wc, RGSX229/021998

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Front Cover: *Pondanus*. T. Baines. *Yese*, March 10, 1839. oil, RBG, Kew, 6.D

Back Cover: Thomas Baines standing, photograph, Cape Archives

Inside Front and Inside Back Cover: *Deformed tooth of a Hippopotamus shot by Mr Hartley - in Um Vungu river / Natural tooth is - 2 - feet 2 along the outside of the curve / The deformed tooth is - 2 feet 9 - in length along the outside of the curve / (This was an old bull probably the last / or one of the last left in Um Vungu river / he concealed himself in a small pool / until turned out when he rubbed by / Mr Hartley and charged at McMaster / almost overthrowing him - Hartley / shot the animal as it passed and / rode up to him time enough to see / him wagger and fall with the sound? - word incomplete) / the carcass was exceedingly lean / the deformed tusk having / prevented the creature feeding /*

[Top row left to right] // front chafed / from scraping / on the stones // front chafed from [scraping?] on the stones //

[Bottom row left to right] // natural / tooth as it stood / in the jaw // Deformed / tooth as it stood / in the jaw / 5/6, //, (1870), pencil, NHM 129

Opposite title page: *The Klip springer / Ruined Walls of former Mashona villages desolated by the Matabili on the Sarus River a Tributary of the Um Vuli - / This River is also called the Salogossaan - because they killed an old woman past child bearing - / August 27 - 1869 / T Baines //, wc, NHM 17 [detail]*

Chapter 1

Thomas Baines:

An Artist in the Service of Science in Southern Africa

MICHAEL STEVENSON

In a recent recording of the programme 'Desert Island Discs', Sir David Attenborough chose Thomas Baines and W. B. Lord's *Shifts and Expedients of Camp Life, Travel and Exploration* as his book for the imaginary island. From this book you can learn how, amongst many other things, to build a bridge, transport an invalid through the bush, sew a jacket, use scientific instruments, incorporate perspective into painting, and even how to catch a whale or hippo. Attenborough's choice of this most obscure book is surprising because Baines is now almost forgotten by the British public, although he was held in high esteem in scientific circles in Victorian Britain. Sir Henry Rawlinson, president of the Royal Geographical Society (RGS), in his annual address in 1876, the year after Baines' death, remarked that 'few men were so well endowed... for successful African travel, and perhaps none possessed greater courage and perseverance, or more untiring industry than Baines'.¹ However, even in his own time, Baines was not a public figure and his life and work was overshadowed by that of the 'heroic' explorers, particularly Livingstone, who were the first Europeans to cross a continent or discover the source of the Nile. Baines seldom took part in such expeditions – and the publicity that accompanied them – and focused instead on recording all that he encountered on his more modest travels.

On all his travels Baines rigorously followed the advice that he offered to other travellers intending to visit 'little-known regions': to 'sketch such objects or scenes as may be most interesting' as well as 'keep a diary for private gratification, if not for public use'.² He recommended that such a journal 'must be written while the events described are fresh on the memory, or there is neither life nor spirit in it. If the journal of to-day is put

off, the events of tomorrow will confuse and dim the impressions that ought in all their pristine vigour to have been committed to paper; procrastination... will rob the journal... of all that freshness and vivacity which alone can make it interesting.'³ As a result, he left a body of journals and pictures which is arguably more extensive than that produced by any other European explorer in Africa in the nineteenth century.

The object of this exhibition is to explore one aspect of Baines' vast legacy: his work in the fields of natural history and science in southern Africa. (His works from his Australian travels would be worthy of an extensive exhibition in itself.) In this accompanying catalogue, contributors from a range of disciplines in art history, natural history and science critically examine his work in the historical, scientific and cultural contexts in which he laboured. The intent of this interdisciplinary approach is to acknowledge the full complexity of factors that influenced Baines' life and work. In the past the latter, with a few exceptions, has tended to be considered only within the confines of formal art history.

A further objective of this catalogue is to make available to researchers the extensive Baines primary material in the collections of the RGS, London; the Royal Botanic Gardens, Kew, and the National History Museum, London. To this end, checklists of the works of art and transcripts of the correspondence have been included as appendices.

The historiography of Baines studies is dominated by two publications: a comprehensive biography by J.P.R. Wallis, first published in 1941 and reprinted, with an introduction by Frank Bradlow, in 1976; and a revisionist study of his life and work by Marion Arnold and Jane Carruthers, published in 1995. Although his work has also been the subject of a host of journal

Plate (f) Left: Thomas Baines, photograph, Cape Archives

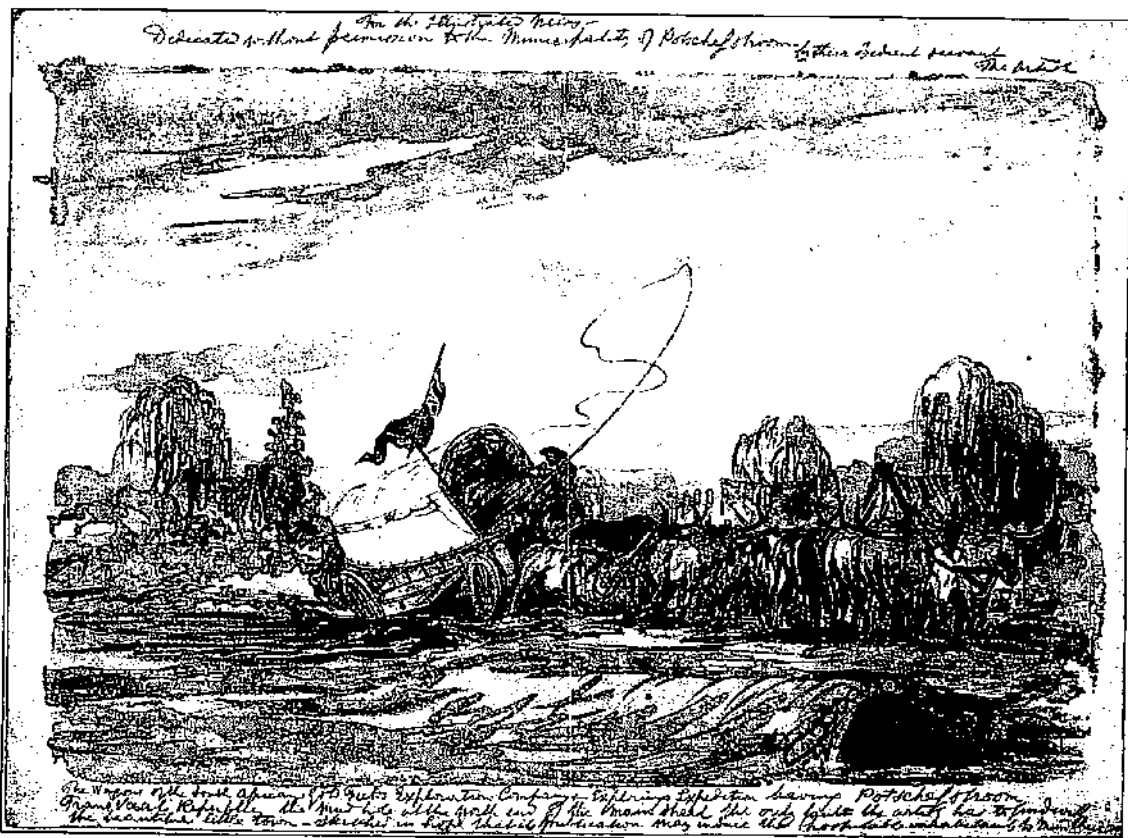


Plate 1.1
The Wagon of the South African Gold Fields Exploration Company - Exploring Expedition leaving Potchefstroom Transvaal Republic the mud hole at the north end of the main street the only fault the artist has to find in the beautiful little town - checked in hope that its publication may induce the hospitable inhabitants to mend their street! For the Illustrated News - Dedicated without permission to the Municipality of Potchefstroom by their obedient servant / The Artist, [1869?], ink & pencil, NFM 9

and conference papers, the vast scope of the primary material ensures that there remain untold opportunities for further study, especially in the context of the scholarly debates in post-apartheid South Africa.

In this introductory essay, a few broad themes that recur in relation to Baines' life and work are explored. At the outset, his travels are considered in the context of the exploration mania of Africa in the nineteenth century, and attention is given to the impact that Livingstone's dismissal of him in 1859 made on his future opportunities as an explorer. Baines' limited success as an explorer is also discussed in relation to his inadequate financial resources and his lack of a powerful support base within the scientific societies of Victorian London. Nevertheless, he sustained close links with imperialistic scientific societies such as the RGS and the Royal Botanic Gardens at Kew, and provided them with a stream of images, information and material from southern Africa. Thereafter his broad-ranging interest in the fields of natural sciences are explored in the context of the

Victorian passion for natural history, and the accuracy of his representations is debated in relation to this amateur tradition. The introduction concludes with a discussion of the conditions under which Baines obsessively sketched and collected specimens of natural history, and the modest scientific recognition he ultimately received for all his endeavours in the fields of natural sciences.

An ever-present theme in Baines' life and work is his aspirations and disappointments as an 'explorer'. He was born in an era in which the cult of the explorer was at its zenith. As has been observed in relation to Livingstone, the 'figure of the explorer seemed to draw together the most cherished national ideals in an age of supreme confidence about the virtues of the British: a fearless sense of adventure, selfless dedication, heroic valour and technological mastery'. When Baines first set out from King's Lynn in Norfolk in 1842, at the age of 22, to seek employment as an ornamental coach painter at the Cape, his diaries do not suggest that he had any pronounced interest in exploration. Yet,



Plate 1.2

Leaving the wagons at Boanai for Molmes va Tolo on the Zemberi 2 or 3 days' distance in search of a place to build our bast. T. Baines (Leaving with Damarai & Makalehu the Black)...? Giving us a guide. Thursday 11 Sept. 1862. Chapman & Barry... last presentation the wagons, etc. RGS X129/022020

if he did have latent ambitions as an explorer, Africa was the most appropriate destination. In Stafford's opinion, explorers 'acted out the European longing to be challenged by nature in a wild and exotic setting' in Africa 'more intensely than anywhere else'.⁷ And if one did desire to travel in Africa, the Cape was a most appropriate starting point. As Pratt has observed, 'The Cape of Good Hope was one of the few places in Africa where Northern Europeans had access to the continental interior. It was a magnet both for settlers and for explorers eager to make their mark.'⁸ South Africa, even at that date, already had a rich history of travellers and explorers who had used both texts and images to convey back to Europe their observations about the landscape, people and natural history.

Traveller-artist George French Angas was the influence to which Baines ascribed the awakening of his interest in exploring the hinterland beyond the Cape. On a visit to Cape Town in 1846–1847, Angas had 'revived the spirit of adventure that... for some time had slumbered within me, and after a short acquaintance we agreed to explore... the interior of Africa, and even indulged in anticipation of being the favoured instruments of bringing to the knowledge of the world the Great Lake since

discovered by Messrs. Oswell and Murray and Dr Livingstone.'⁹ This ambitious plan, as well as a number of other schemes, did not materialise, but in 1850 Baines was asked by Joseph McCabe to join him on travelling to these recently discovered lakes. However, this trip did not reach its objective; the Boers refused the travellers permission to traverse their territories *en route* to the interior.

Baines' further ambitions for exploration were limited by his role as a war artist in the Eighth Frontier War, but soon thereafter he sought to undertake a 'journey into the interior pursuing a north eastern route towards the Nile for artistic and geographic purposes'.⁸ He intended to fund this expedition through the sale of his paintings and prints thereof, but asked his father to write for further financial support to the Under-Secretary for Foreign Affairs, Edward Stanley,⁹ as well as to Sir Roderick Murchison of the RGS.¹⁰ This project to find the source of the Nile also did not materialise, but on a visit to England in mid-1853, after an absence of more than a decade, Baines made himself available for any other ventures that might arise.¹¹ He was ultimately offered a position on the RGS-sponsored Gregory expedition to northern Australia in 1855 as an artist and storekeeper.¹² His



Plate 1.3
*break down in (Simbo -
 crossed out) Simbo River /
 Sept 22 1869 / Repairing
 damages / Hartley Hill
 Simbo River...the North
 Eastern angle of the South
 African Goldfields/
 Exploration Company's first
 claim the Break down Sept
 22 - 1869 - Repairing
 damages / T Baird's, wc &
 pencil, NHM 25*



Plate 1.4
*No. 1 Wagon of the South
 African Gold Fields
 Expedition and those of Mr.
 Hartley and the hunters, wc
 & pencil, NHM 26*

responsible and successful execution of his duties on this expedition then placed him in a strong position to approach Livingstone for a place on the government- and RGS-sponsored exploration of the Zambezi River.

The inclusion of Baines on this expedition was the pivotal event in his career as an explorer. In the late 1850s Livingstone was being feted and celebrated after his journey across the subcontinent of southern Africa, and Baines undoubtedly viewed himself as greatly privileged to have been given the opportunity to travel with one of the most prominent personalities in Victorian Britain. However, when Livingstone controversially dismissed him from the position of artist and storekeeper for the expedition in 1859, Baines' aspirations as an explorer were effectively capped. As John Kirk described Livingstone in a letter to his brother in January 1860, 'He is a man who takes small intense hatreds and is therefore a more dangerous enemy than useful friend.'¹⁷ An individualistic and enterprising personality such as Baines was clearly seen as a threat by Livingstone who, as Stafford has observed, wished to be accompanied only by individuals who posed no challenge to his leadership and pre-eminence.¹⁸ Baines was not sufficiently self-effacing. If he had been 'a trifle more weak minded' he might have, as he later wrote, 'cut my throat' in a fit of fever because 'many men have done it for less than that, it would have been Saint Livingstone and that unfortunate reprobate Baines'.¹⁹

This is not the place to explore the intricacies of the dismissal, but it is generally acknowledged that Livingstone's actions were unfair. Baines' explanation six years later in a letter to an official of the RGS is a very convincing response to any accusations of mismanagement of stores:

with regard to the Expedition stores they were scattered over one or two hundred miles of country at Tete, Senna Shupanga & Expedition Island. Charles Livingstone himself set the example of taking stores without asking my consent or reporting the act to me and it is false that Mr Thornton¹⁶ was allowed to take what he liked in my presence... I asked the Doctor to settle a scale of rations or to let me draw up one for him to authorize. I asked him to order that every officer who opened a case in my absence should report it to me, but he refused both. Sometimes I was told twice over that another case of flour had been spoiled and sometimes I was never told at all. Then my illness ought to be taken into account, I have no hesitation in saying that the fever was brought on by my working harder in the expedition service than any man belonging to it. And that I continued striving to do my duty when most others would have sought to place themselves upon the sick list - that the books are irregular I know well enough. My head was in such a condition and my memory so confused that I could not add up a dozen figures twice with the same result. Just imagine yourself worn down in body and mind by

constant fever and conscious that you were being exposed to constant persecution and misrepresentation while at the same time charges and accusations which were never made openly to your face were being conveyed against you to the Commander.¹⁷

The debate about how effectively Baines performed his role as a storekeeper has tended to overshadow any consideration of his work as a naturalist and artist on this expedition, because the repercussions of his dismissal were so far reaching.¹⁸ As Baines himself wrote: '[Livingstone] has done his utmost to ruin my character and he has ruined my prospects in life.'¹⁹ For the next sixteen years, until Baines' death in 1875, this event haunted and influenced all he undertook as he relentlessly sought to vindicate his reputation and prove his innocence. He sent 'the papers containing my correspondence with Livingstone to my friends in London and other parts of the world... hoping that the English press might take some notice of it - but it appeared to me that the affair was purposely kept quiet. I shall, if it is found advisable, still make the whole as public as possible.'²⁰ A self-righteous, vindictive and formidable adversary, Livingstone did not respond. Nevertheless, Baines almost had the pleasure of leading an expedition initiated by the RGS in 1872 'to search for and assist or rescue if necessary Dr Livingstone'. His response to the RGS was surprisingly gracious: 'I can only say that I most highly appreciate the compliment paid me in the proposal that I should be selected for such a service and assure you that if I am appointed I will use every effort in my power to discover and assist the Doctor - if as I hope he is still living or - if he is dead (which I do not believe) to obtain any record or relic that may remain of him.'²¹

Had this break with Livingstone not occurred, the path of Baines' life would in all probability have been very different. He could have sought support from scientific bodies such as the RGS for exploration work; after his dismissal this was almost impossible because of the symbiotic relationship between the RGS and Livingstone. Murchison, as president of the RGS, chose to overlook Baines in favour of Livingstone because, in Stafford's opinion, 'By creating Livingstone's renown, Murchison made possible the government aid, public subscriptions, and profits from book sales which freed him to prosecute further African explorations.'²² Stafford explains this 'partnership' as follows: 'Livingstone provided Murchison with a series of breath-taking discoveries that catapulted the RGS to a pinnacle of fame and influence, while the President transformed the obscure missionary into one of Victorian Britain's archetypal heroes.'²³ Stafford also maintains that 'Murchison's unwavering support remained the explorer's greatest asset throughout his later career'.²⁴ Baines could never come to terms with the fact that Murchison would not consider supporting him in the dispute with Livingstone. Even six years after the break, Baines wrote to an official at the RGS: 'I saw Sir R Murchison the other



Plate 1.5 *The Roan antelope female (Baslaan Eland - / or Basilaand Gembok / or Quadate - / shot by John Lervie / December 6 1869 / Lee's Place Mangrove River / T. Baines (measurements), w & pencil, NHM139*

day and he told me he had written a strong letter to Dr Livingstone but he had not sent my letter as it contained expressions that were too strong and might irritate the Doctor who is a hot tempered man.²⁵

Baines never again embarked on a government-sanctioned scientific trip, and his later travels in southern Africa until his death were all associated with traders and commercial ventures. He accompanied James Chapman, a trader in cattle and ivory who desired to 'establish a line of commercial stations across Southern Africa from sea to sea',²⁶ for two years in Namibia and to Lake Ngami and the Victoria Falls. He stayed with John Charles Andersson, another trader, in central Namibia for almost two years; and his two expeditions to the Tati goldfields in Zimbabwe were undertaken for the South African Goldfields Exploration Company. He sought to join other expeditions but none materialised. For instance, in October 1865 he was hopeful of being included in an RGS-sponsored expedition to explore the sources of the Congo and Zambezi rivers.²⁷ Then in January 1866 the artist Thomas Valentine Robins, returning from the attempt to rescue Dr Baikie on the Niger, proposed that Baines should accompany him on a second trip to that region. Baines approached Murchison for support for his share of the expenses, without success.²⁸ And in 1867, Francis Galton proposed 'a sketching tour round the Coast of Africa by short voyages and residences at the intermediate stations for the purpose of obtaining authentic portraits of the tribes residing there or coming down from the interior to trade'.²⁹ This period, the third quarter of the nineteenth century, was the climax of the exploration frenzy of Africa because there were still large parts of the continent which had not yet been mapped out by European explorers. The fact that Baines, with his skills and experience, was marginalised in this era of exploration can be attributed primarily to the lingering repercussions of the break between him and Livingstone.³⁰

Another hindrance in the path of Baines' aspirations as an explorer was his limited financial resources. He had no private income and came from a lower-middle class family, unlike prominent personalities in the world of British exploration such as Charles Darwin, Alexander von Humboldt, the Hookers and Murchison, who utilised their often substantial private incomes to fund their careers. Consequently, throughout his life he depended primarily on the sale of his paintings to finance his desire for travel and exploration. As early as 1852 his father explained this issue in his request to the RGS for funding for his son's proposed trip to seek the source of the Nile: 'For the expenses of this journey he trusts to the copyright of the present book and a series of military views not yet submitted to the publishers. [This income] will be inadequate.'³¹ General George Cathcart, in a letter of introduction to Murchison, also elaborated on this predicament: 'Mr Baines is as a painter an artist of no ordinary merit and has derived some profit from his indefatigable exertions in that profession and I believe his intention was to devote his whole profits to his favourite object [which is] to explore the interior of South Africa but the sale of his pictures has not produced the requisite means to enable him to make the attempt entirely at his own cost.'³² In 1864 Baines himself wrote from Namibia to Captain George at the RGS that his return to the Zambezi 'will depend upon the sale my pictures...in Cape Town. If Chapman makes another attempt and we go in company probably my equipment may be under £300...if I have to go alone it will considerably exceed it. I have earned nothing as yet since I returned but must now go to work with a will.'³³

A passion for travel without the means necessary to indulge it resulted in Baines agreeing to lead expeditions seeking gold in Zimbabwe on behalf of the South African Gold Fields Exploration (SAGFE) Co. From these unscrupulous mining promoters he received, as he later explained, 'no pay'. In addition, he contributed his own machinery, on the



Plate 1.6 *Herd of Hippopotamisi near the mouth of the Luabo River, (c1858-1859), oil, RGS 23*



Plate 1.7
*Part of Tete looking up the Zambezi, from the elevated foundations of a ruined house. natives of Tete in the foreground playing on the Caunce/Banyai
 - Elephant hunters with guns - women carrying up water, [1859?], oil, RGS 31*

understanding that he would take his 'reward in a share of the profit if I make the affair successful'.³⁶ All these trips were financial disasters, and the fact that they ever materialised was due only to Baines' naïve determination to keep the operations solvent. He painted frantically in a personal effort to reduce the company's outstanding debts and to overcome the humiliation caused by the failure of its under-capitalised and ill-conceived ventures. A characteristic example of his naïvety on these journeys occurred when they stopped over at a mission on the return of the first journey. Henry Hartley and a Mr Sykes of the mission wished him to paint pictures for them, 'but they both wish to pay me, and I do not intend to receive payment while I am in the service of the Company, not that I think the Directors would suspect me of wrong, but I do not wish to break what I believe to be a most proper understanding, i.e. that on such a service as we are engaged in all the results belong to the Company. I may, probably, if I have time, paint a picture...and ask him to apply the price of it as the Company's contribution to the mission, and from Mr Hartley I can receive meal or other produce useful to us.'³⁷ Baines' view of the Company seems ironic because on the second journey he had to resort to painting pictures, signs, flags and wagons to meet its debts and to be

swapped for provisions.³⁸ Towards the end of the second journey he admits in his journal that he has 'no means of maintaining Jewell and Gee and the kaffirs except by my work'.³⁹

