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Wintjes, Justine

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II.

picture


reyn os Ster
Hot ten tot
een kaffe Beest
een elant
elant
een Buffel
elant
Vogel Struijs
een hert
Vogel Struijs
Vogel Struijs
Vogel Struijs
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Vaderlandse Beest
Vaderlandse elant
Wederesel
hot tentot
een hert
reyn os Ster
een Leeuw
Vogel Struijs
Wilde Beest
een
(2e helft 18de eeuw)
Teekeningen, door Hega Kaffers
of een Hottentot
vervaardigd

ARCHAEOLOGY AND VISUALITY, IMAGING AS RECORDING:

A PICTORIAL GENEALOGY OF ROCK PAINTING RESEARCH IN THE MALOTI-DRAKENSBERG THROUGH TWO CASE STUDIES

Justine Wintjes

A thesis in two volumes submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in fulfillment of the requirements for the degree of Doctor of Philosophy (Art History)

Johannesburg, 2012

front cover: VISUALIZATION I (1776). Document: SFA (Sw. 66). Image: JW (2009).

1.1

A history of recording rock paintings in pictures

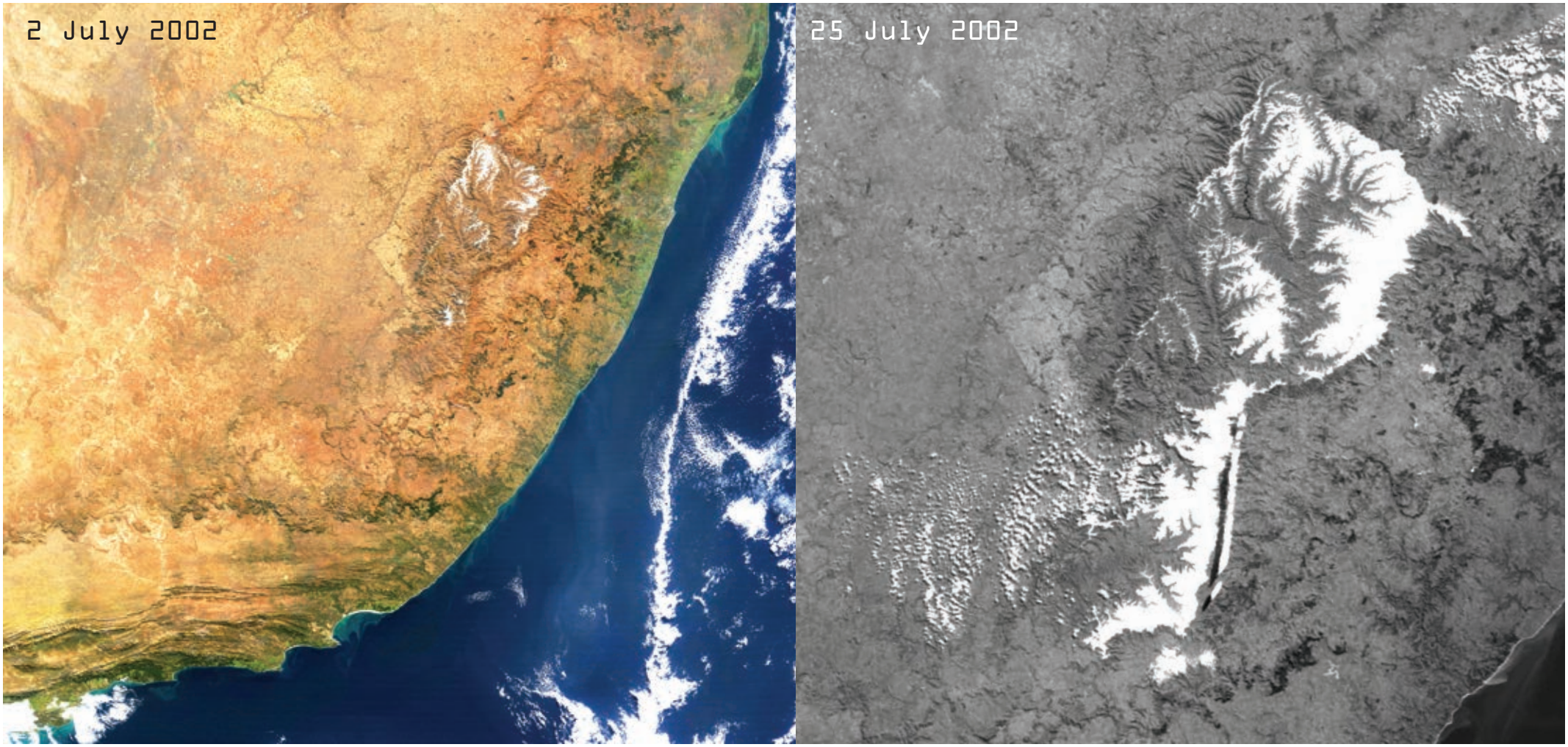


Plate 1.1.1. SATELLITE IMAGERY OF THE SOUTH-EASTERN CORNER OF AFRICA. In 2002 a severe winter storm covered the highest terrain of the Maloti-Drakensberg in snow. Images: NASA-GSFC (www.earthobservatory.nasa.gov last viewed 7 December 2011).



Plate 1.1.2. VIEW TOWARDS THE ESCARPMENT FROM THE KWAZULU-NATAL SIDE. The Mnweni Valley in winter. In the far distance towers the basalt massif, and in the middle and near distance are the softer valleys. Photo: JW (2008).



Plate 1.1.3. VIEW TOWARDS THE ESCARPMENT FROM THE KWAZULU-NATAL SIDE. The Mnweni Valley in spring. In the far distance the jagged edges are the basalt cap, and the nearby rock formations are sandstone. Photo: JW (2008).

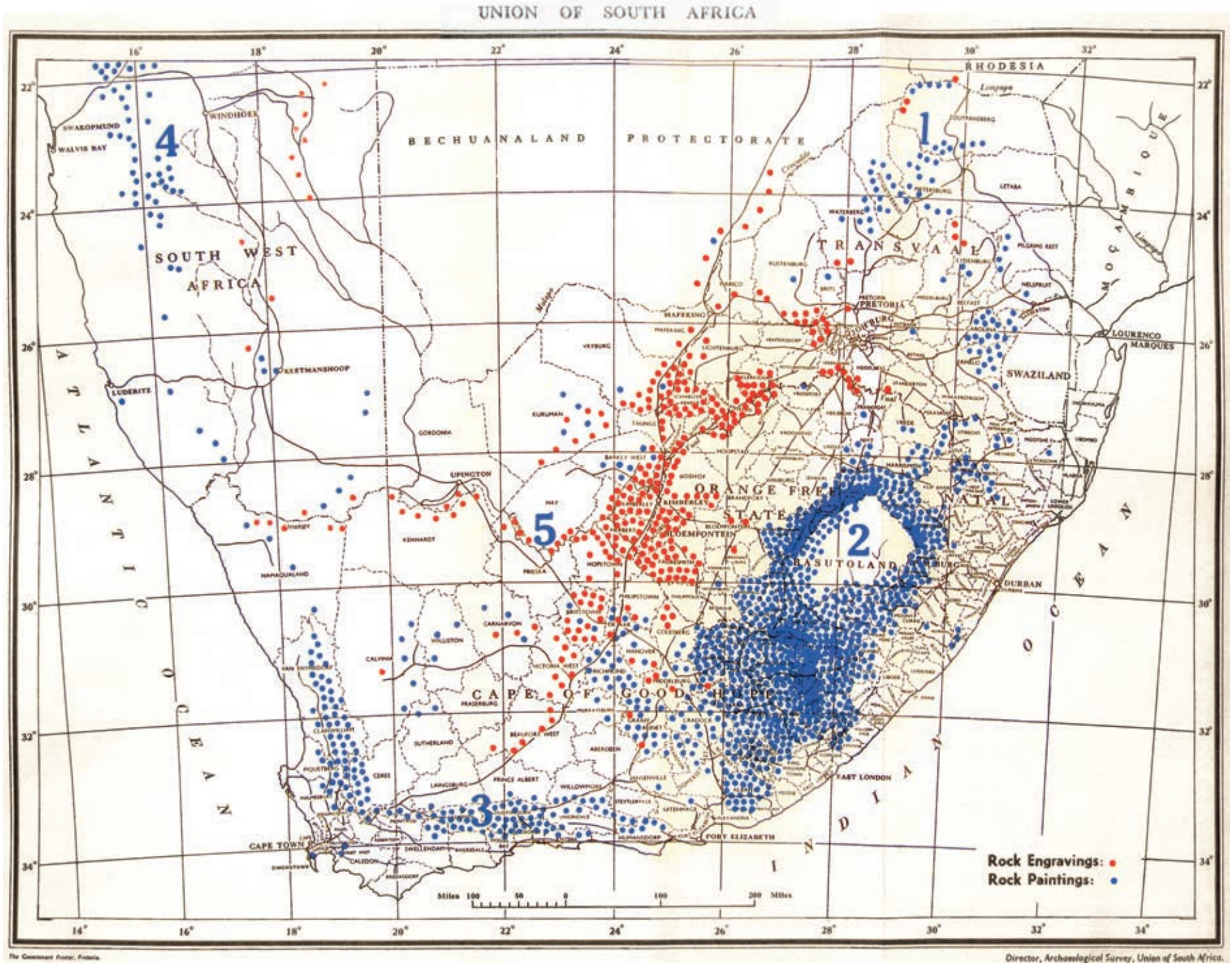


Plate 1.1.4. DISTRIBUTION MAP OF ROCK ART SITES (VAN RIET LOWE 1952). The number '2' corresponds with C. van Riet Lowe's 'South-Eastern Group' concentrated in the sandstone formations below the lava cap of the Maloti-Drakensberg massif (compare with the map of schematic lithostratigraphic units in **Fig. 1.1.2**)

1.2

Early rock art records in the wider region (mid-eighteenth to mid-nineteenth centuries)



Plate 1.2.1. THE 'GORDON' DRAWINGS PRODUCED DURING R.J. GORDON'S SECOND JOURNEY.
Objects/images: RMA (object numbers clockwise from top left: RP-T-1914-17-193, RP-T-1914-17-195, RP-T-1914-17-194(V), RP-T-1914-17-194(R)).

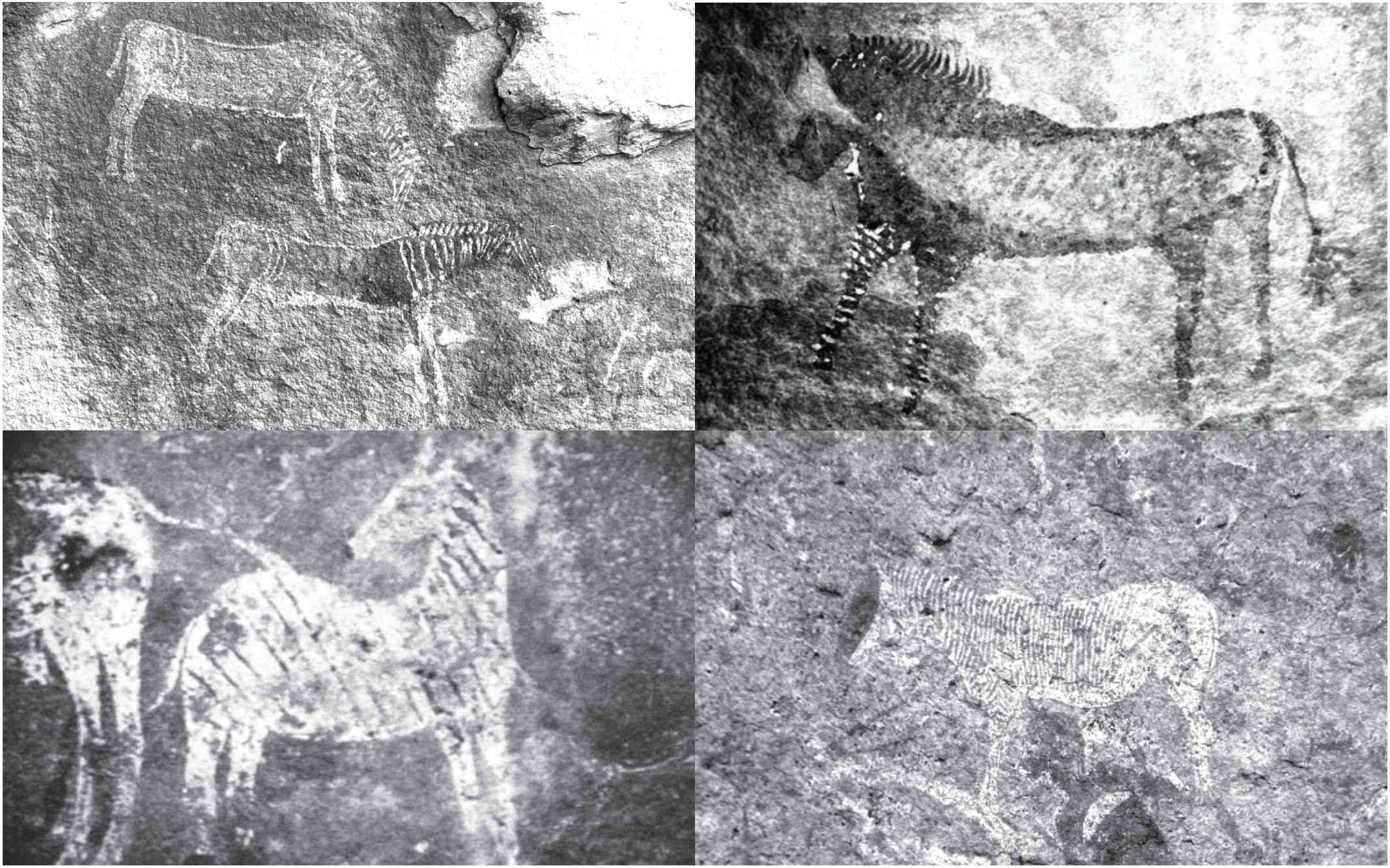


Plate 1.2.2. NATURALISM OF VARYING DEGREE AND KIND IN SOUTHERN AFRICAN ROCK PAINTINGS.
Photos (clockwise from top left): NMB (SARADA: NASMUS-RSA-WTL1-31); JW (2010); NMB (SARADA: NASMUS-NAM-TRE1-43); Smith & Blundell 2004 (fig. 12.10).

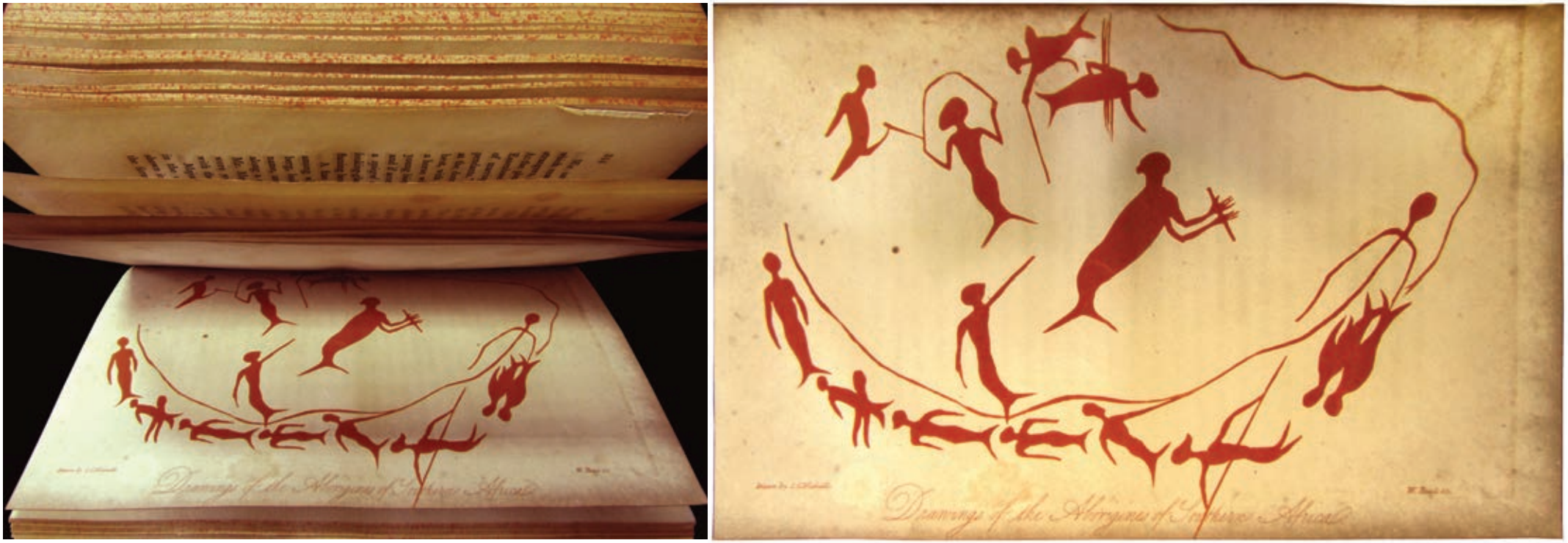


Plate 1.2.3. "DRAWINGS OF THE ABORIGINES OF SOUTHERN AFRICA"
Engraved plate published by J.E.Alexander (1837: pl. III) after C.C. Michell's (missing) field copy. Object: WCL. Image: JW (2011).



Plate 1.2.4. EZELJAGDSPOORT GROUP.
A. Willcox (1963: pl. 11) suggested that the figures were “fish-like up to the waist and human above, reminiscent of mer-people of European folklore” .



Plate 1.2.5. OIL PAINTING BY T. BAINES (1849). titled “Bushman’s Cave at the foot of the Elands berg”. Object/image: MA (MA560).



Plate 1.2.6. OIL PAINTING BY T. BAINES (1849)
titled “Bushman’s Krantz, Baviaans River. Animals painted on the rock by the Bushman. Much visited by the Poet Pringle”. Object/image: MA (MA1215).



Plate 1.2.7. SKETCH BY T. BAINES (1850)
titled “Cave – Mahouri’s People”. Object/image: BL (MS.049/14/14)

1.3

Early copies of rock paintings in the Maloti-Drakensberg
(second half of the nineteenth century)



Plate 1.3.1. THE BROKEN BUT UNIFIED LANDSCAPE OF THE MALOTI-DRAKENSBERG

(left) Typical view towards the escarpment from the east (KwaZulu-Natal) side with jagged peaks of basalt at the top and bands of sandstone at lower altitudes. Photo: JW (2008).

(below) At a different scale, the view over a similar landscape from the south (looking north over lesotho; Mitchell & Challis 2008: fig.7). The highest peaks are made of basalt and the successive linear outcrops below these are Clarens Formation sandstone.



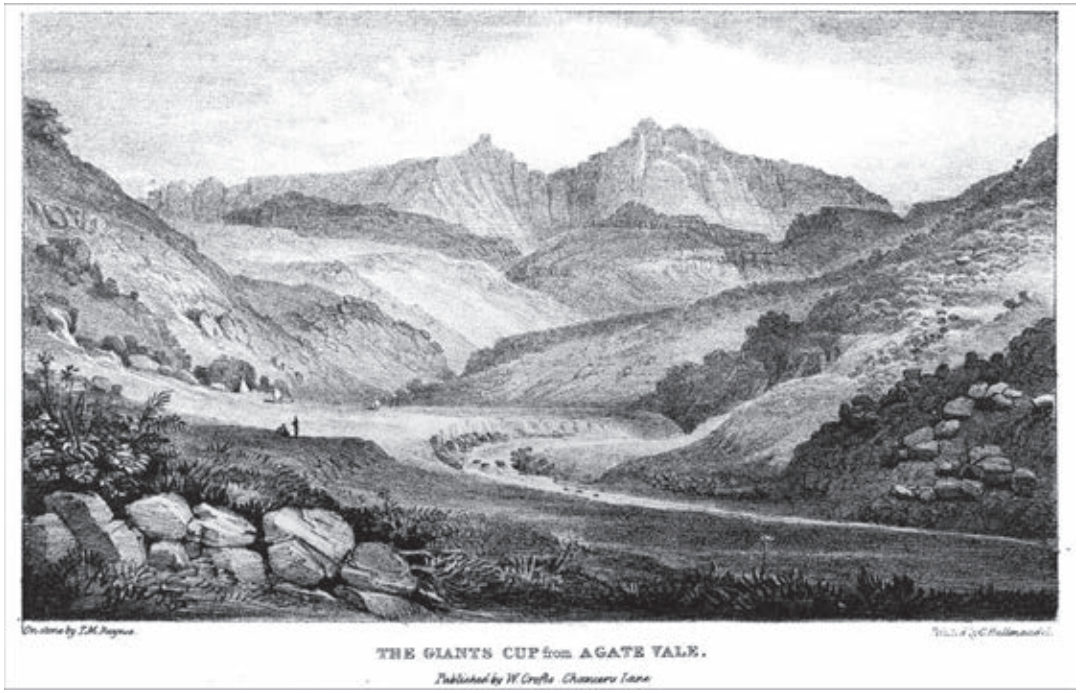






Plate 1.3.2. A PICTORIAL TURN: A.F. GARDINER'S PASSAGE

(above) Gardiner's plate (1836: btwn. pp. 334-5) compared with (right) a 2004 photograph (cf. Vinnicombe 2009: fig.11a & b), stretched vertically by just under 40% to approximate Gardiner's emphasis of heights. (The unstretched photograph is pictured lower right.) Photo: KZNM (SARADA: NMSA-RSA-BOY1-1D).

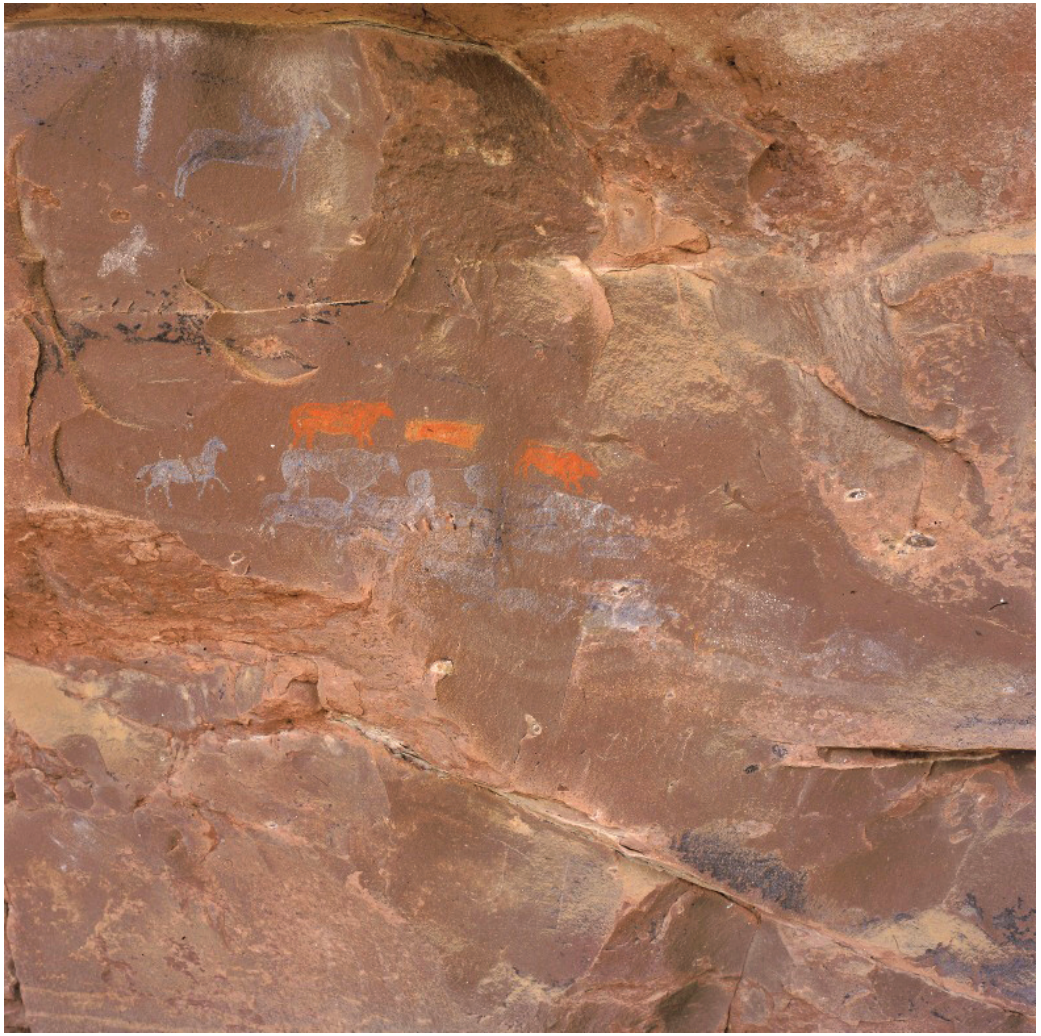




Plate 1.3.3. ROCK PAINTING OF A WAGON TREK, BAMBOO MOUNTAIN possibly even depicting Gardiner's passage (Vinnicombe 2009: 19).

(left) Hasselblad photo by J. Hone (2004).
Image: KZNM (SARADA: NMSA-JHH-01-300H).

(right) P. Vinnicombe's painted copy (1961).
Image/object: PV KZNM (SARADA: NMSA-PJV-01-189HC).

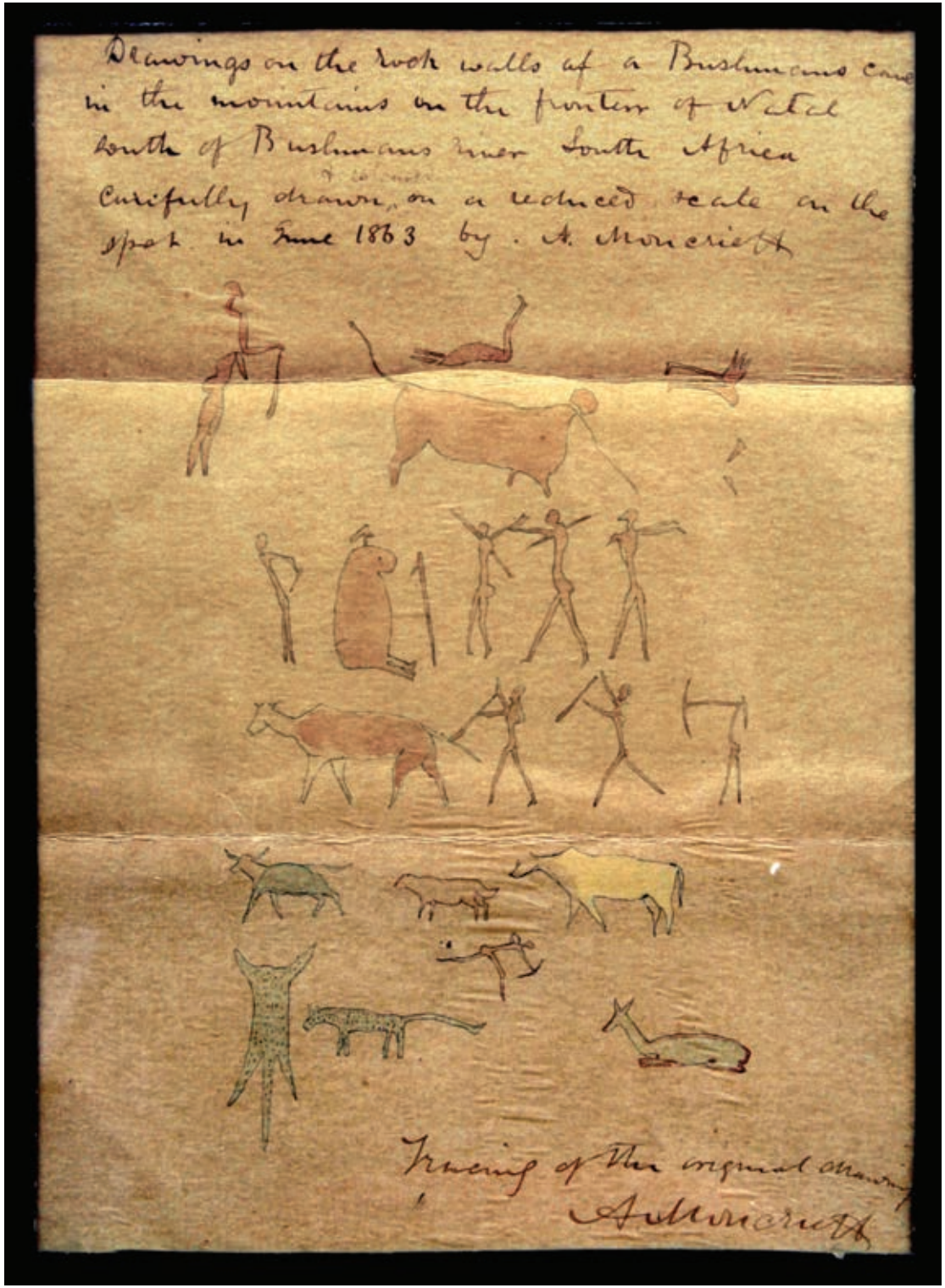


Plate 1.3.4. A. MONCRIEFF'S SKETCH

"Drawings on the rock walls of a Bushmans cave in the mountains on the frontier of Natal south of Bushmans river South Africa carefully drawn and coloured on a reduced scale on the spot in June 1863 by A. Moncrieff". Object/image: BM (Af1979,01.2732)





Plate 1.3.5. "LION HUNT" ON THE "ROCKS AT THE LOWER IMVANI" (CAMP SIDING)

(top left) A copy by G. Stow. (1867) Object/image: ISAM (SARADA: IZI-GWS-01-43D).

(bottom left) The Frobenius version of the same scene (c.1929). Object/image: ISAM (SARADA: IZI-LVF-01-19HC).

(below) The original rock painting photographed by S. Ouzman (2000). Object/image: NMB (SARADA: NASMUS-RSA-TYL1-2).





Plate 1.3.6. MAIN CAVES: GROUP OF THREE ANTELOPE

(top right) M. Hutchinson's watercolour (1879).
Object/image: NLSA (257).

(bottom right) The original rock paintings photographed by V. Ward (1992).
Image: KZNM (SARADA: RSA-MAI1-422).

(below) L. Tylor's gouache (1893).
Object: PRM. Image: PJV KZNM (SARADA: RSA-MAI1-433).

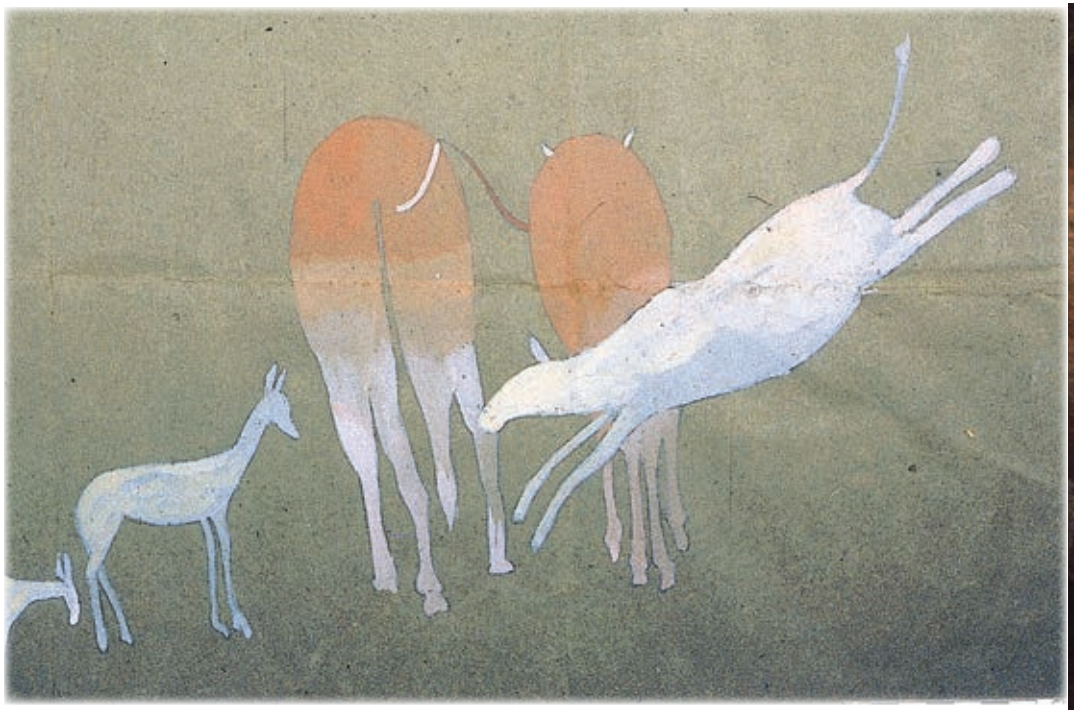




Plate 1.3.7. MAIN CAVES: PAIR OF THERIANTHROPES

(top right) Painted copy by M. Hutchinson (1879).
Object/image: NLSA (1872/6).

(bottom right) Painted copy by L. Tylor (1893).
Object: PRM (1894.15.8). Image: PV KZNM (SARADA: RSA-MAI1-434).

(below) Photograph of the original rock paintings (1998).
Image: J. Deacon (SARADA: JDC-RSA-MAI1-11).









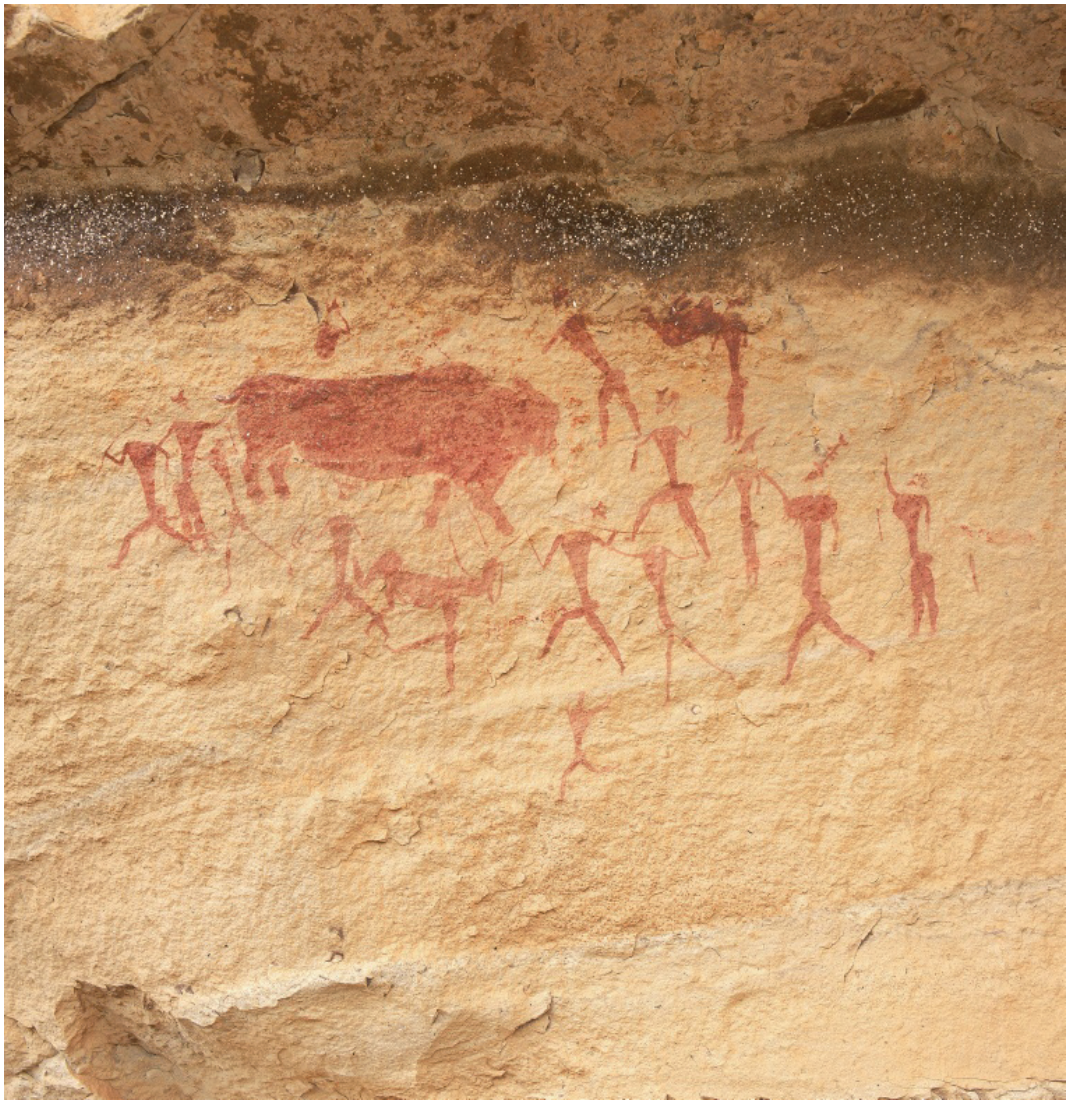


Plate 1.3.8. THE RAINMAKING GROUP FROM BAMBOO HOLLOW

(left) Drawing by L. Tylor (1893). Object: PRM (1894.15.8).
Image: PV KZNM (SARADA: RSA-BAM1-74).