Baines also did not have a powerful support base in the metropolitan networks in the fields of science and exploration. If he had secured the patronage of an individual such as Murchison, for instance, he would have been certain of widespread support because he managed to maintain prominence simultaneously in several leading scientific societies of his time, in particular the Geological Society and the RGS. One of Baines' few supporters was Henry Walter Bates (1825-1892), author of *The Naturalist on the Amazons* (1863) who, after travelling in Brazil for a decade and documenting an astonishing 14,712 species of animals, was chosen in 1864 as the assistant secretary to the RGS. Although he was not supremely powerful like Murchison, he was always willing to assist Baines in his requests for information and advice.⁴⁰ It was perhaps Baines' lack of urban social skills that ensured that he never became prominent in the circles that accorded support. As his friend Henry Hall remarked about his lack of social graces, 'In the ball-room...he might have been a failure.'⁴¹



Plate 1.8

Town of Tete from the North Shore of the Zambezi. T. Baines [Inscribed verso:] Tete, Zambezi River/T. Baines Tete April 1859, oil, RGS 30

His most loyal promoter was his mother who, until her death in 1870, relentlessly and unwaveringly sought to advance the career of her son.⁴⁷ She displayed his canvases in her small sitting-room window in King's Lynn and as early as 1850 she organised the first public exhibition of his work in the town. Later, under mayoral patronage, she organised a larger show entitled 'Panoramic views and paintings of southern Africa' which was supplemented, according to the poster, by 'a collection of natural history, birds, beasts, insects and vegetables...and also costumes and implements, including the complete dress of a Caffre Chief'.⁴⁸ Her promotion of her son's work knew no social limits: towards the end of 1851 she even sent two parcels of his Eastern Cape pictures to Queen Victoria. They were acknowledged with a letter that the paintings had been viewed 'with much gratification'.⁴⁹ She initiated the publication of the folio of lithographs based on his paintings, *Scenery and Events in South Africa* by Ackermann in 1852, and obtained the patronage of His Royal Highness Prince Albert for the project. In the early 1860s she exhibited in King's Lynn a large collection of his sketches and watercolours relating to the Livingstone and Chapman expeditions,⁵⁰ and at the suggestion of Capt. George of the RGS she submitted a selection to the Prince of Wales at Sandringham in November 1863.⁵¹

Mrs Baines slightly overstepped the mark when she arranged the publication of her son's *Explorations in South-West Africa* in 1864⁵² because Baines had promised Chapman that he would not publish an account of the journey until Chapman had published his. A minor public row raged over this in 1865-1866, but by the end of the decade Chapman had forgiven Baines for his mother's overzealous advancement of him.⁵³ Mother and son periodically had their differences,⁵⁴ but Thomas was the object of his mother's whole existence, as a letter from her to the RGS in July 1859 (while he was on the Zambezi expedition) indicates: 'A report has just reached me that Mr Baines has had an attack of sunstroke and also stung by insects as I have not had a letter I shall be greatly obliged if you can give me any information on the subject as I was greatly distressed about it.'⁵⁵

One role that Baines did fulfil energetically was that of intermediary between the 'contact zones'⁵⁶ in which he travelled and metropolitan centres at the Cape and in Britain. For example, in King's Lynn in August 1854 he was 'fully occupied by day and night in preparing my share of the exhibition for the opening of our new Athenaeum that I have hardly had a moment to call my own'.⁵⁷ He constructed 'an African glen with rocks and plants, an appropriate back landscape, and the patrol tent I used in the

Kafir war with gun, saddle, blanket and other appurtenances so as to give an idea of frontier life'.⁴ In later years, after the Zambezi expedition and the denigrating tussle with Livingstone, the underlying tone of his exhibitions and lectures at the Cape and in Britain noticeably changed from one of providing new information to proving his self worth and significance as an artist and explorer. He published numerous articles in journals and magazines (those for *Leisure Hour* and *Sunday at Home* formed the basis of his contribution to *Shifts and Expedients*...) and, most impressively, the folio of ten lithographs of the Victoria Falls in 1865-1866. He also took every opportunity to exhibit his paintings in Cape Town⁵ and later at the Crystal Palace, Dublin Exhibition and at the Alexandra Palace,⁶ as well as in his home town, King's Lynn. In addition, Baines lectured extensively, especially at the regional meetings of the British Association whose Geological and Ethnographic sections solicited his contributions. In 1866 he borrowed some of his oils from the RGS for a meeting at Nottingham,⁷ and he attended the Society's meetings the following year at Hull and Birmingham. In Dundee he read a paper on Walvis Bay,⁸ and at the London Polytechnic he even lectured on Abyssinia, where he had never been.⁹

Although Baines had limited success in securing funding from the London scientific societies and institutions, he maintained close contact with them, in particular with the RGS and the Royal Botanic Gardens at Kew. His first contact with the RGS was in 1852 through the letter already quoted, in which his father enquired about support for his son's proposed trip to establish the source of the Nile. At the time of his death, Baines was still in close contact with the Society, in spite of Murchison's continued support of Livingstone. The RGS had been founded in 1830 and, under the leadership of Murchison, had evolved into one of the most prominent, fashionable and popular societies in Victorian Britain. Baines retained his close connections with it because it was the leading centre for learning and debate about geography and exploration and, more specifically, because in the European exploration of Africa it assisted, sponsored and honoured almost all the British explorers of the continent between 1850 and 1875.¹⁰ The senior Fellows of the RGS exercised considerable influence in government and society; Murchison 'frequently appeared to have succeeded in making the RGS an independent source of national policy' towards Africa.¹¹ Baines contributed papers to the RGS journal; when in London, he attended and presented papers at meetings,¹² and he was elected Fellow of the RGS for 'services to Geography' on 23 November 1857. His relationship with the RGS will be further considered in Jeffrey Stone's essay on Baines and cartography.

Baines' first correspondence with Sir William J. Hooker of the Royal Botanic Gardens, Kew, was in 1854 and they remained in contact until the latter's death in 1865, after which Baines wrote

regularly to his son and successor, Sir Joseph Hooker. When William Hooker was appointed director of the Gardens in 1841, he set about rejuvenating the collection of foreign plants by encouraging informed amateurs, who were either travellers or in colonial service, to send specimens to Kew. He co-ordinated colonial botany by establishing gardens throughout the world and developing the field of economic botany, and by the middle of the nineteenth century had succeeded in establishing Kew as the focal point of the imperial colonial botanical enterprise. Both Hookers maintained a warm relationship with Baines, and in turn he regularly went out of his way to send them specimens,¹³ and presented Kew with sketches and paintings of the plants.¹⁴ Baines' links with Kew and the Hookers will be explored in more detail in Marion Arnold's chapter on Baines and botany.

There are also references to Baines' contacts with other societies such as the Royal Zoological Society, the Linnean Society, the British Association, and the Ethnography Society. The last-mentioned wrote to Baines' brother, Henry, in 1851 thanking him 'for the opportunity that you kindly gave to the fellows of our society to inspect those very excellent and spirited sketches of *Scenes and Events in South Africa*...made by your brother'.¹⁵ Because these institutions served as the venues for the dissemination of colonial scientists' discoveries through publications, lectures and debates, Baines continually conveyed to them his observations of the landscape and natural history that he encountered. Consequently, as this exhibition demonstrates, there are extensive collections of his paintings and correspondence with these scientific bodies that document his consuming interest in natural history and science.

Richard Owen, in his address to the British Association for the Advancement of Science in 1858, remarked with patriotic pride on the integral role of imperialism in developing the British collections of natural history: 'Our colonies include parts of the

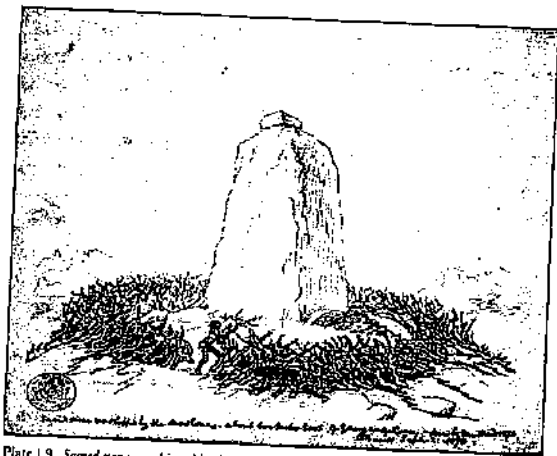


Plate 1.9 Sacred stone worshipped by the Mashonas - about two miles East of Ganyama River - seen by Mr Wood 1870/T Baines Sept. 21 - 1870-//, pencil. (NEHM 5)

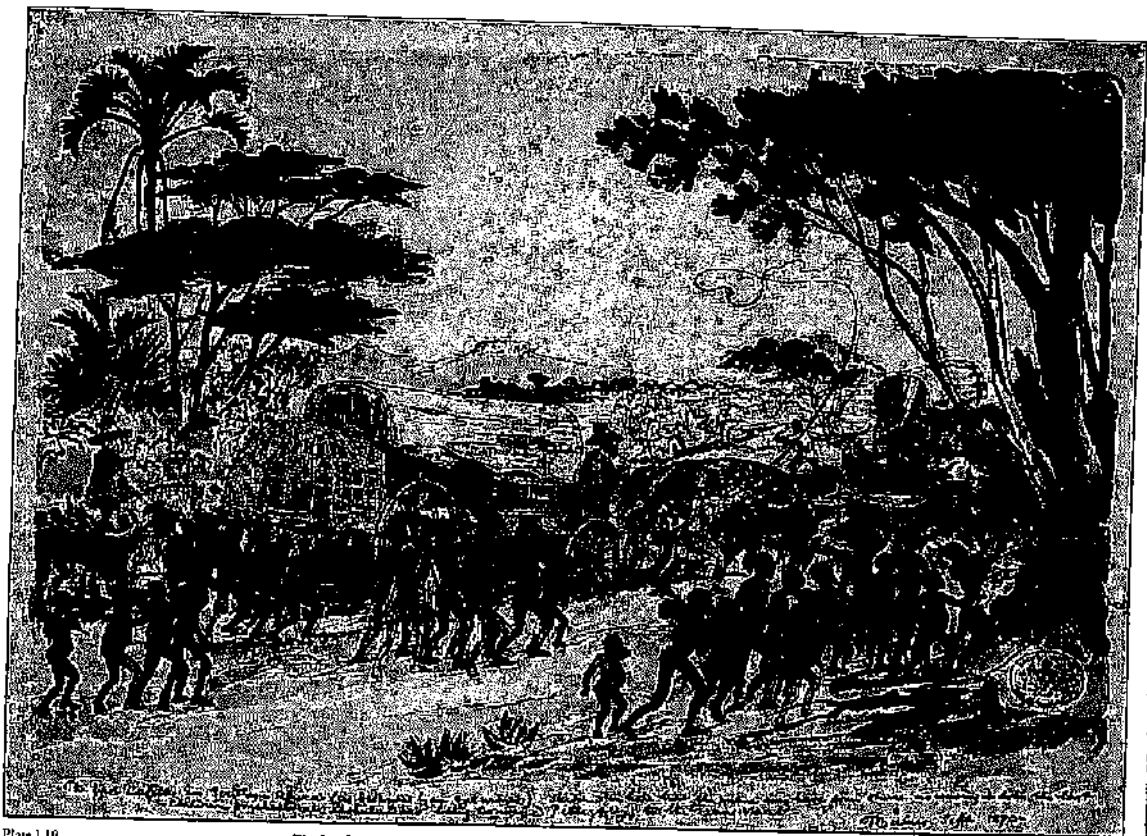


Plate 1.10

The first Cagila in Southern Africa (as described by an eye witness) Sketched in hope that the picture may have some share in causing it to be the last / children purchased at Lushulatsbe's being conveyed (illegally) to the Trans Vaal - / T. Baines Sept. 1870 - // wc & pencil, NHM 47

earth where the forms of plants and animals are the most strange. No empire in the world had ever so wide a range for the collection of the various forms of animal life as Great Britain. Never was there so much energy and intelligence displayed in the capture and transmission of exotic animals by the enterprising traveller in unknown lands and by the hardy settler in remote colonies as those who start from their native shores of Britain.⁶⁵ His view of the central ideological role of imperialism in Victorian Britain is no longer received with such enthusiasm. Stafford considers that British natural science's 'importation of overseas data into the libraries and museums of the metropolis constituted in one sense a gigantic looting operation which helped maintain British ascendancy'.⁶⁶ He also succinctly expresses our present-day more critical perspective when he observes that in 'the formal and informal empires of Victorian Britain, natural scientists played a primary role in reconnoitring natural resources, stimulating their exploitation, and advising government policy makers on related issues. Geology and botany led the other sciences in support received and research accomplished because of the immediate economic usefulness of

their results'.⁶⁵ Pratt takes this revisionist view further when she states that 'natural history asserted an urban, lettered, male authority over the whole of the planet; it elaborated a rationalising, extractive, dissociative understanding which overlaid functional, experiential relations among people, plants and animals'.⁶⁶

Thomas Baines subscribed to the imperialistic doctrine of his day that we now view so differently. His role in the exploration of southern African and northern Australia and his collection of information and specimens of natural history were a small, but significant, contribution to advancing British ascendancy over these territories. The Gregory and Livingstone expeditions were both officially sanctioned expeditions with scientific briefs that thinly disguised the economic and colonial aspirations of Britain. There are also occasions later in Baines' life when his observations about a territory in which he had undertaken a primarily scientific journey are unabashedly imperialistic. In his address to the British Association in 1867 on the potential of Walvis Bay harbour and the interior, he 'advocated the



Plate 1.11
Sawing up – the first log – (Mr S. Edwards assisting us –) – Lee's farm Mangoch River – the castle in the distance – (Feb'y 1870 –) / T. Baines //
wc & pencil, NHM 35

establishment of a commissioner in the port, authorised to hoist the British flag, regulate the commerce of the place, and settle questions that arise between the traders and the natives. The country abounds with cattle, which might become objects of a large export trade. The copper found is a rich heavy ore.⁶⁵ And, writing to Bates at the RGS in 1874, after his two journeys to Zimbabwe, he states: 'I have made up my mind to finish the work I have begun if possible and to open up that country.'⁶⁶

There is a tension throughout Baines' texts and images between the demands of science and the Victorian conventions of natural history. Merrill draws the distinction between science which is 'more detached, objective, and seeks to understand objects of nature in their relation to one another; its tone is neutral', and natural history which 'is more personal, evocative, and seeks to enjoy the distinction between one natural object and any other; [and] its tone is emotional'.⁶⁷ Baines made a concerted effort to provide specific measurements and observations and as a matter of course, especially in his later journals, there are almost daily notes on the latitude, altitude, temperature and weather, and the

geological features in the landscape. Yet once he had satisfied these expectations of science, he invariably engaged the reader with a narrative and anecdotes of travel and specimen collecting. A characteristic example is his journal entry on 22 April 1861 when 'the thermometer in the open room stood at 67°'. He 'saw the sharp dorsal fins of several large sharks gliding swiftly through the calm water'⁶⁸ and continued by describing in a lengthy narrative of how he caught and measured them, and then recorded the details of the skin, the contents of stomach, etc.⁶⁹ Baines' journals concur exactly with Merrill's observation that most of natural history writing focused on describing the visual externals of the objects. 'The ambitious natural historian might proceed from such descriptions to the classification of items by type, paying particular attention to the naming of the species, as determined by comparison of minute features between one specimen and the next.'⁷⁰

In the tradition of nineteenth-century natural history, Baines' approach was not that of a professional scientist but rather that of an amateur.⁷¹ Unlike science, natural history remained accessible

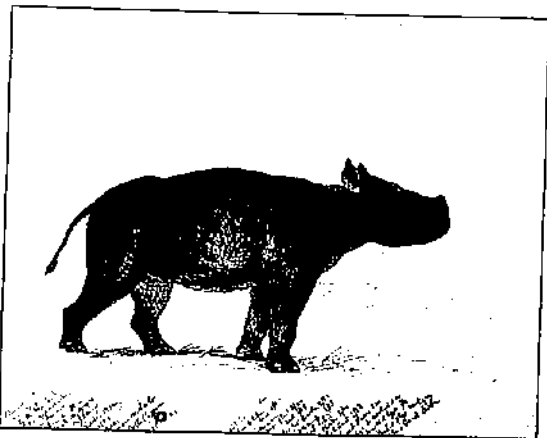


Plate 1.12 *Rhinoceros calf / female caught / by the dogs and / killed against orders / by a Damara / from the skin / & skull brought / in by / Laing / 13 May 1862 Near Mooromohootoo. Boisterie River: [measurements], wc & pencil, RGSX229/021937*



Plate 1.13 *Koodoo young cow - shot at Bembesi River by G. Wood & Molony - Monday Oct. 17 - 1870 [measurements], pencil & wc, NHM138*

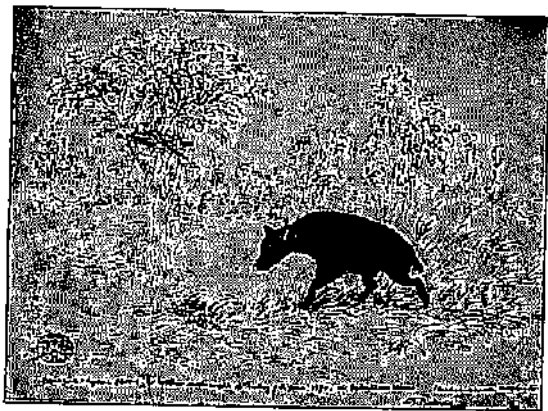


Plate 1.14 *Blackfooted hyena shot by W. Watson on the night of Tuesday 7th June 1870 at Sebake River ... wc & pencil, NHM94*

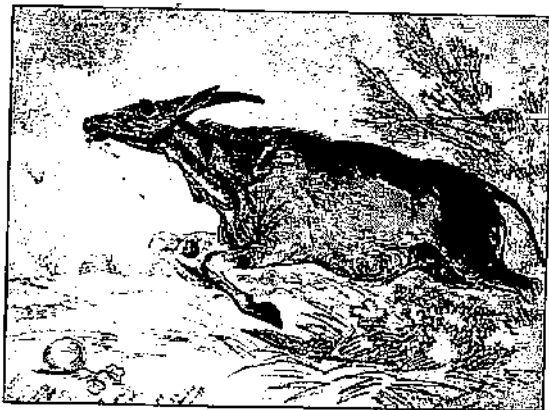


Plate 1.15 *[Eland]. [Dimensions illegible]. [1862], wc & pencil, RGSX229/021991*

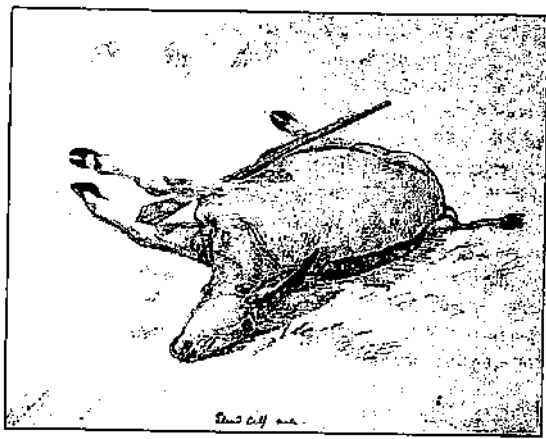


Plate 1.16 *Eland male / calf of last year / near Kampow. Sunday June 1 / 1862 caught by / the dogs. Nose to root? ear 6 feet. / ear 2 feet. [ink:] Eland calf male, pencil & wc, RGSX229/021993*



Plate 1.17 *Liguon Yguana / or Guana / Sequwana River, 1 Jan 1851, pencil on wash, RGSX229/021840*



*Choice bits of an Elephant
the feet and trunk*

Plate 1.18 *The choicest bits of an elephant's feet and trunk 30 Jan 1862 8.30. [26]. [ink inscription:] Choice bits of an elephant the feet and trunk, wc, RGS X229/021960*

to amateurs because it was not the sole preserve of professional scientists who understood the mathematical complexities of astronomy, physics and chemistry. As Merrill observes, natural history 'remained encyclopaedic and amateur, something that ordinary people could enjoy'.²⁴ Any interested individual could, through self-instruction, engage with the developments in natural history, and on occasion even contribute to a natural history debate, as Baines often did. Even if Baines had wished to pursue a career as a professional natural scientist concerned with taxonomy in a specialist field, he would have had little hope of success because he did not have formal training, and very few such posts existed. But Baines had no desire to be anything other than an amateur, and his journals are full of remarks referring to his amateur status and his desire to be only a field collector and a facilitator. An example of this approach is an occasion in 1870 when, after he had made a sketch of a dead female waterbuck and had preserved the little foci, a fellow traveller wanted to know what he could learn from it. Baines replied: 'If I supply the specimen with sketch and best description I am able to give, I

have done my part. Scientific investigators can do theirs.'²⁵ Similarly, when he was uncertain if a 'gigantic flowering aloe' was new to science, Baines absolved himself from the debate and remarked, 'All I pretend to, is to represent faithfully what I have seen.'²⁶ And again, because 'the dentition of the African elephant is a subject on which information is desired at home, I thought it worth while to attempt the preservation of the skin and skull-bone. After no end of trouble, I succeeded in getting off the hide not greatly mutilated, [and] preserved the skull from being broken... I sawed the skull in two, and set a couple of women to clean off the flesh... and, if possible, forward half to the Lynn Museum, and half to Professor Owen.'²⁷ What further confirms his amateur status is that he never collected specimens to sell to scientific institutions. There is no indication in his journals of him ever considering this option, even though his financial position was perennially precarious.

Other factors that suggest that Baines was an amateur are the sheer breadth of his interests and his infinite curiosity about all

the natural sciences. In almost all of them he was more informed and accomplished than most amateurs. In Henry Hall's opinion, Baines as 'a botanist, ethnologist, and natural historian...was equal, if not superior to many of his contemporaries'; and he 'was well acquainted with all the native names of the botanical and natural history kingdoms'.¹³ The brief given to Baines outlining his duties as an artist on the Zambezi expedition illustrates the extent of his interests and skills in the fields of natural history and ethnography. According to Livingstone's instructions, Baines was 'required to make faithful representations of the general features of the country through which we shall pass in sketches of those points which you may consider characteristic of the scenery'. He was also to 'endeavour to make drawings of wild animals and birds copying as closely as you can the natural attitudes' and 'delineate for the general collection of the expedition the specimens of useful and rare plants, fossils and reptiles that may be submitted to you as a means of preserving pictorial records of things which through the influence of the climate may otherwise be lost'. Furthermore, he was 'required to draw average specimens of the different tribes we may meet with, for the purposes of ethnology and should it be possible to measure the dimensions of the heads of the individuals you may select, the measurements will be highly prized. The comelier countenances should be selected rather than the uglier as the former are always taken as the types of European race.'

His sketches and journals illustrate this astonishingly broad-ranging interest in the tradition of Buffon's philosophy that 'Natural history embraces all the objects the universe presents to us. This prodigious multitude of quadrupeds, birds, fish, insects, plants, minerals, etc., offers to the curiosity of the human mind a vast spectacle, of which the whole is so great that the details are inexhaustible.'¹⁴ There are countless passages in Baines' journals which illustrate his absorbing interest in living organisms large and small: 'He drew my attention to a small creeping plant, the seed of which is the celebrated haak-doorn...and among the mimosas we caught a number of brilliant-winged beetles and butterflies.'¹⁵ Another describes what happened after he had caught a lizard of the 'laughing death' species: 'I found my guide regarded it merely as a harmless animal, and had no particular fear of it. I never like either to contradict or disbelieve any tale, however marvellous or incredible it may sound at first, but simply withhold my belief till I hear more.' He expands: 'When I was first told the story of the summer plant and winter worm - i.e. of a tree that bears an insect which passes through all the usual changes for the greater part of the year and then sticks its head in the ground, and he becomes a tree again - I confess I was slightly incredulous, yet anyone who will take the trouble to look over the Royal Museum at Kew may soon be convinced that the story is not without foundation.'¹⁶ These themes are explored further in essays in this catalogue written by specialists in their respective fields. Patricia Lorber will discuss his work on birds

and Ann Datta his interest in zoology; and Patricia Davison and Sandra Kloppper, as well as Desirée Lewis, will explore his engagement with ethnography.

Although Baines was not a trained scientist, he had a respectable working knowledge of some fields of science, including astronomy, cartography and geology. Hall wrote that Baines was a 'well recognised contributor to science': as an astronomer his 'observations could be depended upon' and 'Thomas Maclear... considered him second only to Livingstone'; his 'sketch-maps of his travels...are...founded on facts, and not imagination'; as 'a geologist he made the best use of his powers of observation, and preferred facts to theories'.¹⁷ These three fields are also the subject of individual essays: Brian Warner examines Baines' knowledge of astronomy, Jeffrey Stone contextualises his skills in cartography, and Duncan Miller considers his interest in geology.

Because Baines sought primarily to direct his work towards scientists, he was conscious of the need for accuracy in his images and descriptions.¹⁸ This raises the question, how different in appearance would his images have been if his intended audience had been the art world¹⁹ rather than the world of science. Because his work was viewed and evaluated by a broad range of specialists in the fields of natural history and science in addition to other artists and the general public, he ensured that he was attentive to the accuracy of *all* the aspects of natural history included in his images.

The precisely observed details that Baines conveys in both his art and his writing can be seen in the context of the Victorian 'fanatic concern for scientific accuracy': 'The paintings of the Pre-Raphaelite Brotherhood, the writings of Ruskin, and even the poetry of Hopkins spring from a...zeal for exact fidelity to natural detail.'²⁰ In his journals there are countless examples of his attention to detail: when he describes the pattern of the stripes on a quagga, he elaborates that he did not just sketch the stripes but faithfully copied their patterns as they were in reality.²¹ On occasions when Baines did consciously deviate from his perception of reality, he usually stated so in his journals or on the painting. For example, in a large picture, 'An African Landscape in which the Victoria Falls is the principal feature in the distance', he included in the foreground 'the source of a little tributary called the Masoc' which was 'not literally exact' but was 'necessarily a composition'. However, 'every plant or other object...[was] painted from an actual sketch assisted by photographs taken by Dr Kirk nearer to the mouth of the Zambezi'.²² And in a painting of the great tree aloe, 'I made the sketch...without more artistic license than the interpolation of the solitary ostrich' in the foreground.²³ An indication of how self-conscious he was about the authenticity of his images is his habitual inclusion of himself in his images as if to affirm that he witnessed the scene. This is in contrast to most other travellers and explorers, who relied on other artists to realise images of



Plate 1.19

Head and tusks of the *Blauwe wildebeeste* / or *Brindled Gnu* / *Orymbouo* (*Dama*) / *Koaron* Bechwana /
T. Baines, Friday Oct. 11 1861 / Koobie. (dimensions), wk & pencil, RGS XJ29/02.1952

their experiences and observations. This idiosyncratic habit of Baines' is discussed by Patricia Davison and Sandra Klopper in their chapter on his interests in ethnography, and by Duncan Miller in his chapter on geology.

Another aspect of Baines' desire for accuracy was the fact that he fully subscribed to the prevailing view of nineteenth-century naturalist-artists that sketches should be made of live animals rather than dead ones. This, in Merrill's view, 'sprang less from a desire to capture the animal in its ecological setting than from a realisation that some anatomical details could only be accurately rendered when vivified or set in motion'.⁹² In his *Explorations in South-West Africa* Baines himself remarked that he thought it preferable 'to make a careful and faithful study of a dead animal as it lies before me, rather than confuse myself and render my sketch valueless by attempting to give the action of life to it before I have secured data on which to do so with tolerable correctness'.⁹³ Accordingly, Chapman observed that Baines was 'very particular about his sketches, which should have great scientific value. He makes several correct drawings of the dead animal, then studies their action and sketches from life.'⁹⁴ These issues are explored further by Ann Datta and Pat Lorber in their respective essays.

The subject of accuracy also arises in relation to Baines' views on photography. He was not dismissive of it – as were many artists – but rather saw it as a complementary, albeit difficult, art form capable of capturing detail. 'Some who aspire to more exactitude of detail than an artist can hope for in a hasty sketch may wish to practice photography; ...but unless the traveller possesses...chemical knowledge enough to enable him to contend successfully against the various contingencies of changing climate, impurity or scarcity of water, and innumerable other new and unexpected difficulties, we are included to think that the pencil, guided with what artistic skill the individual may be able to command, will afford, if not the best, at least the most certainly available results.'⁹⁵ In his travels with Chapman, who was an avid and adventurous photographer, there are innumerable references to the fact that they worked in tandem in documenting natural history, with mixed results: 'Every day brings forth its floral novelty, which I sketch and Chapman photographs, taking in from five to thirty seconds a group that would cost me a couple of days' labour, and sometimes making me envy the magic facility with which any amount of detail is secured. Perhaps the next minute, however, warns me to be content with the comparatively tortoise-like operations of the pencil. A breeze rises, the gracefully waving petals defy the power of the lens...[when all the background details of the campsite] come out with provoking exactness, while only the flower at all definite is the rather conventional red and white rose on the fore chest [of the wagon].'⁹⁶ The subject of Baines' interest in photography is more fully explored in Rory Bester's essay in this catalogue.

In Baines' own time the accuracy of his oils was periodically questioned on the grounds that their colours were too bright. Henry Hall raised this issue in his memoir of Baines (in which he wrote that 'no modern travellers could compete' with Baines 'an artist and field-sketcher')⁹⁷ and ascribed it to two factors: that Baines did not train as an artist, and that the light in the environment in which he painted was in reality very bright. 'Objections have been made to his want of finish, and too great glare in their colouring; but it must be remembered that he was entirely a self-taught artist, and never had the advantage of any academical or gallery education. He also painted in a most brilliant climate, where all the varying tints of nature shine out in indeed very strong lights.'⁹⁸ Baines himself was conscious of this issue of the brightness of colours but justified it by explaining that animals and birds often lose colour once they are dead: 'On one tree appeared a large lizard with azure head and bright red tail gleaming brilliantly in the sunlight. But when I fetched a gun and returned to bring him down, the colours appeared only a dusky shade of the beautiful hues that had first attracted me. I have frequently noticed this effect in animals of every kind, and especially in birds, some of which, especially when in motion, appear so bright that if I paint them according to the effect then produced on the eye, persons who examine them under the dull cold hues of death think my pictures exaggerated.'⁹⁹ His preoccupation with accuracy and the brightness of his later palette can also be related to the works of some of the Pre-Raphaelites who were also obsessed (in slightly different ways) with attention to detail. The cross-currents between the Pre-Raphaelites and natural history painters such as Baines are not always easy to define, but the Pre-Raphaelites were – in Merrill's view – certainly influenced by the precisionist perception of science and natural history, and in turn an artist such as Baines was influenced by the palette and treatment of detail by the Pre-Raphaelites: 'The distinct outlines, vivid colours, specificity of details, and biological accuracy in the art of natural history are also found in the paintings executed by the loose confederation of "serious" artists known as the Pre-Raphaelites. Such techniques, anathema at first to the Royal Academy hegemony, gradually changed the "look" of English landscape painting.'¹⁰⁰

When viewing Baines' works, it is necessary to bear in mind the context in which he produced his paintings. The pressures of his perpetual financial uncertainty have already been discussed but, as he wrote to Bates at the RGS in 1864, he had 'no source of profit but my pencil';¹⁰¹ and in a similar vein in his journals in 1869 on his first gold fields journey: 'I must account for the exceeding poorness of the few sketches I am able to make; but I trust that the temporary and enforced dereliction of my allegiance to art will be favourably received as a proof of my devotion to the service of His Majesty King Gold.'¹⁰² In addition, he had to contend with endless demands of managing a trek: 'Shoot game, mend wagons, make shoes and clothes, mend guns

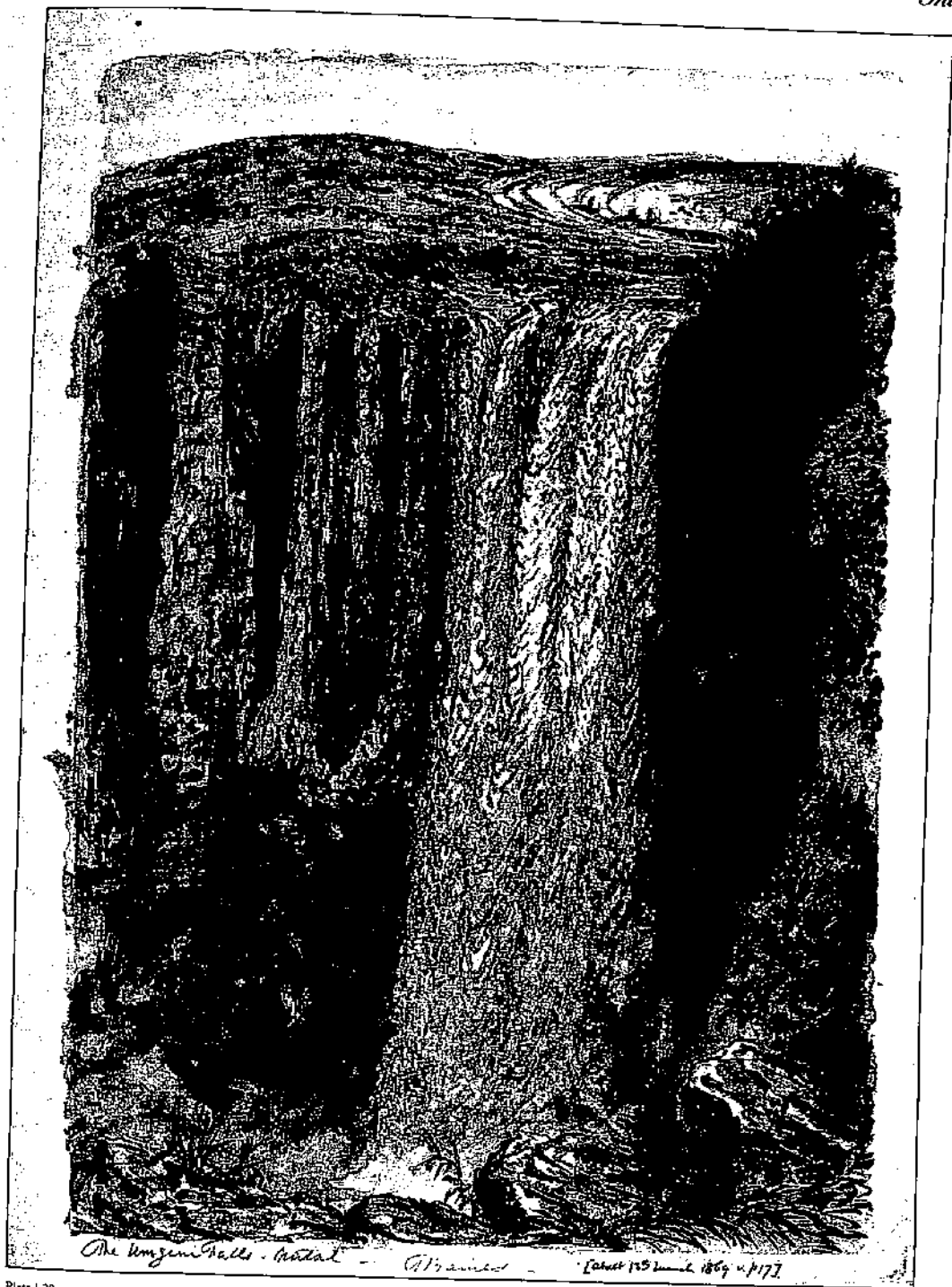


Plate 1.20

The Umgeni Falls - Natal - T Baines - / [about 13th March 1869 up 17]// wc, NHM1

and do so many other things.¹⁰⁹ There were many other demands on his time: for instance, with Chapman he was expected to keep watch on alternate nights, and as he writes, 'It would be impossible for me to watch all night without sleeping the greater part of the day, and an artist could not afford to make this a general practice.'¹⁰⁹

Furthermore, Baines was not a professional artist who always worked in a studio. In *Explorations in South-West Africa* he recalls: 'After many trials – not the least of which was a whirlwind yesterday, tearing away the corners of our tent, carrying up hats, pencils, papers, skins, and even a sardine-box full of insects, scattering half-dried beetles, locusts, and no end of entomology everywhere – I managed to complete my picture.'¹⁰² Or, on the first gold fields journey when was trying to complete a map in triplicate: 'The sun was intensely hot, so that the perspiration of my hands was continually staining the paper, while the wind, blowing freshly nearly all day, seemed ever on the watch to lift the edges and tear away any unguarded sheet, and men, dogs, etc were continually ready to aid and abet it.'¹⁰³ And, of course, the insects were always attracted to the light in a tent and the wet paint!¹⁰⁴

The conditions under which Baines collected natural history and ethnographic specimens were equally difficult. Kirk noted in his journals from the Zambezi expedition that 'People at home have no idea of the thousand obstacles to making a collection and getting it safely home.'¹⁰⁵ Yet Baines, along with Chapman and Andersson and most other travellers, persisted in securing and preserving unusual specimens of natural history, arguably as a means of attesting to their claims of exploration of new landscapes. He also included a lengthy chapter entitled 'Hints to explorers on collecting and preserving objects of natural history' in *Shifts and Expedients*.¹⁰⁶ Merrill perceptively suggests that such collecting in itself was one of the reasons for the continuing popularity of natural history in the nineteenth century: 'The acquisition of natural objects that in themselves are colourful, intricate in form, pleasing to the eye, and gratifying to the touch...'¹⁰⁷

Baines compulsively assembled specimens throughout all his travels except, briefly, when he was a war artist in the Eastern Cape in 1851 when 'want of time and convenience prevented my adding...to my collection'.¹⁰⁸ He was determined in his quest for specimens, and on an occasion Chapman noted that he feared for his companion's wellbeing because he 'will not take care of himself, and I hear goes down to the sickly river at night to look for seacows'.¹⁰⁹ Yet Baines was surprisingly hesitant to destroy any life unwontedly in his quest for specimens. It was even with 'regret' that he broke off a couple of branches of a tree aloe 'to possess myself of a specimen': 'Indeed, at the risk of incurring the reader's contempt, I confess I can never quite get over the feeling that the wonderful products of nature are objects to be admired, rather than destroyed.'¹¹⁰ Atypical of his era, he tried to

shoot game only for meat, and not to accumulate hunting trophies. He then set about sketching the dead animals, taking detailed measurements and annotating his sketches.

As with painting, Baines always had to undertake his collecting between storekeeping and trekking. Just before joining as both artist and storekeeper for Gregory, he pointed out to an RGS official that what 'was gained by employing me in one capacity would be lost by diminishing the time I should be able to make use of in another'.¹¹¹ Similarly, he invariably had to combine scientific work with commercial enterprise, the primary purpose of an expedition. This made his task of collecting very difficult. 'In marching in advance of the waggon I cannot carry axes and botanical boards, and if I halt for a sketch the waggon gets ahead of me, and all chance of seeing game is lost.'¹¹² He also repeatedly laments that he 'cannot collect specimens of botany or natural history' because he could not 'carry them safely till I have a chance of putting them away' as a result of only having 'one waggon to carry everything, I am forced to pack away everything that could be damaged by contact with coarse or heavy tools or packages'.¹¹³ A further and real constraint on his collecting was space. Once when Andersson 'asked Baines how many boxes or parcels he had', Baines replied, 'Two, or at the outside, three'. Andersson 'counted more than ten, to say nothing of innumerable little bags and pockets!'¹¹⁴ Baines also had to contend with grubs eating his specimens and repeatedly refers to the battle of ensuring their preservation. In Namibia he looked over his 'collection of skins, [and] found them in a lamentable state. When we opened the box, a small hairy grub and a black and white beetle, in spite of arsenical soap and pepper enough to make one sneeze, were revelling in the work of destruction. Even the sandals Tapyinyoka had made for me out of eland's hide were partially consumed; the meerkat skins, the little steinbok, and several others were utterly ruined; and while I was collecting the remnants, the gathering clouds warned me to stow away everything as quickly as possible.'¹¹⁵

Baines did see the absurdity in his quest for collecting specimens in the 'contact zones' and asked, rhetorically, what the local inhabitants 'must think of us who measure, sketch, photograph, and look at, in short, do anything before we eat our game, it would be interesting to know exactly'.¹¹⁶ Yet he was very dependent on the local people, as well as his helpers and fellow travellers, to look for unusual natural history specimens, and he usually mentioned in his narratives the identity of the person who discovered a different species for him. But his helpers and the tribesmen still could not always fully appreciate what he was undertaking. He recalls an instance when he was 'laying out the elephant's skin to finish cleaning and drying it, I found that, notwithstanding all the care I had taken, one of the Damaras had cut the trunk off, and of course completely spoiled it, so after cutting off the feet and tail, I had to hand it over to the Damaras, who carried it off rejoicing in the prospect of a glorious stew. Repeated discouragements of this kind

have made me resolve over and over again to give up the collection of specimens altogether."¹¹⁷

What Baines desired most from all these efforts and hardships in securing specimens was recognition for his work from the scientific community. He would certainly have derived great satisfaction from this exhibition, a collaboration between three London scientific institutions, and from this catalogue, with its contributions from both art and science. Acknowledgement in any form gave Baines much pleasure; on his return from the Victoria Falls in 1863, he writes of 'the fortune of my contribution that the "great tree-aloe" was a species unknown to botanists' (my italics).¹¹⁸ The ultimate accolade for him, and other travellers and amateurs, was of course to find a species new to science which may be named after them. Stafford places this quest and mania for new species in a more critical perspective when he points out: 'New information...constitutes actual as well as cultural capital, and it represents a prize for competing individuals, interest groups, and nations seeking the honour of discovery and control.'¹¹⁹ Securing specimens unknown to science ensured scientific accreditation and greatly enhanced the prospects of financial support from scientific institutions. A passage written by Baines and published in a South African newspaper in 1861 after the Livingstone *débâcle* displays the importance he attached to a positive response from prominent individuals and scientific institutions: 'My works...have been highly recommended by the Ethnological Society. The late Earl of Ellesmere, as president of the Royal

Geographical Society, alluded to them in the most flattering terms; and at a subsequent meeting Sir Roderick I. Murchison, holding for that year the same office, pointed to my paintings covering the walls of their room, and illustrating, as he said, in a style that had never before even been attempted, the interior of Africa and Australia. Six of them, possessing botanical interest, have been presented by Her Majesty's Government to the museum in the Royal Botanic Gardens at Kew.'¹²⁰ Baines had the distinction of having many botanical species named after him,¹²¹ as well as the beetle *Bolbotrius bainsei*.¹²² What may have been equally satisfying were the RGS Council's decision in 1873 to present him with a testimonial gold watch that bore an inscription acknowledging his 'long-continued services to Geography',¹²³ and, in 1874, his election as Honorary Fellow for life. He was never awarded the society's gold medal, but these two acknowledgements presumably compensated in some way for Murchison's pronounced discrimination against him in the past. On being informed of the decision to place his 'name on the list of Free Life Fellows', he wrote: 'I beg you will convey to the Gentlemen of the Council my grateful sense of the high honour they have done me in conferring this distinction - shared I believe only by a few with whom it is a great honour (how ever humbly) to be associated. I am much gratified by their honourable notice of my former work. I am now I hope on the point of commencing another journey to Matabililand and shall think myself highly privileged if I am able to render any service to Geographical Science or to the general cause of civilisation and humanity in Africa.'¹²⁴