(right) Hasselblad photo by J. Hone (1996).
Image: KZNM (SARADA: NMSA-JHH-01-162H).

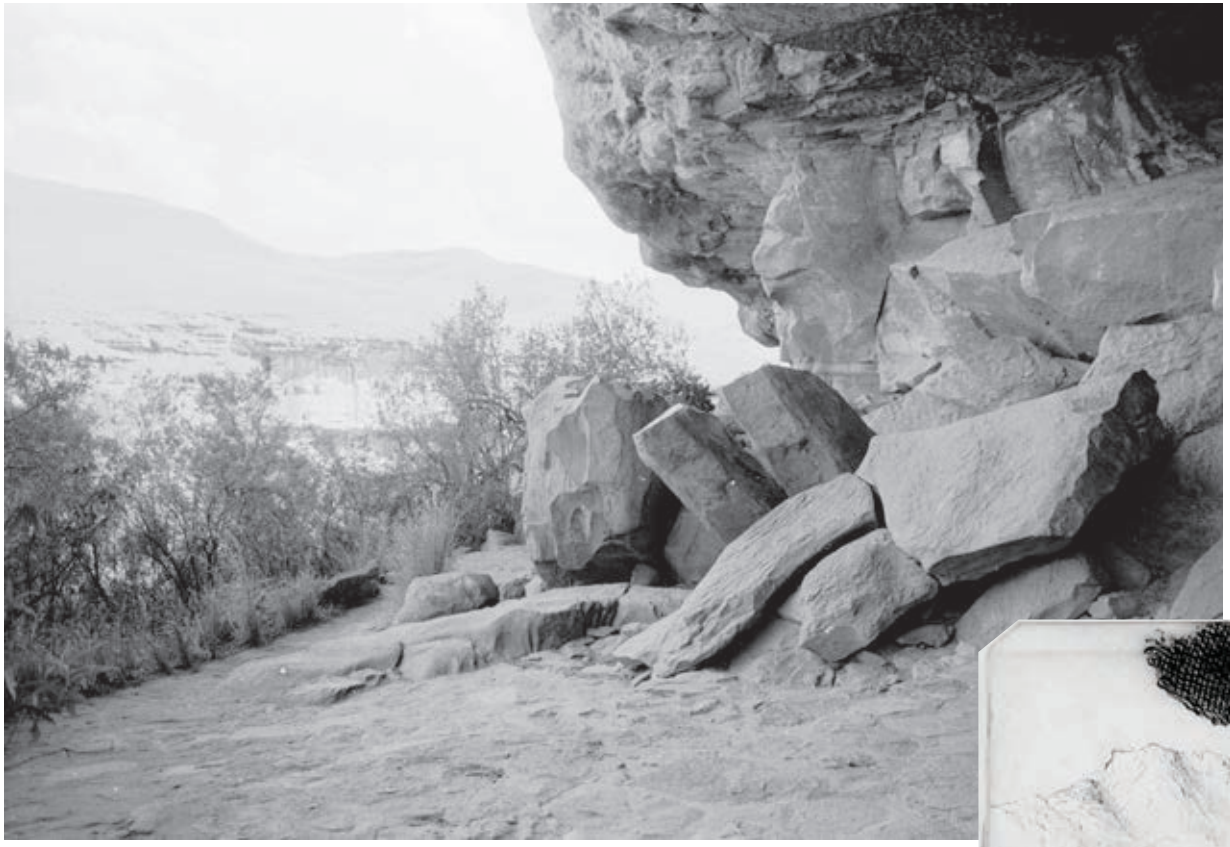




Plate 1.3.9. IMAGINARY CAVE SCENE

(above) View out of the south end of South Cave photographed by T. Maggs (1993). Image: KZNM (SARADA: NMSA 03 7767P).

(right) “Bushmen at home” ink drawing by M. Hutchinson (1876). Object/image: NLSA (109).

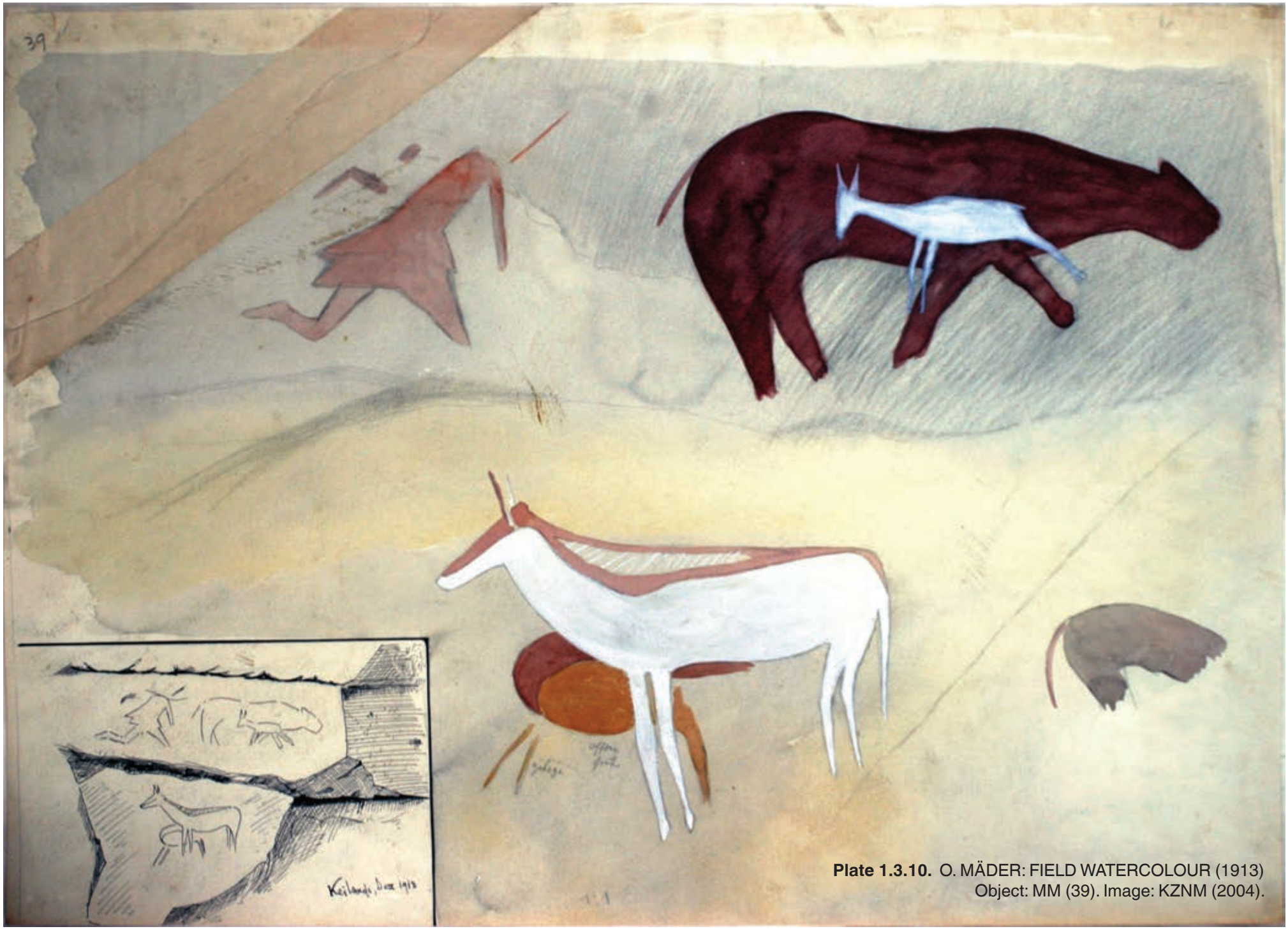


Plate 1.3.10. O. MÄDER: FIELD WATERCOLOUR (1913)
Object: MM (39). Image: KZNM (2004).



Plate 1.3.11.
O. MÄDER: EXHIBITION WATERCOLOUR (1932)

Object: MM (91).
Image: KZNM (2004).



Plate 1.3.12. O. MÄDER, PHOTOGRAPHER

Two early photographs of Bushman rock paintings (1894) produced at Mariannhill Studio.

(left) Photograph probably taken in the vicinity of Reichenau Mission (Underberg), but the exact location has not been identified.

(below) Sangwana Shelter 1.

Objects: PRM (C2/3/.d & C2/3/.a).
Images: JW (2009).



2.

Sehonghong:
the rainmaking group



Plate 2.1. J.M. ORPEN'S FRONTISPIECE (1874)

Image: JW (2009).
Scale = 20 cm.



Plate 2.2. THE RAINMAKING GROUP AT SEHONGHONG.
Photo: P. Mitchell (1985).



Plate 2.3. P. VINNICOMBE'S REPAINTING OF THE RAINMAKING GROUP (1971). Object/image: PV (KZNM; SARADA: PJV-01-12).



Plate 2.4. DIGITAL COLLAGE OF 'ORIGINAL' WATERCOLOURS

Four watercolours that once formed a single compilation with possibly the same layout as the published 1874 plate (**Pl. 2.1.**), as shown in this collage.

Objects/scans: NLSA (ARB 7355-7388)
Composite image: JW (2009).
Scale bar = 20 cm.



Plate 2.5. J.M. ORPEN'S IMAGINED FIELD NOTEBOOK
A frame from the film *broken threads* (2006) showing a dramatic reenactment of Orpen making painted sketches in a notebook. Image: JW (2009)



Plate 2.6. P. VINNICOMBE'S POLYTHENE TRACING (1971)
photographed in sections on a lightbox. Object: PV (RARI; unnumbered). Image: JW (2009). Scale = 20 cm (approximate because of possible distortion).

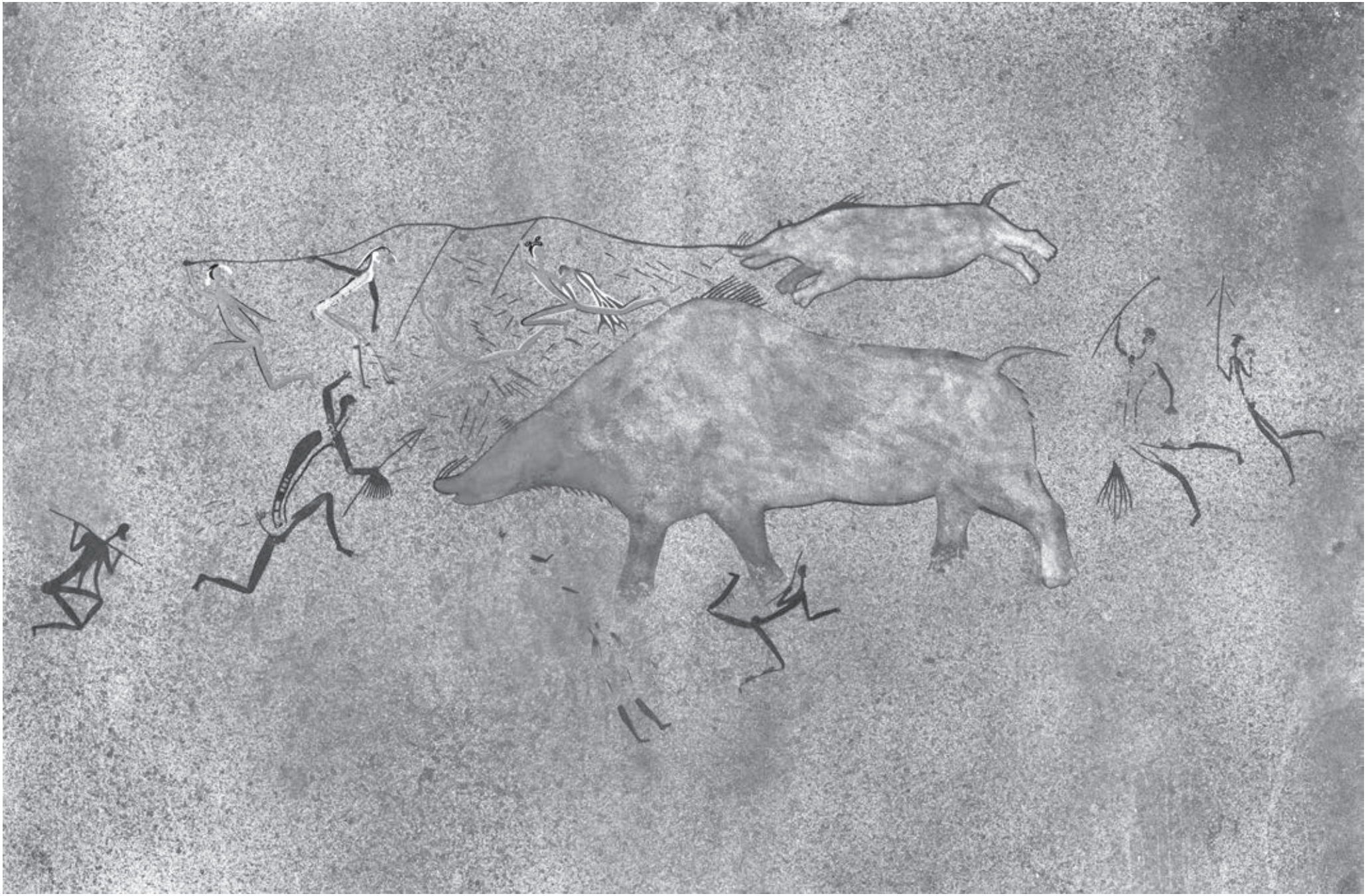


Plate 2.7. P. VINNICOMBE'S REPAINTING
published in black-and-white in *People of the Eland* (1976: 337).

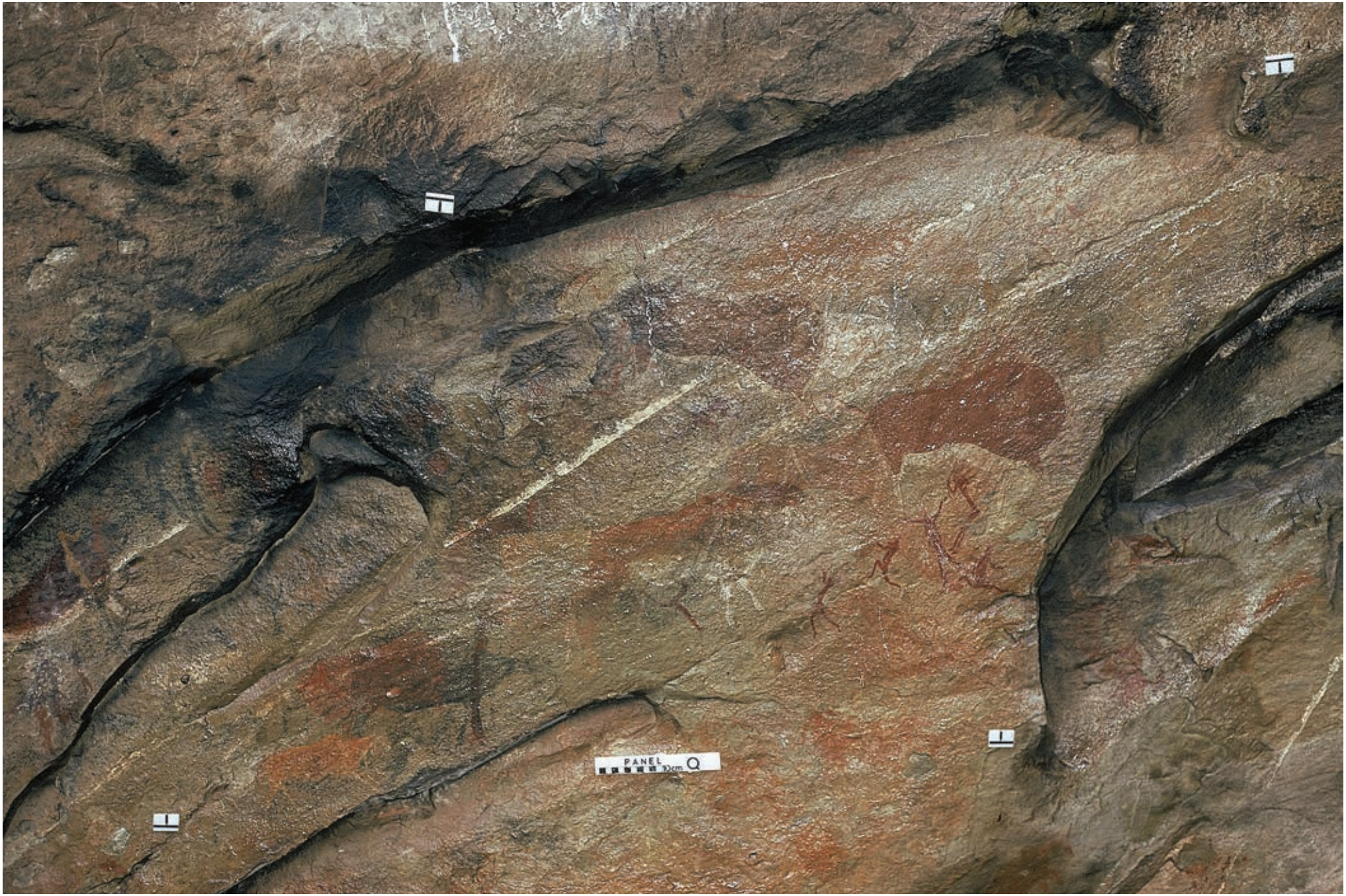


Plate 2.8. PANEL Q
photographed by T. Tesele (1985). Image: ARAL (RARI; SARADA: LES-SEH1-193).

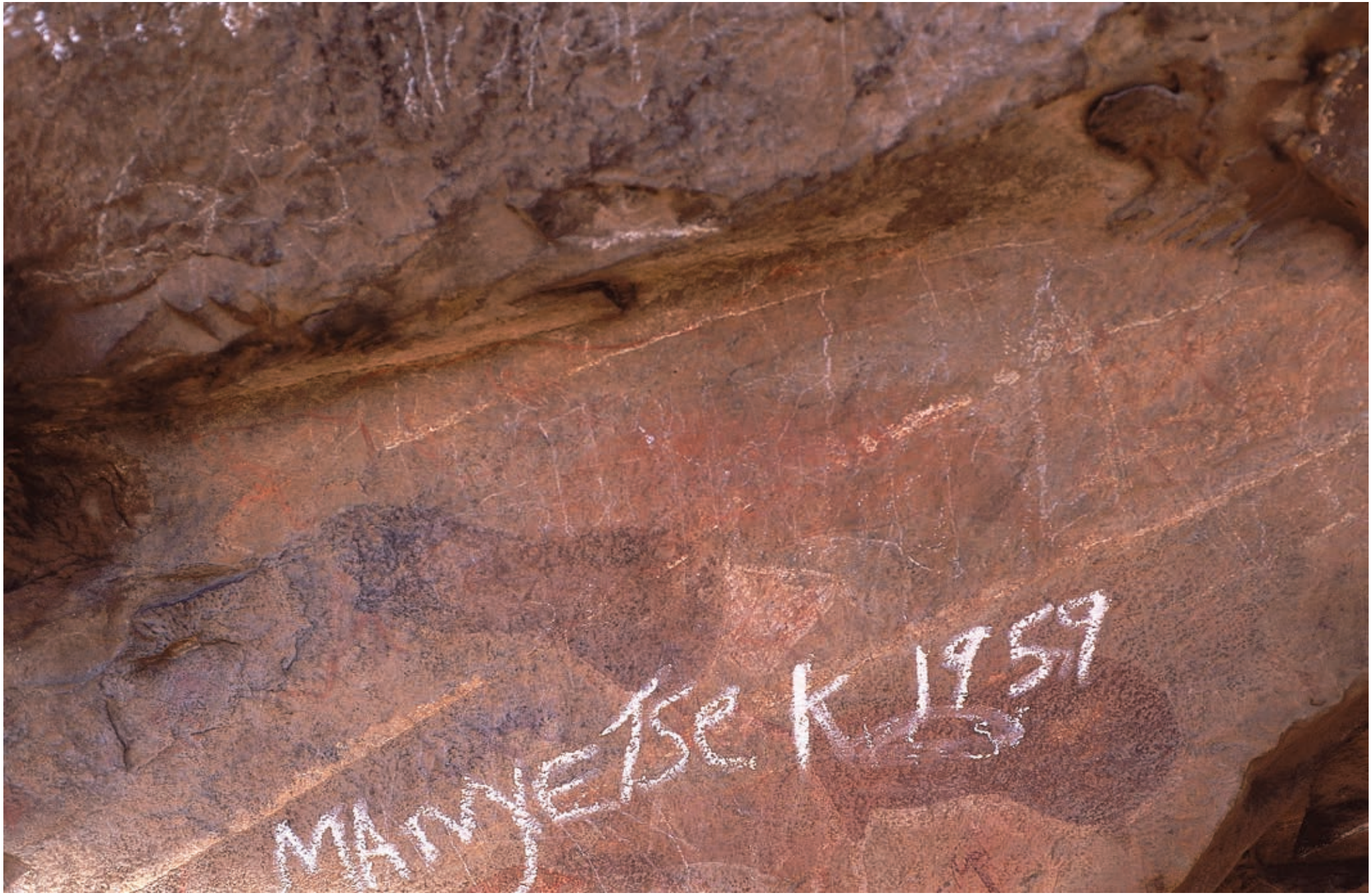


Plate 2.9. THE RAINMAKING GROUP AT SEHONGHONG
photographed by D. Pearce (2004). Image: RARI (SARADA: RARI-LES-SEH1-15).

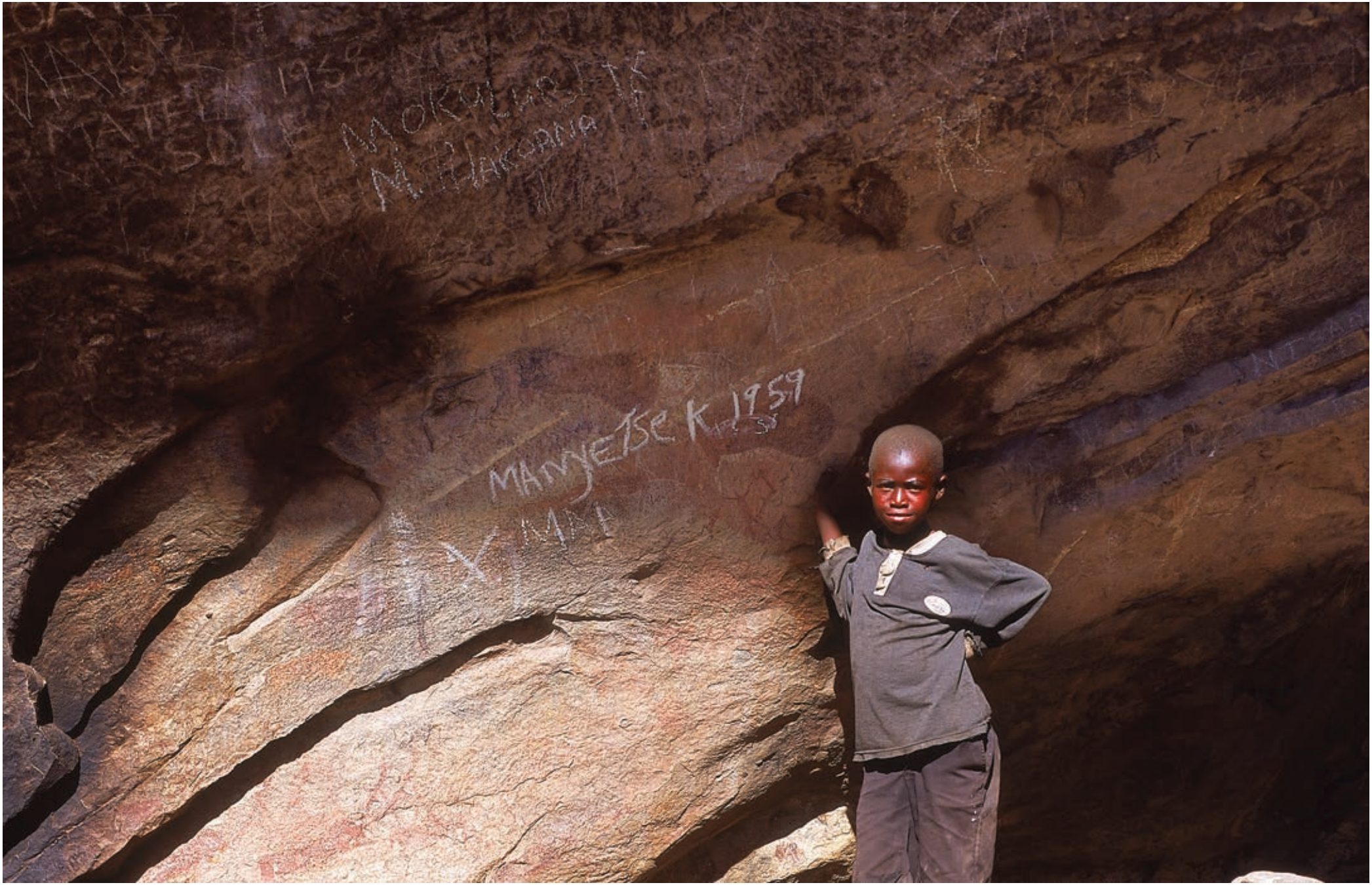


Plate 2.10. A WIDER VIEW OF THE RAINMAKING PANEL
photographed by D. Pearce (2004). Image: RARI (SARADA: RARI-LES-SEH1-13).



Plate 2.11. SEHONGHONG SHELTER
photographed by B. van Doornum (2005). Image: KZNM.



Plate 2.12. A DIGITAL RESTORATION OF THE RAINMAKING GROUP
A 1967 or 1971 photograph by L. Smits with P. Vinnicombe's repainting (**Pl. 2.3.**) grafted into the upper right corner.
Photograph: RARI (SARADA: SMT-LES-SOA1-140). Composite image: JW (2011).



Plate 2.13. STAGES IN THE DIGITAL RESTORATION

16a: unmodified detail from Lucas Smits' photograph (**Pl. 2.8.**). 16b: Vinnicombe repainting without colour adjustment superimposed/warped onto 16a. 16c: same as 16b, but with colours of the repainting and photograph adjusted to be more compatible. 16d: same as 16c, but with repainting 'granulated' to blend with the photograph. Photo: ARAL (RARI; SARADA: SMT-LES-SOA1-140). Repainting: PV (KZNM; SARADA: PJV-01-12). Composite images: JW (2011).

4.1.

Cingati:
locating eBusingatha in the early documentary sources

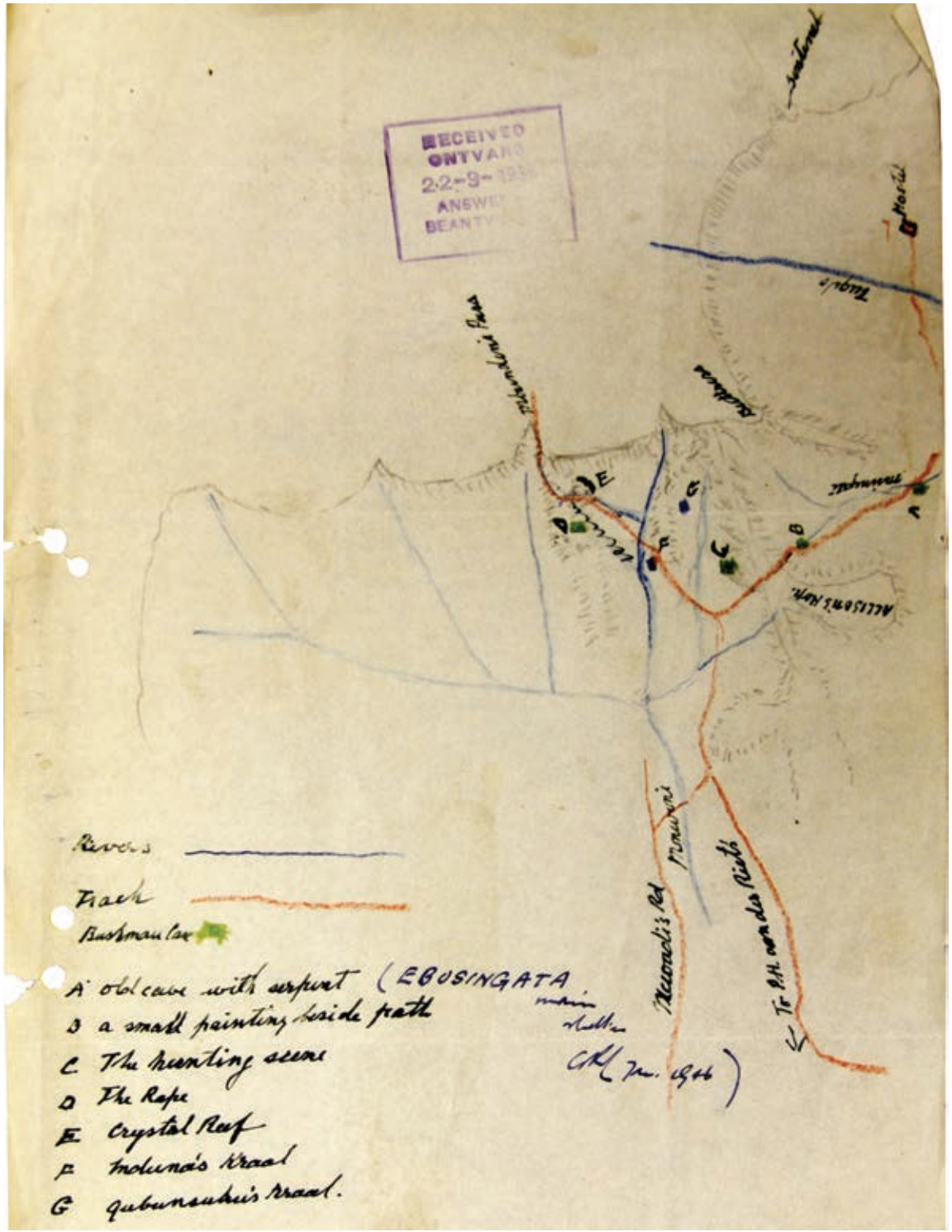


Plate 4.1.1. G. RANDLES'S MAP AS EBUSINGATHA'S ENTRY INTO THE DOCUMENTARY REALM

This sketch was attached to a letter addressed to C. van Riet Lowe (18 September 1936). The "old cave with serpent" is indicated with the letter "A". Van Riet Lowe later matched this site with his "Ebusingata main shelter", annotating this document accordingly. Document: ASW. Image: JW (2010).

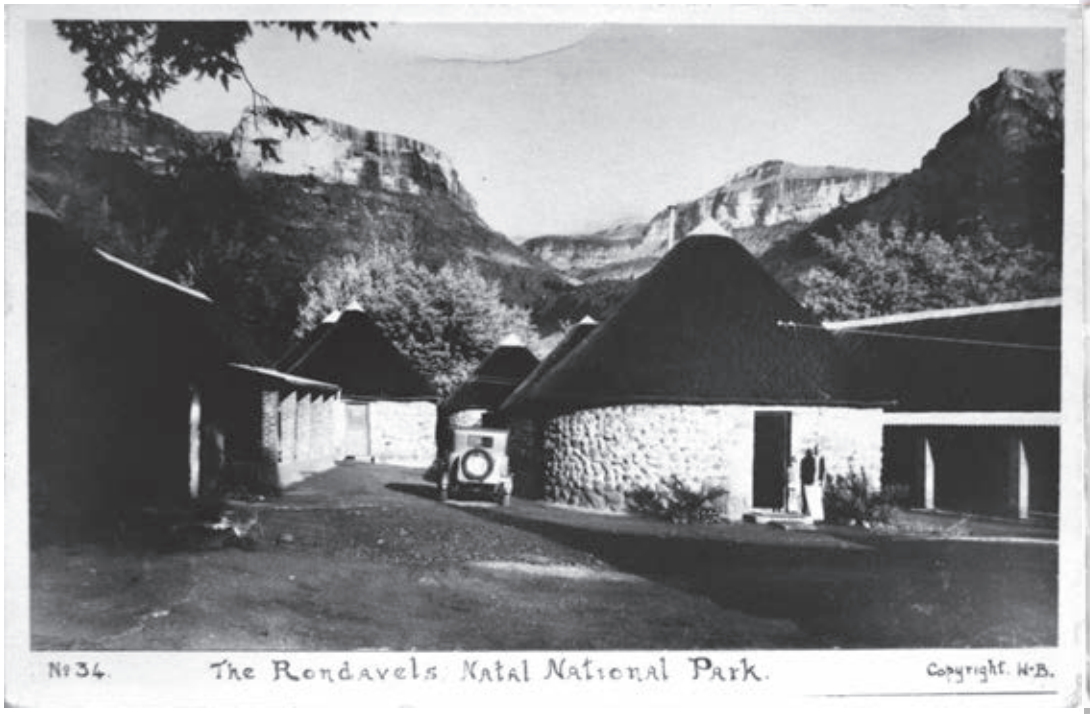






Plate 4.1.2. POSTCARDS FROM THE NATAL NATIONAL PARK

(top left) “The Rondavels, Natal National Park” by H.C.B. Wylde-Browne (c.1920s). Object: MAJ (2006-7685). Image: JW (2011).

(top right) “Mont-Aux-Sources, Natal” by H.C.B. Wylde-Browne (c.1920s). Object/image: JW (2010).

(lower right) “The Main Building, Natal National Park Hostel” by R.D. Ridgway (c.1924). Object: MAJ (2006-7685). Image: JW (2011).

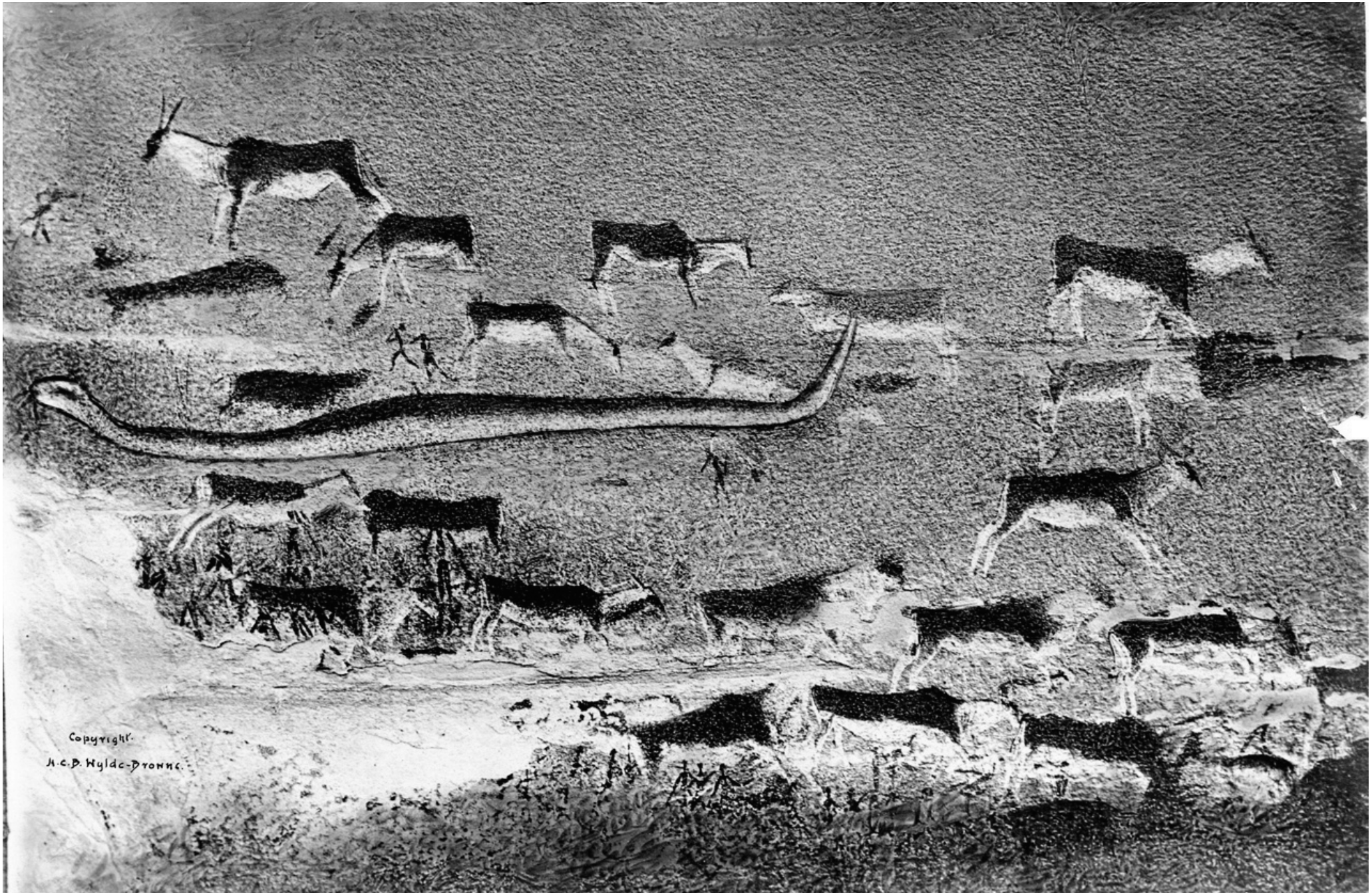


Plate 4.1.3. SEPIA COPY-NEGATIVE PRINT BY H.C.B. WYLDE-BROWNE
Bushman paintings in the “Lower Cingati Valley” (c. early 1920s). Object/image: RARI (SARADA: WYB-EST-001).

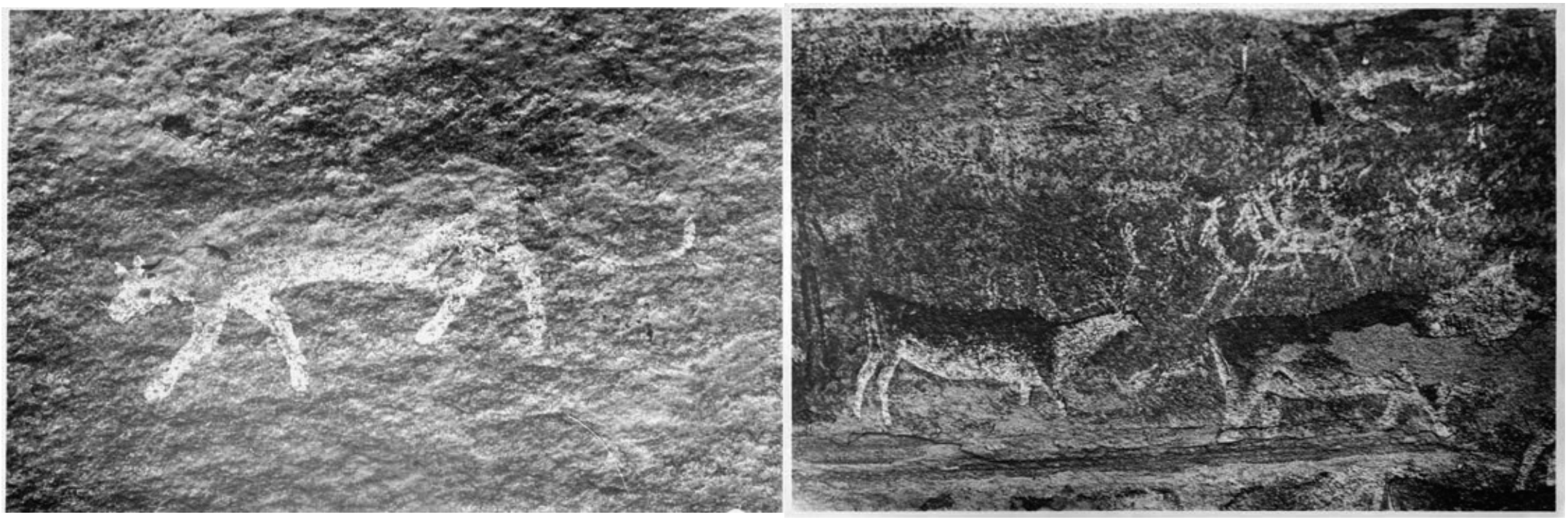


Plate 4.1.4. PHOTOGRAPHIC PRINTS BY WYLDE-BROWNE (UNRETOUCHED)

Bushman paintings in the “Lower Cingati Valley” (c. early 1920s):

(left) Sepia print of a walking feline. Object/image: RARI (SARADA: WB-EBS-001).

(right) The photographer’s annotations on the back of this black-and-white print read: “Figures of men running (note two men with masks and long ears). Below [these figures] two buck”. Object: VRL (RARI; unnumbered). Image: JW (2010).



Plate 4.1.5. COMMUNAL GROUP: ROCK PAINTING (UNPROVENANCED)
Different versions of this group are illustrated in **Pls 4.1.6.** to **4.1.8.** Object/image: OCHM (Acc. no. 95/185/7; photographer: M. Shangase).



Plate 4.1.6. COMMUNAL GROUP: BLACK-AND-WHITE PLATE FROM *MADSIMU DSANGARA*
The published caption reads “Cinyati, Natal” (Frobenius 1931a: Tafel 103).



Plate 4.1.7. COMMUNAL GROUP: SEPIA PRINT BY H.C.B. WYLDE-BROWNE (UNRETOUCHED)
Bushman paintings from “Upper Cingati” (c. early 1920s). This print is framed in virtually the same way as **Pl. 4.1.6.** Object/image: RARI (SARADA: WYB-EBUS-002).



Plate 4.1.8. COMMUNAL GROUP: COPY-NEGATIVE PRINT BY H.C.B. WYLDE-BROWNE
Bushman paintings from “Upper Cingati” (c.1920s). Object/image: RARI (SARADA: WYB-EST-017).





Plate 4.1.9. UPPER CINGATI: CHISEL MARKS ACROSS MAIN PANEL
Photos: JW (2011).

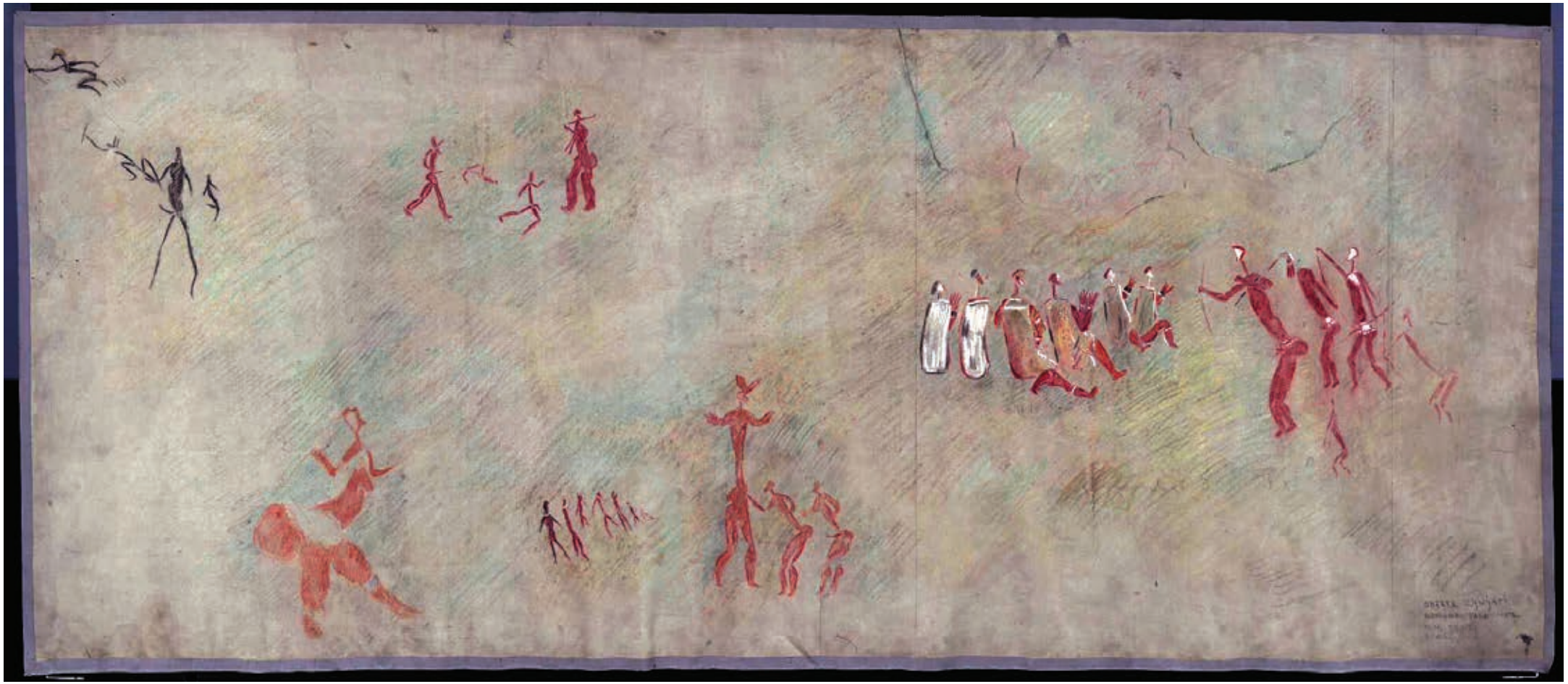


Plate 4.1.10. COPY OF ROCK PAINTINGS BY M. WEYERSBERG
This title of this work refers only to the group at far right: “Sitzende Versammlung, einige tanzend” (Seated group, some dancing).
Object/image: FIF (Kat. Nr. 659).









Plate 4.1.11. SURVIVING ROCK PAINTINGS AT UPPER CINGATI

Each photograph can be matched with a group or figure from **Pl. 4.1.10.** Photos: JW (2011).

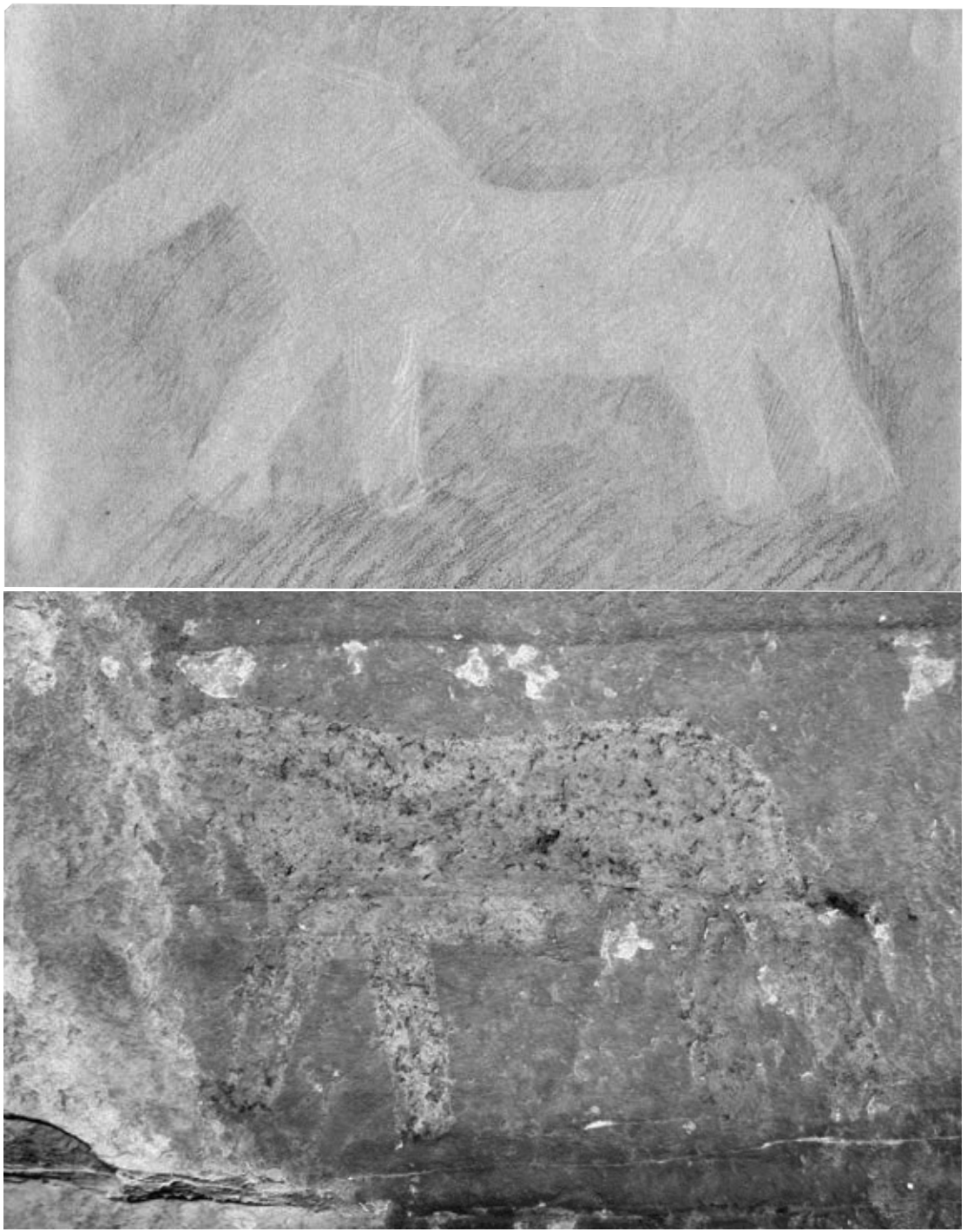


Plate 4.1.12. SURVIVING WHITE ELEPHANT AT UPPER CINGATI

(top) “Weisser Elefant” by M. Weyersberg. Object/image: FIF (Kat. Nr. 655).

(bottom) Original elephant rock painting. Photo: JW (2011).



Plate 4.1.13. TWO ELAND REMOVED FROM UPPER CINGATI

(top) Photograph by H.C.B. Wylde-Browne (unretouched). Object/image: CMAA (P.26963. BUR).

(bottom) Rock painting (unprovenanced). Object/image: OCHM (Acc. no. 95/185/8; photographer: M. Shangase).



Plate 4.1.14. ORIGINAL POSITION OF THE TWO ELAND

This blank space was once occupied by the painted slab in **Pl. 4.1.13.** Photo: JW (2011).



Plate 4.1.15. GROUP OF FOUR RED FIGURES REMOVED FROM UPPER CINGATI

(below) Rock painting (unprovenanced). Object/image: OCHM (Acc. no. 95/185/9; photographer: M. Shangase).

(left) Detail from **Pl. 4.1.10.**



4.2.

Upper Cingati:
restoration



Plate 4.2.1. UPPER CINGATI'S LANDSCAPE
The left arrow indicates a neighbouring painted shelter in this view up the Businggatha Valley towards the escarpment. Photo: JW (2008).

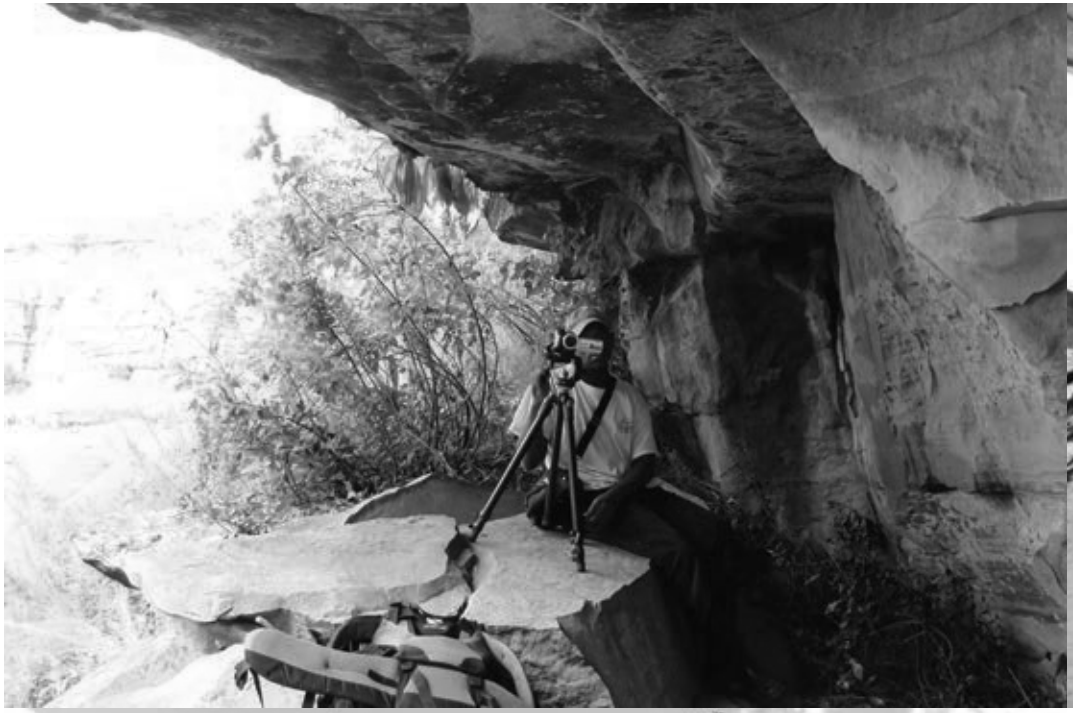






Plate 4.2.2. LITSHANA 2/UPPER CINGATI

(left) The final approach to the shelter.
Photo: JW (2011).

(below left) Lateral view into the shorter, more open east wing of the shelter.
Photo: JW (2008).

(below right) Lateral view into the corridor-like west wing.
Photo: JW (2011).



Plate 4.2.3. UPPER CINGATI: MAIN WALL. Photo: JW (2011).



Plate 4.2.4. A DIGITAL RESTORATION OF MAIN WALL AT UPPER CINGATI
Composite image: JW (2011).

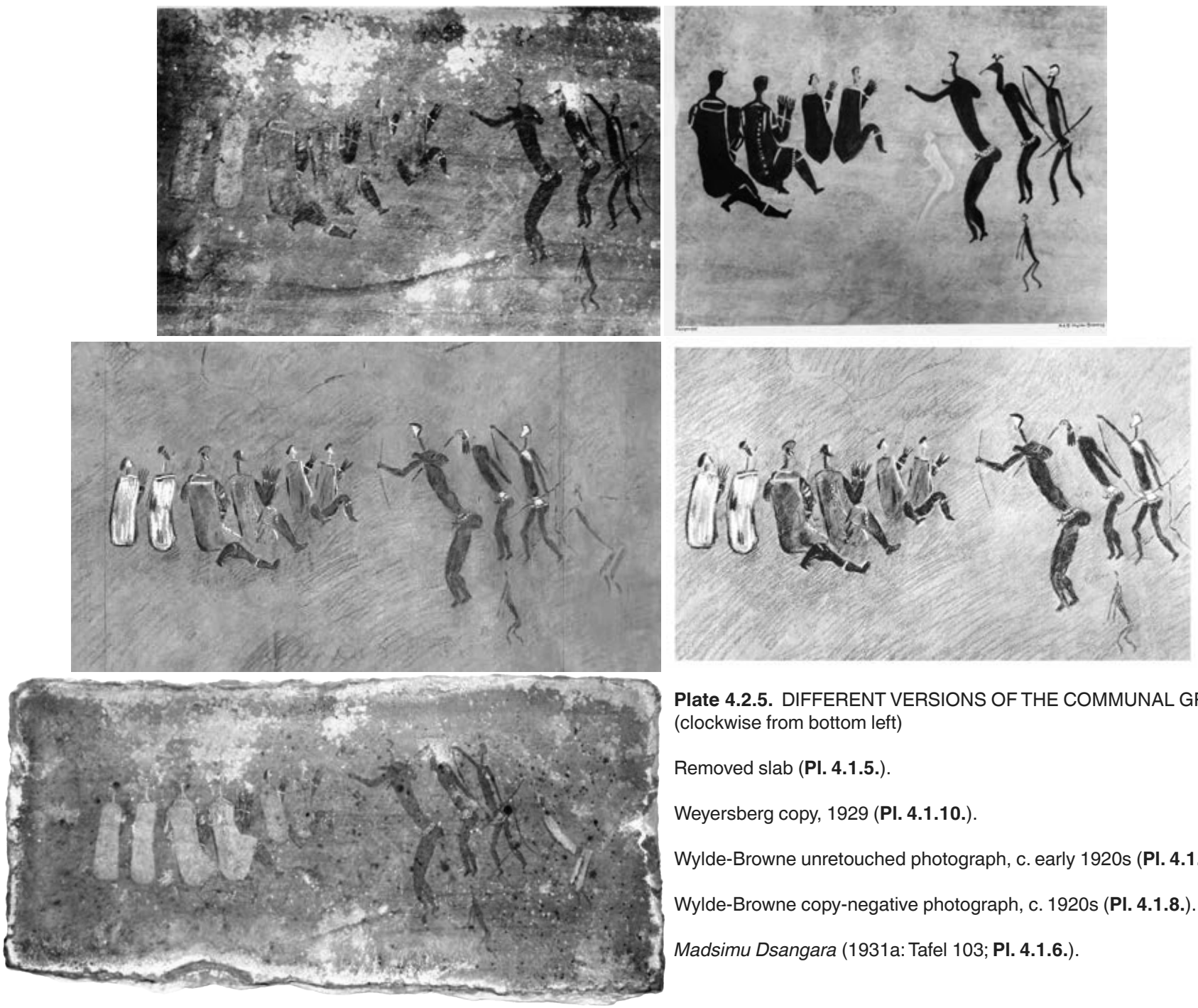


Plate 4.2.5. DIFFERENT VERSIONS OF THE COMMUNAL GROUP (clockwise from bottom left)

Removed slab (**Pl. 4.1.5.**).

Weyersberg copy, 1929 (**Pl. 4.1.10.**).

Wylde-Browne unretouched photograph, c. early 1920s (**Pl. 4.1.7.**).

Wylde-Browne copy-negative photograph, c. 1920s (**Pl. 4.1.8.**).

Madsimu Dsangara (1931a: Tafel 103; **Pl. 4.1.6.**).



Plate 4.2.6. THE TWO ELAND RESTORED TO A WIDER CONTEXT
Composite image: JW (2011).



Plate 4.2.7. UPPER CINGATI'S WEST WING
View from the far west end of the shelter. The 'main wall' is located behind the people pictured in this photograph.
The second communal group is outlined in white (**Plate 4.2.8.**). Photo: JW (2011).



Plate 4.2.8. SECOND COMMUNAL GROUP AT UPPER CINGATI
Photo: JW (2011).

4.3.

Cinyati:
the Frobenius archive



Plate 4.3.1. FROBENIUS EXPEDITION TO SOUTHERN AFRICA
From left to right: Weyersberg, Wieschhoff, Mannsfeld, Lutz, Frobenius, unidentified person, Schulz and Jensen.
Image: FIF (FoA 09-10006).



Plate 4.3.2. PANORAMIC VIEW OF "CINYATI-HÖHLE"
A. Schulz (1929)
A loose-stack stone wall encloses part of the shelter and maize is being cultivated in the river's flood plain in front of the shelter.
Image: FIF (FoA 12242 1-2-3).

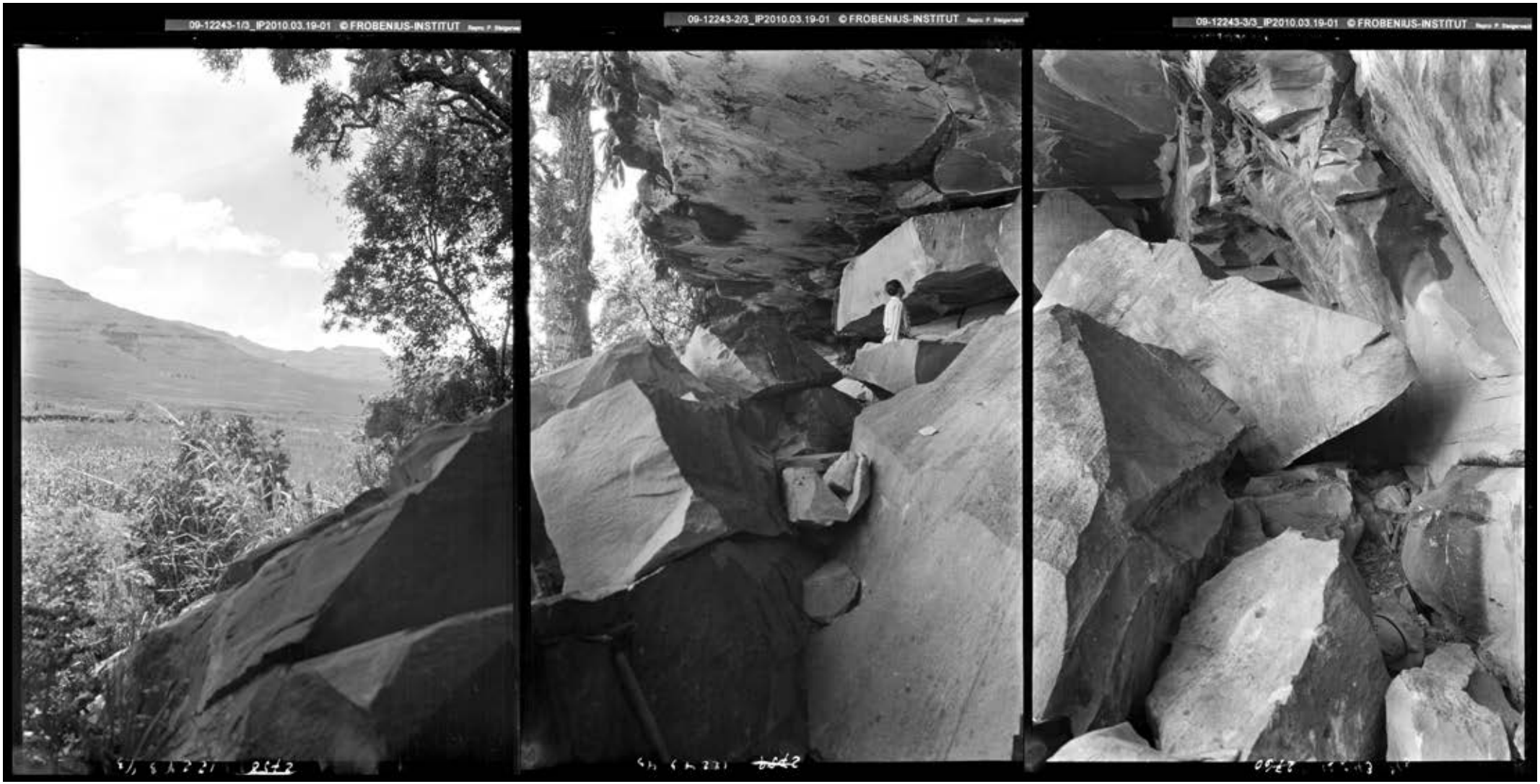
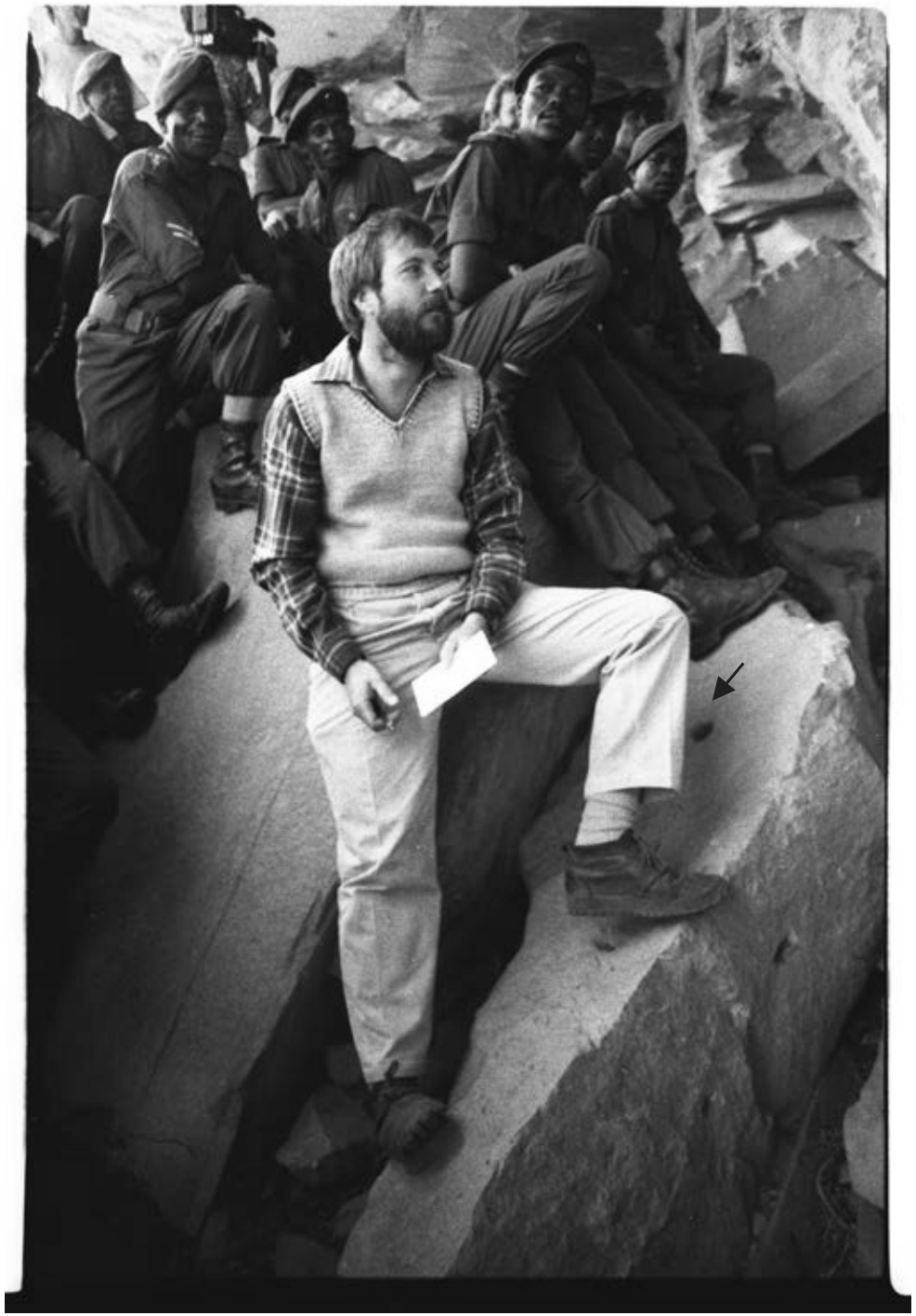


Plate 4.3.3. VIEW NORTH INTO “CINYATI-HÖHLE”
A. Schulz (1929)
M. Weyersberg is gazing up at the imagery of the fourth panel.
Image: FIF (FoA 12243 1-2-3).



Plate 4.3.4. VIEW OUT OF SOUTH END OF "CINYATI-HÖHLE"
A. Schulz (1929)
M. Weyersberg can be seen copying the imagery of the first panel.
Image: FIF (FoA 12245 1-2-3).





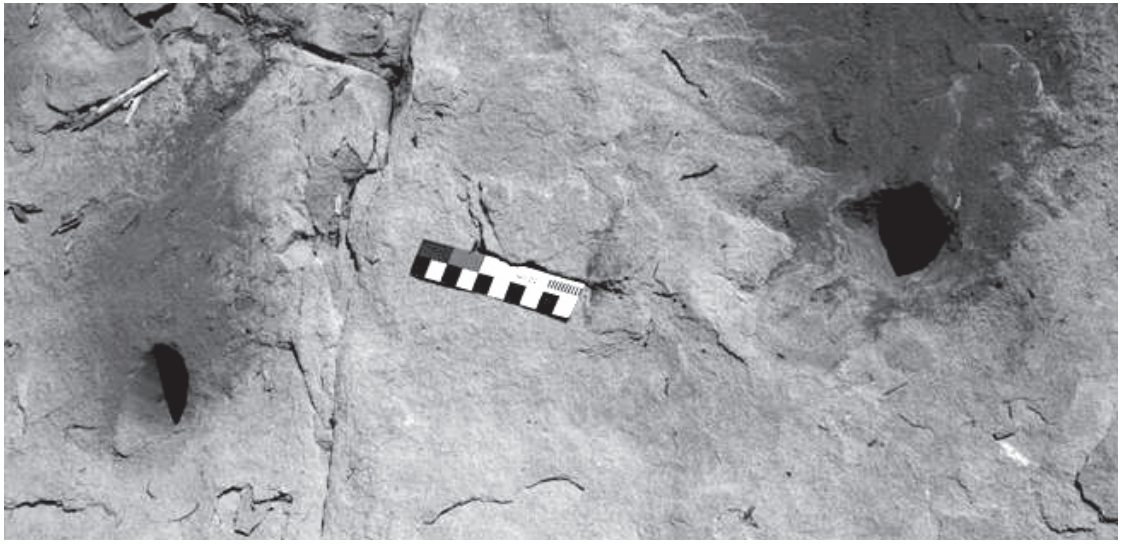


Plate 4.3.5. SCHULZ'S "SPRENGLÖCHER"?
Several cylindrical holes in slanted slabs of rock in front of the main panel.
(left) KZNC scout training with L. van Schalkwyk. Photo: A. Mazel (1992).
(above) Photos: JW (2010).



Plate 4.3.6. DETAIL FROM PLATE 4.3.4. isolating the first panel with its streaks of flaking and exfoliation.



Plate 4.3.7. WATERCOLOUR COPY BY E. MANNSFELD AND M. WEYERSBERG (BETA-VERSION)
titled “Langer Fries, Zug von Männern und Frauen” (long frieze, row of men and women)”. Object/image: ISAM (SARADA: IZI-LVF-01-22HC).





Plate 4.3.8. COLOUR PENCIL COPY BY A. SCHULZ
titled “Große Schlange, viele Elenantilopen, viele Gestalten in rot und schwarz. Gruppe weißfigurig Rennender mit Tierköpfen”
(big snake, many eland, many figures in red and black; group of running white figures with animal heads). Object/image: FIF (Kat. Nr. 646).



Plate 4.3.9. POSITIONS OF COPIES IN RELATION TO FIRST PANEL. Image: JW (2010).

Plate 4.3.10. DETAIL FROM PLATE 4.3.3. isolating the second panel, on a large tilted and angular slice of sandstone (right) with close-up of walking feline with white contour (below).





Plate 4.3.11. COLOUR PENCIL COPY BY M. WEYERSBERG
titled “Große, gelbe Elenantilope, Böcke, Herde sehr kleiner roter Tiere, einzelne kleine Menschen”
(large yellow eland, buck, herd of very small red animals, small scattered human figures). Object/image: FIF (Kat. Nr. 648).