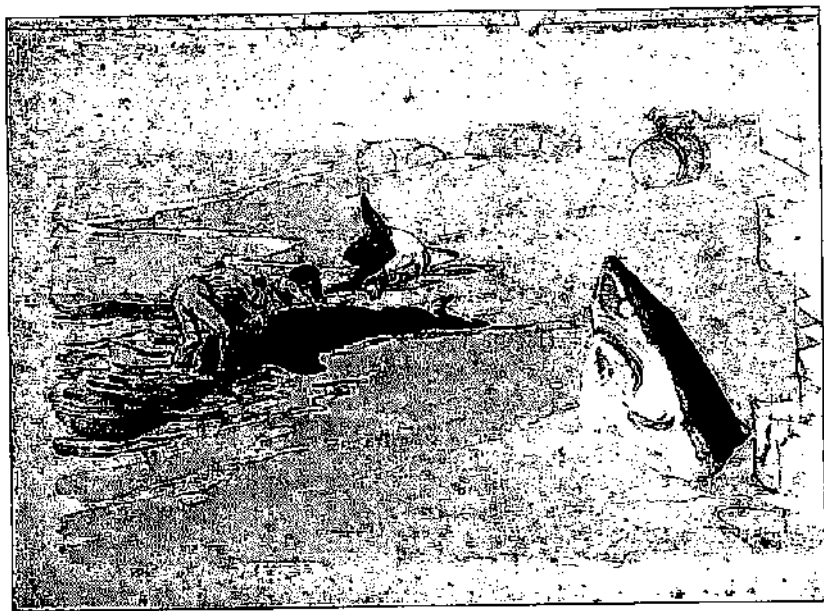


Plate 1.21

Shark, 10ft long 22 April 1861, wet over pencil, RGSX1239/021920

Checklist

of Southern African Art Works

in the Collection

of the Royal Botanic Gardens, Kew



Plate (k) *Crinum crassicaule*,
wc, RBG, Kew, SW

4.D War dance under a fig tree by Zulus. T.Baines. *Tete*, May 20, 1859, oil, 45.8 x 66.3, [See plate 6.2]

8.O Baobab near bank of Lue, a tributary of Zambesi River above the Kabrabasi Nov:27 1858. T. Baines, *Tete* June 16, 1859. [On reverse] 'it seems to consist of three original stems now united as they have grown up, the whole group is 17 yards in circumference and two of the stems now united in 18 feet from the ground 13 yards.' oil, 45.1 x 66, [See plate 5.14]

8.O *Pandanus*. T.Baines. *Tete*, March 10, 1859, oil, 66.4 x 45.9, [See plate 5.1]

7.O The Great Tree-Aloe of Damara Land, South West Africa. Sketched May 25 1861. T.Baines, oil, 46 x 66.3, [See plate 4.5]

8.O The *Welwitschia mirabilis*. Sketched Hykamkop, May 9, 1861. Painted 15 Whitehall Place, London, April 10 1867, oil, 46.2 x 66.3, [See plate 5.16]

10.O Manufacture of sugar at Katipo 15 or 20 miles from *Tete*. Cutting length of cane, crushing it in mill, boiling, and chrySTALLISATION, July 26 1859. T.Baines. *Tete*. Aug 6, 1859, oil, 45.5 x 66, [See plate 7.2]

1.W *Welwitschia mirabilis* Hk. [illegible] Nyankha, Damara May 10 [1861] by T. Baines, wc, 26.5 x 38, [See plate 5.15]

2.W *Omalinde* or Tree aloe. Saturday May 25 1861. T.Baines. Damara Land, wc, 26.6 x 37.5, [See plate 5.17]

3.W Flower of the *Atchimtumbu*. May 25 1861. Branch and flower of the bark - Damara Land May 25 1861 - T.Baines. This is the *Omalinde* - the *Atchimtumbo* is the small aloe that grows singly in the ground. [Another hand] *Aloe dichotoma*, wc, 26.7 x 34.5, [See plate 5.20]

4.W *Inthlaaba* or *Umthlaaba* - the Aloe - but the name of the arborescent Aloe] cannot yet find out. T.Baines. [Ink title in another hand] *Aloe Bainesii*, Dyer. [1873?], wc, 21.7 x 34.7, [See plate 5.18]

5.W The Big tree a Mor... or Baobab at Mor... aKa... Dec 29 1861, 18am, T.Baines about one days journey from Lake Ngami, wc, 26.2 x 38.1, [See plate 5.13]

8.W Kobis. Oct. 23 1861. T.Baines, wc, 27.5 x 18.2

7.W Flower on the flats at Kobis Oct. 20th 1861, the leaves are not yet formed and are not extended till the flower dies off - on the fresh flower the points of the petals are more curled than in the half faded specimen I sketched from - the leaf also only curls from about the height of the stamens. T.Baines Oct 21 1861 [Another hand] Ngamiland. [Another hand along bottom of mount] Is this meant to be 'crassicaule' - it accords quite well with Baines specimen. Note he says it was 'half faded', wc, 38 x 26.7, [See plate 5.5]

8.W Bulbous plant five or six flowered Zumbel Koobie Nov 13 1861. T.Baines Koobies - Nov 12 three flowered bulbous plant kind of *Amaryllis*? T.Baines [Another hand] *Crinum lugarda*, NE, wc, 38.4 x 26.7, [See plate 5.7]

9.W About one fourth of the Natural size i.e. half the length and half the breadth - Koobie. Nov 13th 1861. T. Baines. [Another hand in ink] *Crinum crassicaule*, Bakeri Handb-Amaryll. p.85 [1888]. Collected at Koobie [Kobis] Ngamiland by T.Baines, wc, 38.1 x 26.7, [See plate (k), page 197]

10.W *Oonyougo/Oongwagaro* Flower on the flats near Kobis - Oct 16th 1861. [Another hand] *Tanciatum Chapmanii* Harr, [Another hand in ink] A flower in the desert. T.Baines Oct. 19 1861, wc, 36.5 x 26.9

11.W Bulbous flower sp *Amaryllis*? Koobies Nov 7 1861 beginning of the rainy season. T.Baines. [Another hand] [*Nerine patisona* (N. *daparquetiana*), wc, 38.2 x 26.5, [See plate 5.6]

12.W [*Gладиолус natalensis*]. Natural size grows perhaps 4 feet tall. DaKa River March 9th 1863. T.Baines. For Sir Wm Hooker if worth acceptance, wc, 38.4 x 26.7, [See plate (h), page 174]

13.W The Kookomboyou Logier Hill T.Baines Jan 24 1863 To Sir Wm Hooker Kew. [On reverse in another hand] Kookomboyou Tree [Baines, Zambesi River] is not *Sterculia cinerea*. It is probably '*S. quinqueloba*' K.Schum. T.A.S. 24 ii 95. Presented 1865, wc, 38 x 28, CA, p.65, [See plate 5.8]

Checklist of Southern African Art Works in the Collection of the Royal Geographical Society



ROYAL GEOGRAPHICAL SOCIETY

(WITH THE INSTITUTE OF BRITISH GEOGRAPHERS)



Plate (m) *Earthen jars slung to palm trunks for catching the sap...*
no. RGSX129/021894

RGS 23 *Herd of Hippopotami near the mouth of the Luabo River.* [c.1858-1859], oil, 46 x 65.7 [LC p.218-19] [See plate 1.6]

RGS 24 *Shibadda or Two Channel Rapid above Kebrabasa, Zambezi River.* T.Baines/Tete/Jan'y/1859, oil, 46 x 65.7, [LC p.185] [See plate 11.11]

RGS 25 *Bed of the Zambezi River...* Luyt/T.Baines, 1858, oil, 46 x 65.7, [See plate 11.9]

RGS 26 *Three Channel Rapid above Kabrabasa, Zambezi River.* T.Baines/1858, oil, 46 x 65.7, [See plate 2.7]

RGS 27 *Mount Stephanie, above Kebrabasa Zambezi River.* T.Baines/Tete/March 9/1859 [Inscribed verso:] *Mount Stephanie, above Kabraba, Zambezi River/Monday Novr (29?) 1858/T.Baines/Tete March 9 1859, oil, 46 x 65.7, [LC p.177] [See plate 11.10]*

RGS 28 *Wounded hippopotamus above Kabrabasa, Zambezi River,* [ca 1858-59], oil, 46 x 65.7, [See plate 11.7]

RGS 29 *The 'Ma Roberi', and Elephant in the Shallows, Shire River, Lower Zambezi.* T.Baines/Tete/April 6 1859, *Inscribed verso:* *Elephant in the Shallows of the Shire River.../T.Baines/Tete April 6 1859 (12), oil, 46 x 65.7, [LC p. 42-3] [See plate 3.2]*

RGS 30 *Town of Tete from the North Shore of the Zambezi.* T. Baines [Inscribed verso:] *Tete. Zambezi River/T. Baines Tete April 1859, oil, 46 x 65.7, [LC p.198-9] [See plate 1.8]*

RGS 31 *Part of Tete looking up the Zambezi, from the elevated foundations of a ruined house. natives of Tete in the foreground playing on the Cassance/ Banyai - Elephans hunters with guns - women carrying up water.* [1859?], oil, 46 x 65.7, [See plate 1.7]

RGS 32 [*Conde, a native of Tete,*] [1859], oil, 65.7 x 46, [See plate 7.5]

RGS 33 [*Inscribed verso:*] *marriage of Senhor Valentina S Torrezav with Pascoa y Victoria/The daughters of Senhor Pascoal de Meneses. Guarda Figueira/Procession returning to the house of Sr Pascoal/Tete 18 July 1859/T.Baines/Tete - Octr. 1859, oil, 46 x 65.7, [See plate 6.15]*

RGS 34 [*Inscribed verso:*] *Manufacture of sugar at Katimo/making the panellas or pots to contain it/July 27 1859/ T.Baines/Tete/Augs. 12 1859, oil, 46 x 65.7, [See plate 7.6]*

RGS 35 *Working a Coal Seam, near Tete, Lower Zambezi.* [1859], oil, 46 x 65.7, [LC, p.191] [See plate 11.14]

RGS 36 *Shibante, a boatman and pilot belonging to Major Sicard, a native of Mazaro.* T.Baines/Tete Octr 7/1859, oil, 46 x 65.7, [See plate 7.4]

RGS 37 *Plan or birds eye view of the Victoria or Mauoutunya - swoke sounding Falls Zambezi river. Completed from sketches with measurements from every available point taken 1862 by T.Baines/T.Baines/London July 1866, oil, 30.5 x 46, [See plate 2.3]*

RGS 38 [*Herd of Buffalo, opposite Garden Island, Victoria Falls*] T.Baines, [c. 1862-1865], oil, 45.7 x 66, [CA p.113, LC, p.106-7] [See plate 2.8]

RGS 39 *Victoria Falls, Zambezi River from the West end of the Chasm.* T.Baines/1866, oil, 46 x 65.7, [See plate 2.5]

RGS 40 *The Great Western Fall/Victoria Falls Zambezi River/Extending from the Eastern end of Three Mile Clifton the*

Speciator's left - past the Dividing Rock/to the West side of Garden Island/ the tree in the foreground is shown straight/up by the keen wind rising from the abyss/Sketched from the South Side of this chasm/July 30th 1862/and painted in Ojimbengue/Saty.Oct 16 1863/T.Baines View no. 3 from the west, oil, 46 x 65.7, [See plate 2.1]

RGS 41 [*The Profile Cliff, and abrupt turn in the Lower Zambezi, as seen from the east, sunset,*] [?], oil, 46 x 65.7, [See plate 11.8]

RGS 42 *African War Fetische, taken by the boats of HMS Archer', 1865, in the River Congo, and brought to England by Commodore A.P. Eardley Wilton, RN..* [1866], oil, 30 x 45, [See plate 6.14]

RGS 43 *The Bluff and the entrance of the harbour Port Natal. Sketched on board the Asia', February 14th 1869. Lighthouse bearing SSW, oil, 46 x 65.7*

X229/021010 *The Buffalo pearl/ common in the Perie bush - the rind 1/4 of an inch thick hard and insipid and filled with hard tasteless seeds fit only to be eaten by the animal whose name they bear - and which is said to be very fond of them - Perie Sept 5 1849/ Flanagan says that if two/branches cross each other they will grow together - and become firmly united, we over pencil, 25.2 x 18.7, [See plate 5.9]*

X229/021011 *Roodie Baajjie Warrior with spear and shield. This man was not my servant but he was his master & there is a great distinction between the two cases. I belonged to him and not he to me.* [1849], pencil, 25 x 19.5

X229/021012 [*Courtroom scene.*] *Monday 17 Nov. 1849, pencil, 19.2 x 25*

- X229/021813 *Fredk. Hains of Maasdorp.* [Ink title in another hand:] *Hendric Hains* [On reverse:] Nov. 1849?, pencil and wash, 24.5 x 19.7
- X229/021814 [Man lowering himself into a gully]. Tuesday Sunset. Sept 1849?, pencil, 19.3 x 24.4
- X229/021815 *Balfour Thurs Sept 20/ Winvogel Plaats/one of the Church wardens of Herwig and Balfour. Dull yellow brown.* [1849], pencil and wash, 24.5 x 19.2
- X229/021816 *Wednesday afternoon, 10 October 1849. Between Tarka and Winterberg.* [colour annotations], pencil, 18 x 26
- X229/021817 *Neyemê. A maniac, harmless enough some times/but intolerable fond of mischief/Mrs McDannto says. She nearly set the house on fire once and waged eternal hostilities with the soup pot - she was dressed when I saw her in an assortment of rags with a red woollen cloth on her head a necklace of old cotton reels. Anklets of ditso/and bracelets of sheet iron double and more than 3 inches deep/Mr Shepstone says that a kafir woman considers it a disgrace to be seen with her head uncovered and is obliged to take off her handkerchief or other cap - will rather lay on a piece of chip or wisp of grass than appear bareheaded. They also after arriving at the years of womanhood reckon it a point of modesty to cover the breast. I have seen them with the breast and I think the head too uncovered/but never saw a female of any age without an apron of some sort or size suspended by a cord or sometimes a rass behind round the hips/Mr Shepstone says this attention? to decency is the effect of civilization.* [On reverse:] Oct. 1849, pencil, 26.3 x 18
- X229/021818 *Between Swartkops and Winterberg/Tarka Post perhaps NNE/the same peak higher up the Kloof/ Red flowers green sugar birds & Dassen Dragonflies etc./Wednesday 10 October 1849, pencil, 26.2 x 18.3*
- X229/021819 *James, a Basuto schoolmaster and interpreter in the chapel. A serious quarrel has taken place between a Basuto and a Bastard about the water leading to the Basuto a Blacksmith complained that the Bastard threatened to stab him with a bayonet and made a blow at him with a spade which had he not avoided it would have decapitated him. Mr Shepstone could not interfere and avoided application to the nearest magistrate. It seems that the people who pass land higher up the river want to use the water two days for each erf in their possession which would keep the lower proprietors waiting somewhat more than 100 days for their turn and by then the harvest would be over/Shepstone has appointed two water fiscal or overseers.* [1849], pencil, 26.2 x 18.2
- X229/021820 *[Woman with a hoe],* [1849?], pencil, 25.7 x 13.5
- X229/021820 *Kafir Police - belt on the wrong shoulder/lateral but not correct,* [1849], pencil, 26 x 13.5
- X229/021821 *Cobus Lejo a Baralongo from the Chief Morrokko's tribe./Morrokko was driven by Muscokate from beyond the Vaal River/the now occupies a place called Tabanjo or Blesberg beyond the country of Mosheh to whom he has become a tributary chief - there is a missionary station there and an immense assemblage of huts and kraals.* Oct. 1849, pencil, 26 x 18
- X229/021822 *[African seen at Tarka]. 10 Oct [1849], pencil, 26.2 x 18.2*
- X229/021823 *Friday Oct 25th/Hotspur End.* [1849?], pencil, 26 x 18
- X229/021824 *Sandilla, before he got drunk/he had a most magnificent blanket. I would have given anything to copy its massive folds but had not the time.* Oct. 1849?, w.c., 25 x 17.5
- X229/021825 *Sandilla's wives.* [1850?], pencil & wash, 18 x 24.5
- X229/021826 *Batman and his/Chief Counsellor/Michael/Tuesday 22 both there are good/likenesses/Batman especially.* [1849], pencil, 25.2 x 17.5
- X229/021827 *At Sandilla's Kraal Monday 20 Aug [1849?]* [colour annotations], pencil and wash, 17.5 x 26.2. [See plate 6.6]
- X229/021828 *[Sandilla's kraal?],* [1850?], pencil, 19 x 23
- X229/021829 *Saturday Sept 18/The Otiymbengue British Volunteer/Artillery Field day. Motto "Defence not defiance"/Rule of the Corps o. I - The Flag of the Corps shall be the British flag/and no act/contrary to his allegiance/to the British/Crown shall be required of any member.* On reverse [1851?], pencil, 25 x 26
- X229/021830 *Pretori arms oymboom?* July 1850?, pencil, 16 x 23.7
- X229/021831 *Koranna's hut, Bethany.* Monday 22 July 1850, pencil, 18.3 x 24.8
- X229/021832 *Bethany, choosing fire arms Monday 22 July 1850,* pencil, 18.5 x 25
- X229/021833 *October 7 1850/Barbel - caught in the Drift/zu Vaal River by a Dutch lad/length 2 feet 11 inches breadth/ across the gills 6 inches - skull/flattened on the top and 9 inches in length snout 4 inches wide and mouth early the same/ projecting barb at each side of the mouth 6 inches in length and equally attached to the lower and upper jaw the opening of the mouth in fact dividing it/for nearly an inch from its base/two smaller barbs springing from above the nose and from the lower jaw gills wide and stretching across the lower part of the head not visible on the sides/pectoral and ventral fins and belly greyish white/anal fin somewhat darker - upper part of the body dorsal fin and tail dark/brown - body flattened laterally from the ventral fin/tail vertical, we over pencil, 16.5 x 26 [See plate 3.17]*
- X229/021834 *The Blue Wildebeest or Brindled Gnoo. "Caloblepas Gorgon",* [1850], pencil, 16.3 x 26
- X229/021835 *A Young Blesbok under 2 yrs of age that ran more than an hour before me with his fore leg broken at the shoulder. Sunday 11 Oct 1850,* pencil, 16.5 x 26
- X229/021836 *The Assistance rewarded.* 11 Oct 1850. [19], pencil, 16.5 x 26
- X229/021837 *The return from the chase, Friday 11 Oct 1850. [20], pencil,* 16.5 x 26
- X229/021838 *Kniiken Dief. Wednesday 13 Nov 1850,* pencil, 16.5 x 26.2
- X229/021839 *Interior of a Bechuana Hut at Vaal River South Africa. [On reverse:] Nov. 1850,* pencil, 19 x 23
- X229/021840 *Liguam Ygaama/or Guana/Saquwana River. 1 Jan 1851,* pencil & wash, 20 x 26.5. [See plate 1.17]
- X229/021841 *The Witschusberg from the Donkerhoek Hills. Spm. 28 Feb 1851,* pencil, 17.5 x 25
- X229/021842 *Heights above Blinkwater. Thursday. 6 Nov 1851,* pencil, 19.5 x 28.5
- X229/021843 *Simbani river. Dec. 30, [1851], pencil, 20 x 26.5*
- X229/021844 *Sacko - Whitekuis? Wed morning 17 Dec 1851, ?Cammamus River,* pencil, 20 x 26.5
- X229/021845 *[Group of seated Africans]. Wednesday 24 Dec 1851,* pencil, 19.8 x 26.5
- X229/021846 *Isoolo near Suiebasch? 26 Dec 1851,* pencil, 19.7 x 26.5
- X229/021847 *Dec 24th Intokaj/Dec 26th Isoolo.* [1851], pencil, 26.7 x 19.8
- X229/021848 *Near Butterworth. 29 Dec 1851,* pencil, 26.5 x 20
- X229/021849 *Butterworth. 29 Dec 1851,* pencil, 20 x 26.5
- X229/021850 *Butterworth. 30 Dec 1851,* pencil, 20 x 26.5
- X229/021851 *Goliath Williams. Graquana. 31 Dec. 1851,* pencil, 19.8 x 26.5
- X229/021852 *[Group of African men and women]. [1850], pencil, 19.7 x 26.7*
- X229/021853 *[Mfengu man seated on rock]. [1851?], pencil, 26.5 x 20*
- X229/021854 *[Troops on cliff above ravine during Frontier War]. [1851?], pencil, 26.4 x 19.8*
- X229/021855 *Canadian. 10 Dec 1851?, pencil, 26 x 20*
- X229/021856 *Butterworth Fingoes.* [1851], pencil, 19.8 x 26.5
- X229/021857 *Xonongi.* [1851], pencil, 20 x 26.5
- X229/021858 *Imkooba,* pencil, 19.9 x 26.5
- X229/021859 *'Cec'uwana.* [1851], pencil, 26.5 x 20
- X229/021860 *Zingama, Zooboo's brother.* [1851?], pencil, 26.5 x 20
- X229/021861 *Mankoi, Andries.* [1851?], pencil, 26.5 x 20
- X229/021862 *[Landscape]. [1851?], pencil, 20 x 26.5*
- X229/021863 *[Khoi and horses during Frontier War]. [1851?], pencil, 19.5 x 29*
- X229/021864 *Eastlands Farm.* [1851], pencil, 28.7 x 19
- X229/021865 *[Khoi]. [1851?], pencil, 28.8 x 19*