Plate 4.3.12. WATERCOLOUR/COLOUR PENCIL COPY BY E. MANNSFELD titled “Zug von Schreitenden, z.T. im Zipfelgewand. Weiße Elenantilope, Bogenschütze und dickes rotes Tier” (procession of walking figures, some of them wearing zigzag-edged garments; white eland, archer and bulky red animal). (below) Image: FIF (Kat. Nr. 645). (right) Image: ISAM (SARADA: IZI-LVF-01-153HC).



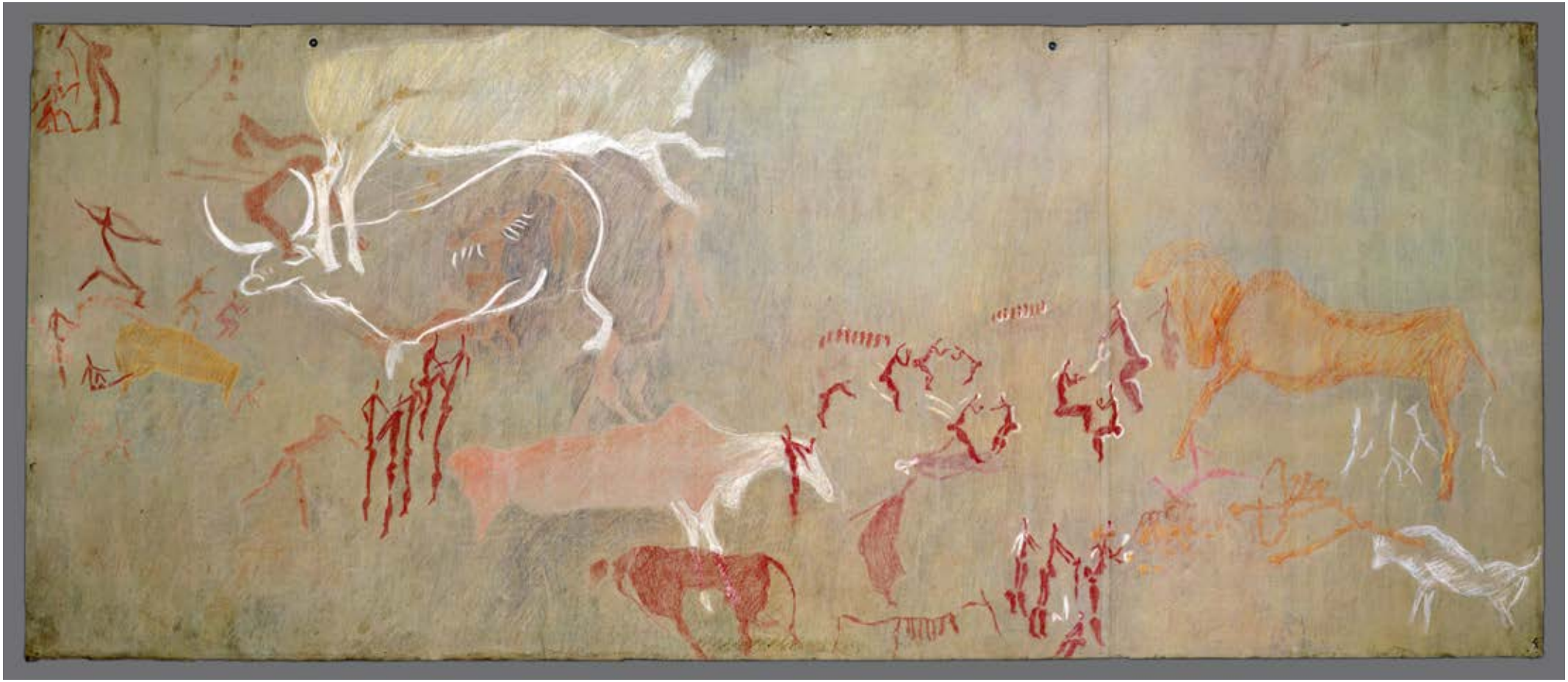


Plate 4.3.13. COLOUR PENCIL COPY BY A. SCHULZ
titled “Tiere und sehr kleine rote Figuren in Gruppen sich gegenübersitzend oder stehend”
(animals and very small red figures in groups sitting facing one another or standing). Object/image: FIF (Kat. Nr. 647).



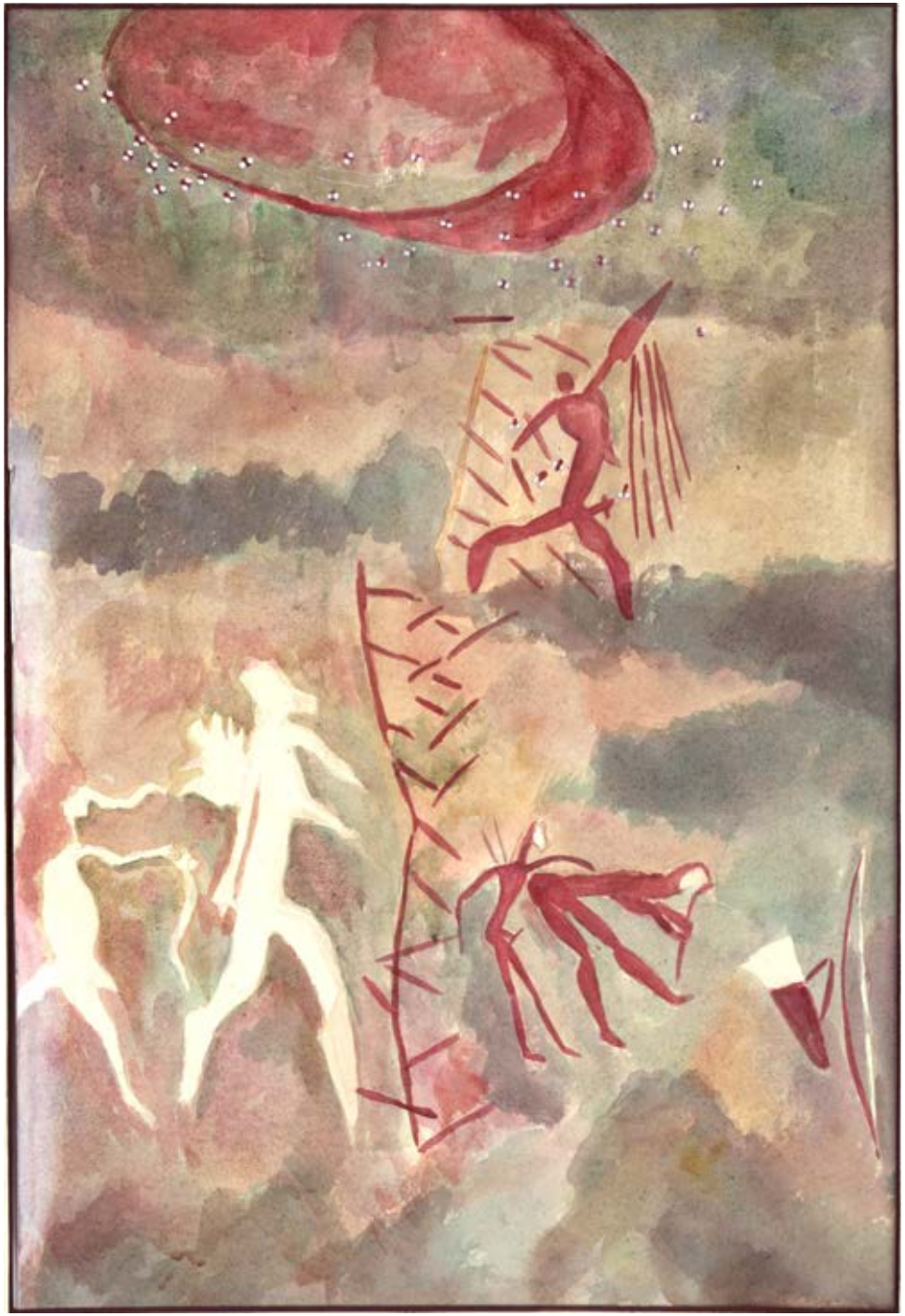


Plate 4.3.14. TWO WATERCOLOUR COPIES BY E. MANNSFELD

(above) “Versammlungsszene. In der Mitte sitzend Mann mit langer Maske, um ihn hockende Männer” (group scene, in the centre a sitting man with a long mask, around him squatting men). Object/image: FIF (Kat.Nr.650).

(right) “Verschiedene Menschen, rot und weißfigurig, oben ovales Gebilde” (different people, red and white figures, above an oval structure). Object/image: FIF (Kat. Nr. 651).



Kat. Nr. 648

Kat. Nr. 651



Kat. Nr. 650





Kat. Nr. 645

Plate 4.3.15. FIVE COPIES FROM THE SECOND PANEL ARRANGED IN APPROXIMATE ORIGINAL RELATIONSHIP

The imagery captured in the three larger-format copies on the right (**Pls 4.3.11.-4.3.13.**) can be discerned in the Frobenius photograph of this panel (**Pl. 4.3.16**). The two smaller-format copies (**Pl. 4.3.14.**) can be situated to the left of these based on A. Schulz's field notes.



Kat. Nr. 647



Plate 4.3.16. DETAIL FROM PLATE 4.3.3.
showing the second panel and the approximate positions of three of the Frobenius copies.
(The position of the other two copies are hidden in this view.)

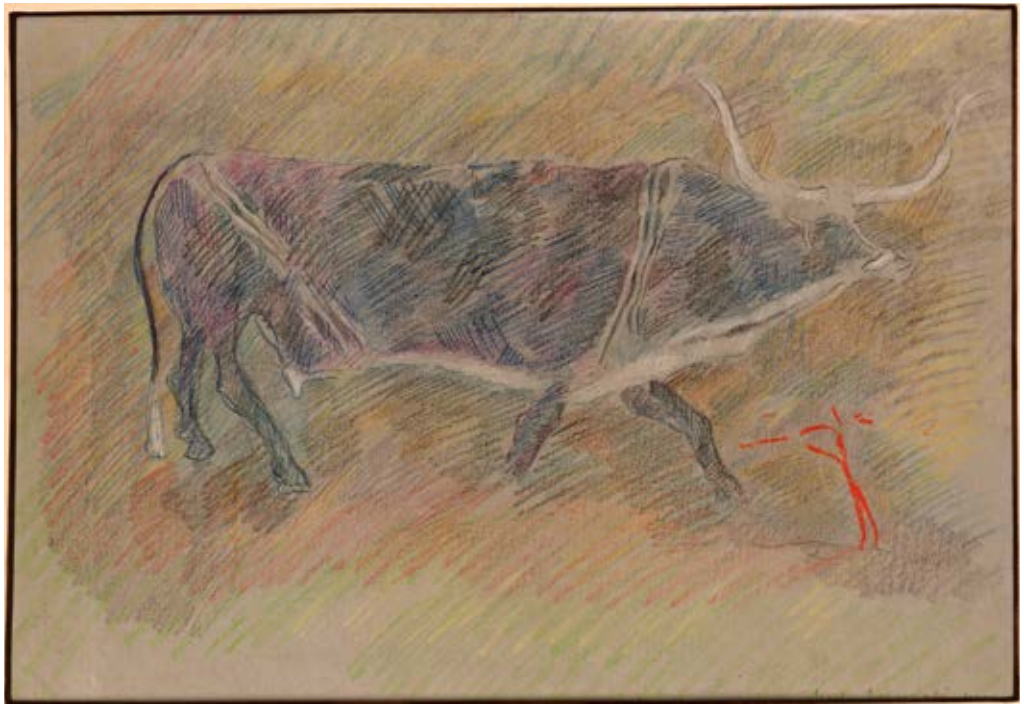






Plate 4.3.17. A COLOUR PENCIL & TWO WATERCOLOUR COPIES BY M. WEYERSBERG

(above) “Graublaue Elenantilope” (grey-blue eland antelope). Object/image: FIF (Kat. Nr. 652).

(top right) “Rennende Menschen, sonderbare gehende Gestalt” (running people, unusual walking figure). Object/image: FIF (Kat. Nr. 653).

(bottom right) “Schreitender Mann mit Elefantenkopf” (walking man with elephant head). Object/image: FIF (Kat. Nr. 649).

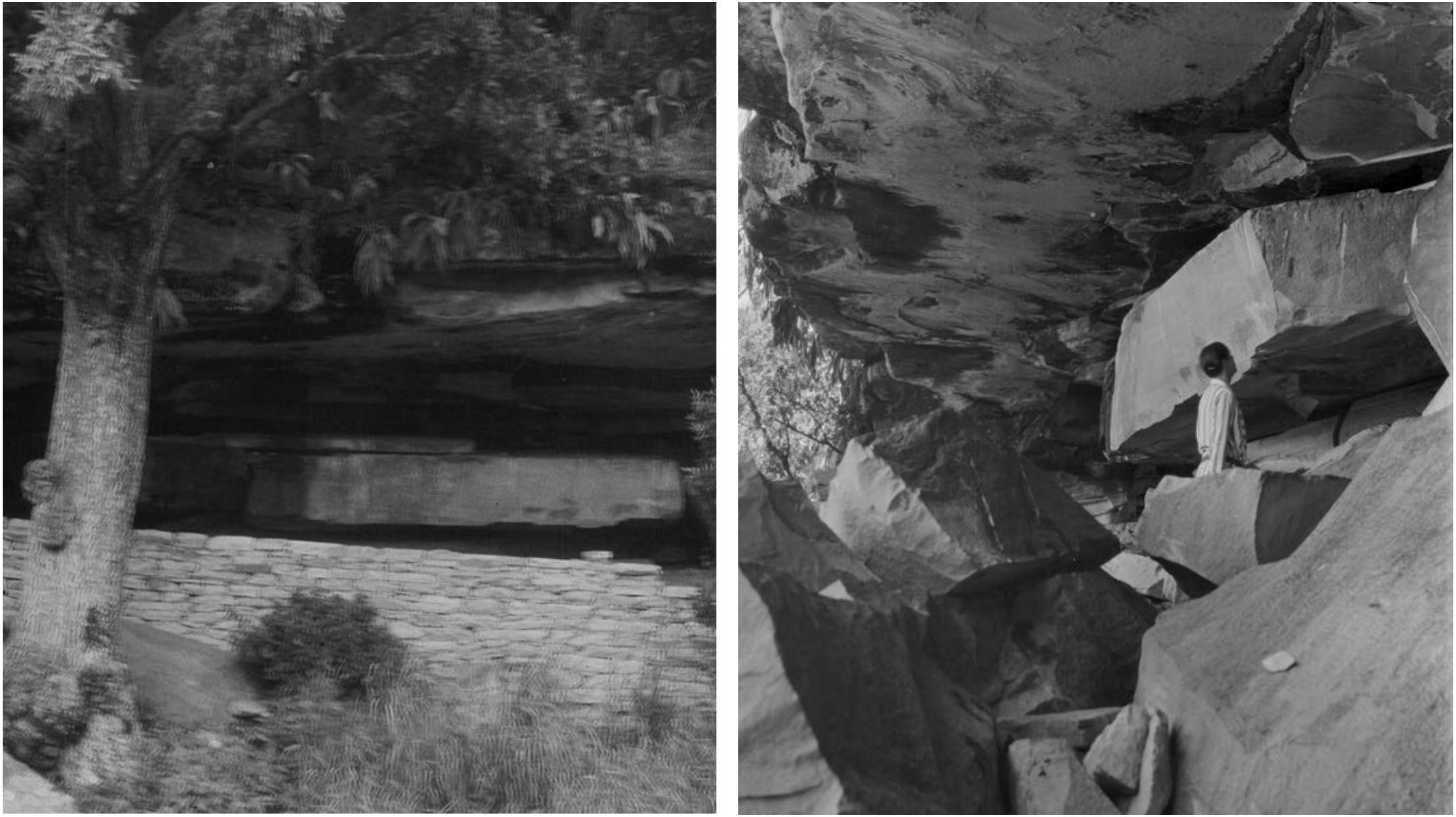


Plate 4.3.18. FOURTH PANEL CAPTURED IN FROBENIUS PHOTOGRAPHS
(left) Detail from **Pl. 4.3.2.** The fourth panel is visible as a long rectangular block behind the stone wall.
(right) Detail from **Pl. 4.3.3.** with M. Weyersberg gazing up at this panel's imagery.



Plate 4.3.19. WATERCOLOUR COPY BY M. WEYERSBERG
titled “Löwe mit 4 Elenantilopen” (lion with 4 eland antelope) and a detail from **Pl. 4.3.3.** stretched to display the figures included in this copy.





Plate 4.3.20. COLOUR PENCIL COPIES BY M. WEYERSBERG

The original figures depicted in these copies have not been located in the rock shelter.

(left) “Einzelne stehende Gestalt, in Gewand gehüllt, mit Kopfputz” (solitary standing figure, clad in robes, with headdress). Object/image: FIF (Kat. Nr. 654).

(right) “Teile von Schlange, verschiedene Fragmente” (part of a snake, various fragments). Object/image: FIF (Kat. Nr. 658).

4.4

Ebusingata:
the Van Riet Lowe archive



Plate 4.4.1. EBUSINGATA SHELTER (c.1940-45). Oblique frontal view (photographer unknown). Image: RARI (SARADA: RSA-EBU1-3P).



Plate 4.4.2. DETAIL FROM PLATE 4.3.2. (1929). The wall is more intact but the rock configuration within the shelter is the same as in **Pl. 4.4.1**.





Plate 4.4.3. GRAFFITI

(above) Detail from the Frobenius photograph in **Pl. 4.3.3.** (1929) showing graffiti on a tall flat slab of rock standing upright between two painted panels (Panel D on the left and panel B jutting into the image on the right).

(right) Detail from a photograph (c. early 1930s) showing graffiti on the back wall of the shelter (behind Panel D and above and behind Panel B). Image: RARI (SARADA: RSA-EBU1-6P).

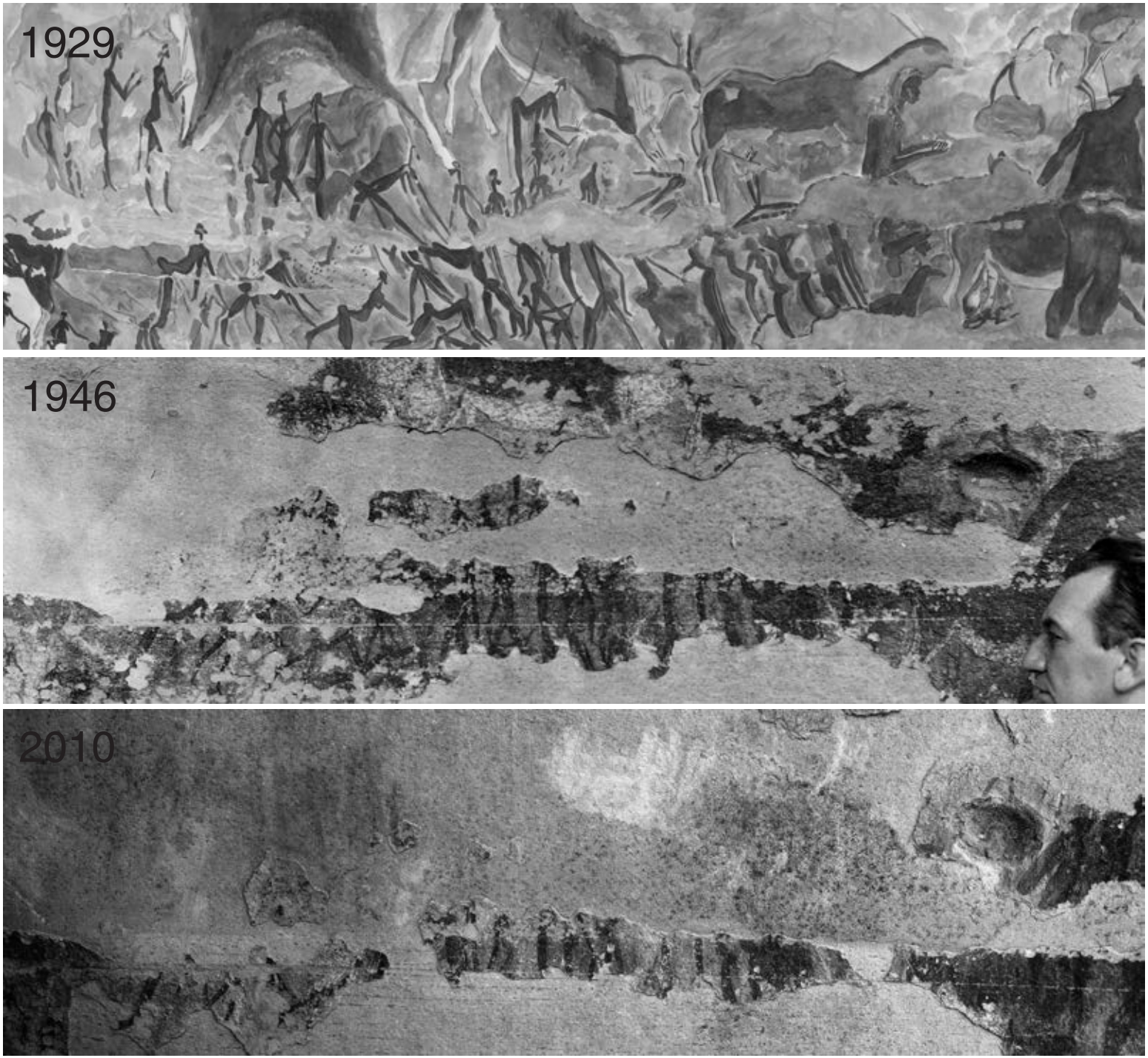


Plate 4.4.4. DETERIORATION OF PANEL A

The same stretch of rock—a portion of the lower part of Panel A—recorded at three different moments:

(top) While it does not have the accuracy of a tracing, the Frobenius copy from 1929 provides a reliable indication of what was still visible at the time of this copy (see **Pl. 4.3.7.** for the whole copy).

(middle) A photograph probably taken by C. Van Riet Lowe in 1946 (with W. Battiss). Image: RARI (SARADA: RSA-EBU1-13P).

(bottom) Photo: JW (2010).

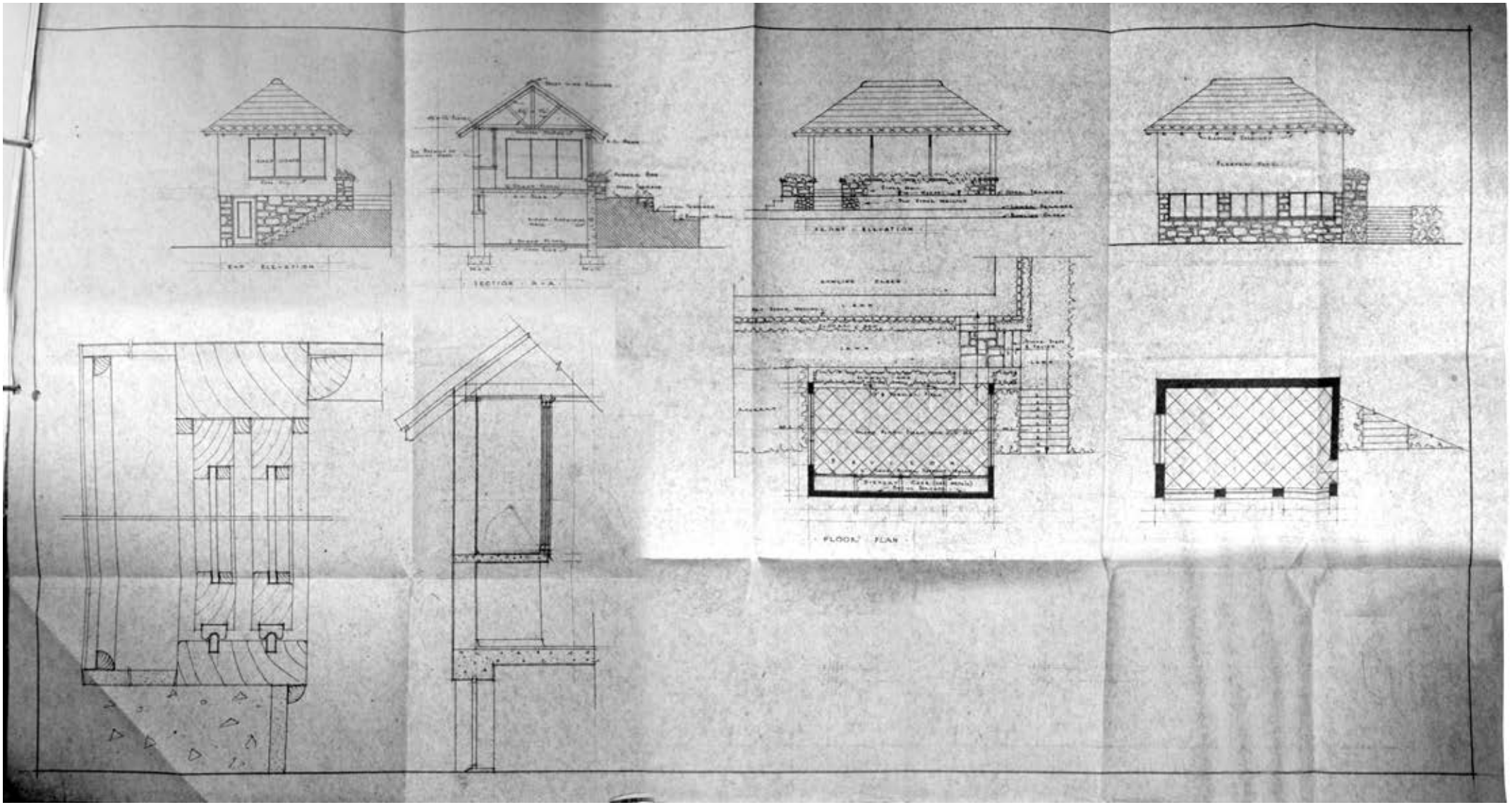


Plate 4.4.5. NATAL NATIONAL PARK BOWLING PAVILION
Designed by provincial architect N. Jackson, it incorporated display cases for the rock paintings and other items of interest.
The architect sent this copy of the plans to C. Van Riet Lowe with a letter dated 29 October 1946. Document: ASW. Image: JW (2010).



Plate 4.4.6. W. BATTISS AT EBUSINGATA

(above) Watercolour dated 24 December 1946 (with annotations by C. Van Riet Lowe). Object: VRL (RARI; unnumbered). Image: JW (2010).

(right) W. Battiss's camp "near Ebusingata cave" (Battiss 1948: 184). The mountain peak known as the Sentinel is visible in the distance, which is at the western end of the Amphitheatre. His camping spot was thus within the Natal National Park grounds, closer to the escarpment than the Hostel, somewhere in the vicinity of the present-day Thendele camp.





Plate 4.4.7. W. BATTISS AT EBUSINGATA
Probably photographed by C. Van Riet Lowe in December 1946, he is pictured here gazing up at Panel A. Image: RARI (SARADA: RSA-EBU1-12P).

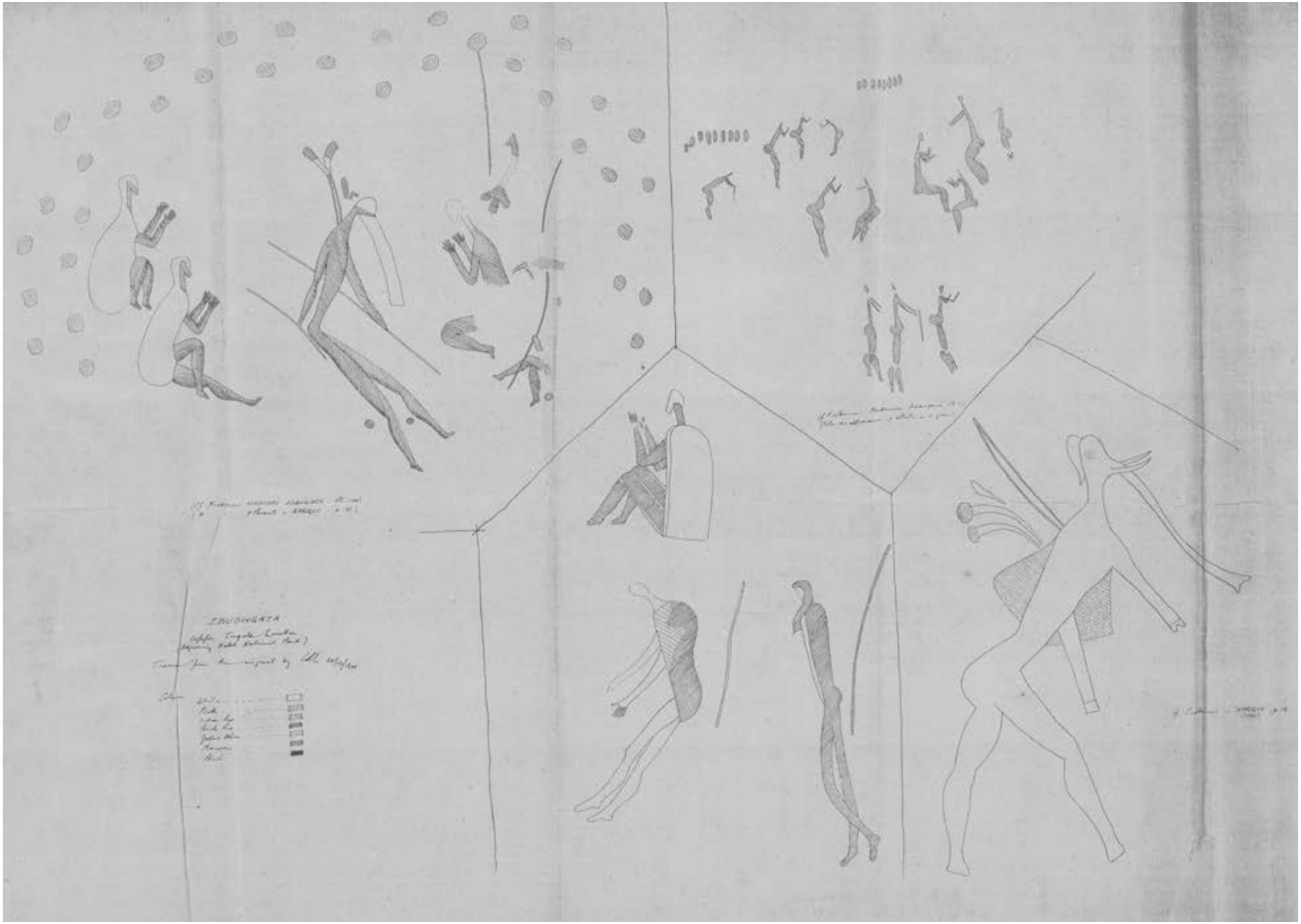


Plate 4.4.8. COMPILED REDRAWING BY C. VAN RIET LOWE (1945)
The redrawing gathers together clusters of figures from different panels. Image: RARI (SARADA: RSA-EBU1-1PR).

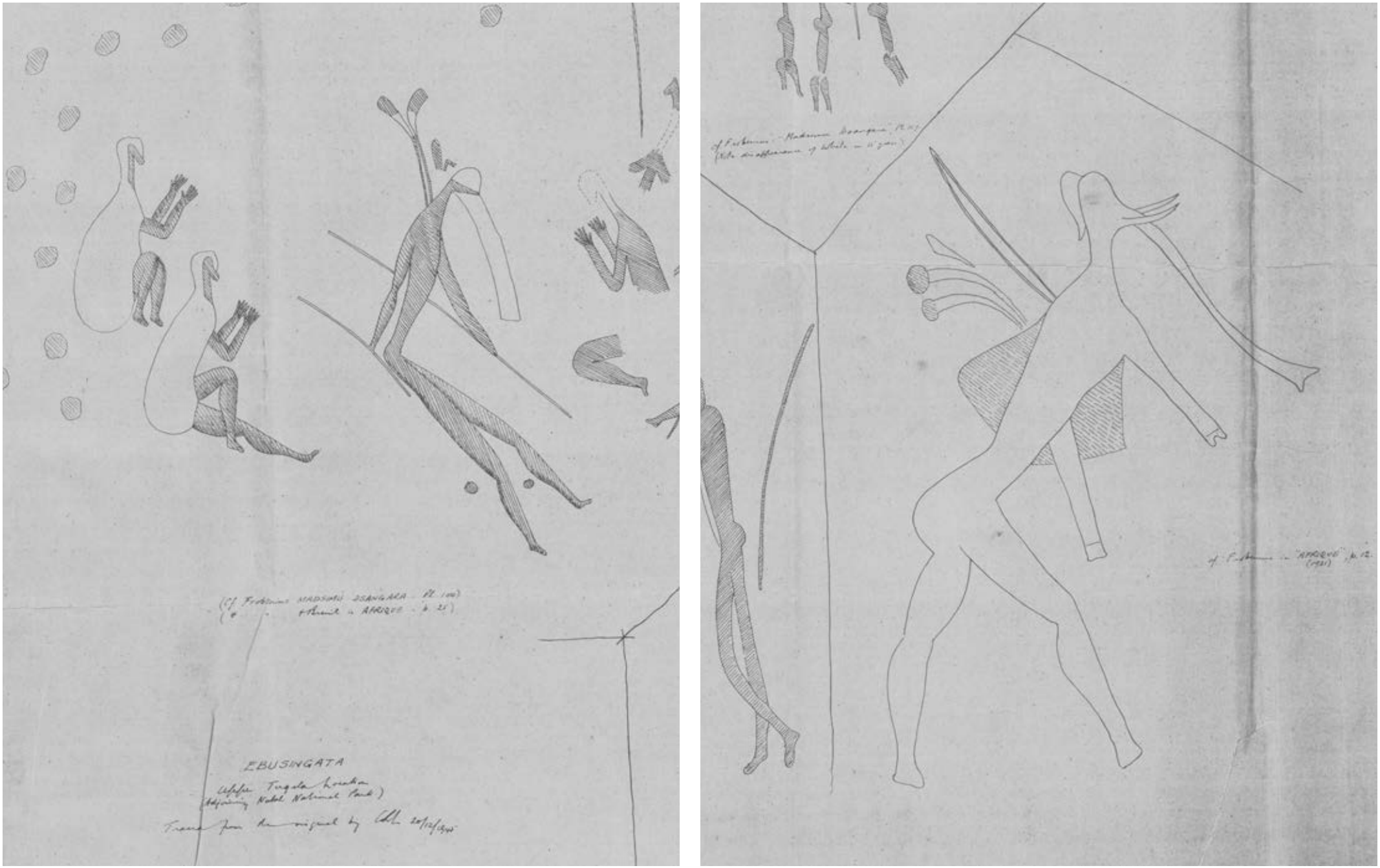


Plate 4.4.9. DETAILS FROM PLATE 4.4.8.
Several of the figures' captions make reference to Frobenius's *Madsimu Dsangara* (1931a) and Frobenius and Breuil's *Afrique* (1931).