- X229/021866 *New Year's River*, [1851], pencil, 25.5 x 35
- X229/021867 *The 74th passing through the Kloof at Rooie Krantz/ New Year's River*, [1851], pencil, 19.5 x 28
- X229/021868 *Hans Lochimberg*, [pencil version of X229/21869], [1851], pencil, 19.8 x 13.2
- X229/021869 *Hans Lochimberg - guide to 1st Division? / Isolo . 26 Dec 1851*, wc & pencil, 19.8 x 13.2
- X229/021870 *Ingaalo*, [1851?], pencil, 25 x 16
- X229/021871 *[Khoi levy during Frontier War]*, [1851?], pencil, 24.7 x 16.7
- X229/021872 *Mombella Booy*, [1851?], pencil, 24.7 x 16.5
- X229/021873 *[Khoi levy resting]*. [No title], [1851], pencil, 16.3 x 25
- X229/021874 *[Pondo warriors]*. [1851], pencil, 20 x 18
- X229/021875 *[Pondo warriors]*. [1851], pencil, 20 x 18
- X229/021876 *Waterkloof. Willem? Fingo?*, [1851], pencil, 28 x 19.5
- X229/021877 *Pongoomo, Sequawanna*, [1851], pencil, 26.2 x 20
- X229/021878 *[Khoi]*. [1851], pencil, 20.3 x 27
- X229/021879 *[Khoi sitting around campfire]*. [1851], pencil, 25.3 x 35.3
- X229/021880 *Kaffir woman at field labour/Monday at home. I will make a little sketch of back ground*. [1851], pencil, 35.5 x 25.2
- X229/021881 *[Pondo warrior with spear]*. [1851?], pencil, 24.8 x 35.2
- X229/021882 *Pondo Kafir*, [1851?], pencil, 35.5 x 25.2
- X229/021883 *[Pondo warrior]*. [1851], pencil, 35 x 25.3
- X229/021884 *[Pondo warrior with spear and blanket]*. [1850], pencil, 35 x 25.3
- X229/021885 *Amapondo Kafirs our allies*, [1851], pencil, 35 x 25.2
- X229/021886 *Capt Lord Russell*, [1851], pencil, 25.7 x 35
- X229/021887 *Patamanga Waterfall*, wash, 11.6 x 18
- X229/021888 *White Kei. Saturday 5 Dec 1851*, pencil, 20 x 26.5
- X229/021889 *[Dolphin]. Lot 42. 26 August 1853*, pencil and wash, 25.2 x 35.3
- X229/021890 *Myrmica Oryzae Joh. Lowe on Rice from Luaba River. T. Baines. L.L. Mar 31 1859. [Another hand], Two coloured sketches of an ant from Luabo River, from original sketches by Baines. John Lowe. [A]su letter from British Museum to Mrs Baines thanking her for lending them the sketch.*, wc, 23.2 x 15
- X229/021891 *Canoes aground in Chigoya, Zambezi River, Sunset Nov 6 1859. [35], [1859]*, wc, 27 x 38,
- X229/021892 *Moanza double peak or Saddle back of Dr Livingstone barn 13 Nov 1859. [Rev: pencil sketch of gunboat HMS Lynx]*, pencil, 26.8 x 37.5
- X229/021893 *Siboco Soowaheli Hippopotami at play/in the Zambezi River/ Nov 17 1859 8am*, wc, 27.5 x 36.5
- X229/021894 *Earthen jars slung to palm/stumps for catching the sponje is covered with a basket/ of palm leaf to protect the sap/ from evaporation/ - the plants are dead and not in season now. Mouth of the Kongone/?28 November 1859. [31], wc, 26.5 x 37.5. [See plate 2] (m), page 198]*
- X229/021895 *There is a small hair between every division of the leaf it generally grows like a low bush but sometimes has a stem/ 6 or 8 feet high and sometimes divided into four or five/ branches each with a head of leaves - the fruit/ is hard and v. insignificant? The natives cut down/ the plants and hang a small earthen jar/ to the stump to catch the sap. 13 Nov 1859, we over pencil, 38 x 26.2. [See plate 6.20]*
- X229/021896 *Hyphocne coriacial Dawn palm small variety, seacoast north of the Kongone. 28 or 29 Nov 1859/ Zambezi Delta*, pencil, 27.7 x 37.5
- X229/021897 *Meona, a woman from Serimane on board the Lynx. Dec 1859 [9], wc, 37 x 26.5*
- X229/021898 *Hyphocne/Doum palms near the Mouth of the /Kongone River, Zambezi Delta. Nov 29/ 1859 Dec 2 1859/ TB[38], we over pencil, 38.5 x 27.5, [See plate 5.2]*
- X229/021899 *Mangrove at the mouth of the Kongone Zambezi Delta showing the manner in which/ the pointed seeds fall and entering the/soft mud - produce young plants/ Dec 2 1859. T.B. [Left corner] formation of the root. [5], wc, 36.3 x 26.3. [See plate 5.3]*
- X229/021900 *Salt water tree/Fruit and leaf of a tree growing in the Mangrove swamp at usual size/when fully ripe this opens into four quarters/and the seeds enveloped in a moderately hard/fibrous substance which splits into segments/full out. I have seen some broken/ones which must have been six/ or seven inches in diameter/common in the mangrove/ of swamps near the mouth/ of the Kongone River/ Dec 3 1859/T.B. [18], wc, 27 x 36, [See plate 5.12]*
- X229/021901 *Canoe passing down the Zambezi. 13 Dec 1859. 8pm. [15], pencil, 27.3 x 37.5*
- X229/021902 *Main Deck of HMS Lynx with slaves taken from an Arab Dhow. 12 Dec 1859. [49], pencil, 27 x 38, [T. p.232]*
- X229/021903 *Cape Corrientes/bush with patches of white sand below Shupanga shifting ivory from pinnacle to canoes. 18 Nov 1859, pencil, 37.5 x 26*
- X229/021904 *St John's River - the hole in the wall - coast of Kaffirland /HMS Lynx/ 2 Dec 1859 10am. [11], wc, 27.4 x 38*
- X229/021905 *HMS Lynx steaming along shore. Greyland Island Sandy Point Dyer Island behind the islands. Monday 1 Jan 1860 7.30 am. [7], [Left panorama of X229/021906], wc, 21.5 x 33*
- X229/021906 *Point Danger 2 Jan 1860 7.45am. [8], [Right panorama of X229/21905], wc, 21.5 x 32.5*
- X229/021907 *HMS Lynx in Simon's Bay March 24 1860. [37], pencil, 27.7 x 38*
- X229/021908 *Waterfall Simon's Bay 25 March 1860. [colours annotated]. [36], pencil, 26.4 x 35.5*
- X229/021909 *White Rhinoceroses killed by J Chapman at his scherma at the loop of the Kongony on the night of ? May 1860 [illegible], pencil, 26.5 x 27*
- X229/021910 *Preparation for tipping the first load of stones by HRH Prince Alfred at the breakwater in Table Bay. [Rev] HMS Forte HMS Sidon Saturday 1st Sept 1860, pencil, 27.3 x 37.5,*
- X229/021911 *Preparation for tipping the first load of stones by HRH Prince Alfred at the breakwater in Table Bay. [1860], pencil, 26.8 x 37.2*
- X229/021912 *HMS Eurjatur*, [1860], pencil, 27.3 x 37.4
- X229/021913 *Porpoise killed by Mr Price/25th March 1861/Dr Latham's ?ment houses at Walvis Bay 2 April 1861/ near Latham's house, wc and pencil, 26.3 x 37.5*
- X229/021914 *The beach at Walvis bay effects of refraction on the distant flocks of pelicans & flamingoes*, [1861], wc, 17.2 x 24.5
- X229/021915 *Namaqua hunters Walvis Bay April 1861 My journal page 10. [15], wc and pencil, 27.5 x 37.5*
- X229/021916 *Namaqua Hottentot women at Witte vlei crying "Give give/ and they are not/satisfied" - T.Baines My journal p.76. [24], [1861], wc, 37 x 27, [See plate 6.4]*
- X229/021917 *Shark 12 ft 9 inch in length, killed by the fishermen in Walvis Bay Monday April 22 1861, wc, 24.5 x 34.5*
- X229/021918 *Kameel daarn/ Giraffe thorn /south of Dabbies poort?*, [1861], wc, 27.8 x 37.8. [See plate 5.10]
- X229/021919 *[Ink inscription]: Measuring a shark Monday 22 Apr 1861, [pencil inscription erased, illegible], [1861], wc, 27.2 x 38, [See plate 3.14]*
- X229/021920 *Shark 110ft long 22 April 1861, we over pencil, 26.5 x 38, [See plate 1.21]*
- X229/021921 *[Kleine Barmen], the Residence of the Namaqua Hottentots under Captain John Harris/ the hot springs. Mon 13 Jul 1861, wc, 24 x 34.5*
- X229/021922 *Mt Seccae 10 miles, Mt Hackoos 30 from the bend of the Elephant River. Wednesday evening 7 April 1861/ Sunday evening 27 July 1861 Windhoek branch of the Swakop R., pencil, 28.5 x 37.2*
- X229/021923 *The Auwasberg from the S.E. end of the Windhoek Branch of the Swakop in the valley. Thursday 29 Jul 1861, wc and pencil, 24.5 x 37.5*
- X229/021924 *Hottentot/who seems afraid to give his name/ Sat August 3 1861, Elephants River/Zorambamboi or April, a Damara in/ Hottentot service with/ knife in broad copper sheath. [25], [Ink inscription:] Damara in the*

- Hottentot service with knife in broad copper sheath*, wc, 26 x 30.3, [See plate 6.5]
- X229/021925a** Namaqua Hottentot, Elephants River/Saturday 3rd Aug 1861/ My journal pg. 11. [27], [1861], wc, 38 x 26, [See plate 6.6]
- X229/021925b** [Ink inscription in another hand]: Griquas. [28] Monday July 25 1861, wc & pencil, 37.7 x 27.5
- X229/021926** Nests of the Social Gracbeef between Elephants river and Wüstley, Damaraland. [3] [Ink inscription:] Social Gracbeef's nest. [1861], wc, 18.5 x 26.8, [See plate 4.13]
- X229/021927** The Eland. Sept 3 1861/ Ojimbende river. [Ink inscription:] Eland cow shot by Chapman, pencil, 18.6 x 27.7
- X229/021928** Re-opening the Wahiberg pit/ night of Tuesday Sept 3rd 1861. [26], pencil, 19 x 27.5
- X229/021929** Bushman drinking at the Wahiberg pit, Gna'thi Ojimbende River. My journal/Sept 4 1861, pencil, 18.8 x 27.5
- X229/021930** The Brindled Gnu/ Kobis/ 7 Oct 1861/trip of nose to/between the horns: 1ft 4to insertion/of tail 3 ft 9tail 1 ft 9height at/shoulder/3 ft 11/atr...?/8 ft 7/quite young/ Damara Mother tree Sweet Gum tree [vegetation annotations] [5], [1861], wc, 18.5 x 27, [See plate 10.6]
- X229/021931** Hunting leopard killed by dogs on the night of 7th Oct 1861 at Kobis/from nose to between the ears 8 inches/between the Ears to insertion of tail 2 ft 9tail 2 ft 3/from shoulder to point of toes 2 ft 3/rump to point of toes 2 ft 2/Girth behind the shoulder 1 ft 10/do. At joints 1 ft 6/gn teeth much worn/ Claws fore foot 5 hind foot 4, pencil and wash, 18.8 x 27
- X229/021932** Head and hoofs of the Blaauw Wilderbeest or Brindled Gnu/ Ojimbobo/Kokoon Bechuanas/T.Baines Friday Oct 11 1861/Koobies/from nose to top of head between the horns/1 ft 10 - across the brow 9 inches/across the nostrils 5 inches/length of ears 11 inches/length of horn round/the outside 21 inches/ Distance between the joints 14 inches, pencil and wash, 18.7 x 27, [See plate 1.19]
- X229/021933** Koobies, Man 1 Nov. 1861 "Look here Sir here's a cloud just like a camel". Well certainly it is Baista? Very much like a Camel. There was one very like a whale the other night. Copied as literally as possible on the spot. T.Baines/The cloud as it changed and disappeared. [6], blue wash, 18.3 x 27
- X229/021934** Kynabobia Mrs Kanaa Dikkop's married daughter. Koobies. on an everyday arrangement of her mantle/ my journal. 6 Nov 1861. [7], wc, 26 x 18.3
- X229/021935** Bill Damara boy in Mr Chapman's service, Koobies. 7 Nov 1861, wc, 27.3 x 19
- X229/021936** Foetus of the Steinbock sketched this morning /from nose to rump 11 inches/length of hind legs 9 1/2/ [length] of forelegs 8/ Nov 10 1861. T.Baines. [4], wc, 17.8 x 27.3
- X229/021937** The first pull for/ two months. Koobie. 18 Nov 1861, pencil & wash, 18.7 x 27.5
- X229/021938** Bushmen under the Motjuric tree at Mazaalaapie Matshjeicir - Damara mother - tree. 20 Nov 1861. [illegible], pencil, 27.6 x 38
- X229/021939** Mosyeric trees kind of Lipman vetooi/Mahalaapi. Nov 21 1861. T.Baines [18] [Ink inscription:] Outspan under the Matshjeeric. pencil, 27.9 x 37.5
- X229/021940** Bushman 7 Dec 1861 6pm. [4], wc & pencil, 27.5 x 18.8
- X229/021941** Bushman, [1861?], wc & pencil, 19 x 27.5
- X229/021942** [Damaras]. [1861], pencil, 28 x 38.3
- X229/021943** Baobab or Mowana tree on the road between Kopjes and Lake Ngami circumference 50 feet. Sat 7 Dec 1861 8am. My journal. [4], wc, 17 x 26.7
- X229/021944** [Pasted inscription:] Flying squirrels [crossed out] lemur. 11 Dec 1861 evening. pencil, 27.5 x 37.5
- X229/021945** Natural size/earth snake or worm/ S.W. angle of Lake Ngami/15 Dec 1861/it has a horny shield/ in the head and/ a horny stump like/ a small wood at the/ end of the tail. [16], wc, 27.8 x 18.7
- X229/021946** Damaras cutting up an ox. Koobie. Dec 1861. [15], pencil, 18.4 x 27
- X229/021947** [Baobab], 1861-2], wc, 24 x 34.5
- X229/021948** Meteor and Comet - Damara carrying fire horn? [Ink inscription in another hand:] Meteor & Comet - Damara carrying fire. [1861-2], wc, 27.7 x 38, [See plate 9.3]
- X229/021949** [Oxen pulling wagon], [1861-2], pencil, 27.5 x 37.5
- X229/021950** Mowanna tree 1/2 mile S.W. Leshulatebis town. [23], [1861-2], pencil, 27.5 x 37.5
- X229/021951** The great yellow flowering tree aloe of Damaraland, circumference of trunk - 12 feet, [1861-2], ink, 28.5 x 38
- X229/021952** [The great yellow flowering tree aloe of Damaraland]. [1861-2?], ink, 26.5 x 34.2
- X229/021953** Morning after the rain Sat 10 Jan 1862. [14], [1862], pencil, 19.5 x 26.8.
- X229/021954** Clearing an outspan - Damara Mother Tree. W.N.W. of Koobie 4 Jan 1862. [Pasted inscription:] 'Preparing to leave', pencil, 26.5 x 36.5
- X229/021955** Young elephants six month in the new country, North West of Koobie. Jan 19 1862, [Ink inscription:] Very Young Elephant, pencil, 26.5 x 36.3
- X229/021956** [Zebra lying on side]. [Inscription illegible]. Jan 1862. [16], pencil and wash, 27.3 x 36.5
- X229/021957** [Landscape], [colours annotated], [1862], pencil, 26.5 x 37
- X229/021958** Death of little 'Bruin' in the new country North West of Koobie. My journal page 356, [Ink inscription:] The enraged mother, [1862], pencil, 27.2 x 37.5
- X229/021959** Damara under punishment for robbing a Bushmans Hut. Monday 27 Jan 1862, pencil, 19 x 27.5
- X229/021960** The choicest bits of an elephant's feet and trunk 30 Jan 1862 8.30. [26], [Ink inscription:] Choice bits of an elephant's feet and trunk, wc, 26.5 x 36.3, [See plate 1.18]
- X229/021961** First sight of the giraffe. My journal. 1 Feb 1862. [2], [Ink inscription:] A giraffe, pencil, 18.5 x 27.3
- X229/021962** Leguon or water Lizard oorshag? Damara. The whale of the body ?hiberculated. 10 Feb 1862 1pm. [12], pencil & wash, 19 x 27.5
- X229/021963** Remains of the elephants, Sleepy Hollow 17 Feb 1862. [18], pencil, 19 x 27.5
- X229/021964** View on the North side of the Kopjes Motjerie tree rubbed smooth by Elephants. Henry Chapman saw this vlei completely filled with white storks. March 1862. [20], pencil, 19 x 27.5
- X229/021965** After sunset 10 or 15 miles south of Sleepy Hollow. ?18 Feb 1862. [25], pencil, 19 x 27.5
- X229/021966** [Dead Buck]. 18 Feb 1862 [19], pencil, 18.8 x 28
- X229/021967** Near Quarantine vlei/ Skull of female elephant upper view/ lower jaw under view March 6 or 8 1862. [21], pencil, 18.8 x 28
- X229/021968** Bechuanas smoking dakhka March 1862. Zwaebie hills. My journal, pencil, 19 x 28
- X229/021969** White rhinoceros nearly full grown Seeakaama vlei. 11 March 1862. [8], pencil, 27 x 38.5
- X229/021970** Foetus of White Rhinoceros. See Kaama Vlei /T.Baines/ March 11 1862, wc, 27.5 x 38
- X229/021971** Leebelo mountain from Sebubumpo bed of dry vlei. Monday 16 March 1862 9.15am, pencil, 19 x 27.7
- X229/021972** [Fire near cattle]. [Inscription illegible] 7 April 1862, pencil, 27.5 x 37.8
- X229/021973** Lake Ngami from the East, Tuesday 8 April 1862. [11], pencil, 27.5 x 37.8
- X229/021974** Makoba garden and threshing floor on the Botletle river a mile or two east of Lake Ngami. Wednesday 9 Apr 1862. [10], pencil, 27.5 x 37.8
- X229/021975** Our wagon at Leshulatebe's town preparing to leave. Wednesday 9 Apr 1862. [12], pencil, 27.5 x 37.5
- X229/021976** Junction of the Tamalukau Noka e a Lingals or Zegammie with the Botletle. 28 Apr 1862, pencil, 18.8 x 27.8
- X229/021977** Makoba village subsequently built near the spot where my friend Mr Robinson R.N. was taken by an alligator. Botletle river, about 12 miles east of the Tamalukau. 30 Apr 1862. I find from the Makoba that the place of Robinson's death was near a Baobab five or six miles more East than this./Cornland with stubble Motjerie tree and ant heap, wc, 26.5 x 35.7

- X229/021978** *Our Damaras braising a skin by rubbing it to make it pliable Kangyoo May 1862/The women are carrying the intestines of the rhinoceros for water bags, wc, 25.8 x 36*
- X229/021979** *Fullah! or Roodeboks female killed by Chapman at his scherma near the ford at Moromohooosoo tree with legs/Botlette River, north side, May 1862, wc, 25.3 x 34.8*
- X229/021980** *Makata's wives and family. Makata rigging his harpoon for Hippopotamus to let us see how it is used. Botlette River near Makatas new place. 1 May 1862, pencil, 27.5 x 38*
- X229/021981** *Makoba canoes on the Botlette. Makote with his hippopotamus harpoon and line crossing from our camp to his village the place where Robinson was taken by the alligator is in sight of this - about half a mile to the spectators right or down the river there is a large Baobab near the spot. 1 May 1862, wc, 26.5 x 37.7*
- X229/021982** *Long legged owl life size, Young! but nearly full! size, found by John Laing in a hollow tree. Sunday? 4 May 1862. Spread of wings! 28 inches, wc, 27.5 x 37.5, [See plate 4.8]*
- X229/021983** [Two sketches: Above] *Waterbuck female Pelone's Island Botlette River. [Below] Pelone's Island waiting for canoe, man with hook for digging lotus roots. 4 May 1862, pencil, 27 x 36.3*
- X229/021984** *White Rhinoceros with the anterior/horn... [illegible] 'Kobaba's' killed by Chapman at his scherma at the pool of Kangyoo on the night of 5 May 1862, wc, 27.5 x 35.5*
- X229/021985** *Young nearly full grown buffalo bull killed by John Laing, Botlette River. Saturday 10 May 1862, pencil, 36 x 26.7*
- X229/021988** *Jem and his leader Red Jacket braising rieme out of buffalo hide. Moromohooosoo North side of Botlette River. Monday May 12 1862, pencil, 36 x 27.2*
- X229/021987** *Rhinoceros calf female caught by the dogs and killed against orders by a Damaras! From the skin! & skull brought in by J Laing! 13 May 1862 Near Moromohooosoo. Botlette River. Lip to horn-Gin/horn to between ears 1 ft/between carvito base of tail 3ft 4 in/instail 1 ft 3iforefoot to wither 2 ft 3ifirgh behind/shoulder 3 ft 4ifirgh flank 2 ft 8iflength of ears 5 in/eye to nostril 5 in/length of Eye 3/4/pupil of Eye dark grey/Iris dark brown, wc & pencil, 27.2 x 35.3, [See plate 1.12]*
- X229/021988** *Black Rhinoceros (Keillos) wounded in the night of 14 May! and again on night of 16 May! by Chapman at his scherma about 1/2 mile below /Moromohooosoo ford, Botlette River./ the Mother of the calfs brought in on 13 May./ the difference in colour! is the watermark of her! last bath. The grey! moud remaining! on her back! The blood about the horn is from! turning her head to examine the! wound. 14 May 1862, wc, 26.7 x 35.7, [See plate (n), page 204]*
- X229/021989** *Wagon No. 2 embedded in the Ntewie salt from noon 19 May. Dogs chasing the mirage under the idea it is water - leads them away to opposite shore. The Smoke in the distance from a fire always burning as long as man can remember at Chopo's. 19 May 1862. The due elevation - the white appearance of a cloud - when it floats away cannot be distinguished from one unless the sun should be behind it when the transparent parts shew the brown colour natural to the smoke, wc, 26 x 38*
- X229/021990** [Above] *Blauw Wildebeest Kookkang or Brindled Gnu on one of the N.W. sprouts of the Ntewie Salt Pan. [Below] Group of Baobabs on N.W. sprouts of the Ntewie Salt Pan. May 1862, wc, 34.7 x 25*
- X229/021991** [Eland]. [Dimensions illegible], [1862], wc & pencil, 27.2 x 36, [See plate 1.15]
- X229/021992** *Bushman guide. June 1862, pencil, 24.8 x 19.5*
- X229/021993** *Eland male /calf of last year! near Kangyoo. Sunday June 1/1862 caught by the dogs. Nose to roof? tail 6 feet/instail 2 feet. [Ink:] Eland calf male, pencil & wc, 26.5 x 36, [See plate 1.16]*
- X229/021994** [Above] *Katakaha Femneec or Fruit and insect eating jackal caught by the dogs June 2 near the foot of the Kanyoo. [Below] [No inscription], [1862], pencil, 27.3 x 36.5*
- X229/021995** *The Damaras camp, Kangyoo. A contrast to the Bushman's. 2 June 1862, pencil, 26.8 x 35.5*
- X229/021996** *Foetus of white Rhinoceros (natural size) killed by Chapman! at his scherma at the pool of Kangyoo! on the night of June 1 1862. T.Baines June 3rd, wc, 26.5 x 35.2, [See plate 3.12]*
- X229/021997** *The bushmans camp and remains of their Rhinoceros. Every particle of flesh or skin turned to account even to the outsiders? of the hoooves. Kangyoo 4 June 1862, pencil, 27 x 35.5,*
- X229/021998** *Horns and skulls of White Rhinoceros/Kangyoo. T. Baines! 5 June 1862./Mahushoo. Kobaba, wc, 26.6 x 35.7, [See plate (b), page 4]*
- X229/021999** *Black Rhinoceros shot by John Laing at the pool of Kangyoo. Friday night June 6 1862, pencil b/g, wc detail, 26.3 x 35.3*
- X229/022000** *Black Rhinoceros, shot by John Laing at the pool of Kangyoo. Friday night 6 June 1862, [Ink, another hand:] Black Rhinoceros, wc, detail, 27 x 35.2*
- X229/022001** *Outspan under Baobab near Koumgarci limestone vlei. 9 June 1862. Arrival of a party of Bechuanas! bushmen. Hus in distance Lat.20.3.38. Pegs driven by the bushmen to climb the trees for the fruit, [Ink:] Baobab, pencil, 25 x 37.5*
- X229/022002** *Baobabs near Koumgara. Tuesday morning 19 June 1862, pencil, 24.8 x 37.5*
- X229/022003** *Damaras unloading their pack oxen. 22 June 1862, pencil, 37.8 x 25.5*
- X229/022004** *An unexpected visitor at the back door, who gets a warm reception. John Laing and the Rhinoceros! the night of June 29 1862, pencil, 24.7 x 19,*
- X229/022005** *Don't shoot Jem the master has told us not to kill a lion and he'll be awfully angry if we do it now. Bill and Jem-night of 29 June 1862, pencil, 24.7 x 19.3*
- X229/022006** *John Laing driving the Lions Possible enough but John was always fortunate in meeting lions when no one else was by. John has wounded quaggas about daybreak the morning of June 30 1862, pencil, 37.3 x 27*
- X229/022007** *Rapiee or John Mahura shooting an elephant with fine usks on an island in the Botlette River about 1856 from his own description confirmed by Chapman. T.Baines. Dakon. ? July 1862, pencil, 19.6 x 25.4*
- X229/022008** *Narrow escape by John Marumit/Chapman after rider from a tree thrown after him by an elephant some years ago. T.Baines. Dakon. July 7 1862, pencil, 19.6 x 25.5, [See plate 3.12]*
- X229/022009** *Kokoow Kobuabic MoKaalam - names of the rhinoceros. Makalakaas at Dakon. 14 July 1862, wc & pencil, 27.4 x 37*
- X229/022010** *Young Male Ouagga! Supposed new variety! shot by Chapman. Saturday/July 19th 1862 Nyazi River! South of the Victoria falls./Zambesi - T.Baines. [Ink another hand:] Ouagga - young male (most probably new and if so Equus Chapmanni.) [21] [colour & vegetation annotations], wc & pencil, 28 x 38.2, [See plate (i), page 184]*
- X229/022011** [Landscape near Zambezi River]. [Inscription illegible]. 23 July 1862, wc, 19.8 x 24.8
- X229/022012** *My bivouac at the Zambezi River S.W. side. A little more than 1 mile above the Falls. Jul/Aug 1862, pencil, 26.9 x 28*
- X229/022013** *The Falls off the Zambezi! and singularly! redoubling! zigzag course! of the lower! river from! a mile! and a half! or two miles to the S.W./of the fall! Monday 1! Aug 1862. [territorial annotations], wc, 26.7 x 38.2, [See plate 2.2]*
- X229/022014** *The! Victoria Falls! Part of the! Great Western! Fall from the! Dividing rock! to Garden island! 10 Aug 1862. The mist! drenched! clothing! paper and! everything! [so that] it is impossible! to do more! than a hasty! outline, wc & pencil, 27.3 x 37.5, [See plate 2.4]*
- X229/022015** *The rapids above the Victoria Falls from the rocks below Drift Creek Point. 10 Aug 1862, pencil, 28 x 38*
- X229/022016** ... *Cliff and great fall west of Garden! Island - from the south! side of the Charm! opposite the leaping! water. [colour annotations], 10 Aug 1862, pencil, 28 x 38, [See plate (j), page 196]*
- X229/022017** *Ma...dan's Canoe and Maboso's (the Large One) on the Zambezi, above the Fall. Palafolo the palm / WanKies!?, mboy-on the Baobab. Thursday 12 Aug 1862, wc & pencil, 27 x 38.3*
- X229/022018** [Victoria Falls], Aug 1862, pencil, 28 x 38 [See plate 8.8]
- X229/022019** *The Zambezi River from the east shore nearly a mile above the falls, [colour annotations]. Aug 1862, pencil, 27 x 37*

- X229/022020** Leaving the wagons at Boanof for Molmo' ea Tolo/ on the Zambezi/ 2 or 3 days/ distant/ in search/ of a place/ to build/ our boat. T.Baines/ Laining/with Damaras/ & Makalaka/ as the Black?...? Giving/ us a guide/ Thursday 11 Sept 1862./ Chapman/ & Barry/...at present/ on the wagons, wc, 26.5 x 38, [See plate 1.2]
- X229/022021** John Laining's narrow escape from being run down by a couple of Rhinoceros/ Friday 12 Sept 1862 orth of the Mahebe River, wc, 26.4 x 38
- X229/022022** Kudu buck/ [Reverse] head of buck/ Deema. Makalaka [colour annotations], 14 Sept 1862, pencil, 26.3 x 28
- X229/022023** Branch of the/ Nyatambesi/ which joins the Matietie/ before it reaches/ the Zambezi/ 5 or 6 miles below/ Zebra Kloof. Monday 15 Sept 1862, wc, 38 x 28, [See plate 11.4]
- X229/022024** Grys Steinbuck, Logier hill, Oct 15 1862, 15.5 inches at the shoulder and 18 inches at the rump. [colour annotations], pencil, 27 x 35.5
- X229/022025** Hippopotamus fighting or playing rough in the Zambezi between Logier Hill and Molomo ea Tolo's Island. 30 Oct 1862, pencil, 27.5 x 37.5
- X229/022026** Interior of my hut in Logier Hill, Zambezi River, Sunday 16 Nov 1862, pencil, 27.2 x 37.5, [See plate 2.6]
- X229/022027** [Above] Head of buffalo cow killed by myself and a Damaras in the hills between? Matiebu river and Logier valley [Below] buffalo cow killed by myself and 3 Damaras 20 Nov 1862 in the hills between Logier valley and Matiebu river... wounded in the hind leg by Dekker? Then after a charge in which put Roode Baatjie to flight that through the shoulder by myself and a safe... along shot sent it onto its belly... [inscription virtually illegible], pencil, 35 x 24
- X229/022028** The wounded Koodoof female shot by myself Nov 27/ and sketched with haste/ as the lay, Lainsi River about/ 10 miles from Logier Hill, Zambezi./ Finished 30 Nov. 30 Nov 1862, wc, 27.8 x 37.7, [See plate (1), page 9]
- X229/022029** Denition/ of Rhinoceros Keillua./ Logier Hill/ 27 Dec 1862 Zambezi. [10], pencil, 26.8 x 37, [See plate 3.29]
- X229/022030** Sketches of African bushy tailed leinuis, [1862], pencil, 27 x 37.8
- X229/022031** Skull of a Hippopotamus slightly larger than in the other sketch shot by Chapman, Zambezi River/Oct 1862 and sketched by myself 22 Jan 1863/ because we cannot bring away specimen. Logier Hill. [measurements follow], wc, 27 x 36.5, [See plate 3.1]
- X229/022032** Matietie river, Thursday 5 Feb 1863, looking west or upstream. The sun shines through wintery clouds, wc, 27.3 x 38
- X229/022033** Omposuwa tree (growing out of a mass of rock) on the south side/ of the Matietie River about Friday 9am 6 Feb 1863. The edible/yellow flower/land its pods/it is the flowers/only that are eaten/as far as I know. [Ink title in another hand:] Omposuwa tree growing on a mass of rock and sending/its roots down all sides to obtain moisture/ on the Matietie River - a tributary of the Zambezi, wc, 27.3 x 37, [See plate 11.5]
- X229/022034** Blauwe Wildebeeste/ Kokoan (Sichuana) Kambulo (Damaras) Female shot by myself at Odeaque near Koungara/shot another next morning. 5 Apr 1863, pencil and wc, 28 x 38
- X229/022035** Blauwe wildebeest female shot by myself at Odeaque 5 Apr 1863 8am, wc, 27.7 x 38
- X229/022036** Return from the Chase/ The Salt pan/Tuesday? April 14/ 1863. Distant/ Mirages/ or delusive appearances/ of water which/ recedes as the traveller/ approaches. T.Baines/ April 15, wc, 28.5 x 38.5, [See plate 4.14]
- X229/022037** Making up for the night. The Brindled Gnu adults male 16 Apr 1863. The Salt pan, wc, 28 x 38.5
- X229/022038** Enjoyment April 18 1869 Remains of the Morn Mahooose or the tree with legs Boilette River April 19 1863, wc and pencil, 37 x 26.3
- X229/022039** Probable appearance/ of the Morn- e.a./ Mohooool or tree with/ legs/ Boilette/ River/ It is said to have/ been a large/ Motcheerel/ and probably/ first stood/ on a bank/ as high as that/ shown in the distance./ the floods/ then washed/ away the/ earth/ from/ under it/ and left/ its roots/ exposed/ fit is now/ burned/ down and/ only portions/ of the larger/ limbs are/ lying about. Boilette River. 22 Apr 1863. [31], wc, 28 x 38.5, [See plate 5.11]
- X229/022040** The new church of Gobabies or Elephants Fountain finished 1863, [Ink title in another hand:] Sunday at home. 17 July 1863, wc, 27.5 x 38
- X229/022041** The blacksmith, J Van Rooyel/ at Gobabies/ preparing to/ weld a Schannel/ bolt of 1.5 inch iron./ [Annotated] 'the bellows blower'. 11 Jul 1863, wc, 27 x 38, [See plate 11.2]
- X229/022042** Grosbeek nest in kameldoorn tree. 31/30 Jul 1863, pencil, 38 x 27
- X229/022043** Mr Basingthwaite's house at Rietfontein on the Diep River - a branch of the Knisp about 200 miles from Wilvisch Bay. 12 Aug 1863, pencil, 27.2 x 36.7
- X229/022044** [Camp scene]. Aug 1863 5.30 am. [Title illegible], pencil, 27.2 x 38
- X229/022045** My post. Sand bag battery/ overlooking the Swakop river/ South side of Ojimbingwe. 16 Nov 1863, pencil, 27 x 38
- X229/022046** Makoba canoes in the Boilette river near Lake Ngami, [1863], pencil, 27 x 38
- X229/022047** Granite hill near Witterwater - one of the many/ hills of solid/ and almost perfectly marked rock/ common in this part of the country. Sunday morning Dec 21 1863, pencil, 27 x 38
- X229/022048** One of the Sandy ravines running down to the Swakop river - this and a similar ravine at Hyamkop are the only two places/ in which I have seen the Weluakichiu, [1863], pencil and wc, 28 x 38.5
- X229/022049** Between the reeds and Dabbieep. Swakop River The River Swakop - a deep chasm between granite rocks - partially filled/with a broad flat sandy bed under which the water percolates and is/kept cool and clean and preserved from Evaporation. 31 Oct 1864, pencil and wc, 19.2 x 26.8
- X229/022050** [Top:] Between the reeds and Dabbieep Swakop... sandy bed: granite rocks. [Below:] The Swakop River between the reeds and Dabbieep... paper coloured by TB. [1863], pencil and wc, 19.2 x 26.8
- X229/022051** Debbieep Kloof [territorial annotations] granite. 31 Oct 1864, pencil and wc, 19.2 x 25
- X229/022052** Hyamkop and natural Bridge in the/ rock Mr Eggers house and Messrs Wilson and Higgs wagon/ 2 Nov 1863 In one of the ravines leading from this to the 'Sh desert I found the weluwichia in 1860? pencil and wc, 28 x 39
- X229/022053** Sandwich Harbour, the Good hope in the outer anchorage./ The Eagle and DeFus & Spencer's fishery in the inner lagoon - from the sand hills/ above the fishermen's houses Good Hope bears N by W 25 Nov 1863, wc, 27 x 38
- X229/022054** [Landscape]. Sat Dec 10 1864 8am. [territorial annotations], pencil, 27 x 38
- X229/022055** Spear Shark or common blue shark? Dog Fish and Stein Brass (cabaajo or cawaloo), plaikop or flat head shark, Dog fish. Angra Pequena 12 Dec 1864, wc, 27.3 x 38, [See plate 3.15]
- X229/022056** [Table Mountain]. [1864], pencil, 25.2 x 70.8
- X229/022056a** Hali in the desert. 1 Nov. 1864, pencil, 18.7 x 25
- X229/022057** [Snock]. [Reverse:] Table Bay, Cape Town, [1864], wc, 27.3 x 38
- X229/022058** Table Mountain... [illegible] 24 Dec 1854, wc, 27.3 x 38
- X229/022059** Lions rump and head. Christmas Morning 1866 [colour annotations], pencil, 26.9 x 38
- X229/022060** Constantia. Between Cape Town and Simon's Bay. False Bay in the distance. [3]. [1864-5?], wc, 26.5 x 36.5
- X229/022061** St Helena 1. [1865], wc, 27 x 37.8
- X229/022062** St Helena 2, [1865], wc, 26.7 x 37.6
- X229/022063** Saint Helena 3, [1865], wc, 27 x 38.3
- X229/022064** Ferro. Farms and village on the island of Ferro bearing W? from the sea. 2.15 pm June 1865. T.Baines, wc, 26.8 x 38
- X229/022065** Island of Ferro one of the Canaries 3 miles w. June 10 1865./ T.Baines, pencil, 27.3 x 38.5
- X229/022066** shiprock The Desert - 8 miles. - Jun 12 1865 pm.. pencil, 27.2 x 38

X229/022067 *Iha do baizao Porto Santo north 6 miles Ilco do Tacho June 12th 1865 pm. Iha da cima? T.Baines [colour & territorial annotations], pencil, 27 x 38.5*

X229/022068 *Island of Madeira June 12 am 11th Seavime 1865. [colour & territorial annotations], [Annotated in another hand:] Madeira no.2, pencil, 27 x 38*

X229/022069 *Island of Madeira June 12 1865 am 11th Sea Time. [territorial annotations], Madeira no. 4, pencil, 27.3 x 38*

X229/022070 *Rocky at the East End of Madeira June 12th 1865 pm. [colour annotations], pencil, 27 x 38*

X229/022071 *Island of Madeira June 12 am 11th Sea time 1865 [colour annotations], [Another hand:] Madeira no. 3 [building & territorial annotations], pencil, 27 x 38*

X229/022072 *Island of Madeira June 12th am 11th seavime 1865. [colour annotations], [Another hand:] Madeira no. 1 [territorial annotations], pencil, 27 x 37.8*

X229/022073 *Island of Madeira June 12 am 11th Sea time 1865 Brazen head [colour annotations], [Another hand:] Madeira no. 5, pencil, 27 x 38.2*

X229/022074 *Island of Porto Santo/ 12 June 1865 4pm Island of Cima E. End of Porto Santo bearing .NH/ wc, 27 x 37.8*

X340/022586 *Native village on the bank of the West Luabo/am Tuesday May 25 1858 - T.Baines, pencil, 19.5 x 27.5*

X340/022587 *Coast of Africa. Near the South western part of the Zambesi Delta 1pm May 14 1858 [territorial annotations], pencil and wc, 19.5 x 27.5*

X340/022588 *The West Luabo River just inside the Entrance/3pm Saturday 15th 1858 - Sheet 1/ Painted by candle light and rather too/yellow, pencil and wc, 19 x 27.3*

X340/022589 *The West Luabo River just inside the Entrance/3pm Saturday May 15th 1858 - Sheet 2 [territorial annotations], pencil and wc, 19 x 27.3*

X340/022591 *Stratified Clay bank in the East Luabo River Sat June 5 1858, pencil and wc, 13.5 x 19*

X340/022592 *Nyamucuri or Parker's Musulo, Sunday June 6, 1858, pencil, 19 x 26.7, [T. p.102]*

X340/022593 *1pm Sat May 15 1858 - the lowland - in the South West/angle of the Zambesi Delta/ breakers along the whole line about a mile from the/Coast, pencil, 19 x 27.5*

X340/022595 *the Launch going up the west branch of West Luabo River long green rushes with 2 fathoms water while the paddles were crushing them. - 25 May 1858./Myrtaceous trees growing/in the water; pencil and wc, 19 x 26.7, [T. p.94]*

X340/022596 *Table Mountain from False Bay/Devils Mountain May 1st 1858 4-5pm. TB, pencil, 19.5 x 27.5*

X340/022597 *Mouth of the Jimbo or Parker's Luabo - looking toward the Sea Sunday June 6 1858, pencil, 13.8 x 19*

X341/022598 *Native boat trading between /Sierra Leone and the adjacent/ country about; March 28, 1858, wc, 21.5 x 32.3, [T. p.61]*

X341/022599 *Amara of Janna in the Mandingo country/(whip, Benya); (neck-collars, Keeling)/ a small case called Saabe, containing/ verses of the Koran hang/ on his breast/March 27 or 28 1858, wc, 32.5 x 22.2, [T. p.67]*

X341/022600 *(Dzina means name)/a native of the country on the Timboe or East Luabo/ of Parker - on board the Pearl/Wednesday evening June 23, 1858/ height about 5 feet 6 - very stout/and muscular, wc over pencil, 32.2 x 22.2, [LC p.187, T. p.109]*

X341/022601 *Pete Fatta, a Mandingo man. 27 or 28 March 1858. (cooretee waistcloth), wc, 32.5 x 22, [T. p.66]*

X343/022594 *The Pearl passing the north-east point of the Island of Teneriffe, distant 10 miles/the peak bore about WSW and Santa Cruz about NW by W; but/ neither were distinctly visible; Thursday 18 March 1858, 3.30 p.m., wc, 19 x 27, [T. p.54]*

X343/022602 *the Pearl off the Coast of Kafirland /May 1858 /T Baines, wc, 19.5 x 27.5*

X343/022603 *HMS Hermes in company with the Pearl off the/Delta of the Zambesi/10am Sat 15 May 1858, pencil, 19 x 27.5*

X343/022604 *Thursday June 3rd [1858] /4 feet water the launch in the breakers off the Maiudo River pencil, 19 x 27, [T. p.100]*

X343/022605 *Hoisting the Central Section of the Steam Launch Ma Robert from/ on board the Pearl - West Luabo River - p.m., 16 May 1858/ TB, pencil, 18.8 x 27.3, [LC p.45, T. p.88]*

X343/022606 *The Ma Robert aground at the head of the/ Eastern branch of the West Luabo River/Monday May 24 1858, wc, 19.2 x 27.7, [LC p.48]*

X343/022607 *Hoisting the foremast section of the steam launch Ma Robert from/on board the Pearl - West Luabo River, a.m. 16 May 1858./TB, pencil, 19 x 27.3, [LC p.45]*

X343/022608 *The Pearl passing through the/Congone Canal toward the Timboe on/ E Luabo River of Parker/ Thursday June 10 1858/TB, pencil and wc, 18.7 x 27*

X343/022609 *HMS Hermes in company with the Pearl off the/Delta of the Zambesi 3pm 15 May 1858, pencil, 19 x 27.2*

X343/022610 *HMS Samarang/Simons Bay - May 1st 1858, pencil, 19.5 x 27*

X343/022611 *Electric fish from Zambesi Delta/by T. Baines. 13 June 1858, wc over pencil, 19.4 x 27.2*

X343/022612 *the Pearl ashore in the Congone canal/Friday 11 June 1858/TB, pencil, 19.5 x 27.5 [T. p.105]*

X343/022613 *Tom Jumbo, the head Krooman of the Ma Robert/ inviting natives to come on board./ Noon May 25 1858 - West Luabo River/ west branch, wc over pencil, 19.8 x 28, [LC p.48]*

X36/018841 *[Seascape with iceberg and sailing ship]. [n.d.], wc, 23.5 x 32*

X36/018844 *[Seascape with icebergs]. [n.d.], wc, 23.5 x 32*



Plate (n) Black Rhino. . . . May 14 1862 wc & pencil, RCSX229/021983

Checklist of Paintings

at The Natural History Museum, London

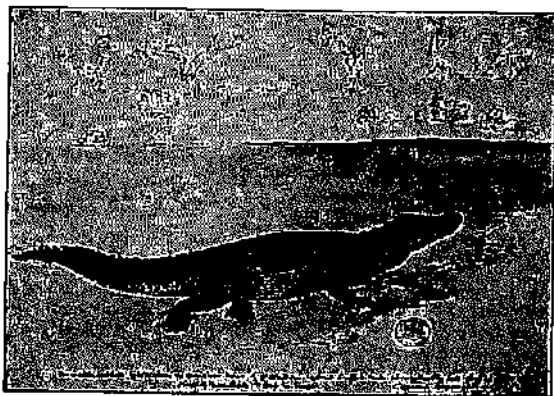


Plate (6) Crocodile, shot by W. Watson in Um Vals River... July 29, 1870.
wc & pencil, NHM151