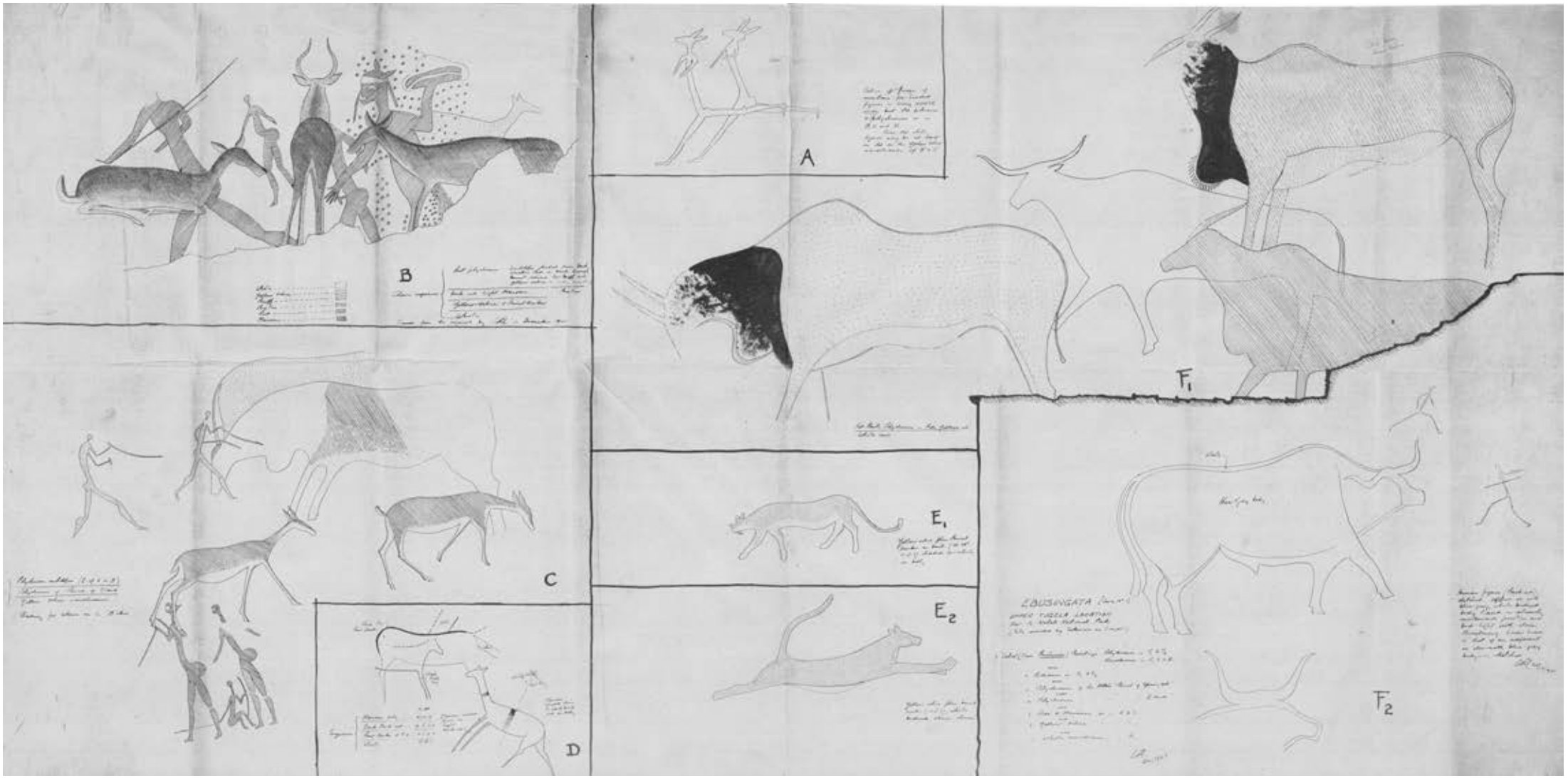


Plate 4.4.10. COMPILED REDRAWING BY C. VAN RIET LOWE (1945)
The redrawing gathers together clusters of figures from different panels. Image: RARI (SARADA: RSA-EBU1-2PR).

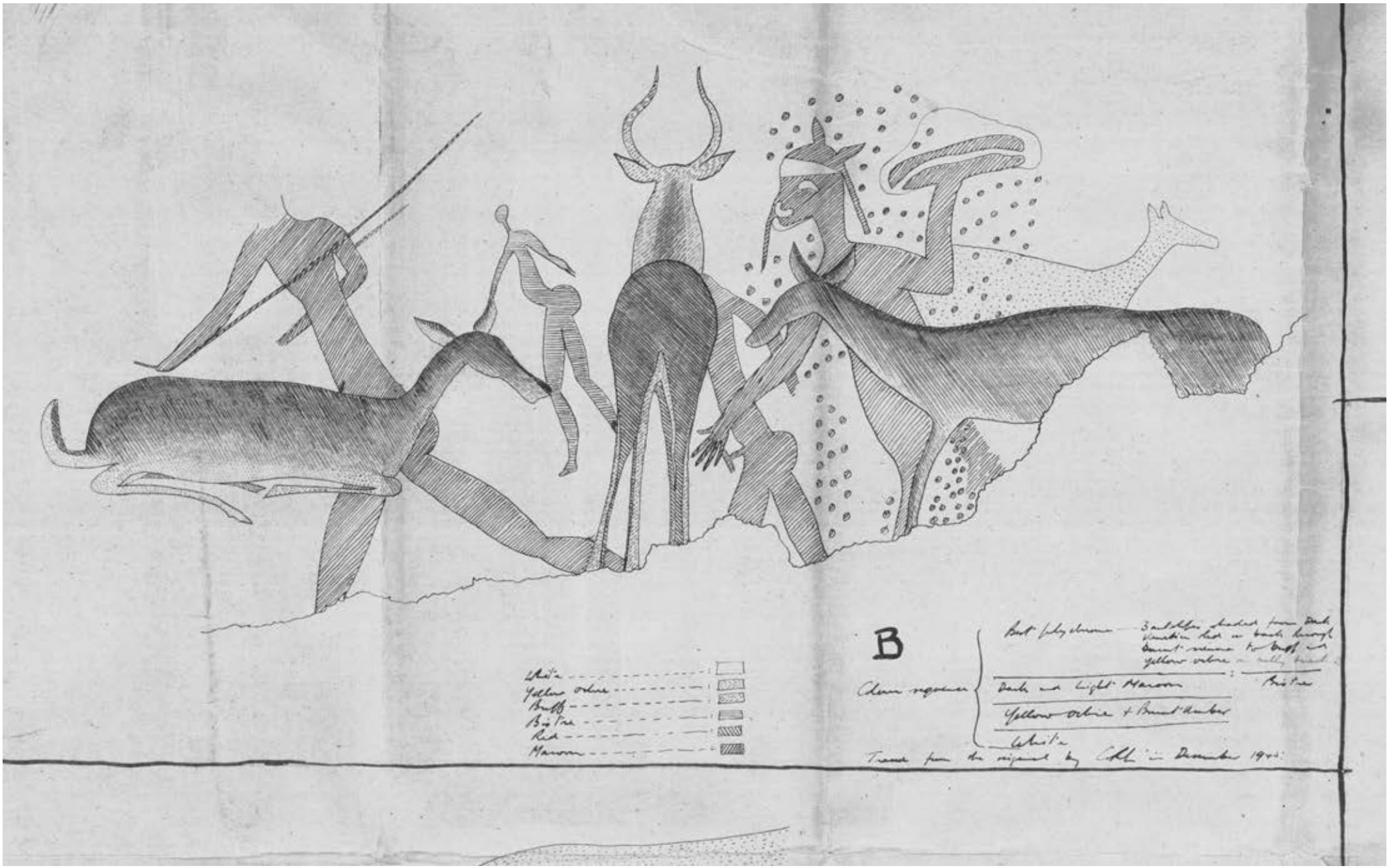


Plate 4.4.11. DETAIL FROM PLATE 4.4.10**.**
An example of how C. Van Riet Lowe tried to understand the 'stratigraphy' in a layered cluster of figures.

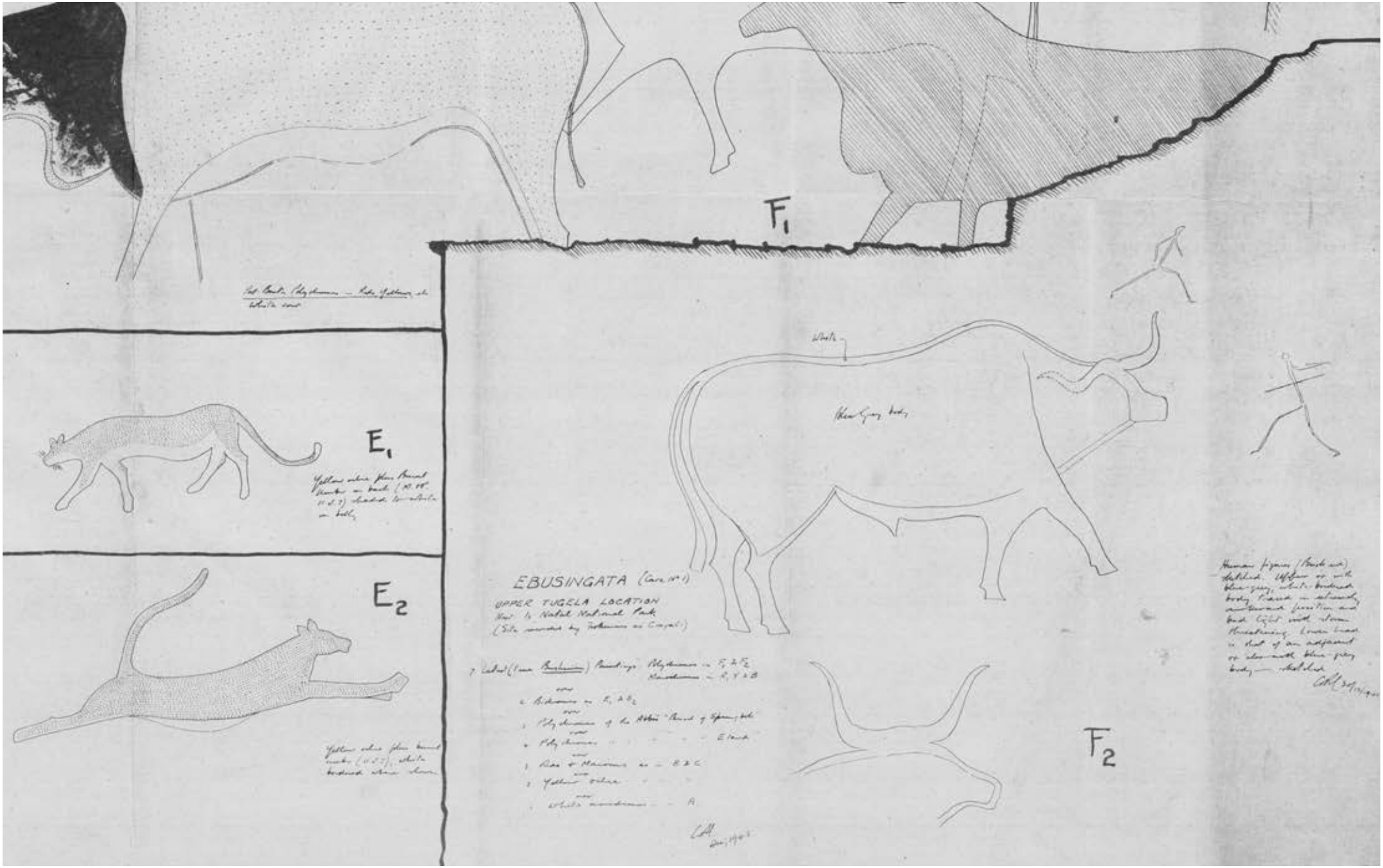


Plate 4.4.12. DETAIL FROM PLATE 4.4.10.
On the left, the two felines featured on the front cover of the *South African Archaeological Bulletin* in 1946 (**Fig. 4.4.1.**).



Plate 4.4.13. SITE SKETCH BY C. VAN RIET LOWE (DEC. 1946). Drawing: VRL (RARI; unnumbered). Image: JW (2010).



Plate 4.4.14. 1945 TRACINGS BY C. & A. VAN RIET LOWE PASTED ONTO PANEL A. Composite image: JW (2011).



Plate 4.4.15. 1946 TRACINGS BY W. BATTISS PASTED ONTO PANEL A. Composite image: JW (2011).

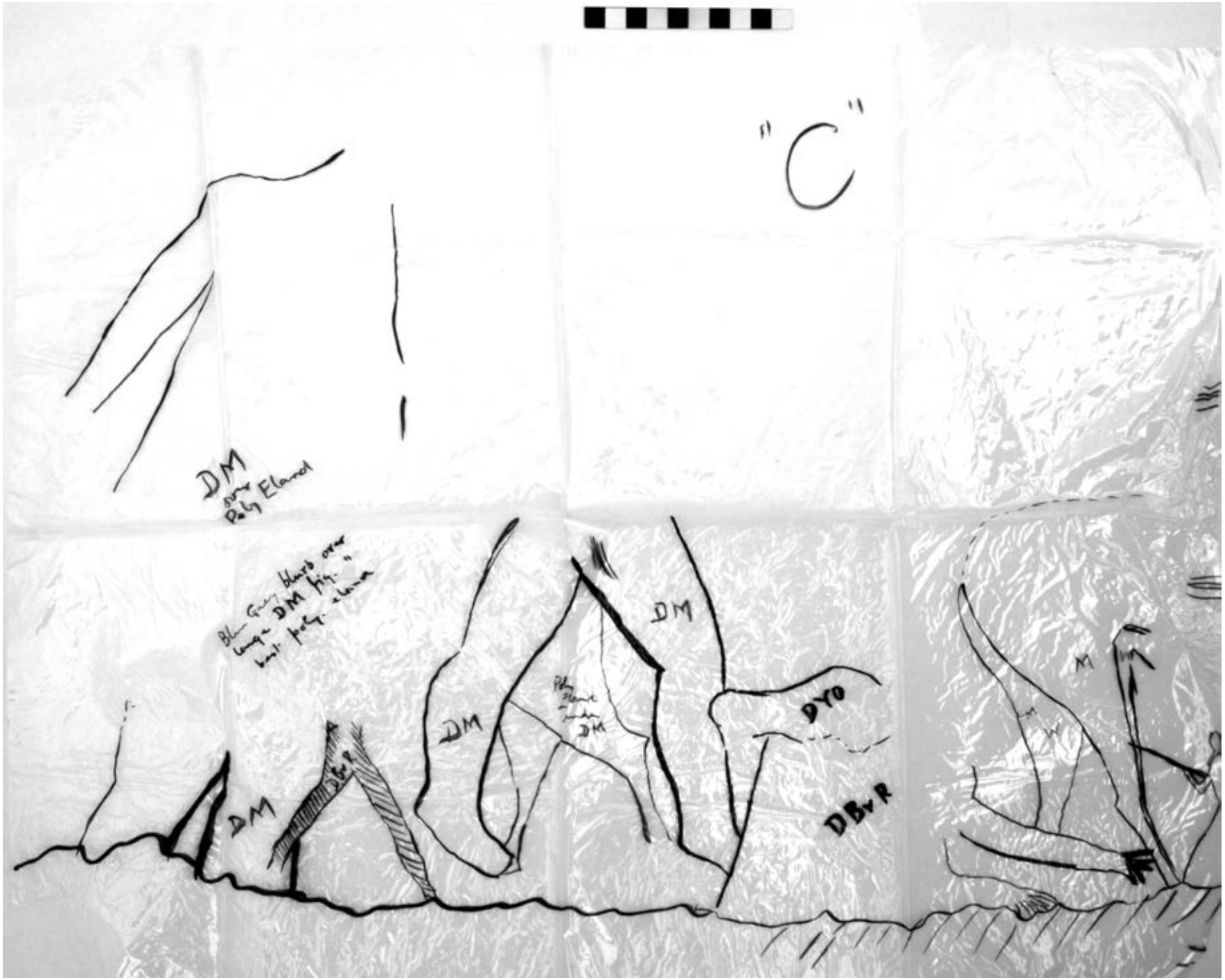


Plate 4.4.16.
POLYTHENE TRACING BY W. BATTISS (DEC. 1946)
His annotations indicate the colour of the figures and the order of the layers. Tracing: VRL (RARI; unnumbered). Image: JW (2010).



Plate 4.4.17. BOOKLET: "COLOUR CODE FOR ROCK PAINTINGS" BY W. BATTISS Undated. Object: VRL (RARI; unnumbered). Images: JW (2010).

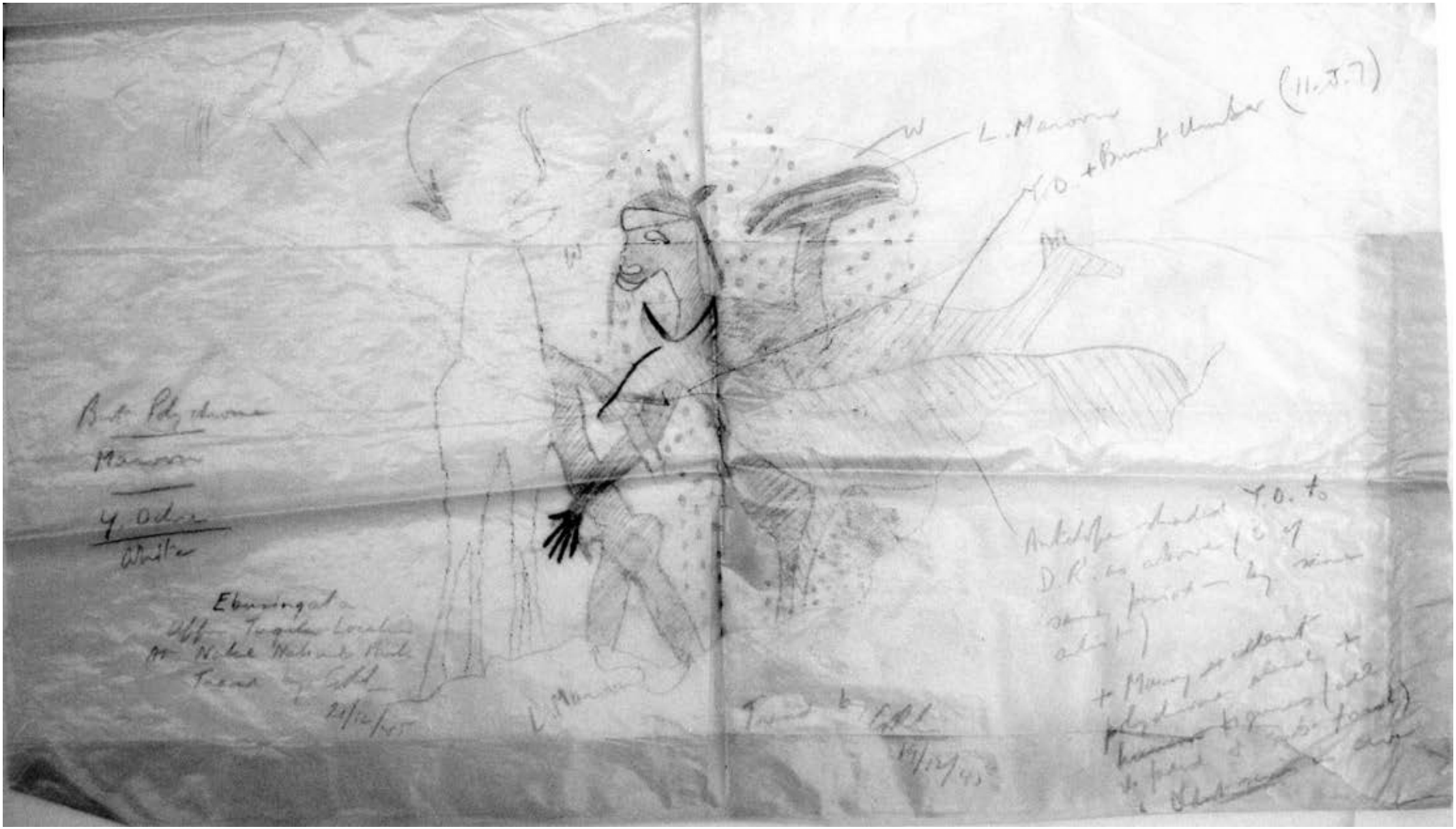


Plate 4.4.18. WAX PAPER TRACING BY C. VAN RIET LOWE (DEC. 1945)
He recorded colours, some of which are referenced according to Maerz and Paul's *A dictionary of color* (1930), for example "burnt umber" (11.J.7). He also described the order of the layers, noting that the "best polychrome" figures were applied over monochrome maroon figures, applied in turn over yellow ochre, in turn over white. Tracing: VRL (RARI; unnumbered). Image: JW (2010).





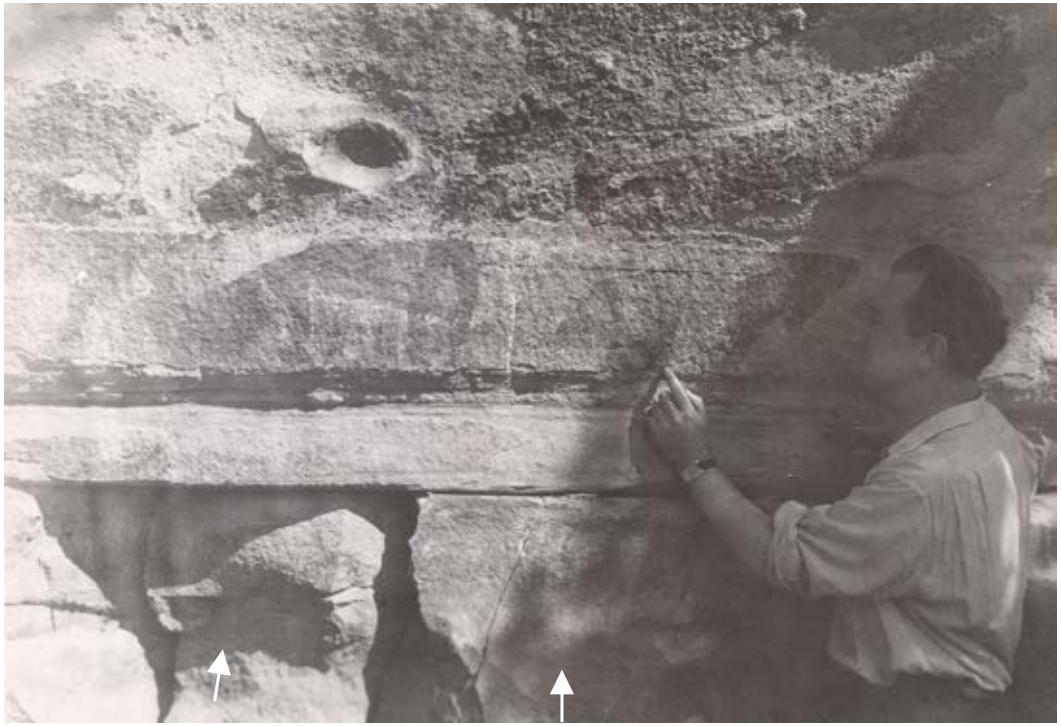


Plate 4.4.19. ROCK PAINTINGS OF LOWER PANEL A

(top left) Detail from **Pl. 4.3.4.** showing the lower part of Panel A in 1929, with several semi-detached blocks indicated with arrows.

(above) The same blocks photographed in late 1946/ early 1947. Photo: RARI (SARADA: RSA-EBU1-11P).

(lower left) The blank spaces these blocks once occupied. Photo: JW (2010).







Plate 4.4.20. EBUSINGATHA STONES REMOVED TO JOHANNESBURG

(above) A 'lion' removed from Panel D. Object: RARI (RP-2005-039). Image: JW (2010).

(far left) Human figure of unknown origin. Object/image: RARI (RP-2005-020c).

(left) Feline of unknown origin. Object: RARI (RP-2005-039). Image: JW (2010).

Scale = 20cm.



Plate 4.4.21.
ARCHAEOLOGICAL SURVEY MUSEUM
C. Van Riet Lowe and B.D. Malan discussing a hand-axe (c.1950). The glass case with specimens of rock art is visible on the far wall. Photograph: VRL (ADW unnumbered).

4.5

From Ebusingata to eBusingatha:
the post-removal archive



Plate 4.5.1. DISPLAY ROCK NUMBER FOUR
photographed at the Royal Natal National Park by A. Willcox (c.1950). It was not among the stones that arrived at the Natal Museum in around 1964.
Images: RARI (SARADA: RARI-ARW-RSA-EBU1-13H & 14H).



Plate 4.5.2. TRACING BY W. BATTISS (1946)
of the rock-painted imagery shown in **Pl. 4.5.1.**
Object: WB (RARI; WBC-09-377). Image: JW (2009).







Plate 4.5.3. NEW ELEPHANT MAN DISPLAY KwaZulu-Natal Museum. In 2008 it replaced a display first put together in 1991. Photos: JW (2010/2011).



Plate 4.5.4. ORIGINS CENTRE 'ALTERED STATES' LIGHTBOX
University of the Witwatersrand. Photograph: JW (2009).





Plate 4.5.5. EBUSINGATA RUIN

(left) The shelter's ravaged interior photographed by Willcox (c.1950). Panel A is visible behind the figure in the photograph.
Image: RARI (SARADA: RARI-ARW-RSA-EBU1-1H).

(above) Panel A's flaking surface photographed by Willcox (c.1950).
Image: RARI (SARADA: RARI-ARW-RSA-EBU1-3H).





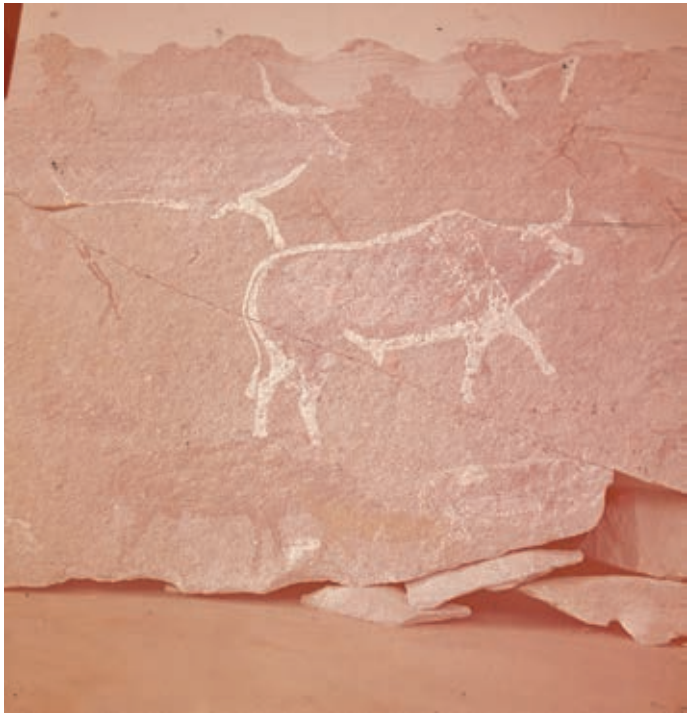






Plate 4.5.6. ROCKS ON DISPLAY AT THE ROYAL NATAL NATIONAL PARK

photographed by Willcox c.1950.
Images: RARI (SARADA (clockwise from top left): RARI-ARW-RSA-EBU1-16H, 8H,17H, 15H, 9H).









Plate 4.5.7. KWAZULU NATURE CONSERVATION

(left top and bottom) KZNC Scout training in 1992.
Photographs: Aron Mazel.

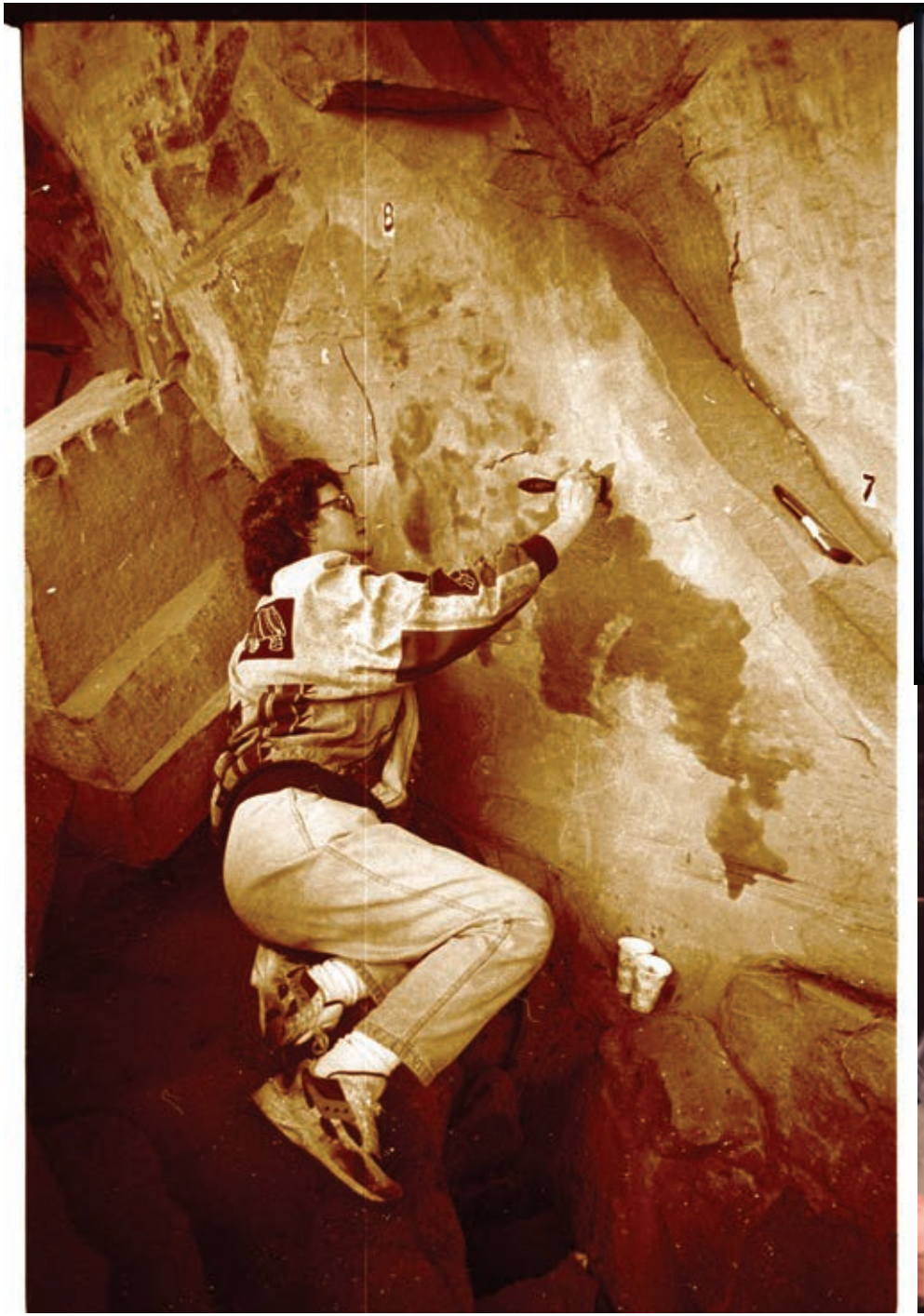
(above) Excerpt from the KZNC Cadet report on a rock-art recording exercise in the mid-1990s. Document: KZNM (site record archive).





Plate 4.5.8.
KWAZULU NATURE CONSERVATION

Stills from unedited video of the 1992 KZNC Scout training workshop. Video: Nick Chevalier (Chevalier Productions).



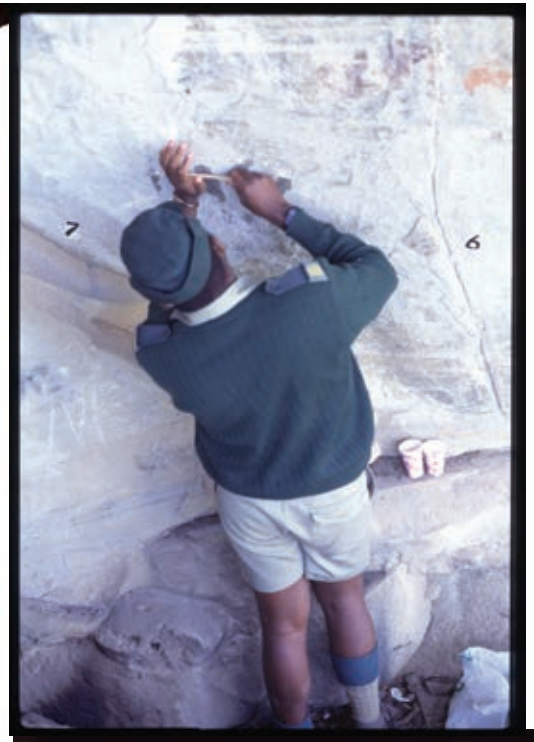




Plate 4.5.9. GRAFFITI REMOVAL WORKSHOP

directed by Janette Deacon (pictured far left) in 1995. Photographs: Aron Mazel.



Plate 4.5.10. DETAIL FROM PLATE 4.3.2 (1929)
Two features are outlined for comparison with **Pl. 4.5.10**: an upright diamond-shaped rock in front of the cave (left) and Panel A against the back wall (right).



Plate 4.5.11. EBUSINGATHA EIGHTY YEARS ON
The shelter is almost unrecognizable from **Pl. 4.5.9**. The stone wall and large tree have gone, maize is no longer cultivated here and large slabs have fallen from the roof, shifting the ceiling and floor levels as well as topographies. Two outlined features can be recognized in both photographs. Image: JW (2010).

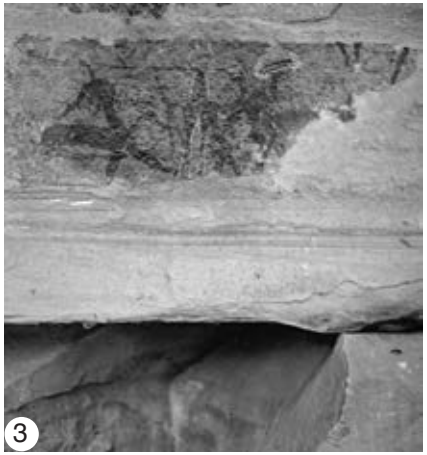
4.6.

eBusingatha:
restoration

Panel “A”

Plate 4.6.1. OLD PHOTOGRAPHS OF PANEL A

1. A. Schulz (1929; see **Plate 4.3.4.**).
2. Likely atttributable to C. van Riet Lowe (1946). Image: RARI (SARADA: RSA-EBU1-12P, 11P & 13P).
3. A. Willcox (c. 1950; originally in colour). Images: RARI (SARADA: RARI-ARW-RSA-EBU1-1H, 2H, 3H, 4H).



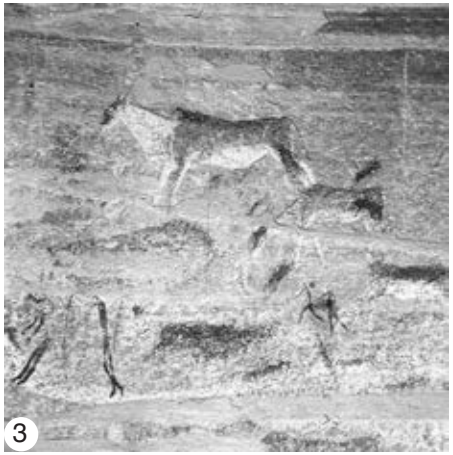
















Plate 4.6.2. THE ONGOING FLAKING OF PANEL A

(left) The lower area of the panel. Photo: JW (2010).

(below) Because of flaking and exfoliation, it is not entirely clear at which end the snake's head was originally depicted (see also **Pl. 4.6.4.**). Photo: JW (2010).





Plate 4.6.3. PANEL A. Image: JW (2010).