NHM 0001 *The Umgeni Falls - Natal - T Baines - / [In another hand:] about 13th March 1869 v.p. 17 //, wc, 39.2 x 28.6, [See plate 1.20]*

NHM 0002 *Our wagon capsized in climbing out from Hout Bosch Raand - Natal = repair of Damages occupied one day - / T Baines //, [1869], wc & pencil, 28.4 x 38.8 [C&A, p.128; Wallis, p.166]*

NHM 0003 *Tuesday March 30th 1869 / part of the Draakensberg near Van Reenens pass - / the Karweyers camp - /, pencil, 19.5 x 28.3*

NHM 0004 *Ascent of the Draakensberg March 31 - 1869 / Wednesday 6-30 - a m - / sunrise light from right / Green hills warm lights / Deep shadows & rolling / mist - / - T.Baines // [colour annotations], wc & pencil, 19.5 x 28.6*

NHM 0005 *Climbing out from the Draakensberg the last hard pull - the two spans on one wagon / [April 1869] / p.17 //, pencil, 26.7 x 38.2*

NHM 0006 *view of the hills to the North East from the top of Van Reenens pass - Draakensberg / [Inclon's kop] / T Baines April 1869 / [Cliff overlooking the pass] // [colour annotations], pencil, 19 x 27.7*

NHM 0007 *Van Renssenbergs Kop - under a morning cloud - Dutch wagons stuck in a mud hole - / [Unfinished], [1869], wc & pencil, 19.2 x 27.7*

NHM 0008 *Van Renssenbergs Kop - / now the property of Sir John Swinburne - the first river in the Free state / wagon stuck in a mud hole - Dutch wool wagons also stuck fast / Friday April 1st 1869 // [colour annotations & Trek souw broken], pencil, 27.8 x 38.1*

NHM 0009 *The Wagons of the South African Gold Fields Exploration Company - Exploring Expedition leaving Potchefstroom / Transvaal Republic the mud hole at the north end of the main street the only fault the artist has to find with / the beautiful little town - sketched in hope that its publication may induce the hospitable inhabitants to mend their streets / For the Illustrated News - Dedicated without permission to the Municipality of Potchefstroom / by their obedient servants / The Artist //, [1869?], wc & pencil, 28.4 x 39.2, [See plate 1.1]*

NHM 0010 *Entrance to the caverns at Wonder Fontein near the source of / the Mooi Rivier Trans Vaal South Africa / T Baines - / [p.18.] / 4.30 pm //, [1869], wc & pencil, 39.2 x 28.6, [See plate 11.2]*

NHM 0011 *Stalactites in one of the galleries of the Caverns at Wonder Fontein - the Bride's Chamber / seen by Magnesian light - / T Baines - / the Bride Kamer Wonder fontein - Mynheer [D inserted] // [Foster?] //, [1869], wc & pencil, 28.5 x 39, [See plate 11.3]*

NHM 0012 *Western headland of Magaliesberg overlooking elephant's neck bearing NW / Sunset May 17 1869 / T Baines / [In another hand:] p.18 //, pencil, 18.8 x 28*

NHM 0013 *Pilansberg from Braak legte sandflat north of Braak spruit / T Baines 3 pm Friday May 21 1869 //, wc & pencil, 28.6 x 39.5*

NHM 0014 *The Waterberg or The Kurichaine mountains from Braak legte sand flat north of Braak spruit - one of the sources of the Limpopo / T Baines 3 pm*

Friday May 21 - 1869 - / [Top picture] our path to the north over this neck / [Bottom picture:] Limpopo or Krokodil River pool is between / the blue hills - behind the dark one //, wc & pencil, 28.5 x 38.7

NHM 0015 *Nest of the Tsewani or Hammerkop in a rivulet running to the Ngamo a branch of the Gwailo River / [In another hand:] ?Aug.69 / B //, wc & pencil, 19.2 x 27.4, [See plate 4.2]*

NHM 0016 *[?Crossing the (Sebaque) (indecipherable word crossed out) Riv. See p.24 Nelson Trying for Gold / B / 125 - crossed out //] [inscription in another hand], [1869], wc & pencil, 28.4 x 38.6, [C&A, p.69; NGD, v.1, p.185]*

NHM 0017 *The Klip springer / Ruined Walls of former Mafona villages desolated by the Matabili on the Sarua River a Tributary of the Um Vals - / This River is also called the Salagooaan - because they killed an old woman past child bearing - / Augst 27 - 1869 / T Baines //, wc, 27.1 x 38.2, [See plate 3.5]*

NHM 0018 *Wednesday Sept 1 1869 / Setting out to visit the village of Makoonda - the Mafona captain / [Baines has added the names of objects in the painting] cassaner or musical instrument / Mahobo hobo / Protea / Koomda //, wc & pencil, 17.7 x 27.8*

NHM 0019 *7-30 am Thursday Sept 2 1869 / the Granite pillar / T Baines // [Unfinished], pencil, 17.2 x 27.8*

NHM 0020 *Amakoonda's / Mashona village / Sept 2 1869 //, pencil, 17.6 x 27.8, [In the drawing Baines has written several annotations and one*

reads:] the ruins of a portuguese / house are somewhere / here. [In another hand on the mount sheet:] p. 26 of *The Gold Regions*

NHM 0021 At Magoonda's village / Mashona councils / the Chief exhorting them to bring / corn for sale to the Wagons / Friday Sept 3 1869. [In another hand:] p.26 of "The Gold regions", pencil, 17.4 x 27.7

NHM 0022 old Mashona diggings / in quartzose rock / Friday Sept 3d 1869 / T Baines [In another hand:] p.26 / [colour & vegetation annotations], pencil, 17.7 x 27.7

NHM 0023 Balanced rock - from the camp at Ganyana river / Lat -17-44-56- Friday Sept 18 - 1869 - The farthest camp of the / present journey - / T Baines / [p.25.]/, we & pencil, 27.6 x 35.2, [See plate 11.6]

NHM 0024 /Crossing the /Salaqueza - crossed out/ Sarua River Tuesday Sept 21 / [1869?], [Unfinished], we & pencil, 28 x 38.5

NHM 0025 break down in /Simbo - crossed out/ Simbo River / Sept 22 1869 / Repairing damages / Hartley Hill Simbo River - the North Eastern angle of the South African Goldfields / Exploration Company's first claim / the Break down Sept 22 - 1869 - Repairing damages / T Baines //, we & pencil, 28 x 38.6 [NGD, v.1, p.164]. [See plate 1.3]

NHM 0026 No 1. Wagon of the South African Gold Fields Expedition and those of Mr Hartley and the hunters Outspanned near the camp of Sir John Swinburne of the London and / Limpopo Mining Company Wednesday Sept 23 1869 - North of the Um Vuli River / T Baines //, we & pencil, 28.3 x 39.3 [C&A, p.67]. [See plate 1.4]

NHM 0027 the Umgeni River - Sauses Oct 5 1869 - / T Baines - // [colour & terrain annotations], pencil, 17.8 x 27.6 [NGD, v. 1, p. 179]

NHM 0028 Crossing the Umnyati - the Matabili returning from a marauding expedition among the Mashona / Oct 6 - 1869 - / T Baines // [notations re terrain], pencil, 19.3 x 28.2

NHM 0029 Exhausted oxen - / [left] old Zealand at / Manyami's / Died / [right] old Zwartland at / Um Nyati - / recovered [p.25.] //, [1869], pencil, 19.2 x 28.2

NHM 0030 Sebaque-river Saturday

October 9 - 1869 - the heavy sand rivers that knock up the oxen // [notations re vegetation], pencil, 19 x 28

NHM 0031 The burning Veldt South West side of Impembei River - Oct 9th 1869 - Beginning of the Rainy Season / No. 1. Wagon of the South African Goldfields Exploring expedition - / T Baines //, we & pencil, 28.7 x 38.9, [See plate 3.37]

NHM 0032 Crossing the Umbaango Rivulet Oct 18th 1869 - Baangu Granite hills in distance // [vegetation & terrain annotations], pencil, 19.2 x 28.2

NHM 0033 crossing the Changani River Oct 19th 1869 - Mr Edwards of the London & Limpopo Company / assisting us with his oxen through the heavy sand / T Baines // [vegetation & terrain annotations], pencil, 19.3 x 28.1

NHM 0034 Christmas Festivities at Tati River 1869 - the shooting match //, [notations re buildings, vegetation & terrain], pencil, 28.3 x 38.9, [NGD, v.1, p.245]

NHM 0035 Sawing up - the first log - (Mr S. Edwards assisting us -) - Lee's farm Mangue River, the castle in the distance - / Feb 8th 1870 - / T Baines //, we & pencil, 28.5 x 38.3 [NGD v.1, p.272]. [See plate 1.11]

NHM 0036 The Installation of No Bengulu - into the Supreme chieftainship of Matabili land - about 18 months after the Death of his father Umselagani (or Moelekatse) / the young King exercising his first act of sovereignty by sacrificing cattle to the manes of his father - so the Molimo or great spirits and for other causes / at Inthlathlangela Monday Feby 22 - 1870 - / T Baines. //, pencil & we, 27.2 x 38.2 [NGD, v.2, p.282; Wallis p. 185]. [See plate 6.17]

NHM 0037 crossing the Nyamro River a principal / branch of the Gwailo - our South Western / boundary - Molobibi land / May 22 - 1870 / Lat 19 27 - 4 / T Baines // [Unfinished], pencil & ink, 19 x 27.3

NHM 0038 [Probably a view of Umngisa / visited by Baines June 8 / 70 / p.40 / B] //, we & pencil, 27.3 x 38

NHM 0039 Crossing the Drift of Umzueswive River - Lat 18 29.7 10.35 am Thursday June 23d 1870 - bound to the North East - / T Baines / Umzueswive drift // [Unfinished], we & pencil, 27.3 x 38.3

NHM 0040 Umngisa maintaining order / Buying corn rice goats &c - at Umngisa village on the Koatooro River a branch of the Um Saabi or Sabea River - Mashona country. July 20th 1870 / T Baines / [p.p. 40] // [colour & ethnographic annotations], pencil, 27.3 x 38.2, [Zim. Exh. Cat., p. 107; Wallis, p.292]. [See plate 6.19]

NHM 0041 Umngisa's Mountain and village on The Kitola or Kitoro River a branch of the Saabi Lat 18 - 47.46 - height 4060 feet - July 22 1870 near sunset / Inthaba Wacheela in the distance / T Baines // [colour annotations], pencil, 27.3 x 38.3

NHM 0042 Mr Wood's house at Umngisa / T Baines July 23 1870 //, pencil, 19.2 x 27.5

NHM 0043 Old outspan place on Zimlandasi R Latitude - 18 - 25 - 37 - height from sea level 3376 feet - / T Baines July 29 1870 // Old kraal // [Unfinished], pencil, 19.2 x 27.3

NHM 0044 Quartz reef near old working shown me by Mr Hartley between the Um Vuli and its tributary the Imbeela about 20 miles below Hartley Hill / T Baines 1870. //, pencil, 27.3 x 38.3

NHM 0046 Willie Hartley's grave about 12 miles South East (magnetic) of Hartley hill - T Baines Aug 29 - 1870 - / Inscription W. H. 29 - / 5 - / 70 - // [In another hand: v.p. 41.], pencil, 27.2 x 38.3 [NGD, v.2, p.457]

NHM 0048 The South African Gold Fields Exploration Company's House and premises at Hartley Hill Simbo Rivulet Um Vuli River - Lat. 18 - 11 - 34 - Aug 8 or Sept 1870 - / Constitution hill is just visible beyond the / Simbo rivulet / the off-saddle tree / Mr Hartley's wagons & Malony's / the Southern tree / my sleeping schermen / Watsons forge / my wagon drivers horses / and cattle kraal / Jewell's wagon / Jewell's sleeping schermen / my wagon / Mr Hartley and the artu gold seeking - //, we & pencil, 27 x 38.2, [See plate 11.1]

NHM 0047 The first Cagila in Southern Africa (as described by an eye witness) Sketched in hope that the picture may have some share in causing it to be the last / children purchased at Lenthalatebe's being conveyed (illegally) to the Trans Vaal - / T Baines Sept 1870 - //, we & pencil, 27.3 x 38.2 [NGD, v.2 Front. 'Slave riding']. [See plate 1.10]

NHM 0048 Remains of a portuguese traders stone kraal and pole and grass hut - South of the Inainghazi River shown me by Mr Wood / Watah attacked the portuguese but the Mashonas there living on the hill helped them and beat him off the battle was perhaps / about thirty years ago as men who are not now old took part in it - / Friday Sept 9th 1870 / T Baines // [vegetation & landscape annotations], pencil, 27.4 x 38.2 [Zim. Exh. Cat., p.105]

NHM 0049 Mashonas - hunting game with snake nets - (catching a duiker) near Mr Woods camp. Magoonda's hills. Saty Sept 10-1870 - / T Baines //, pencil, 27.3 x 38.3 [NGD, v.2, p.475; Zim. Exh. Cat., p.101]

NHM 0050 cutting a road through the bush - between Magoondas hills and the Ganyana River Monday Sept 19 - 1870 - / T Baines //, pencil, 27.3 x 38.3 [NGD, v.2, p.490]

NHM 0051 Sacred stone worshipped by the Mashona - about two miles East of Ganyana River - seen by Mr Wood 1870 / T Baines Sept 21 - 1870 - //, pencil, 21.6 x 27.6, [See plate 1.9]

NHM 0052 The Zeekooagan (or sea cow pool) Umnyati River about three miles below the drift - Wednesday Sept 28th 1870 - / T Baines - //, pencil, 27.3 x 38.2

NHM 0053 The Honey Bees Nest in an ant hill Seba que River Thursday Oct 6 1870 / T Baines //, pencil, 20 x 27.7, [See plate 3.22]

NHM 0054 old Mashona Diggings at Zhelingone shown me by Makhombo - Mr Hartley's Mashona Friday Oct 7 1870 / The same that he showed to Herr Carl Mauch - between Sebaque & Bebauch // [notations], pencil, 20 x 27.8

NHM 0055 The Ostrich nest Friday Oct 7. 1870 East of the Bembei River / T Baines // [vegetation annotations], pencil, 20.1 x 27.8

NHM 0056 Village of Tabooka Mashona petty chief East of the Bembei River and about 21 miles South East of the Road - Oct 20th 1870 - / T Baines //, we & pencil, 27.2 x 38.2 [C&A, p.73; NGD, v. 2, p. 530; Zim. Exh. Cat., p.102]

NHM 0057 Luuse's Drift Vual River - the wagons crossing by the upper drift over the Island the lower one being impassable Friday Jan 13-1871- 9 am T Baines // [In

- another hand: p. 46] // [annotations re colour of sky], pencil, 27.3 x 38.5 [NGD, v.2, p.597]
- NHM 0058** *The Widge or Willow River in flood 23d Jan'y 1871 / Van Renssberg's Kop in the Distance - / floating the wagons over / T Baines!* // [landscape & colour annotations], pencil, 27.3 x 38.2
- NHM 0059** *Crossing the Mill River. 21. miles north of Harrismith Friday Jan'y 1871 - Launching the lower stiel of the wagon through the deep water - / the heavy lower stiel runs on its wheels at the bottom - all the upper works & cargo are floated over on the raft - / cross / T Baines!* // pencil, 27 x 38.3
- NHM 0060** *Lo Bengulu King of Matabeleland reviewing his army on their return from a successful raid among the Mashonas - / T Baines Tuesday Novr 15 1870 / [Below figures in drawing] Mrs Thompson / Mr Thompson / Mr Lee and his boys / [four lines of illegible inscription] // pencil & wc, 27.2 x 38.1 [C&A, p.153; Zim Exh Cat, p.149; NGD, v.2, p.552.]. [See plate 6.18]*
- NHM 0061** *[Lo Bengulu King of Matabeleland reviewing his army?]. [1870?]. pencil, 27.3 x 38.2*
- NHM 0062** *Umigaan at the head of his regiment / and division of the army / reporting the progress of the Expedition to the King Lo Bengulu / T Baines / Novr 17 1870 / T//, wc & pencil, 27.3 x 38.2, [See plate 6.16]*
- NHM 0063** *136 of which 32 were women! //, [n.d.], pencil, 27.3 x 30.7*
- NHM 0064** *[War dance?]. [1870?]. pencil, 27 x 31.3*
- NHM 0065** *[War dance?]. [1870?]. pencil, 24.6 x 24.7*
- NHM 0066** *The army retiring! //, [1870?]. pencil, 14 x 18.8*
- NHM 0067** *[A warrior?], [1870?]. pencil, 20.8 x 21.4*
- NHM 0068** *Bringing home the Spoils / The - Mr Hartley's Matabile / bringing us to / Camp / Wednesday / Aug 1 1869 / [p 25] / T Baines! //, wc & pencil, 27.6 x 19.3*
- NHM 0069** *Dressing the Isiyoko or Warrior's heading / at Stambo Boloi Nov. 1 1869 - / T Baines! //, wc & pencil, 28 x 38.7 [Zim. Exh. Cat., p.152.]. [See plate 6.13]*
- NHM 0070** *Inoosw Manate (a present Mynheer)! //, [c.1869-72], wc & pencil, 28 x 38.7, [See plate 6.7]*
- NHM 0071** *Matabili / Imbusini River / Novr 9 1869 / T Baines //, wc & pencil, 26.7 x 38.7*
- NHM 0072** *Ingon / a son of Um Nombasi / Imbusini rivulet / near Zwang Endaba / Matabili land / Novr 9th 1869 / T Baines //, wc & pencil, 39.2 x 28, [See plate 6.8]*
- NHM 0073** *Matabili girls / Um Gnomia River / Novr. 13 - 1869 / T Baines! //, wc & pencil, 39.2 x 27.8, [See plate 6.9]*
- NHM 0074** *No Bengulu. (the King elect of Matabili land) - en famille - November 1869 - T Baines - / To be retained! //, wc & pencil, 28 x 38.4 [C&A, p.156; NGD, v.1, p.216; Wallis, p.278]. [See plate 7.3]*
- NHM 0075** *Matabili at Nobengulus Village Novr 20th 1869! //, pencil, 17.5 x 27.7 [NGD, v.1, p.216]*
- NHM 0076** *[Matabile relaxing in front of their homes?]. [c.1869]. pencil, 17.7 x 27.8*
- NHM 0077** *Young warrior of the Matabili - / the dress indicates that he has already shown bravery / in battle - and he ranks as a proved soldier or / as an A.B. would in the Navy / an able bodied fighting / man! //, [1870-71], pencil, 27.2 x 19.9 [NGD, v.2, p.548]. [See plate 6.12]*
- NHM 0078** *One of Nobengulu's Sister's - at his village Jan'y 13th 1870 - / T Baines! //, pencil, 26.6 x 20*
- NHM 0079** *Young Matabili with head dress of vulture's feathers - the / web stripped of the quills - not yet ensiled to the heading nor the / black ostrich plumes - Nobengulu's Village Jan'y 13. 1870! //, pencil, 27.5 x 20*
- NHM 0080** *Makalaka women / Mangwe River / March 15. 1870! //, pencil, 35.5 x 27.7*
- NHM 0081** *Kapats! The Court Jester and flatterer in ordinary / to the King No Bengulu / [In another hand: April 9th 1870 v.p.36]! //, wc & pencil, 38 x 27.3 [NGD, v.2, p.316]. [See plate 6.10]*
- NHM 0082** *Ladies of the Royal family at Lo Bengulu's temporary residence on the Inzingwahine or Umzingahone River South of the Watersbed / Lat-20-22-46- / about the 22 April 1870 / T Baines /*
- [Below figures in the drawing] a Royal sister / a flower girl / a Royal sister / Umigaan's wife / Mrs Jewell [In another hand:] v.p. 38.] //, wc & pencil, 27.3 x 38*
- NHM 0083** *Mashona at Umigesi's place July 20th 1870 / cultivating his hair - //, pencil, 27.1 x 19 [NGD, v.2, p.406]. [See plate 6.13]*
- NHM 0084** *Material for a future Warrior. Young Solomon // "16 - 17" is inscribed at the top of the drawing. [n.d.], wc & pencil, 28.5 x 19.4*
- NHM 0085** *The last slumber / Unesi asleep / Sebaque River / Aug 16 1869! //, wc & pencil, 27 x 38*
- NHM 0086** *Mackenzie and the Matabile / Roman a front ox of the young span bought from Mr Lee crippled by a Lion at Umwesuwie River on the night of July 28th 1870 / he lingered about 6 weeks more or less when I was obliged to shoot him as in spite of every attention the wounds would not heal - T Baines / [In another hand:] p 40] //, wc & pencil, 27.3 x 38.3*
- NHM 0087** *The End of poor old Platberg / Jan Lecue to the rescue / [Kamasala?] river / Jewell's Camp! //, [1869], wc & pencil, 26.7 x 38.2, [See plate 3.7]*
- NHM 0088** *Trella Bakooza - [crossed out] Chillimaani! //, [n.d.], wc & pencil, 27.3 x 38.2*
- NHM 0089** *M'he'lenbol/"23" [top left corner] [lion attacking hunter]. [n.d.], wc & pencil, 27.3 x 38*
- NHM 0090** *[Two lions] [n.d.], wc & pencil, 27.3 x 38.4*
- NHM 0091** *Wolf attempting to Kill and take away one of our goats at Manyami's Mackenzie Charley and Kaps to the rescue / a Leopard was also about us / Tuesday April 5 - 1870 / T Baines! //, wc & pencil, 27.2 x 38*
- NHM 0092** *Impressie or aard Wolf shot by W Watson with trap gun / evening of May 11th between the Inyati Mission and Emampangene / T Baines / May 11 1870 //, wc & pencil, 27.3 x 38.1, [See plate 3.23]*
- NHM 0093** *[Spotted hyaena] [nose 10 crown 1 foot - 10 shoulder 1 foot - 10 rump 2 ft 6 / tail 1 ft 6 height at shoulder 2 feet 8 / at rump 2 ft - 6 / Shot by W Watson about 15 feet from / our feet as we were sleeping / at Stambo Boloi - //, [1869], pencil, 28 x 38.3*
- NHM 0094** *Blackfooted hyaena shot by W Watson on the night of Tuesday 7th June 1870 - at Sebakwe River / [Matabili name Maghaghana] / Jets Wolf - Dutch / T. Baines! //, pencil & wc, 27.3 x 38.2, [See plate 1.14]*
- NHM 0095** *Iteeha. Mnga-Ingall, [n.d.], wc & pencil, 19 x 27.3*
- NHM 0096** *Hare - caught alive / by Maatchaan / Sept 13 1869 / at Ganyano River / T Baines Sept 15th //, pencil, 17.7 x 27.6*
- NHM 0097** *Hare - north of Inzinghazi River Wednesday Sept 21 - 1870 / [Matabili] Imvoonda - / [Measurements] //length of head - 0 - 4 [in] / [length of] neck - 2 1/2 [in] / [length] to rump - 1 [ft] / [length of] tail - 4 1/2 [in] / [Total length] 1 [ft] - 11 [in] / [Length of] fore foot to shoulder - 10 [in] / [length of] hind foot to rump 1 [ft] - 1 [in] / [length of] Ears - 5 [in]! //, pencil & wc, 21.8 x 27.7, [See plate 3.20]*
- NHM 0098** *First group of Elephants found near mud spruit in the afternoon of Aug 25th 1870 - / between Um Vuli and Umwesuwie Rivers - / T Baines //, wc, 27.3 x 38.2*
- NHM 0099** *Mr Hartley killing an Elephant near mud spruit on the afternoon of Aug 25. 1870 - / T Baines // [Unfinished], wc & pencil, 27.3 x 38*
- NHM 0100** *Elephants killed by Mr Hartley South of Zimlandasi River Friday Aug 25th 1870 - height at shoulder 10 feet 8 - length from upper lip to rump 13 - 6 / T Baines! //, pencil & wc, 27.3 x 38.2, [See plate (p), page 210]*
- NHM 0101** *Second group of Elephants found near mud spruit in the afternoon of Aug 26th 1870 - two killed by Mr Hartley / one by Molony one by Giffard and one by Leask - / T Baines / Aug 25 - 1870 // [Unfinished], wc & pencil, 27.3 x 38*
- NHM 0102** *Herd of Elephants feeding near the ruins of the old Portuguese house between Um Vuli and Imbeela Rivers a little more than 20 miles from Hartley Hill / The action of the Elephant breaking trees by the leverage of his neck is affirmed by Mr G. Wood and Gifford but denied by Mr Hartley / in all other respects the sketch is made from the evidence afforded by the broken trees and footprints [Aug 2 - crossed out] Sept 7. 1870 T Baines //, wc & pencil, 27.3 x 38.2, [See plate 3.3]*

NHM 0103 *Riding with the beard on the shoulder / George Woods Elephant charging / Twas pleasure as we looked behind - to see how thou the chase couldst wind / Monday Octr 3d 1870//, pencil, 19.3 x 27*

NHM 0104 *George Woods Elephant charging / Monday Octr 3d 1870 - south of Umoyazi / T Baines //, pencil, 19 x 27*

NHM 0108 *Elephants - killed Monday Octr 3d 1870 - to the south west of Um Nyazi River / T Baines / [names of people in the painting:] T. Molony / The elephants that charged w / T B / George Wood / Sunthin Wood //, pencil & wc, 19 x 27.3, [See plate 3.10]*

NHM 0106 *Broken & deformed tusk of Elephant with young tusk growing to replace it but / also stumped to the same length as the larger one - Shot by Mr Molony and / Wm Hartley Ganyana River Sept - 1869 - / length - 1 ft 6 inches greatest thickness 4 inches length of small one 10 1/2 inches / thickness 1 1/2 - / T Baines / Specimen sent / home by some opportunity for - A Murray Esq - Editor of the / Journal of travel & Natural History / Care of H W Bates Esq / or of / H Lamprey Esq / Royal Geographical Society //, pencil, 17.7 x 27.6, [See plate 3.10]*

NHM 0107 *Hyrax capensis. Imbeela / The Klip Dassist or Rock-Rabbit / Manyami's - June 21 1869 / T Baines / from nose to rump - 20 inches / girth under fore legs 12 1/2 [in] / [girth] at belly 16 [in] / plantigrade - colour / yellowish brown nearly / black upon the back //, wc & pencil, 27 x 38.2*

NHM 0108 *[In another hand: Wounded Rhinoceros.] / [Oct 12, 1869] / [p. 60.] / from nose to base of ears 2 - feet / base of ears to hump 2 - 6 / hump - to after hump 3 - 9 / after hump to base of tail 2 - / Tail 2 - 6 / height to hump - / as he lay / 3 - 4 / Do [= height] to after hump 3 - / fore foot to knee 1 - / knee to elbow 2 - / length of ears - 9 [in] / width [of ears] - 6 [in] / length of anterior / horn 2 - [ft] / [length] of after horn - 9 [in] //, pencil, 19 x 27.8, [See plate 3.19]*

NHM 0109 *Black Rhinoceros (Changani) killed by John Fontein and myself / South of the Impembesi River Octr 12 - 1869 / stripping the hide for Zamboko / T Baines //, pencil, 19 x 28.1, [See plate 3.21]*

NHM 0110 *Black Rhinoceros (Blue variety) - cows ridden to a stand and preparing to charge (She who hesitates is lost) - Sept 1st. 1870 - / T Baines - //, pencil, 27.3 x 38.3, [See plate 3.36]*

NHM 0111 *Black Rhinoceros (Blue variety) young cow - 8 feet 8 - from nose to base of tail shot by Mr Hartley & Molony Sept 1 1870/ sources of Simbo River / T Baines //, pencil, 27.3 x 38.6*

NHM 0112 *Black Rhinoceros (Blue variety) young cow - shot by Mr Hartley and Molony Sept 1-1870 / T Baines / sources of Simbo River //, wc & pencil, 27.3 x 38.3*

NHM 0113 *Black Rhinoceros (Matabili Shangani) 6 feet 2 at shoulder shot by myself at Samariny between Sebaque and Bembezi Rivers Octr 6-1870 / T Baines / Impjeant //, wc & pencil, 27.3 x 38.5*

NHM 0114 *[Black Rhinoceros (Matabili Shangani) - 6 ft 2 at shoulder. Shot by myself at Samariny between Sebaque & Bembezi Rivers / Thursday Octr 6 1870 T Baines / Impetchane Mashana //, wc & pencil, 27 x 38.1*

NHM 0115 *Mkomba! [Black rhinoceros], [n.d.], pencil, 17.7 x 27.6*

NHM 0116 *[Black rhinoceros hunt], [n.d.], wc & pencil, 28 x 39.2*

NHM 0117 *White Rhinoceros / Octr 5th 69 // [Unfinished], pencil, 17.7 x 27.6*

NHM 0118 *White Rhinoceros between Inguainyo and Guallo Rivers Tuesday Octr 25th 1870//, pencil, 19.3 x 27*

NHM 0119 *White Rhinoceros Inguainyo R Octr 25 1870//, pencil, 19 x 27.1*

NHM 0120 *[White rhinoceros hunt], [n.d.], pencil, 19 x 27.*

NHM 0121 *[White rhinoceros], [n.d.], pencil, 19 x 27.2*

NHM 0122 *[White rhinoceros head], [n.d.], pencil, 19 x 27.1*

NHM 0123 *[White rhinoceros] // 3 - 3 / 9 - 4 / 2 1 / 6 7 //, [n.d.], pencil, 19.3 x 27.3*

NHM 0124 *[White rhinoceros hunt], [Unfinished], [n.d.], wc & pencil, 28.5 x 38.9*

NHM 0125 *Goosibe - or In Dagasana / Matabili / Head of Warr Hog - shot by John Fontein October 11th 1869 / at Impembesi River / Length from nose to crown 1 foot 6 in / Breadth across eyes - 7*

in / Do [= breadth] - across the upper warts 1 [ft] 1 [in] / Do [= breadth] across the lower Do [= warts] - 8 [in] / Do [= breadth] from point to point of tusks - 1 [ft] / Do [= breadth] of the stem [sheath?] of tusks - 8 [in] / Do [= breadth] of snout 5 [in] / length of ear 6 [in] / length of upper warts 2 1/2 [in] / Do [= length] of lower do [= warts] - 2 [in] / General colour grey with yellowish brown / bus on prominence of eye brows forehead / light hair yellowish brown or / white overhanging eye brows / & forehead - / T Baines //, wc & pencil, 19.3 x 28

NHM 0126 *Wild Sow - Vlaque Verk - Matabili Goosibe Shot by myself South west of Uta Vuli 10 or 12 miles from Hartley Hill - / Wednesday Augt 10 - 1870 - T Baines / The working in of the shadows would make the pig a little darker and the burnt grass blacker yet //, wc & pencil, 27.3 x 38.3*

NHM 0127 *[Common warthog], [n.d.], wc & pencil, 27.3 x 38.2*

NHM 0128 *Young wart hog - (matabili goosibe) shot by myself south west of the Bembezi River Saturday Octr 8 - 1870 T Baines // [annotations re vegetation], pencil & wc, 27.3 x 38.2*

NHM 0129 *Deformed tooth of a Hippopotamus shot by Mr Hartley - in Um Vungu river / Natural tooth is - 2 - feet 2 along the outside of the curve / the Deformed tooth is - 2 feet 9 - in length along the outside of the curve // This was an old bull probably the last / or one of the last left in Um Vungu river / he concealed himself in a small pool / until turned out when he rushed by / Mr Hartley and charged at McMaster / almost overthrowing him - Hartley / shot the animal as it passed and / rode up to him time enough to see / him stagger and fall with the [wood?] - word incomplete / the creature was exceedingly lean / the deformed tusk having / prevented the creature feeding // (Top row left to right) // front chuffed / from scraping / on the stone // // front chuffed from [scraping?] on the stones // [Bottom row left to right] // natural / tooth as it stood / in the jaw // Deformed / tooth as it stood / in the jaw // 5/8 //, [1870], pencil, 21 x 30, [See inside covers]*

NHM 0130 *[The Sebaque River] B //, [1870], wc & pencil, 28 x 38.3*

NHM 0131 *Augst 16th Sebaque River / the Charge // [Unfinished], [1869], wc & pencil, 28.5 x 38*

NHM 0132 *Buffalo cow / full grown - shot by myself / Sebaque River / Augst 16. 1869//, wc & pencil, 28.3 x 38.3*

NHM 0133 *Buffalo old Bull shot by myself on the south west side of Bembezi River Friday Octr 7 - 1870 T Baines //, wc & pencil, 27.3 x 38.2*

NHM 0134 *Buffalo old bull shot by myself on the South West bank of Bembezi River Friday Octr 7 - 1870 - 4pm - / T Baines / naahee mashona / Elanda or Buffalo bird [Lichmoris?] mashaon //, pencil & wc, 27.3 x 38*

NHM 0135 *The Eland / Tuesday Sept 22 1869 / shot by Mr Molony - //, wc & pencil, 17.7 x 26.5*

NHM 0136 *Eland shot by T Molony & George Wood Tuesday Octr 4 - 1870 - / They rode it down and it fell on the ground after 1600 yards hard running before they shot it / 6 ft 5 at shoulder / T Baines //, pencil, 19 x 27.3*

NHM 0137 *Pullak - or Roodebok young male / Shot by Gelube Zintundasi River - July 6 1870//, wc & pencil, 19 x 27.2*

NHM 0138 *Koodoo young cow - shot at Bembezi River by G. Wood & Molony - Monday Octr 17 - 1870 - Matabili Bala Bala Mashona Tola - / T Baines (Nose to foremost [angle?] of eye - 9 [in] / eye 2 [in] / base of ear 3 [in] / back of skull 4 [in] / to withers 2 [ft] - [0?] [in] / base of tail 3 [ft] - 2 [in] / tail 1 [ft] - 2 [in] / ufs 5 [in] / height at withers - 4 [ft] - 2 [in] / [height] at rump 4 [ft] - 2 [in] / length of ear 10 1/2 [in] / opening 9/16 [in] / breadth of ears 5/8 [in] // [landscape & place name annotations], pencil & wc, 27 x 38.3, [See plate 1.13]*

NHM 0139 *the Roan antelope female / Baaslaand Eland - / or Baaslaand Gembok / or Qualata - / shot by John Leewe / December 6 1869 / Lee's Place Mangive River / T Baines / Nose to Base of horns 1 - 3 / base of horns to back of skull - 7 / [together] 1 - 10 / Back of skull to withers 1 - 8 - / wither to insertion of tail 3 - 6 / tail inclusive of tuft 2 - / total 9 - [feet] / length of horns along / the curve 1 - 8 / length of ears 1-3 / height at withers - 4 - 9 / [height] at rump 4 - 8 / This specimen is unusually light in colour - //, wc & pencil, 28.5 x 38.8, [See plate 1.5]*

NHM 0140 *Roan Antelope aged female - Bechuana Quilata - Matabeli [In?] Taqha / Shot by myself / July 1870 - //, wc & pencil, 27.3 x 38.2*

NHM 0141 *Springbok doe/nose to base of horns - 7½ [ins] / ears - 2½ [ins] / withers 1 [ft] - 2 [ins] / rump 2 [ft] - / Tail 9 [ins] / tuft 3 [ins] / length of horns 7 [ins] / length of ears 7 [ins] / height at withers 2 [ft] - 6 [ins] / [height at] rump 2 [ft] - 7 [ins] / girth behind shoulder 2 [ft] - 4 [ins] / girth of body 2 [ft] - 8 [ins] //, [n.d.], pencil, 27.4 x 38.4*

NHM 0142 *Reit bok, June 2. Um Bembei or Bembei River 1870 / Matabili Umzeednie/Shot by myself at Bembei River / T Baines //, wc & pencil, 27.2 x 38.2*

NHM 0143 *Stein bok doe shot by J Mackenzie at Bembei River Oct 17 1870 / Matabili Linyela or - Inceena /Mosuto / Poroforo - / T Baines // do not quite like this sketch but the specimen had stiffened awkwardly / Nose to front of eye - 2¼ / eye - 1¼ / base of ear - 1 / back of skull 1 / wither 1 - 8 / base of tail 1 - 9 / tail - 2 / height at withers - 1 - 9½ / [height at] rump 1 - 10 / length of ear 5½ / length of opening 4½ / breadth of ear 2½ //, wc & pencil, 27.3 x 38.2, [See plate 3.9]*

NHM 0144 *Blue Wildebeeste Killed at Kumalo by Mr Biles / Jan'y 14th 1870 - / 4 ft 9 at shoulder / 4 feet 7 at rump //, pencil, 20.2 x 26.9*

NHM 0146 *Blesboks - male & female / Shot by W Watson April 24th 1869 - plains north of Vaal River / Dimensions / Height at withers - at rump - from nose horns withers tail horns ears to between horns to withers to rump Male 44¼ inches 40 12 22½ 29¼ 15 14¼ 6¼ / Female 38¼ - 37 - 11 20 27 14 13 5¼ // The number "22" is written in the top right corner, wc & pencil, 27.2 x 38.3, [See plate 3.26]*

NHM 0146 *The Zwarts Wildebeeste - Black bodied Gnoo - or Puroomo - Carobelas Gnu - Harris - / Full grown bull shot by W Watson April 13 1869 - near Laeue Kap Free State South Africa - / T Baines / April 14 1869 //, wc & pencil, 27 x 38.1, [See plate 3.8]*

NHM 0147 *Sassaambe - Bastard Hartbeeste - or Kulaomane (Matabili) - shot by Charlie (a Natal boy one of our drivers) at Nyoma or Knife River / the western most branch of the Gwailo - our South Western boundary - Lat 19 - 27 - 46 - May 23, 1870 - / T Baines - //, wc & pencil, 27.8 x 38.7, [See plate 3.25]*

NHM 0148 *[Giraffe], [n.d.], wc & pencil, 27 x 38.2*

NHM 0149 *[Spotted Dikkop] Extreme length 1 ft - 7 - length of bill 0-2in /, point of bill to shoulder 0-7 - in - shoulder to tip of tail 0-10 / Shoulder to wrist 0-5½ in wrist to end of quill 0-9½ / Spread of wings - 2½ 5 inches - length of leg from / knee to tip of toe 0 - 9 - ¼ inches - / Colours - Eyes yellow beak yellow tipped with / black, legs yellow blackish in front soles / black - plumage light brown with darker / stone? - quill feathers black with / white spots on the 1st 2nd 3d / 6th 8th 9th & 10th - the 6th 8th & 9th tipped with white / T Baines / Novr 16 / 1869 //, wc & pencil, 35.6 x 28, [See plate 4.12]*

NHM 0160 *Head of Inguwinya or crocodile. / Um Vuli River 1 mile from Hartley Hill Simbo Rivulet Shot by W Watson / July 29th 1870 / Nose to nostril 0 ft 2½ in / nostril to eye - 7 [in] / eye 1 in [in] / ear 4½ [in] / ear to back of jaw 5 [in] / [Toal] ft 1 - 8 in [in] / from nose to back of skull along central line 1 [ft] - 5½ [in] / the line springing from behind the eye / thus - is the ear / Sketched at the house Aug 2 - 1870 / T Baines / Compare this with my sketch of Australian Alligator in the / Royal Geographical Society / [p.p.41] / B //, pencil & wc, 19.1 x 27.3, [See plate 3.11]*

NHM 0151 *Crocodile - shot by W Watson in Um Vuli River by W Watson - about half a mile above Hartley Hill - July 29 - 1870 / slightly more than 11 feet in length / T Baines - Aug 1st - [s. p. 41] //, wc & pencil, 27 x 38.2, [See plate (a) page 209]*

NHM 0152 *Tute: [Flying fish] [Unfinished] [Probably about Jan 7, 1869, on voyage out / B] //, [1869], wc & pencil, 16.5 x 26.8, [See plate 3.13]*

NHM 0153 *Mangrove swamp mouth of the / Kongone River Zambesi Delta / Dec 2 1839 / T Baines / Mangrove fish and crabs natural size. These fish are very active their pectoral / fin is jointed like an arm or a lizard's fore leg and by help of this and / the elasticity of the body they make leaps of 2 or 3 feet on the mud / or on the stems of the Mangroves. I do not know whether / they build the little mud towers but to day / for the first time I noticed several / in them / Dec 2 1839 / vide - Tennants Ceylon / + Angus. Australia - //, wc & pencil, 27.3 x 36.1, [See plate 3.16]*

NHM 0154 *Mangrove swamp at low water / mouth of the Kongone River /*

Zambesi Delta Nov 22nd / 1859 T Baines / The light tree is Doucenna / the long drops are the seeds of the mangrove / which pierce the soft mud when they / fall - / Rhiposera mucronata //, wc, 37.8 x 26.5, [See plate 5.4]

NHM 0155 *the gold fields - orchid - Natural size / found on a tree marked as the boundary / of the company's first claim at / Hartley Hill Simba River / and afterward between / Gwailo & Um Vungu / Rivers - / T Baines / March 18 / 1869 //, wc & pencil, 39 x 28, [See plate 5.19]*

NHM Rothschild bequest 1 *Full striped Quagga mare / so far as we know an unde / scribed variety - shot by / Chapman north of / Matietie River / 20 or no miles South / of the Zambesi / Thursday July 17 / 1862 / - The other / sketch of / this showing / the marking / of the back / was sent / home with / the skin / of a filly / shot in / 1863 / T Baines / July 27 - / 1862 //, wc & pencil, 27.4 x 37.2, [Proceedings of the Zoological Society of London, 1865, pp. 417-22, pl. 22], [See plate 3.36]*

NHM Rothschild bequest 2 *Zebra a full striped Quagga / shot by myself and knocked / down after a long chase by / [Malokole with a stone / after he had failed to kill / her with his musket / East of the Logier River / Sunday Decr 7th / 1862 T Baines / wants or calloties / on the fore arms only / probably new variety / between E Burchelli / & E. montanus - / Pereira says / the Quagga of / Damaraland / has legs very / nearly white / from the / hocks & knees / there are very / faint stripes / but not visible / till you come / close, there are / warts on the fore / legs only / the wilde paard / is darker the / stripes blacker / the head is larger / and the ears also / they stand up so / as to be visible / above the mane / the wilde paard / goes in the hills / the Quagga on / the flats / March 1864 //, wc & pencil, 27.4 x 37.2, [See plate 3.33]*

NHM Rothschild bequest 3 *Mountain Zebra / Mare - First wounded / by John Laing ? and / killed by myself / my first bullet / exactly splitting / the tail and / passing forward / into the chest / and my next / breaking it / shoulder / The stallion / the shoulder / of which I had / broken just / before was run / down by Kanoo / and my Makalaka / guide Mangabba / and cut up while / I was sketching this - / In a rugged Kloof / of a tributary of the*

[Malulose?] / South of the / Zambesi River / Sunday / Sept 14 1862 / work of absolute / necessity as / more than / thirty people / were depending / on us for food / and tonight they / are contented and / happy - / T Baines / The mare had / previously been / bitten by some wild / beast / I believe / on comparing / notes with Chapman / that this is also / a specimen of the / full striped / Quagga such / as are have / previously / shot and / sketched / we suppose it / to be a new / variety / intermediate / between E Burchelli / & E montanus // [landscape & vegetation annotations], pencil, 27.6 x 37.2

NHM Rothschild bequest 4 *Young male Quagga / Supposed new variety / Natives wondering / when they'll get / leave to cut it up / Saturday July 19, / 1862 / Nyazi River / South of the / Victoria falls / Zambesi / supposed / new variety / between / E Burchelli / and / E montanus / in the / other or / profile / sketch of / this animal / the head / and ears / appear / smaller / in proportion / to the body / here they are / the nearest / portions / to the eye / and / consequently / look larger / by perspective - / T Baines //, wc & pencil, 28 x 37, [See plate 3.4]*