Plate 4.6.3a. TWO WYLDE-BROWNE PRINTS one copy-negative, one unretouched (c. early 1920s) (see **Pls 4.1.3.**, **4.1.4.**)



Plate 4.6.3b. 1929 FROBENIUS COPIES (see **Pls 4.3.7.**, **4.3.8.**)



Plate 4.6.3c. 1945 TRACINGS BY C. AND A. VAN RIET LOWE (see redrawings in **Pls 4.4.8.** to **4.4.10.**)

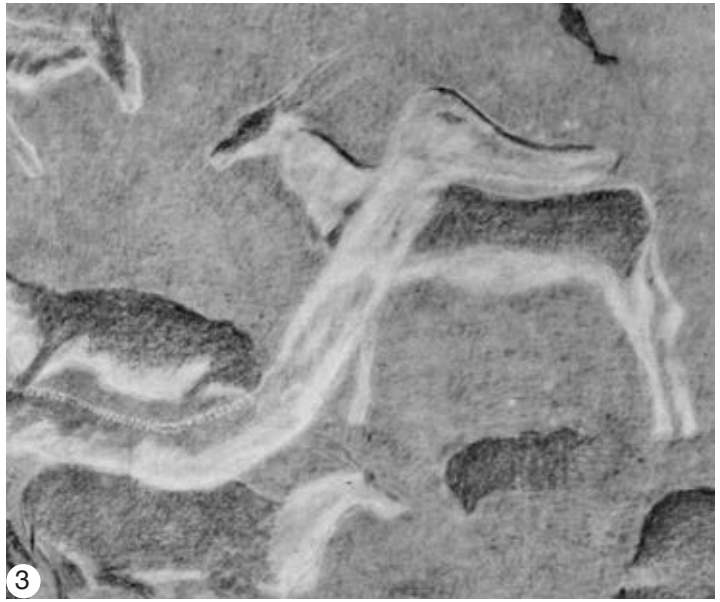


Plate 4.6.3d 1946 TRACINGS BY W. BATTISS (see **Pl. 4.4.15.**)









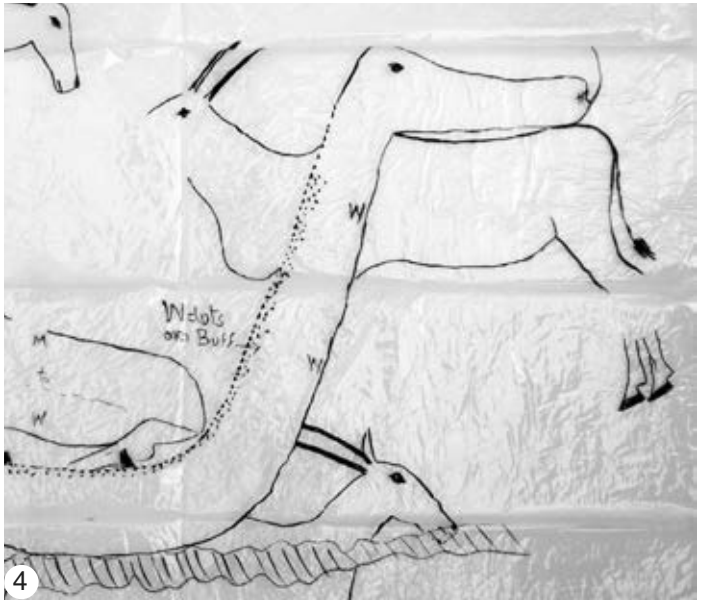


Plate 4.6.4. DIFFERENT INTERPRETATIONS OF THE SNAKE'S HEAD
1.The left and right extremities of the snake in their current state. Photos: JW (2010). 2. Detail from H.C.B. Wylde-Browne's copy-negative print (c. early 1920s; **Pl. 4.1.3.**). 3. Detail from M. Weyersberg's painted copy (1929; **Pl. 4.3.8.**). 4. Detail from W. Battiss's polythene tracing (1946; **Pl. 4.4.15.**).



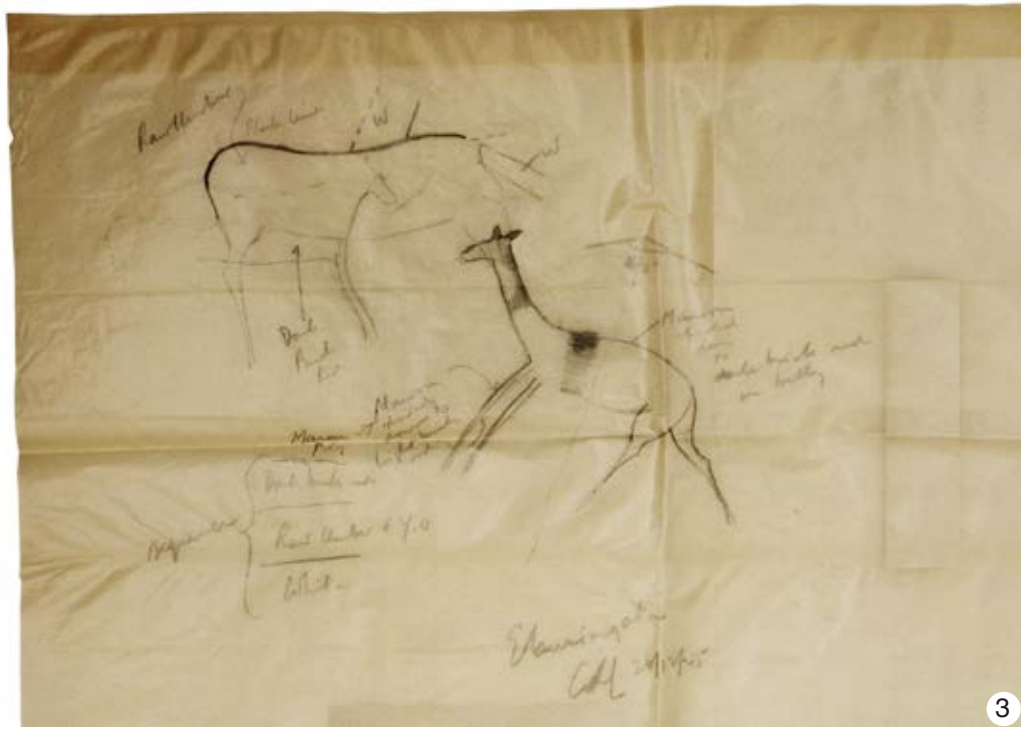
Plate 4.6.5. A BATTISS REPAINTING from the portfolio of selected prints titled *Bushman art (*c.1950). Object: WCL. Image: JW (2011).



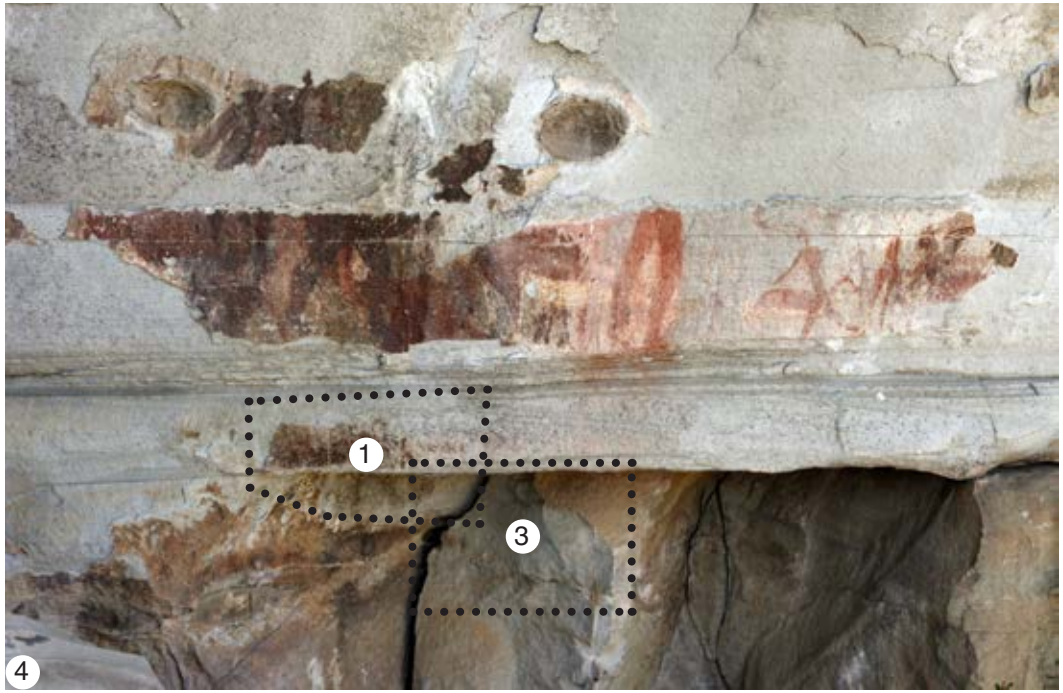
1



2



3



4

Plate 4.6.6. ROCK PAINTINGS FROM LOWER PANEL A

1. Tracing by W. Battiss (1946). Object: VRL (RARI; unnumbered). Image: JW (2010).
2. The rock remnants of the figures traced in (1). Image: JW (2010).
3. Tracing by C. van Riet Lowe (1945). Object: VRL (RARI; unnumbered). Image: JW (2010). (The current whereabouts of the original figures is unknown.)
4. The original location of (1) and (3). Image: JW (2010).



Plate 4.6.7. A DIGITAL RESTORATION OF PANEL A. Composite image: JW (2011).

Panel “B”



Plate 4.6.8. DETAIL FROM PLATE 4.3.3. showing the second panel (Panel B) in 1929, on a large tilted and angular slice of sandstone.



Plate 4.6.9. THE BASE OF PANEL B

(left) The base showing chisel marks. Photo: JW (2010).

(below) Remnants of paint visible on the front face of the block. Photo: JW (2010).



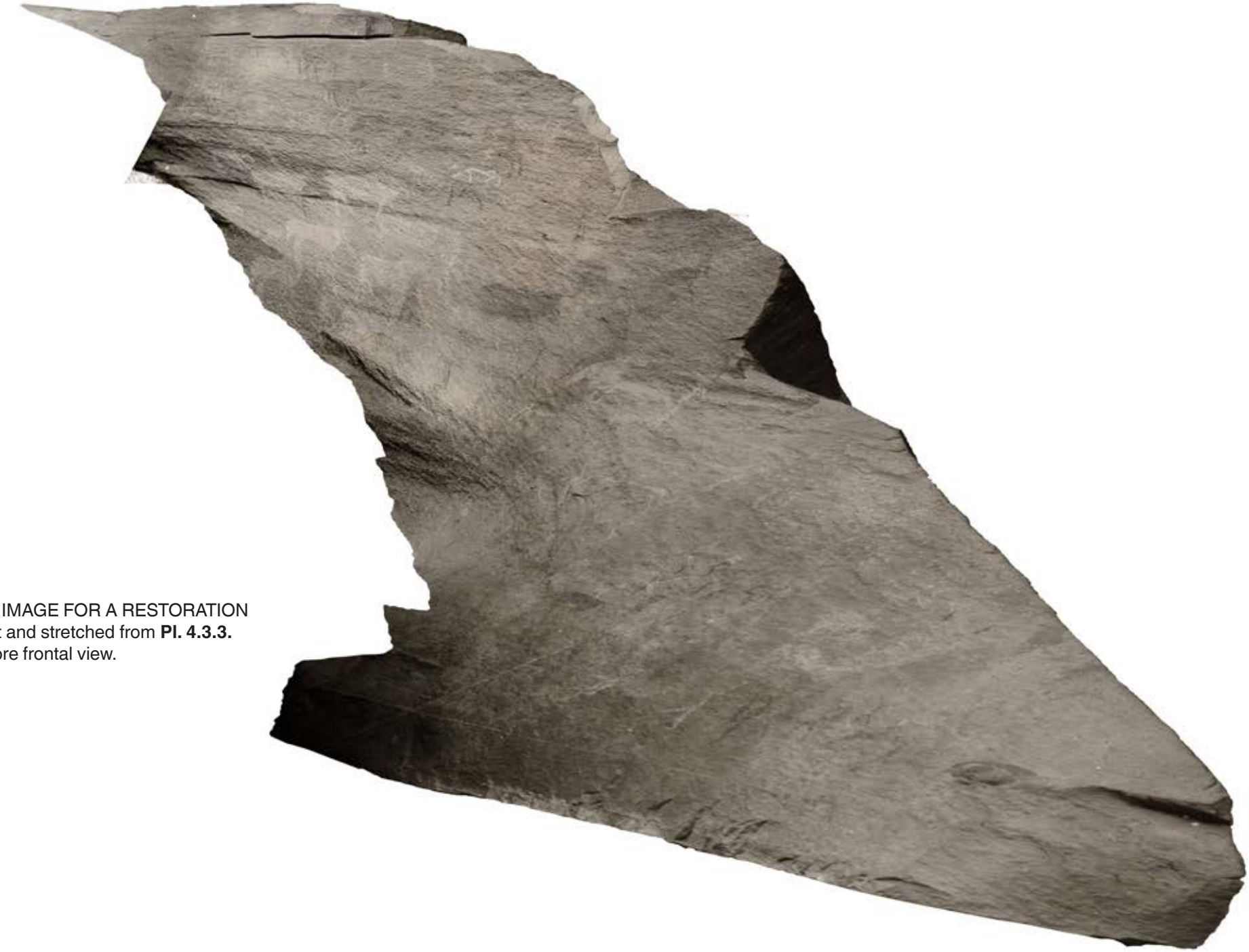


Plate 4.6.10. BASE IMAGE FOR A RESTORATION OF PANEL B cut out and stretched from **Pl. 4.3.3.** to approximate a more frontal view.

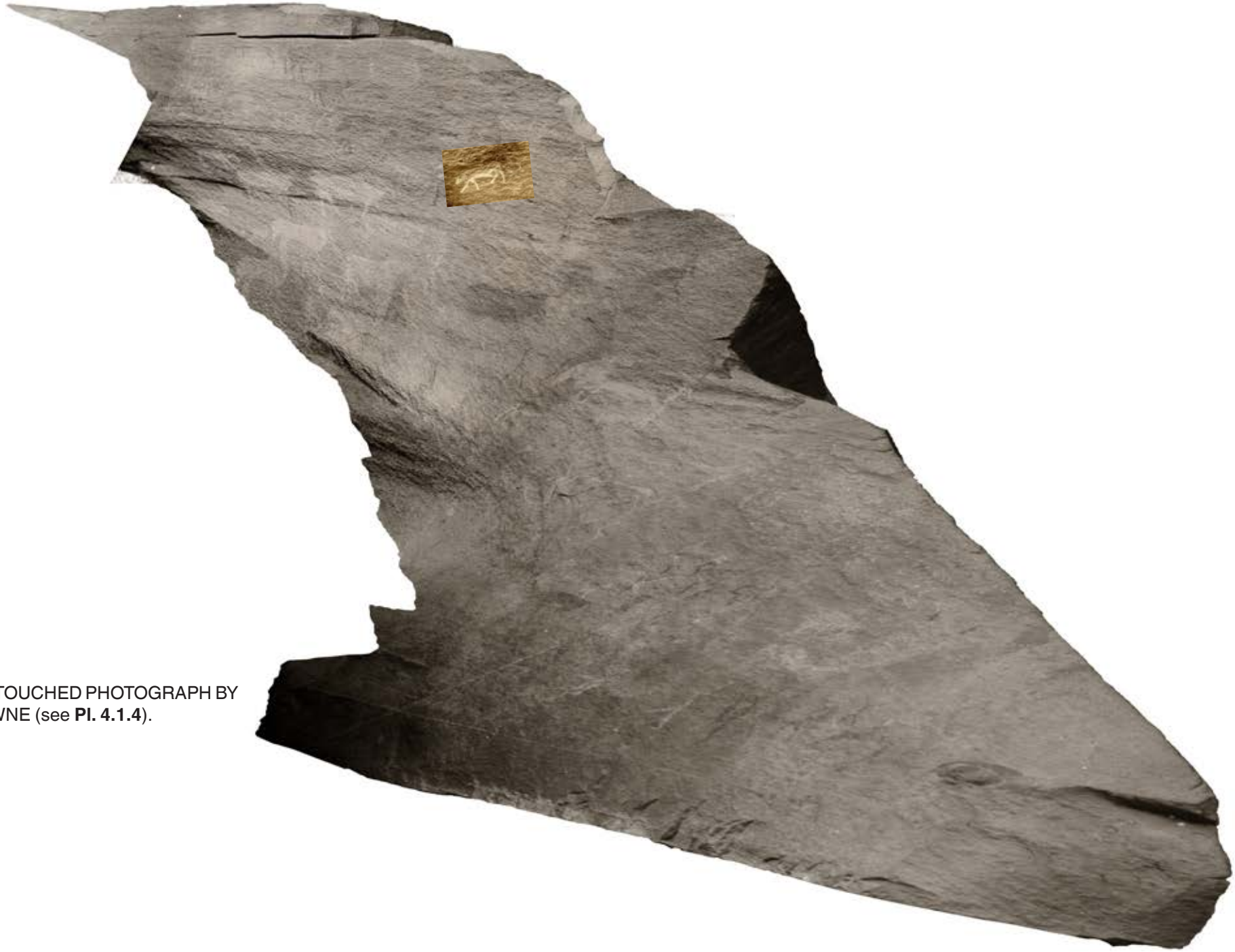


Plate 4.6.10a. UNRETOUCHED PHOTOGRAPH BY H.C.B. WYLDE-BROWNE (see **Pl. 4.1.4**).



Plate 4.6.10b. FROBENIUS COPIES (see **Pls 4.3.11.** to **4.3.14.**)

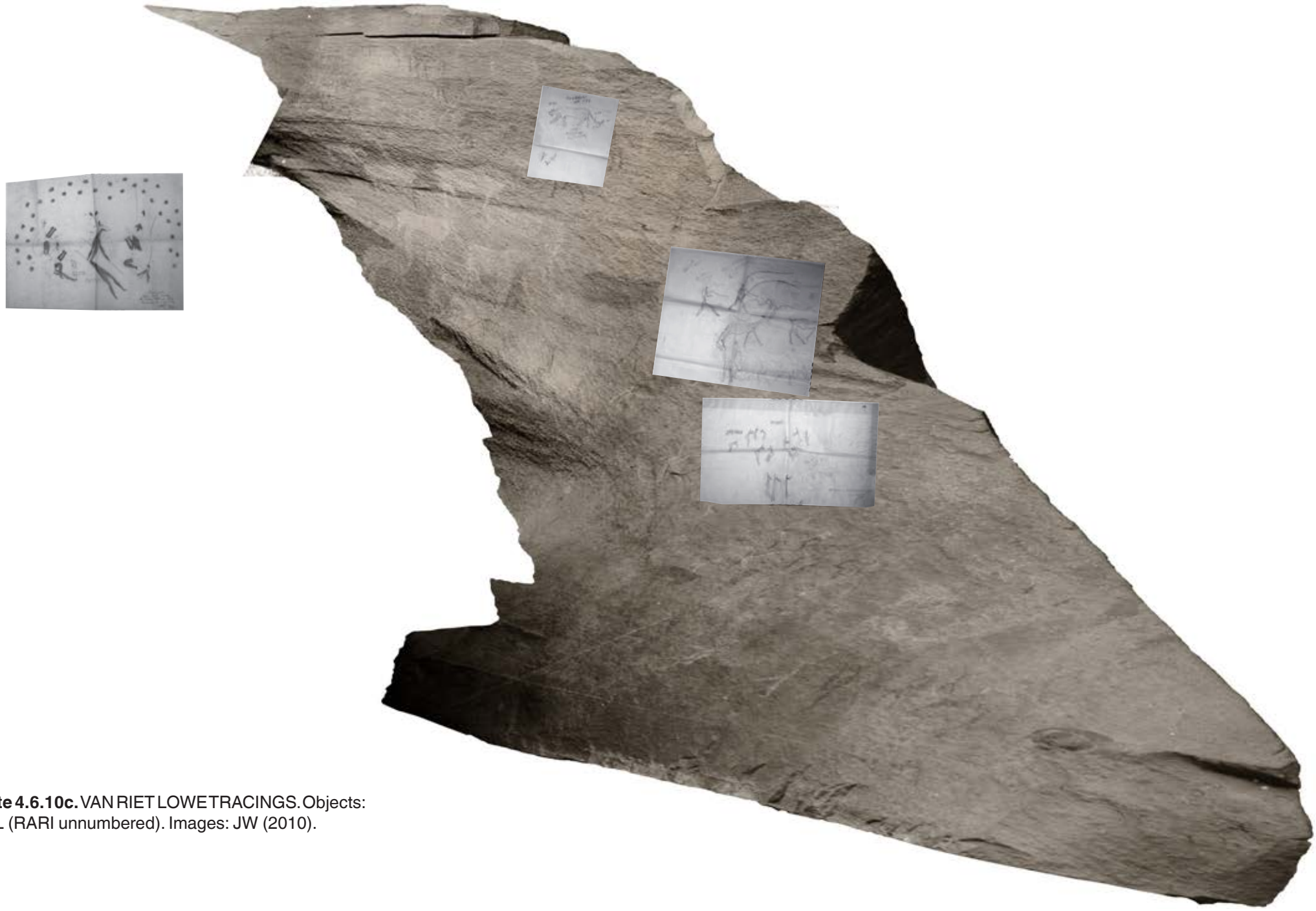


Plate 4.6.10c. VAN RIET LOWE TRACINGS. Objects: VRL (RARI unnumbered). Images: JW (2010).

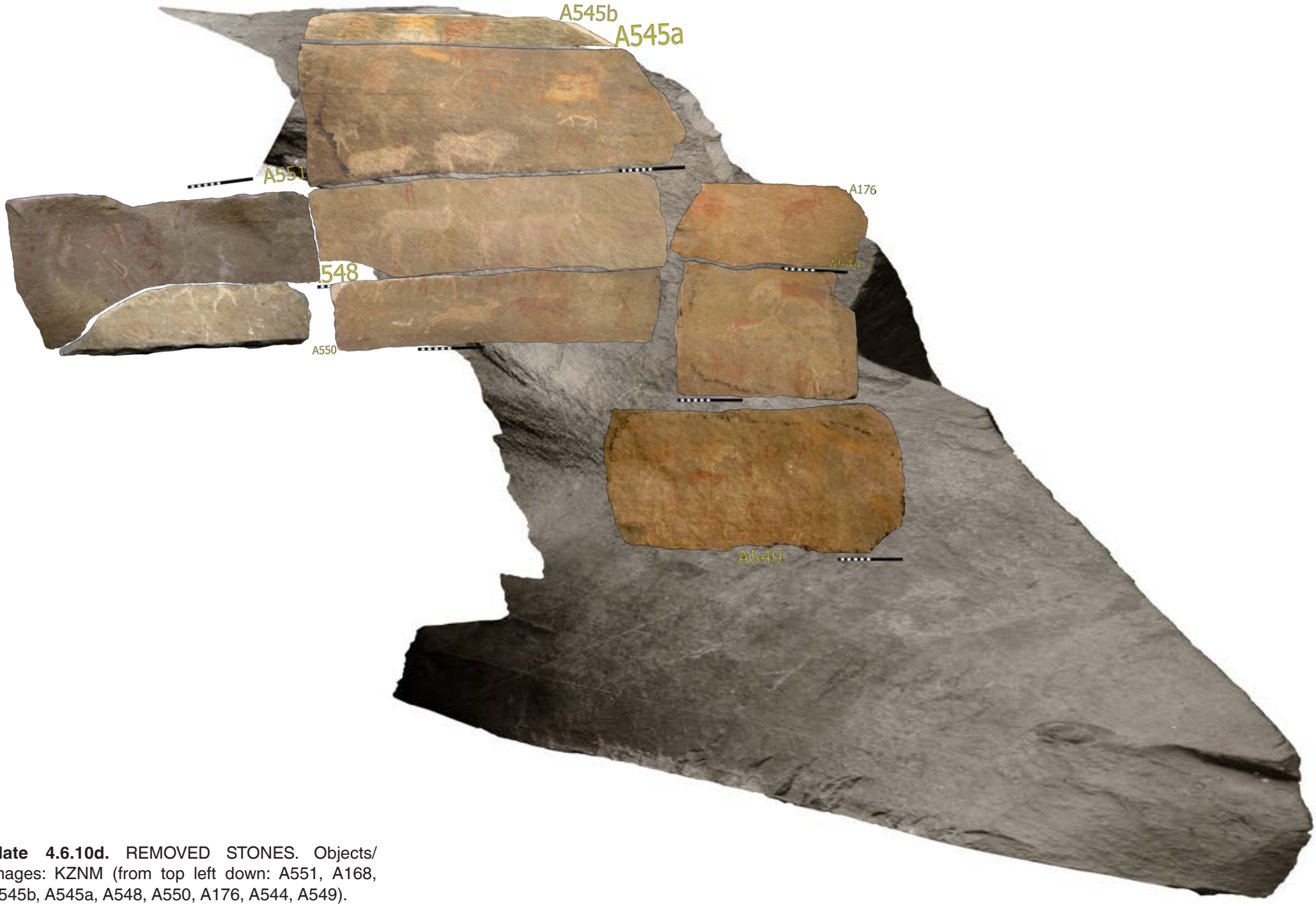


Plate 4.6.10d. REMOVED STONES. Objects/ images: KZNM (from top left down: A551, A168, A545b, A545a, A548, A550, A176, A544, A549).

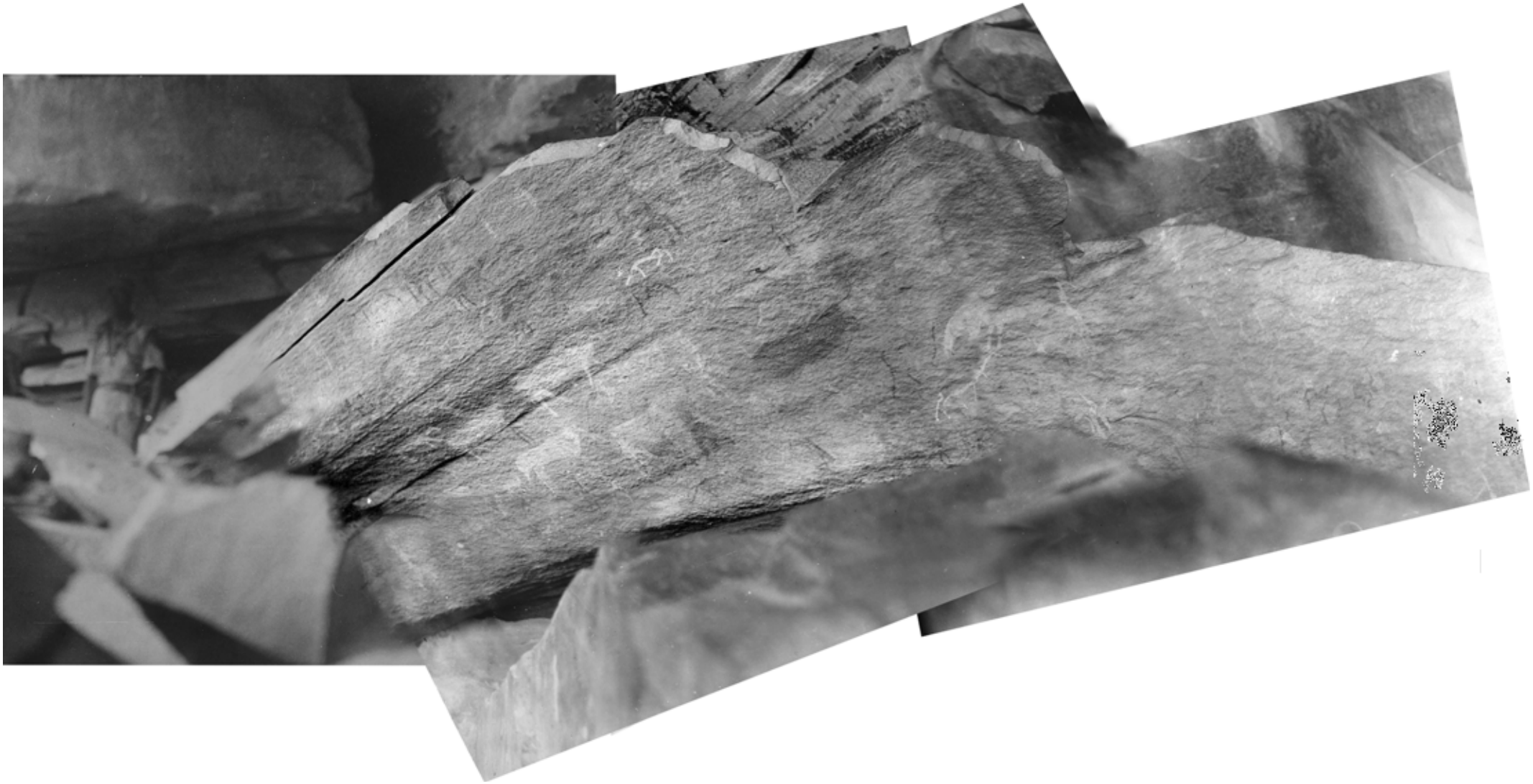
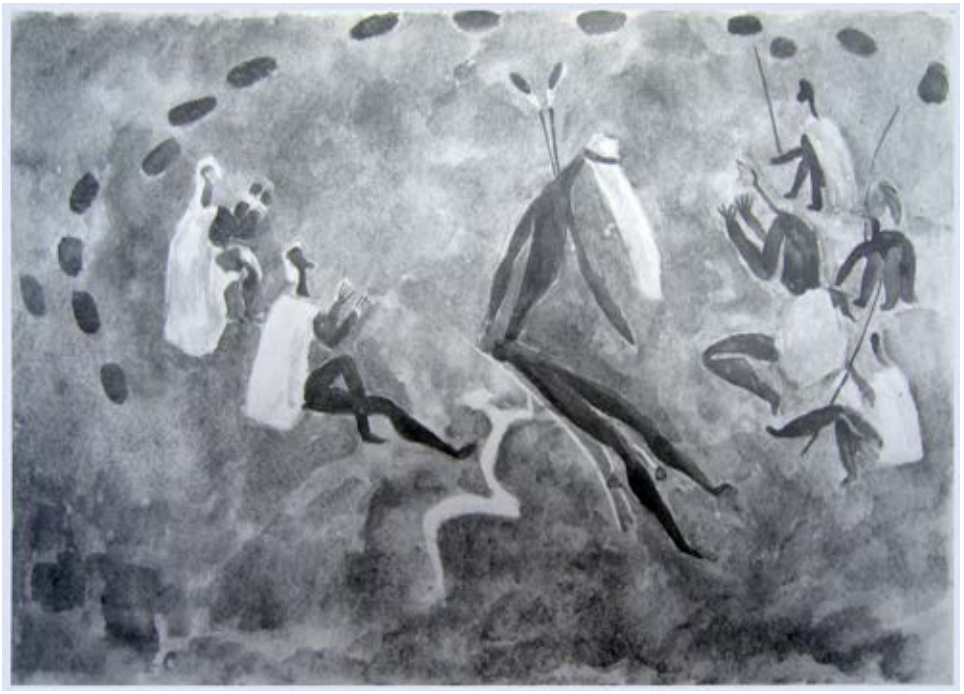


Plate 4.6.11. STITCHED COLLAGE OF PHOTOGRAPHS
from the mid-1940s. The men on the far left were probably part of the removal team in 1947.
Images: RARI (SARADA: RSA-EBU1-14P, 5P, 7P, 9P). Composite image: JW (2011).



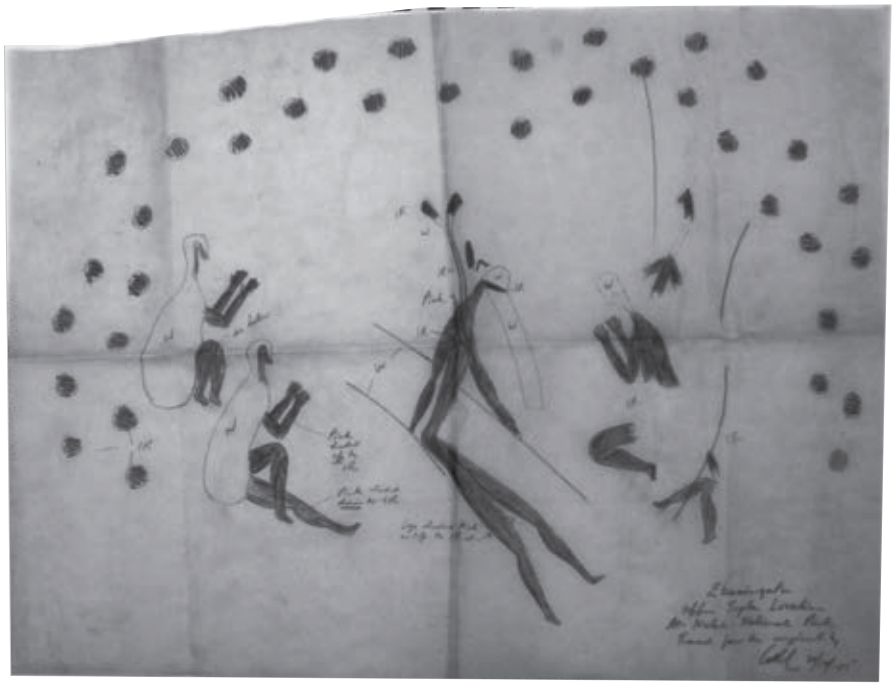






Plate 4.6.12. COMPOSITIONAL STRUCTURES SET UP IN *MADSIMU DSANGARA*

(left top) Frobenius 1931a: Tafel 104.

(left bottom) Frobenius 1931a: Tafel 107.

(right top, bottom) 1945 tracings by C. van Riet Lowe. Tracings: VRL (RARI unnumbered). Images: JW (2010).





Plate 4.6.13. BEEHIVES IN ROCK PAINTINGS

(left top) The elliptical shape of a beehive embedded in the horizontal underside of an overhanging ledge above a painting site in the Mnweni Valley. Photo: JW (2008).

(left bottom) Detail from the Frobenius copy in **Pl. 4.3.14.**

(below) Painting with beehive depicted at Eland Cave photographed by J. Hone (1996). Photo: KZNM (SARADA: NMSA-JHH-02-99H).





Plate 4.6.14. A DIGITAL RESTORATION OF LEFT SECTION OF PANEL B

The figures in colour are those copied by Mannsfeld (**Pl. 4.3.14.**). The available information on the appearance of the left side of this block is fuzzy but the beehive (of which the original was lost during the removals) would have been located where the surface curved upward and forward into a natural overhang. Composite image: JW (2011).

Panel “C”





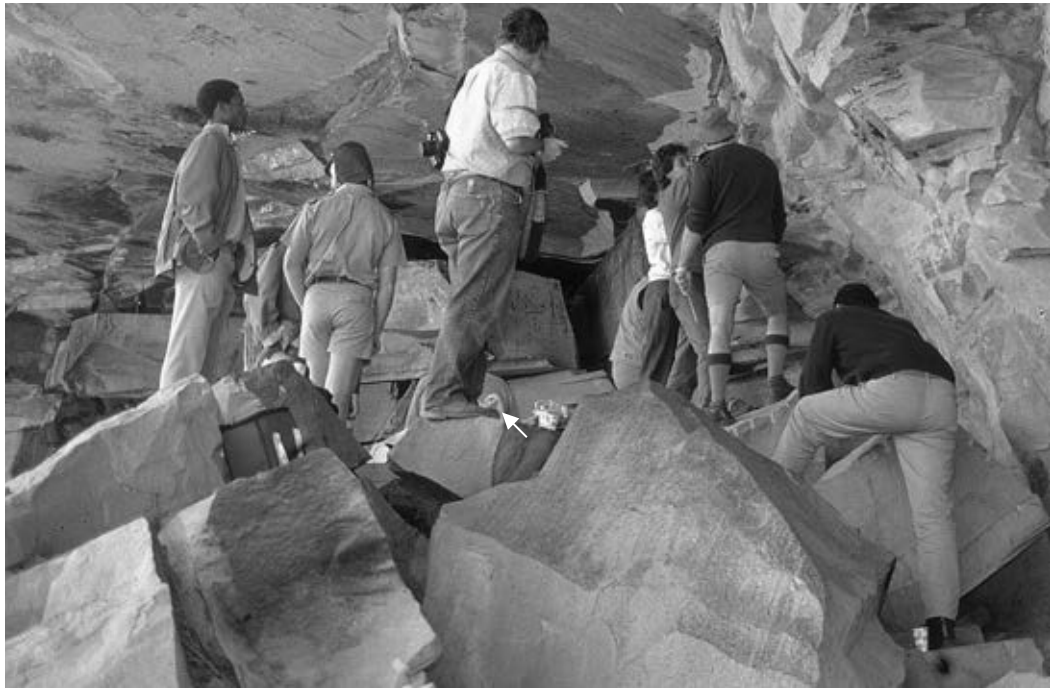


Plate 4.6.15. OLD PHOTOGRAPHS OF PANEL C

(above) Detail from **Pl. 4.3.3.** showing Panel C jutting out between the jumble of rocks in front of Panel B (1929).

(right) The same wedge in 1947 (top) and again in 1995 (bottom). Images: RARI (RSA-EBU1-14P, JDC-RSA-EBU1-3).







Plate 4.6.16. PANEL C: BURIED

(top left) Large slabs of rock fell from the ceiling in the late 1990s drastically changing the appearance of the shelter. The arrow indicates the position of Panel C. Photo: J. Guy (2010).

(bottom left) The block lying under a jumble of broken slabs. Photo: JW (2010).

(above) To photograph the paintings on the underside of this block requires reaching between the gaps to take photographs into the darkness. Photo: J. Guy (2010).





Plate 4.6.17. PANEL C: PAINTED IMAGERY

The surface is flaking and dark in colour, but several red monochrome figures are still visible as well as a diagnostic red/white bichrome (above). Photos: JW (2010).

Panel “D”

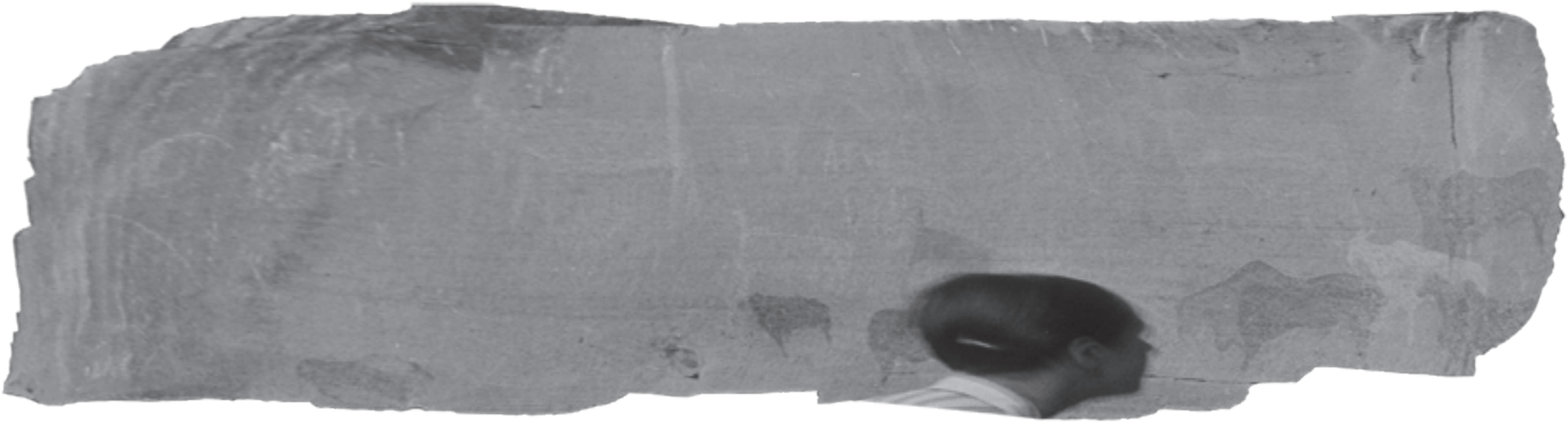


Plate 4.6.18. BASE IMAGE FOR A DIGITAL RESTORATION OF PANEL D
cut out from a Frobenius photograph (**Pl. 4.3.3.**) and stretched into an approximate frontal view.

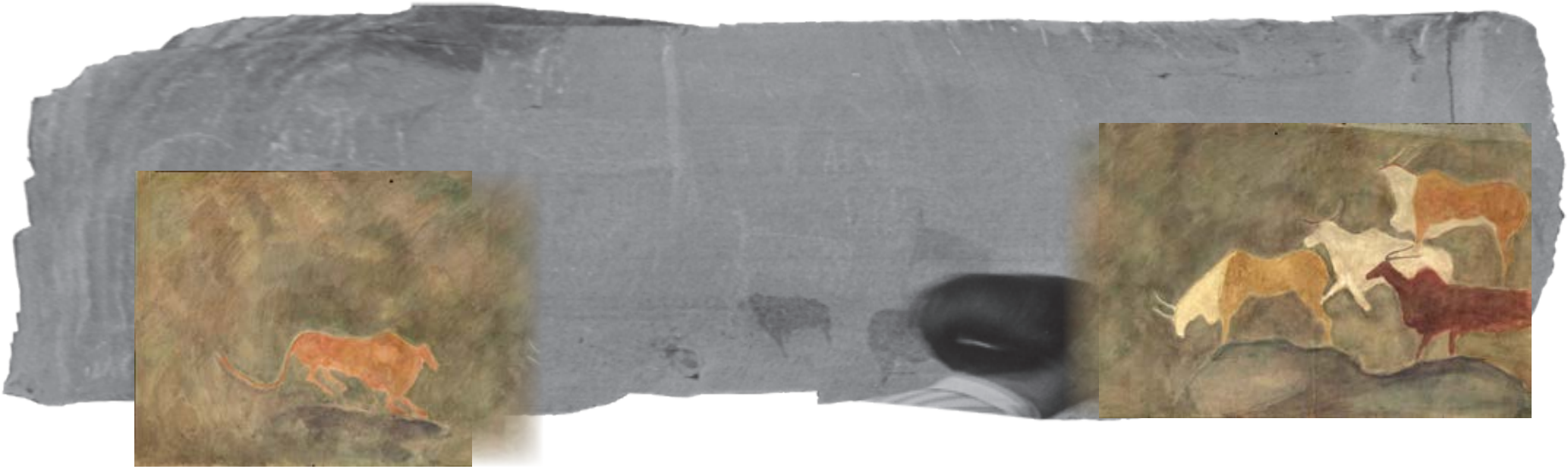


Plate 4.6.18a. “LÖWE MIT 4 ELENANTILOPEN”
(lion with 4 eland antelope) by M. Weyersberg, a composition made up of figures from two different areas of the panel (see **Pl. 4.3.19**).

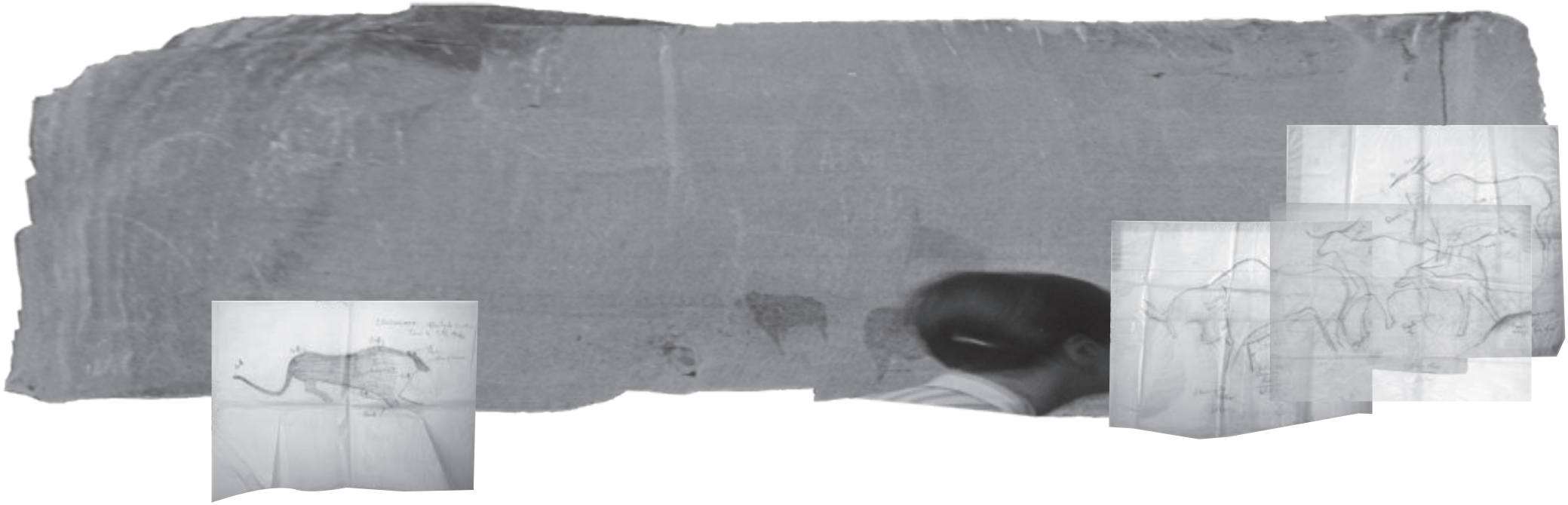


Plate 4.6.18b. VAN RIET LOWE TRACINGS (1945-6). Objects: VRL (RARI unnumbered). Images: JW (2010).

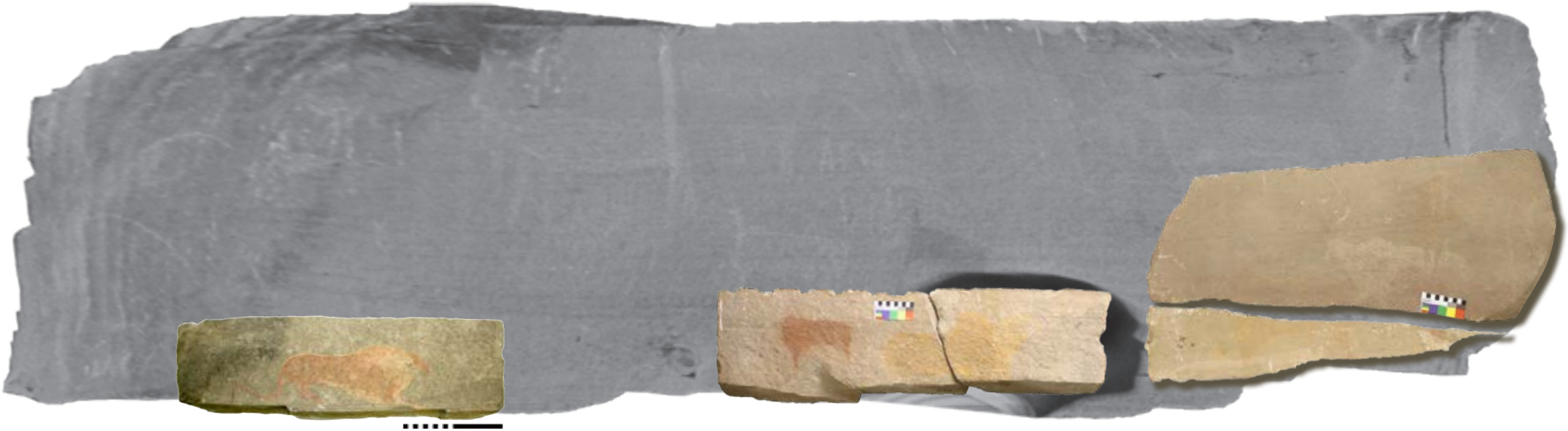


Plate 4.6.18c. REMOVED STONES. (left) Object: RARI (RP-2005-039). Image: JW (2010). (right - cluster of four) Objects/images: KZNM (A163a & b, A552, A547).



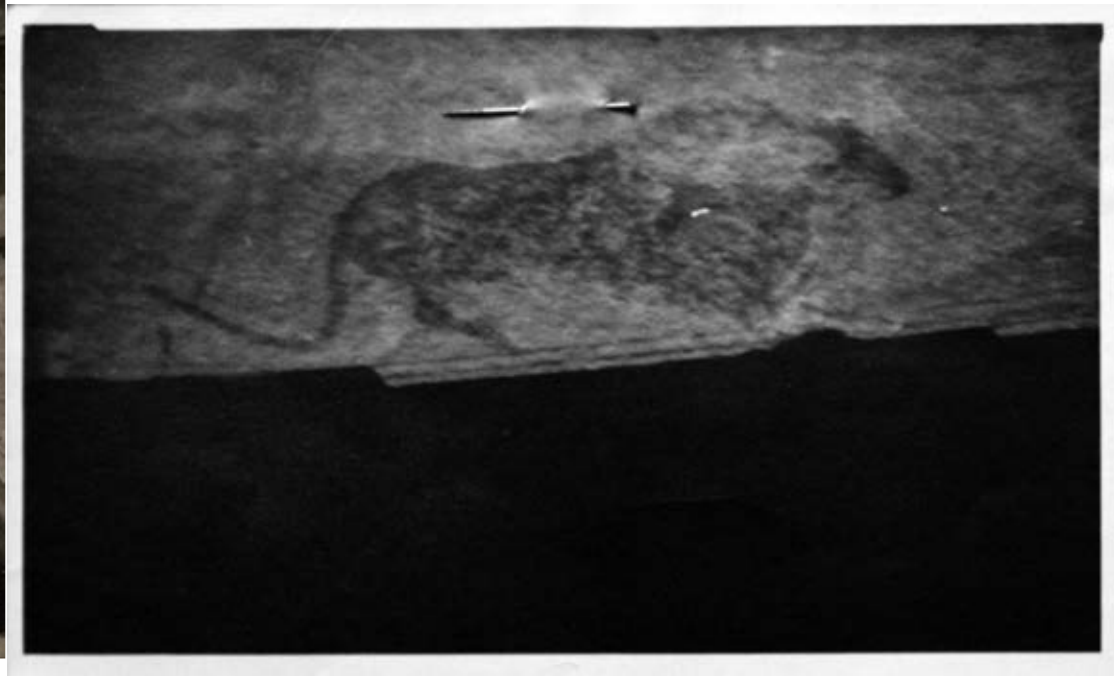


Plate 4.6.19. OLD PHOTOGRAPHS OF PANEL D

(top left) Coarser, more faded figures can be discerned in white across the upper part of the block (c.1936). Image: RARI (SARADA: RSA-EBU1-6P).

(top right) The solitary feline from the left end of the block (n.d./pre-1947). Object: VRL (RARI unnumbered). Image: JW (2010).

(right) Figures of eland can be made out on the lateral side of the block in this detail from a Frobenius photograph (**Pl. 4.3.3.**).





Plate 4.6.20. A DIGITAL RESTORATION OF PANEL D. Composite image: JW (2011).

Panel “E”





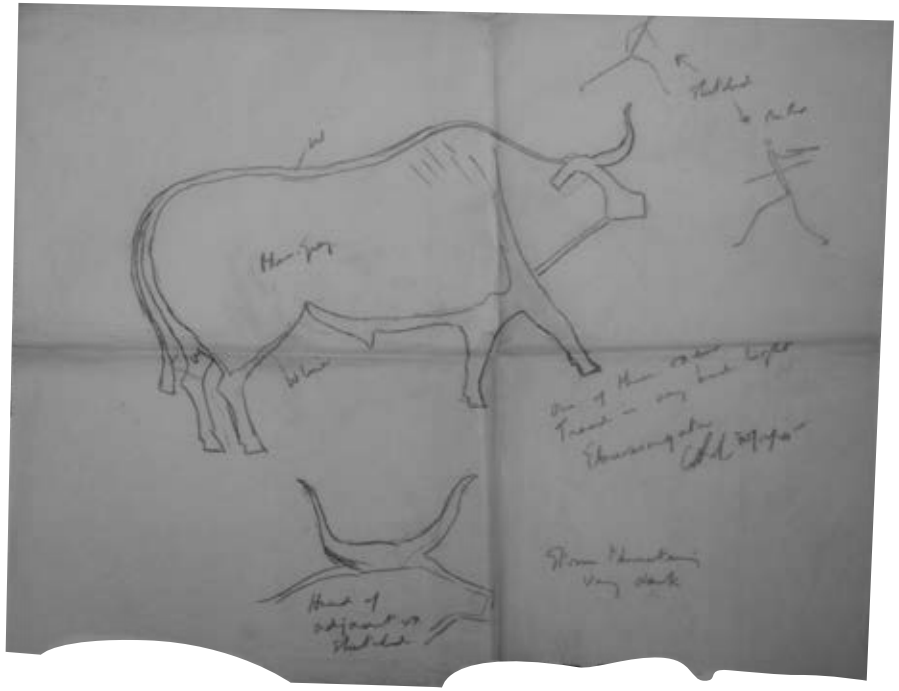
Plate 4.6.21. TRACINGS/REDRAWINGS FROM PANEL E

(top left) Tracing by A. van Riet Lowe of the 'Elephant Man' motif. Object: VRL (RARI unnumbered).Image: JW (2010).

(top right) Redrawing by C. van Riet Lowe derived from the previous tracing. Object/image: KZNM (SARADA: RSA-EBU1-1PR).

(bottom left) Tracing by C. van Riet Lowe of the blue-grey and white cattle. Object: VRL (RARI unnumbered). Image: JW (2010).

(bottom right) Redrawing by C. van Riet Lowe derived from the previous tracing. Object/image: KZNM (SARADA: RSA-EBU1-2PR).



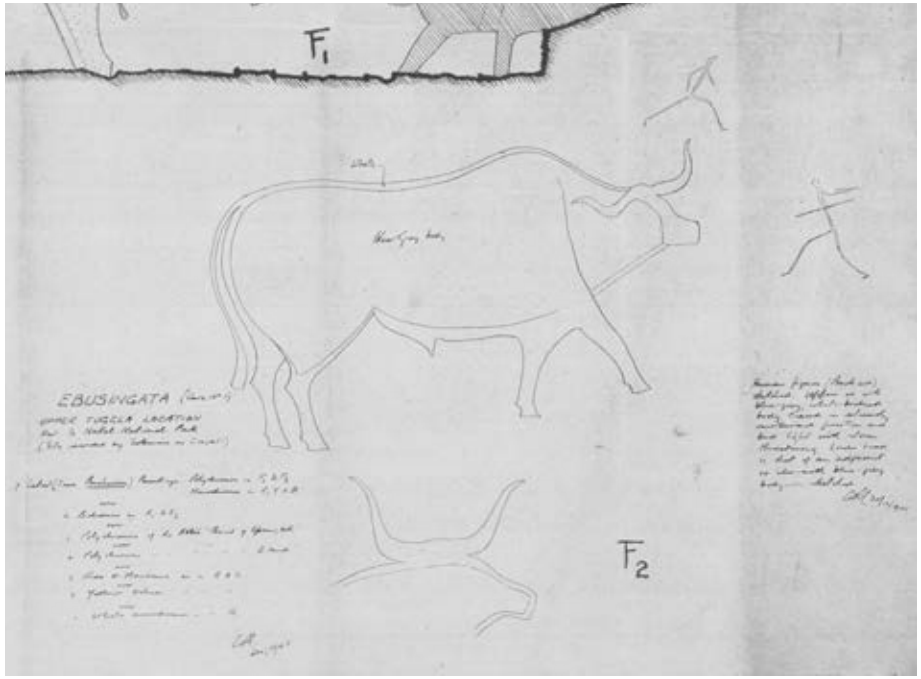






Plate 4.6.22. THE ELEPHANT MAN PUBLISHED IN COLOUR
(left) A re-coloured black and white version of the field copy (Frobenius 1931a: Tafel 116).
(right) Removed rock (Hollmann and Msimanga 2008: fig.13). Object: KZNM (A162).

Plate 4.6.23. W. BATTISS'S TRACING OF THE 'ELEPHANT MAN' PANEL
Object: WB (RARI unnumbered). Image: JW (2010). The bovine head and horns along the bottom edge of the tracing (below) can be matched with a blue-grey bull copied by M. Weyersberg (at top); see **Pl. 4.3.17.**).



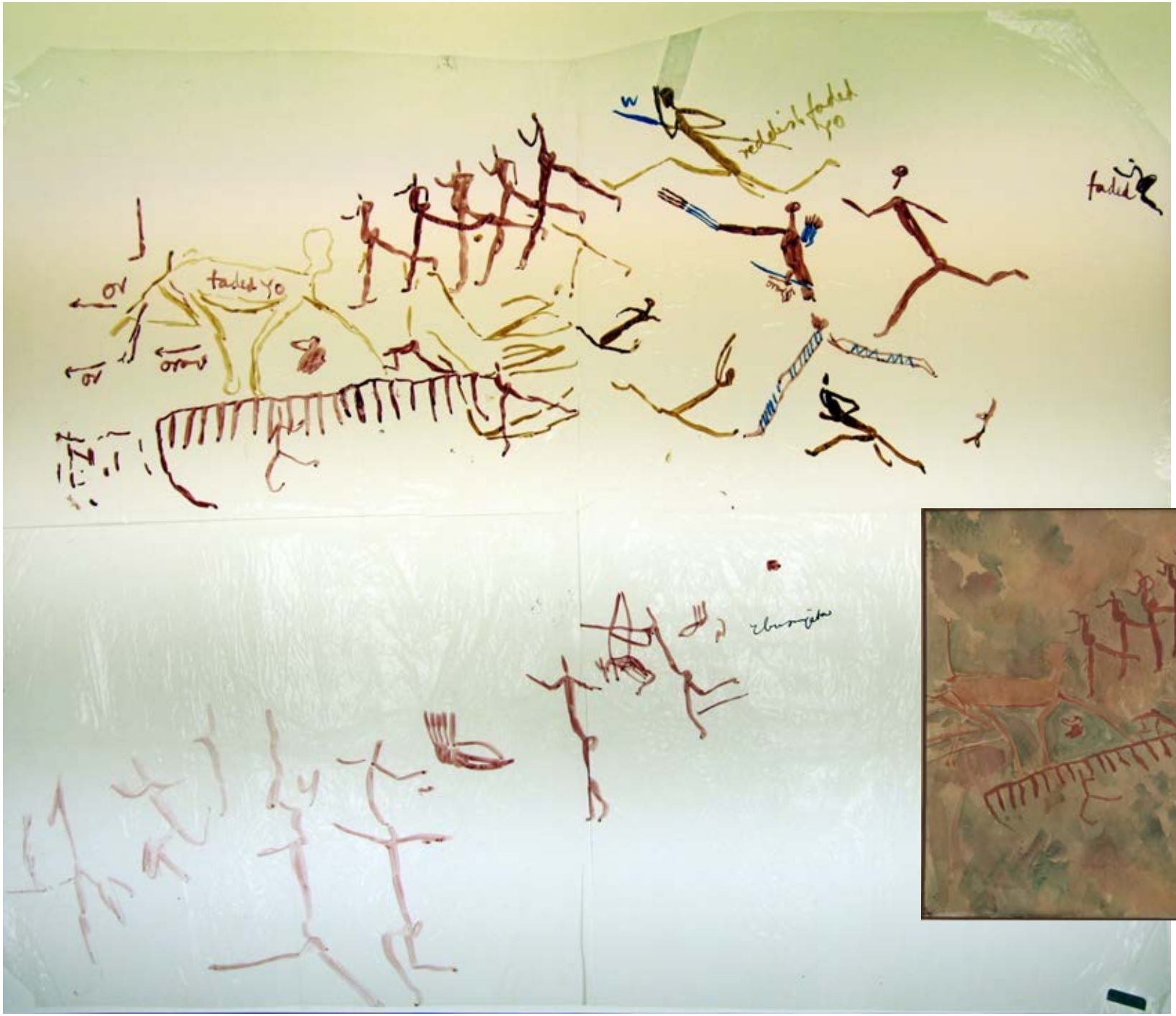




Plate 4.6.24. A SECOND TRACING FROM THE 'ELEPHANT MAN' PANEL Object: WB (RARI unnumbered). Image: JW (2010). It can also be matched with a Weyersberg copy (see **Pl. 4.3.17.**).

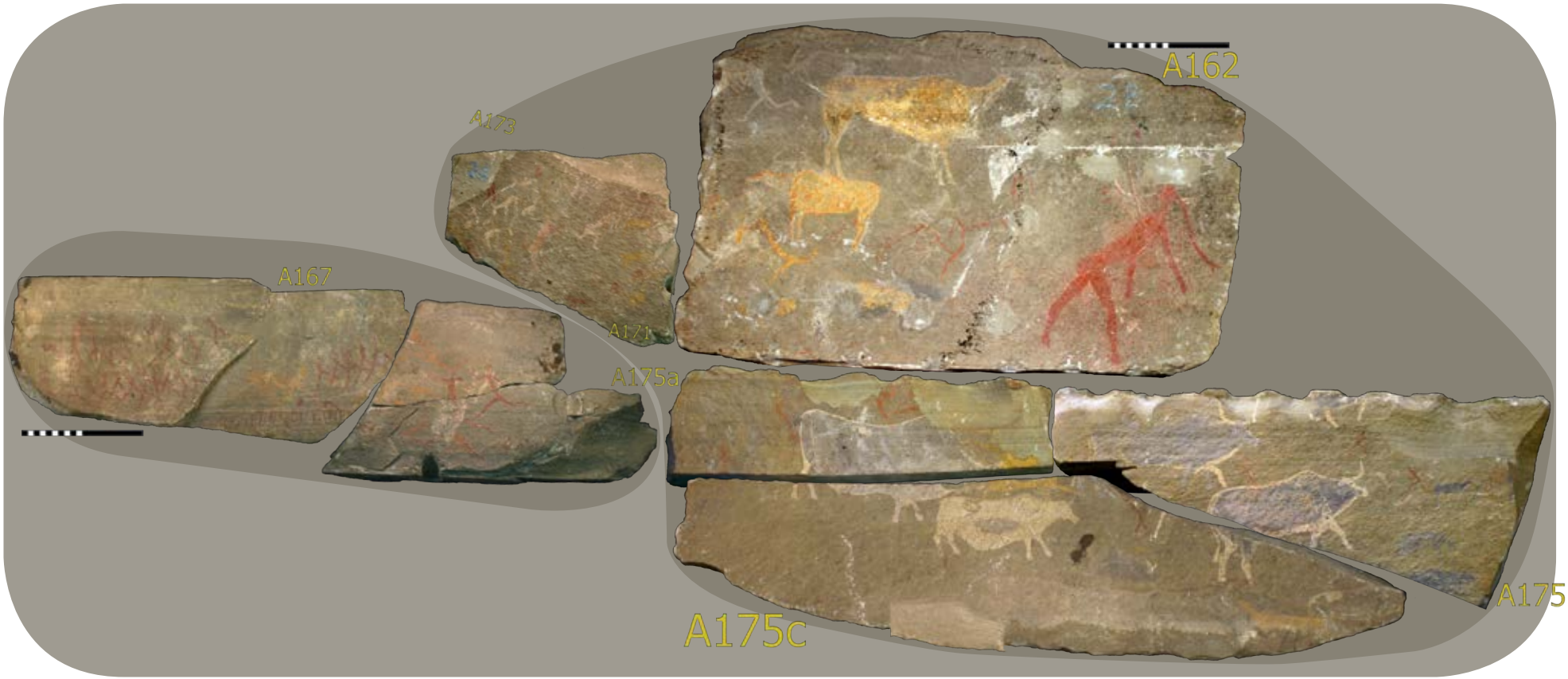


Plate 4.6.25. A DIGITAL RESTORATION OF PANEL E

The configuration of the five stones in the cluster on the right, and the relationship between the two on the left, are quite certain, while the relationship between the two clusters is less certain.

The larger rectangle represents an area of 2.8m^2, and the smaller one the area of about 0.6m^2 given for Panel F (see **Pl. 4.4.13.**).





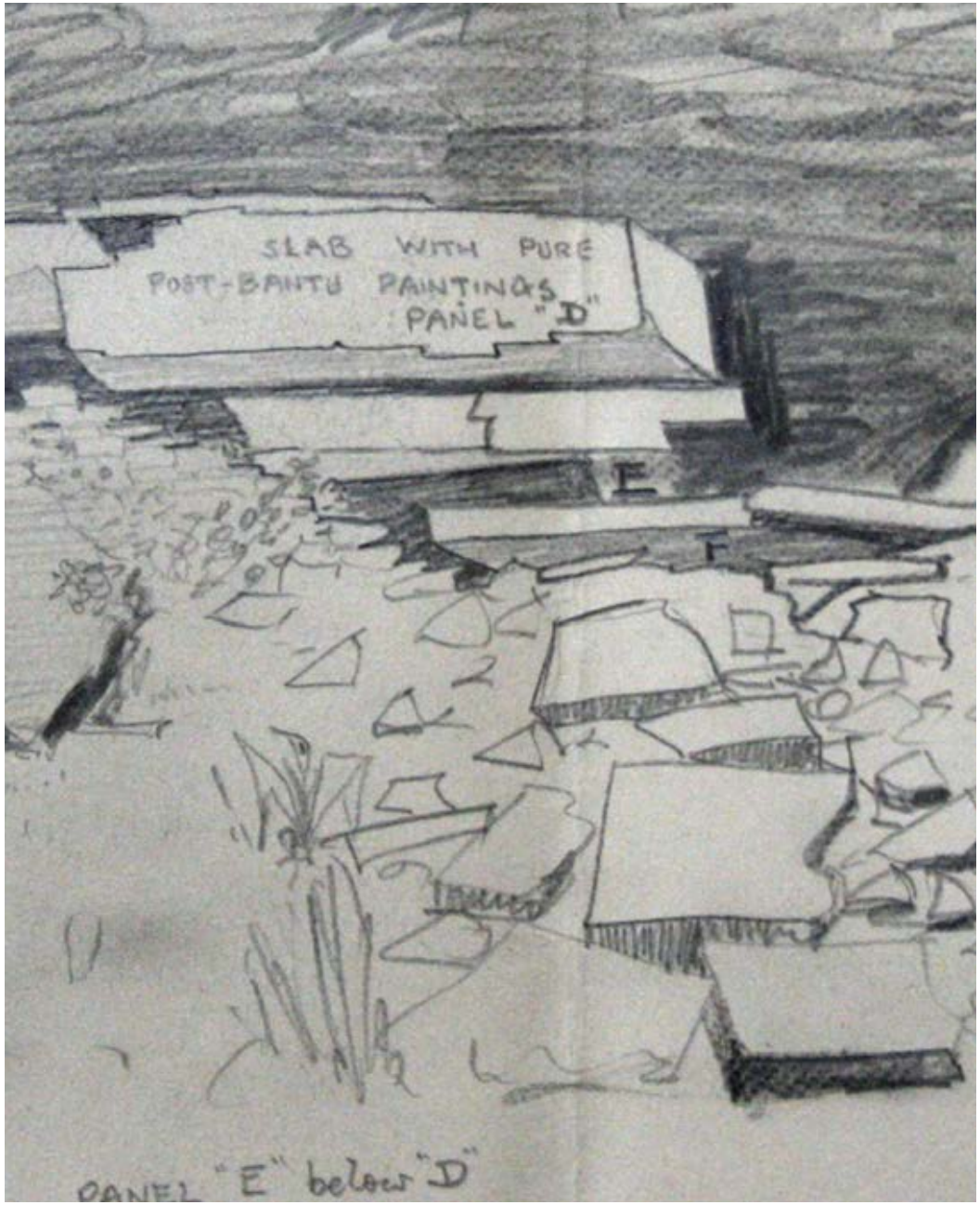


Plate 4.6.26. LOCATING PANEL E

(top left) Detail from **Pl. 4.6.11.** and (bottom left) detail from undated (n.d./pre-1936) photograph (image: RARI, SARADA: RSA-EBU1-6P) evoking the scale and nature of the space below Panel D, to compare with the detail from C. van Riet Lowe's site sketch (top right; **Pl. 4.4.13.**). Panel E was located somewhere in the shadows behind the man with the watch.

Panel “F”

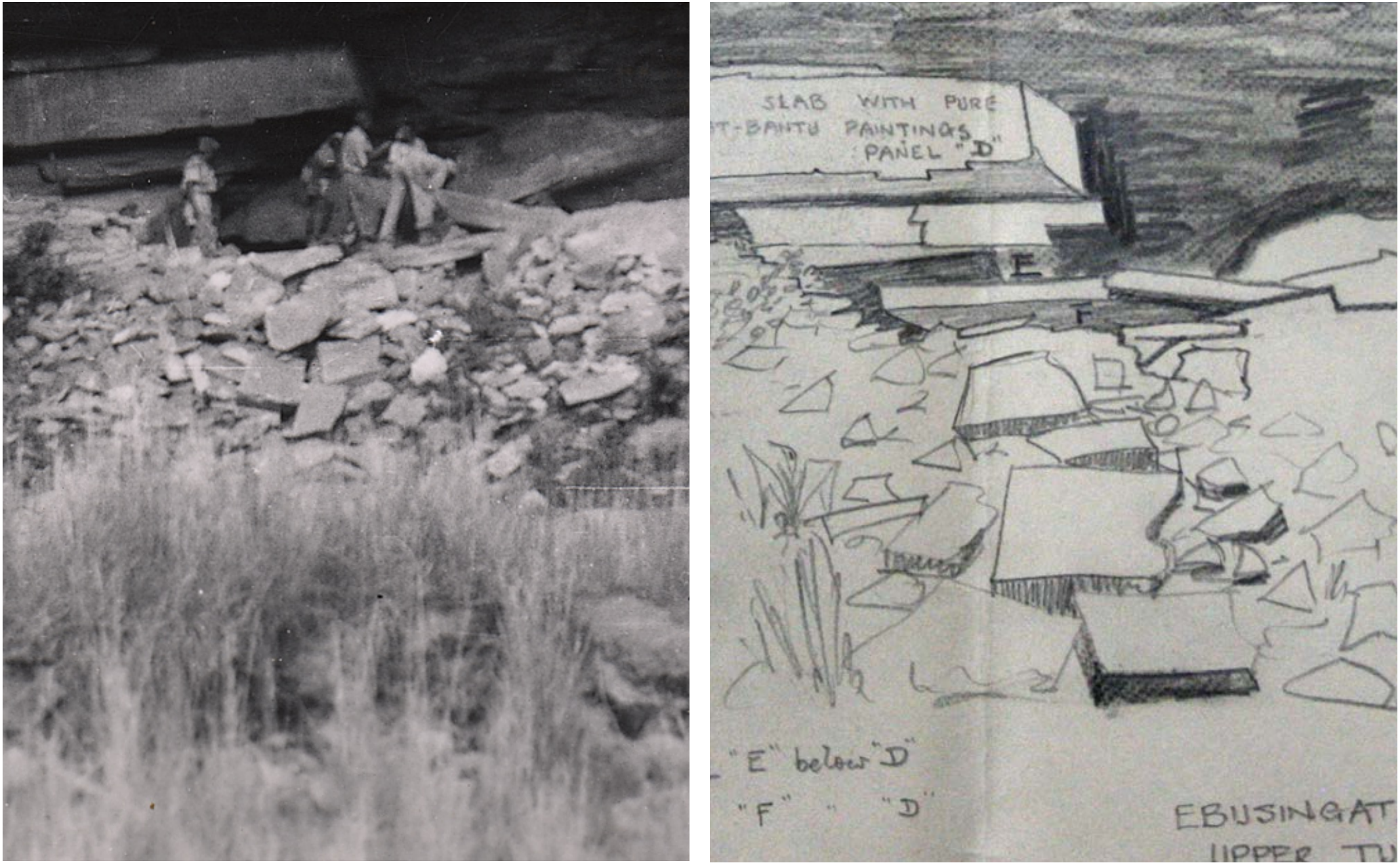


Plate 4.6.27. LOCATING PANEL F (left) Detail from a c.1946 photograph showing a number of men, probably those involved in the removals, standing around a low-lying slab that may be Panel F. Image: RARI (SARADA: RSA-EBU1-19P). (right) A detail from Van Riet Lowe's site sketch showing "F" below "D" (**Pl. 4.4.13.**).











Plate 4.6.28. EBUSINGATHA'S CATS

(top left) Feline from upper part of Panel B photographed by H.C.B. Wylde-Browne. Image: RARI (SARADA: WYB-EBS-001).

(middle left) Feline from lower part of Panel B. Photograph: JW (2011).

(bottom left) Two, possibly three, felines from Panel F (see **Pl. 4.5.1.**).

(top right) Feline from unknown original location. Object: RARI (RP-2005-008). Image: JW (2010).

(bottom right) Feline from left half of Panel D (see **Pl. 4.4.20.**).

5.

Beyond the empirical

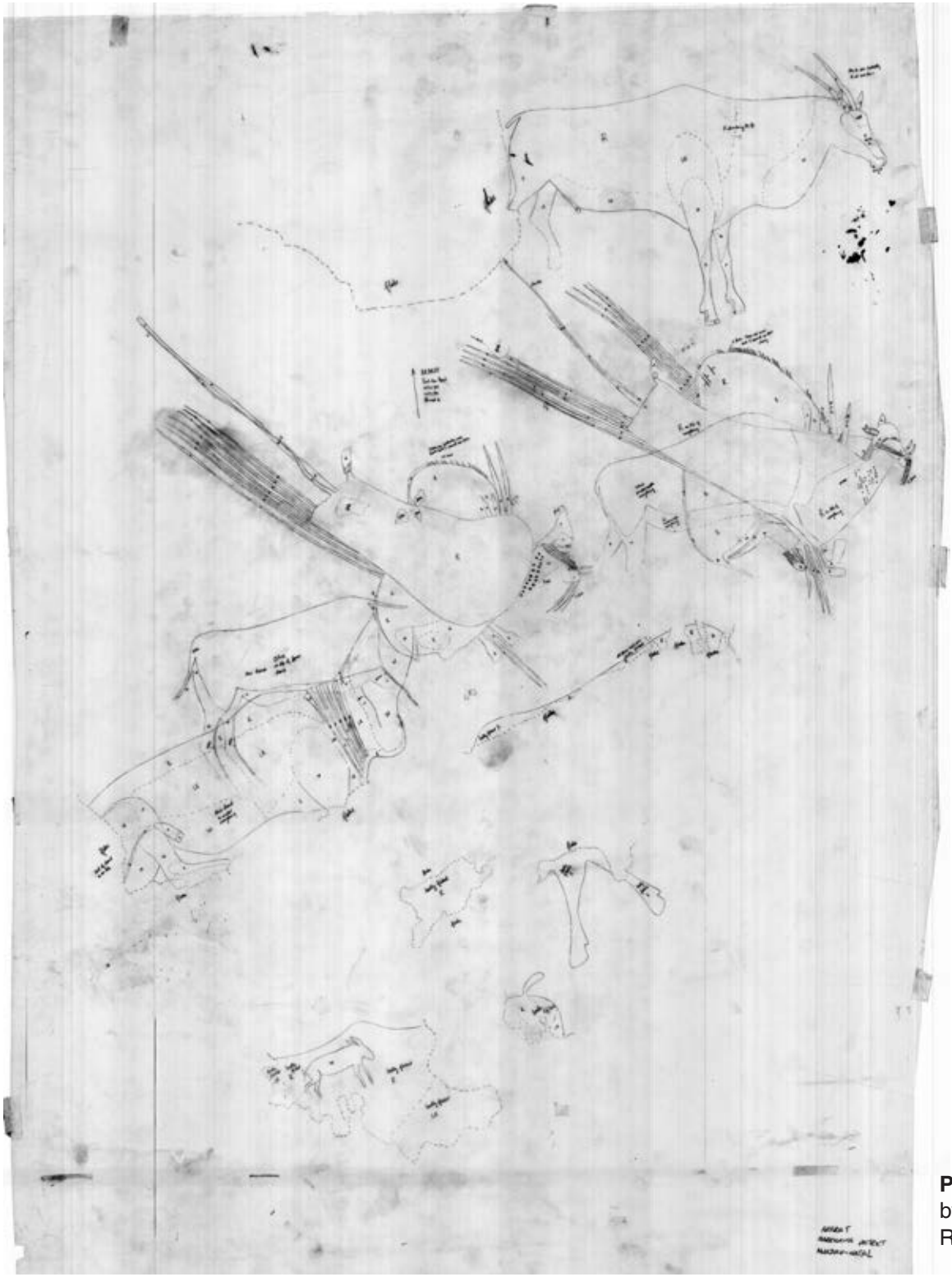


Plate 5.1. TRACING OF THE ARARAT GROUP by P. Den Hoed (1985). Image: RARI (SARADA: RARI-RSA-ARA1-18T).



Plate 5.2. THE ARARAT GROUP (photographed in 1985). Image: RARI (SARADA: RARI-RSA-ARA1-1).

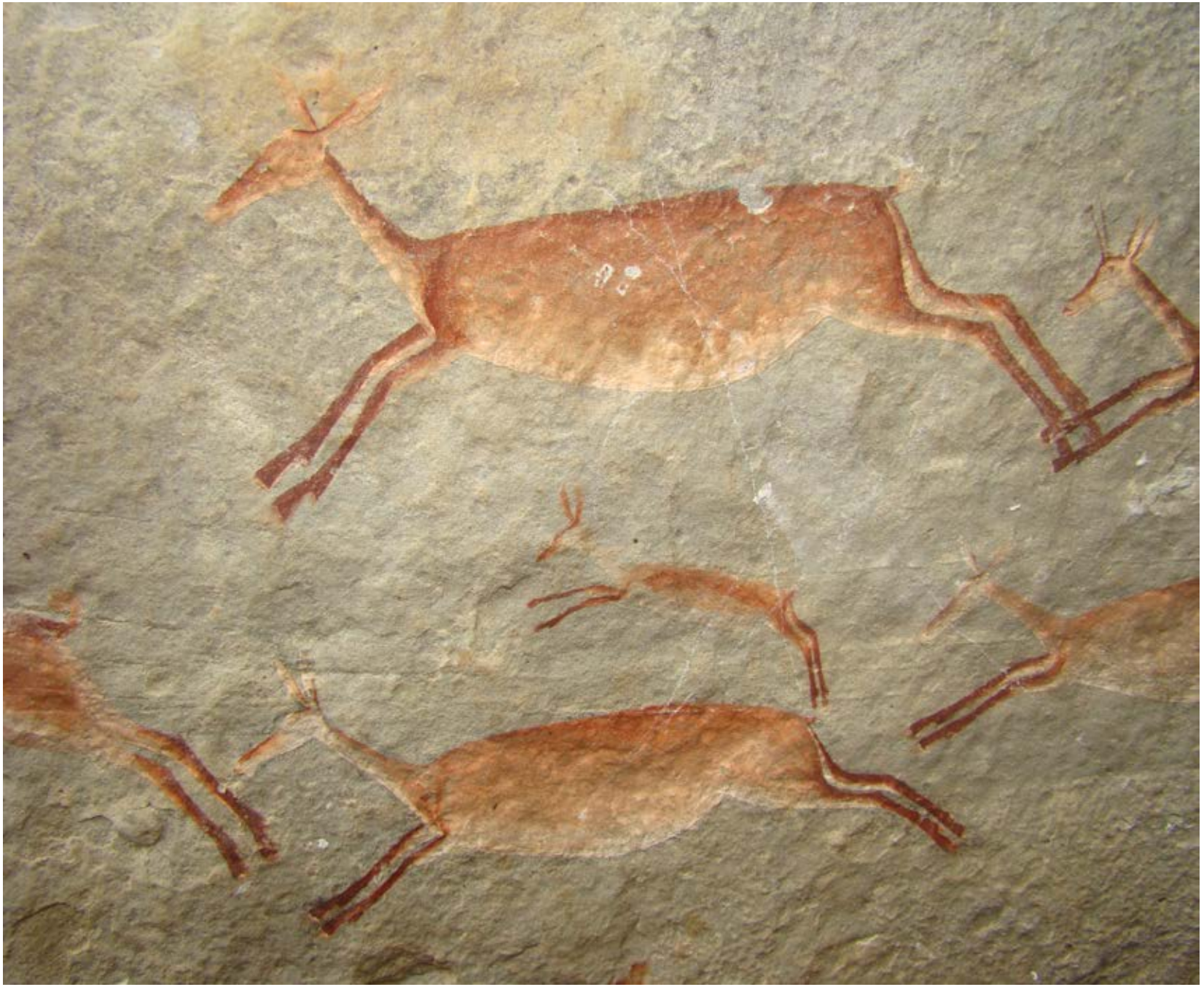


Plate 5.3. DISEMBEDDED
Certain figures sit more on the surface like a skin. Esibayeni Shelter, Amangwane Traditional Authority Area (N. Drakensberg). Photo: JW (2008).

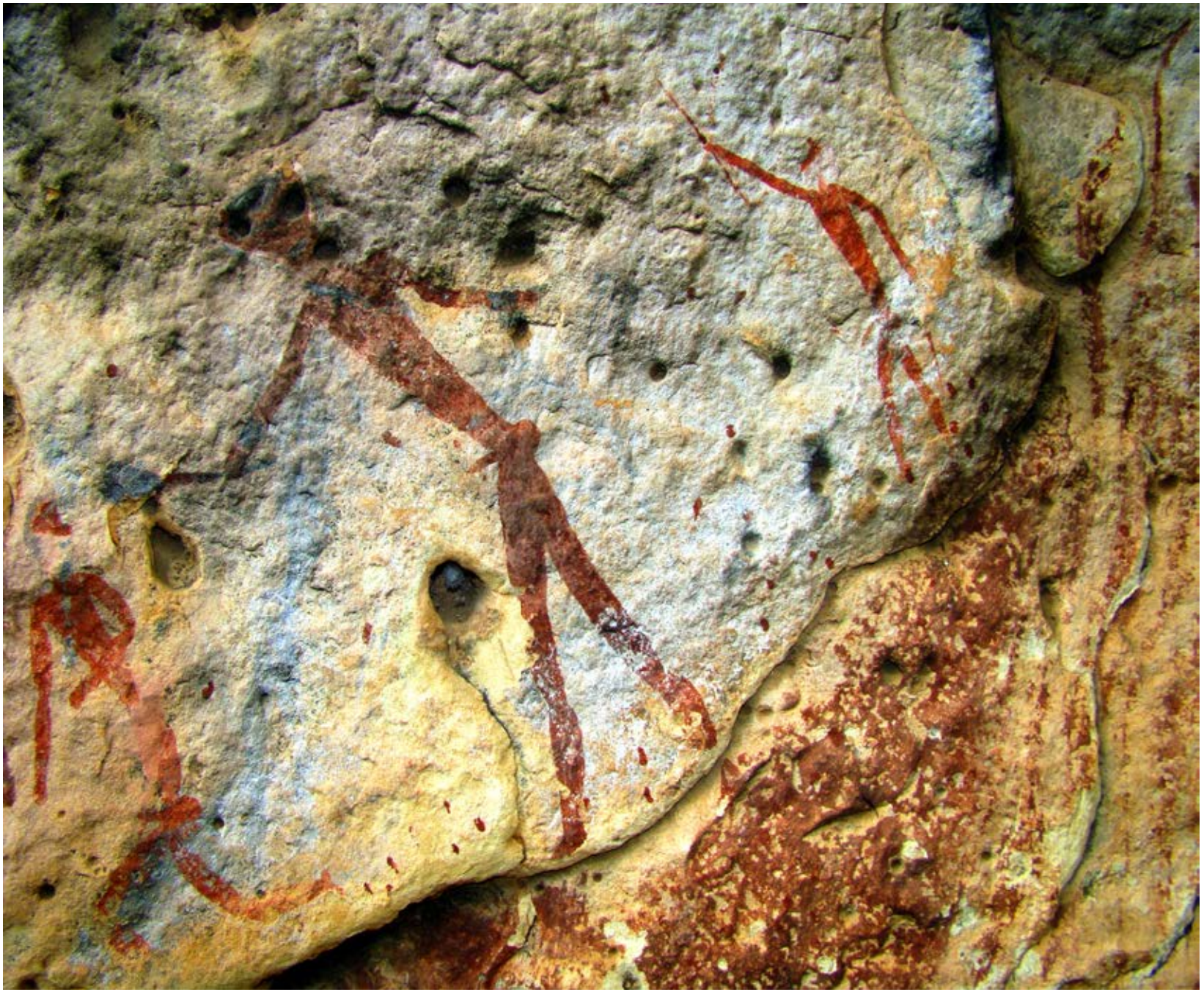


Plate 5.4. EMBEDDED
Other figures are integrated with natural rock forms. Patrick's Shelter, Amangwane Traditional Authority Area (N. Drakensberg). Photo: JW (2008).

catalogues

Catalogue I. PUBLISHED ILLUSTRATIONS OF THE SEHONGHONG RAINMAKING GROUP: THE ORPEN LINEAGE

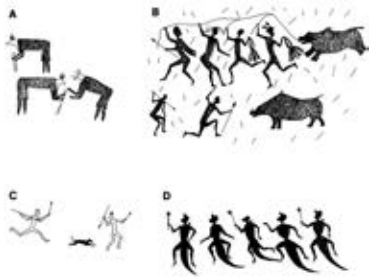
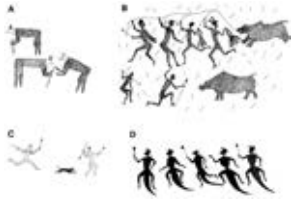
The rainmaking group frequently appears as part of a four-group layout after Orpen (1874). In these cases I have included thumbnails of both the whole compilation as well as the individual rainmaking group. Where the original captions deal with all four groups, I provide only the passage that is relevant to the rainmaking group.

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Orpen 1874: frontispiece			Three-colour lithograph (figures are solid reddish brown, black and white against a tan background)	From the cave Mangolong in the Maluti	One of four illustrations that accompanied Orpen's foundational article. The text includes explanations of the paintings recorded by Orpen as told to him by a Bushman named Qing during an 1873 expedition into the Maluti Mountains. The article is followed by a short piece by the linguist Wilhelm Bleek in which he relates additional explanations of the images given to him by one of his Western Cape Bushman informants.
Christol 1911: 1	—		Monochrome etched engraving (black)	No caption but the illustration is followed by a short quote: Il n'y a pas de différence entre les inventions des Boschimans ou des Hottentots et celles des premiers Hellènes. (E. POTTIER, Les statuettes de terre cuite dans l'antiquité.)	The bottom row of the rainmaking group, comprising three figures, is used as part of a decorative chapter heading. The book's text does not refer to it explicitly and it is simply listed in the table of illustrations as "Peinture de Bushmen" (p.137).
Van Reenen 1920: 31	—		Coarse black halftone in a rectangular frame (figures are dark mottled against the pale paper background)	Fig. VI. Die Reenbul—na 'n tekening van Orpen in die Grey Kolleksie, Openbare Biblioteek, Kaapstad. (Sien bds. 29.)	The illustration appears in a chapter on Bushman religion. In the absence of an identifiable "God" in the Bushmen's "primitive" belief system, Van Reenen describes the "rain bull" as one of the supernatural beings that they fear. This copy was produced from the 'Orpen' watercolours that are currently curated in the collections of the South African National Library (hence the presence of the water-strokes).
Frobenius 1931a: 23	—		Black monochrome engraving with a colour code (figures are solid black or patterned)	Fig. 4. MANGOLONG-GROTTE, MALUTI, NACH J. M. ORPEN Menschen und Tiere rotbraun ( ) Speere, Leine, Haare oder Kopfbedeckungen schwarz ( ), weiss ( ) Striche, von denen auf S. 18 und 22 die Rede ist, fehlen auf der Kopie	In this chronicle of the Frobenius expedition to southern Africa (1928-1930), the illustration accompanies a brief account (in German) of Orpen's expedition and Bleek's researches into Bushman culture, including the explanations from both Qing and Bleek's Cape Bushman informant. The caption mentions that the water strokes are missing from this copy.

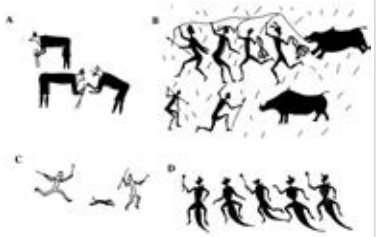
Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Kennan 1959: frontispiece			Black halftone (figures are white and black against a grey background)	One of the earliest published copies of Basutoland rock paintings, by J. M. Orpen (A glimpse into the mythology of the Maluti Bushmen, *Cape Monthly Magazine*, Vol. ix., July 1874.)	The plate accompanies Thomas Ponsonby Kennan's unedited diary of an 1888 trek from Quthing to Qacha's Nek. The text describes a painted shelter "on the left bank of the Melikane" which may have been Melikane Shelter. (I was unable to access the original article so the illustration may not originally have been cut off along the right edge as it was in the photocopy supplied to me and scanned into this table.)
Willcox 1963: 32	—		Black monochrome photogravure (figures are filled with hatched lines)	Fig. 9. Leading the rain animal over the land. After J. M. Orpen. From Basutoland.	An illustration reproducing only the top row of the group appears in a chapter called "Bushman Folklore". It is accompanied by a brief overview of Orpen's and Bleek's work. Several paragraphs (p.33-4) discuss rain animals, and the image is described as showing how "rain-doctors (...) would lassoo the animal around its horns with a leather thong and drag it over the land."
Brentjes 1969: 15	—		Red-brown monochrome version (figures are solid)	6 Discovery of the 'Rain Cow', and leading her home. Rock frieze from Mangolong.	The image illustrates a Bushman tradition of "pictured legends" and in particular that of "[w]ater cults and the belief in a 'rain cow' ". The place of origin is referred to as the "Mongolong hills" (p.15). The illustration is attributed to Orpen via Frobenius.
Pager 1975: 46	—		Black monochrome redrawing	Two copies of a remarkable scene mentioned on the previous page. The capture and leading-out of the rain animal from the Mangolong Cave in Lesotho. The sketch at right was done in 1873 by Magistrate J. M. Orpen who most probably had no more than a notebook to capture the general content of the scene.	Pager outlines an ethnography of rainmaking in southern Africa (p.45) and describes the Bushmen, who "often lived high up in the mountains where the rain clouds came from" as having a "monopoly on a peculiar hydrological phenomenon called the "rain animal"" which medicine men would capture and kill, causing rain to fall. Pager copied Orpen's group from Frobenius (1931a), citing it as "a rock painting depicting such an event ... copied in the mountains of Lesotho a hundred years ago" (p. 45). For the second copy referred to in his caption, see the Vinnicombe lineage (**Cat. II**).

Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Vinnicombe 1976: 336	—		Black-and-white photograph of the 1874 foldout plate (A reduction in contrast causes those details originally depicted in white to vanish into the pale background colour.)	**Figure 238** *Site X11 This rain-making scene from a site originally known as Mangolong, was copied by J. M. Orpen in 1873. Since then, the site has become better known as Sehonghong, and the connection between the two has only recently been discovered. The paintings have often been reproduced because they are among the few which were commented on by the Bushmen themselves. It was said that rain sorcerers had caught a rain-animal, and were leading it over the land with a thong so that rain would fall in its wake. In the original lithographic reproduction of the scene, short strokes surrounding the animal which has been recorded by Orpen were omitted in error.*	Vinnicombe argues that Qing's explanation of the scene could be interpreted as rain-related if one takes into account elements of Bushman language and symbolism. She juxtaposes this with the more coherent explanation of the rain-making scene by one of Bleek's /Xam informants, implying that the two explanations could be different versions of what is essentially the same theme. (The Vinnicombe site number is erroneous in this illustration's caption: it should be X4.)
Lewis-Williams 1980: 474			Black monochrome ink redrawing (figures are mottled)	FIGURE I. Orpen's copies of the paintings; his captions read: (...) B from the cave Mangolong in the Maluti (...).	All four groups copied by Orpen were redrawn here in the same configuration but in monochrome black and lettered A-D, with the letter B designating the rainmaking group. Lewis-Williams also made a point of including the water strokes in his illustration, noting that Orpen, as well as subsequent authors, omitted them (p.469). The text compares the two nineteenth-century sources—Qing (Orpen) and Diä!kwain (Bleek)—and argues that both placed trance at the centre of San religion and art.
Lewis-Williams 1981a: 33			Black monochrome ink redrawing (figures are mottled)	Fig. 9. A black-and-white redrawing of Orpen's copy of paintings from the Maluti mountains. His captions read (...) B: from the cave Mangolong. (...)	The rainmaking group appears in the repeated four-group layout (A-D) in a book that is the published version of Lewis-Williams's 1977 doctoral thesis, one of the first major studies of San rock art. The text tells the story of Orpen and Bleek, and the paintings are used to illustrate a single Bushman belief system across space and time.

Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Lewis-Williams 1990b: 53	—		Black monochrome redrawing (figures are solid)	J. M. Orpen's copy of a Lesotho rock painting depicting shamans catching rain-animals (1873) (South African Library, Cape Town).	The illustration is featured in this popular guidebook as one of the many ways in which Bushmen artists depicted trance, and as an illustration of several San ideas that can be used in the interpretation of other paintings.
Woodhouse 1992: 54	—		Black-and-white photograph of the 1874 foldout plate	Figure 8.1: Enticing the rain animal and leading it over the land needing water. Copy made by magistrate J M G Orpen in Lesotho in 1873 and explained by Bushman Qing.	The chapter in which this illustration appears, "Leading the Rain Animal", deals with various rock paintings that depict rain-making. It includes a brief account of Orpen and Qing, Bleek and his informants, and the double interpretation of the Mangolong scene.
Jolly 1995: 70			Black monochrome redrawing (figures are solid)	Fig. 2. Tracing of Orpen's copies of paintings commented upon by Qing. After Orpen (1874) and Lewis-Williams (1981a: fig. 9). (...) B: from the cave at Mangolong (Sehonghong); (...).	The rainmaking group appears as part of the repeated four-group layout (A-D). Jolly concentrates on several of the other paintings as possible evidence of interaction between black farmers and south-eastern San, suggesting that the Sehonghong painting depicts a San ritual, while others may represent an expression of rituals adopted from Bantu-speaking farmer communities.
Jolly 1996: 282			Black monochrome redrawing (figures are solid or empty)	FIG. 2. Tracing of Orpen's copies of paintings commented upon by Qing, after Orpen (1874) and Lewis-Williams (1981: fig. 9) (...) from the lower cave at Mangolong (Sehonghong); (...).	As with the previous example and in an article on a similar theme, the rainmaking group appears as part of the repeated four-group layout, but the image does not feature prominently in the text.

Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Mitchell 2002: front cover	—		Stretched and re-coloured version with addition of abstract shapes (figures are in solid orange and yellow against a red-brown and blue background)	—	A decorative adaptation of part of the rain-making group. The book does not reference or credit the image. This cover illustration was only used for the African (Cape Town) edition and not for the original edition published in Cambridge. It was also selected and used without the prior knowledge of the author (Peter Mitchell pers. comm. 2010).
Lewis-Williams 2002b: 54			Black redrawing (figures are mottled)	Figure 3.1. Orpen's copies of the paintings; his captions read as follows: (...) (B) from the cave Mangolong in the Maluti; (...).	The rainmaking group appears as part of the repeated four-group layout (A-D). Its role is to illustrate the independent comments of two geographically distant San informants and how their explanations contained common metaphors.
Lewis-Williams 2003: 24			Colour photograph of the 1874 foldout plate	14. Illustration from J. M. Orpen's publication of 1874.	The chapter in which this illustration appears provides a dramatized account of the story of Orpen and Qing, and /Diä!kwain, Bleek and Lloyd, in a popular 'coffee-table' book on the rock art of the Drakensberg (see also the next illustration and **Cat. II**).
Lewis-Williams 2003: 64	—		Colour photograph of the 1874 foldout plate	50. J. M. Orpen's copy of the Sehonghong rain-animal scene.	A different chapter in the same book as the previous example examines the ethnography of rainmaking and cites the Sehonghong group as one of the most celebrated southern African rock paintings. Lewis-Williams briefly compares this copy with the painted Vinnicombe example (see **Cat. II**) and he discusses the Sehonghong rainmaking scene in the context of other depictions of rain capture.

Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Lewis-Williams & Pearce 2004a: front cover	—		Two colour version (figures are solid light yellow against a dark blue background)	—	A decorative adaptation of the rainmaking group appears on the front cover of a book which weaves together multiple strands of evidence to paint a complex picture of the spiritual life of the San. The cover design is credited to Toby Newsome but not otherwise referenced.
Lewis-Williams & Pearce 2004a: 139	—		Black-and-white (tinted sepia) photograph of the 1874 foldout plate	Figure 7.1. Joseph Orpen's copy of the rain-capture scene that triggered the explanations that both he and the Bleek family recorded in the 1870s (from Orpen 1874).	An account of the Orpen and Qing, and Diä!kwain, Bleek and Lloyd stories, explaining the concordance between Qing and Diä!kwain's differing but compatible explanations of the image through an analysis of various /Xam words.
broken threads 2006	—		Digital film sequence of a re-enactment of Orpen creating an original field-copy (figures in flat tones of red-brown, black and white)	—	This still-image comes from a film that is loop-screened at the Origins Centre telling the tragic story of how the San rock painting tradition came to an end just as it was becoming the subject of academic enquiry. It dramatically re-enacts aspects of the 1873 expedition, including the imagined creation by Orpen of an original watercolour of the rainmaking scene in a small portable notebook.
Mitchell & Challis 2008: 430			Black redrawing (figures are mottled)	Figure 8b. The four sketches made by Orpen (1874) of Bushman paintings at (...) Sehonghong (...). After Lewis-Williams 1981[a]: fig. 9.	The four-group layout (A-D) includes one of three versions of the rainmaking group to appear in an edited version of a diary written by the military officer James Murray Grant, Orpen's superior on the 1873 expedition into the Maloti Mountains. One of the aims of the article is to historically contextualize Orpen's encounter with Qing.

Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Vinnicombe 2009: 328	—		Sepia-toned copy of the rainmaking group from the 1874 foldout plate	Caption identical to that listed for the 1976 edition of the book.	The 1874 illustration is reprinted in a re-edition of Vinnicombe's seminal 1976 publication (see above and see also **Cat. II** for the Vinnicombe version published in this book). Due to a change in contrast, the lighter values are indistinguishable from the background and the figures now sit directly on the page (instead of within a darker rectangular field).
Francis 2009: 334	—		Black and white photograph of the 1874 foldout plate	Figure 8 Image from Orpen. (Undated, University of Witwatersrand, Johannesburg).	In a discussion of other possible interpretations of "great snakes" in the rock paintings as informed by local Nguni myths such as that of the Inkanyamba, Francis argues that some myths link well with Lewis-Williams' shamanic explanations but that some discredit them.
Dixon 2011: 15	—		Colour image of the 1874 foldout plate	San Bushman, *Sehonghong, Shamans and Rain Animal, (Detail)* Orpen, 1874, Cape Monthly Times.	In this catalogue of an exhibition of contemporary art around the theme of "water, the [delicate] thread of life", Dixon explains that the "spiritual power of water" is visible in the real and imaginary water animals pictured in San Bushman art.
Leibhammer 2011: 37	—		Colour image of the 1874 foldout plate	Detail of Joseph Orpen's rendering of the rain-making panel at Sehonghong, Lesotho, Cape Monthly Times, 1874.	In the same edited catalogue as the previous example, Leibhammer summarizes Orpen's recording of the link between entry into the spirit realm and the experiences of dying and being underwater in San culture, pointing out that this parallel is "profoundly similar" to beliefs in other southern African cultures (p.37).

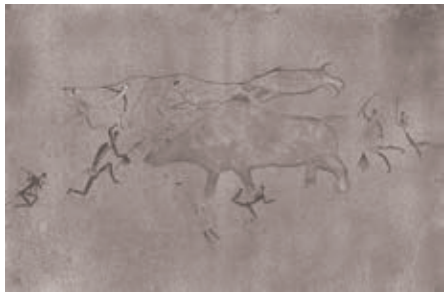
Catalogue I. (continued.) THE ORPEN LINEAGE

Reference	Four-group layout	Rainmaking group	Description	Caption	Summary of the published context
Lewis-Williams & Challis 2011: 9	—		Composite black-and-white image comprising Orpen's diagram and handwritten text from the Bleek and Lloyd archive, within a silhouette of the Rosetta stone.	1 The three registers of the Rosetta Stone have parallels in the study of southern African San rock paintings	The authors draw a parallel between the three registers of the Rosetta stone (in different ancient scripts) and the 'three registers' of the San legacy which comprise the rock paintings and engravings in the landscape, the19th-century phonetic texts collected by Bleek and Lloyd and transliterations of these texts into English.
Lewis-Williams & Challis 2011: pl. 14			Colour photograph of the 1874 foldout plate	14 (Opposite) Joseph Orpen's article 'A glimpse into the mythology of the Maluti Bushmen', published in 1874, illustrated four groups of San rock art images. The Sehonghong rain-capture scene (see p. 111) is in the top right corner of the fold-out.	Illustrating "one of the most famous San rock paintings", the story of Orpen and Qing is summarized again in this book about the decipherment of San rock art as a testimony to the spirituality of the hunter-gatherer culture within which it was produced.
Lewis-Williams & Challis 2011: 111	—		Black-and-white photograph of the 1874 foldout plate	*30* Above: *Joseph Millerd Orpen's 1874 copy of the Sehonghong rain-animal scene. Its position on his full, fold-out colour plate in the* Cape Monthly Magazine *is shown in Plate 14. Colours: bright red, black, white.*	The group opens a chapter about complex San beliefs around rainmaking, in particular around the capturing of rain-animals explained through separate but complementary explanations from two nineteenth-century Bushman informants from different regions. The authors explain how their stories indicate parallels between being underwater and being in the spirit realm, and the existence of "shamans of the rain" (p.124).

Catalogue II. PUBLISHED ILLUSTRATIONS OF THE SEHONGHONG RAINMAKING GROUP: THE VINNICOMBE LINEAGE

Reference	Thumbnail	Description	Caption	Summary of the published context
Smits 1973: 32		Black monochrome redrawing with colour legend and inset	Fig. 1	The article describes the rediscovery of Orpen's "long-lost" site in 1971 and comments on the differences between this redrawing by Patricia Vinnicombe and the Orpen version. Following Frobenius (1931a: 23), Smits notes that the water strokes are missing from the published Orpen version. The illustration includes an inset of a tailed figure from Pitsaneng.
Pager 1975: 46		Black monochrome redrawing in a rectangular frame	Two copies of a remarkable scene mentioned on the previous page. The capture and leading-out of the rain animal from the Mangolong Cave in Lesotho. ... The precise copy below was drawn only a few years ago by rock-art author Patricia Vinnicombe of Underberg who re-located the site and recorded the original in all its splendid detail. It is published here with her kind permission.	Pager outlines an ethnography of rainmaking in southern Africa (p.45; **Cat. I**). For the first copy referred to in his caption, see the Orpen lineage.
Vinnicombe 1976: 337		Black-and-white version of a painted redrawing	**Figure 239** Site X11 *A recent tracing of the rain-making scene first recorded by J. M. Orpen in 1873 (see opposite). The paintings are now very indistinct, and are difficult to photograph. Although there are many inaccuracies in Orpen's copy, the content of the scene is the same and the interpretation is therefore not affected. Four men lead a young hippopotamus by a thong attached to its nose, while a larger hippo-like animal is driven and deflected by other figures carrying spears.*	This illustration is published alonside a copy of the Orpen version (see **Cat. I**). Vinnicombe attempts to reconcile two different explanations of the rainmaking scene by one of Bleek's /Xam informants on the one hand and Qing on the other, justifying a common rain-related interpretation by taking into account elements of Bushman language and symbolism.
Mitchell 2002: 209		Black monochrome redrawing with colour code and inset	Figure 8.15 Tracing of the rain-animal scene at Sehonghong, Lesotho (courtesy Patricia Vinnicombe). This is only part of a much larger panel that extends upward some 2 m from the rock-shelter floor. First recorded by Orpen (1874), it was interpreted by both Qing and Dia!kwain as depicting the capture and control of two rain-animals.	Mitchell refers to the rainmaking group as an example of the importance of the physicality of the surfaces on which the paintings were created, stating that water seeps through a fissure in the rock to the right of the group when it rains, providing a link between the rain-themed image and real rain.

Catalogue II. (continued.) THE VINNICOMBE LINEAGE

Reference	Thumbnail	Description	Caption	Summary of the published context
Lewis-Williams 2003: 64		Black-and-white version of a painted redrawing	51. Patricia Vinnicombe's copy of the Sehonghong rain-animal scene.	The illustration occurs on the same page as a colour photograph of the 1874 Orpen version of the rainmaking scene (see **Cat. I**).
Challis 2005: 16		Black monochrome redrawing	FIG. 6. The Sehonghong painting with the figures referred to by Qing as "men with rhebok's heads". According to him they were catching a snake, yet Dia!kwain referred to it as a "water bull".	The image illustrates a discussion of the problem of translation between Qing and Diä!kwain's verbal accounts of the image, in particular the "non-real" or apparently erroneous connections between the language used to describe the image and the image itself.
Mitchell & Challis 2008: 435		Painted redrawing in full-colour with black monochrome inset	Caption identical to that listed for the 1976 edition of the book.	This is the third of three different versions of the rainmaking group that appear in one article. The first was a version from the Orpen lineage (listed in **Cat. I**) and the second a photograph (see **Pl. 2.2.**). This is the highest number of different versions of the rainmaking scene to be published together.
Vinnicombe 2009: 329		Painted redrawing in full-colour	**Figure 239** Site X11 A recent tracing of the rain-making scene first recorded by J. M. Orpen in 1873 (see opposite). The paintings are now very indistinct, and are difficult to photograph. Although there are many inaccuracies in Orpen's copy, the content of the scene is the same and the interpretation is therefore not affected. Four men lead a young hippopotamus by a thong attached to its nose, while a larger hippo-like animal is driven and deflected by other figures carrying spears.	Vinnicombe's tracing appears in the re-edition of her seminal 1976 publication, but this time in colour; the accompanying Orpen versions are listed in **Cat I**. (The Vinnicombe site number is erroneous: it should be X4.)

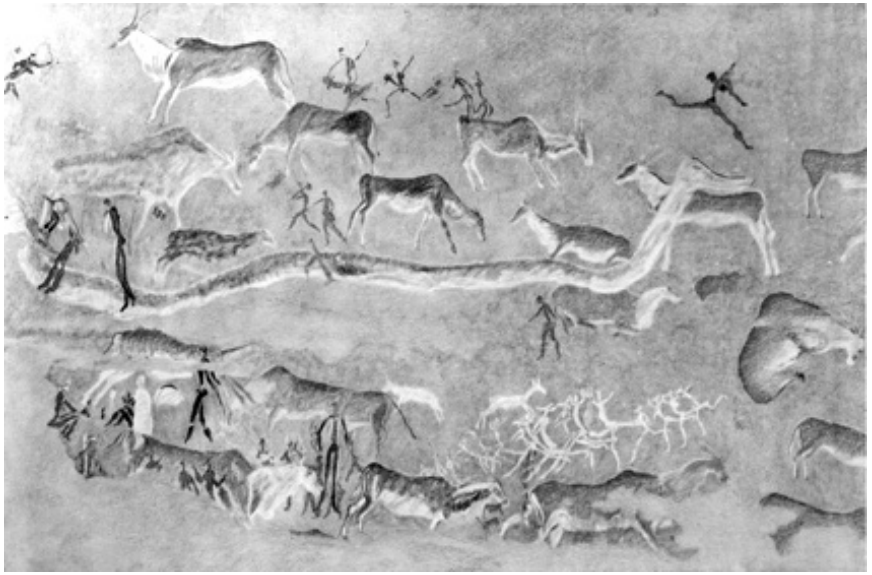
Catalogue II. (continued.) THE VINNICOMBE LINEAGE

Reference	Thumbnail	Description	Caption	Summary of the published context
Mitchell 2010: 161		Painted redrawing in full-colour	Fig. 8. The rain-animal scene at Sehonghong copied by Orpen (1874). The original (...) is now extremely faded and difficult to see, but its details can be grasped from Pat Vinnicombe's colour rendition of the scene (... courtesy of the Natal Museum).	Mitchell weaves together various historical and archaeological strands pertaining to Sehonghong Shelter in an attempt to present a more nuanced history of the last decades of hunter-gatherer presence in the Lesotho highlands. He also underlines the desperate state in which the paintings find themselves today and the need for further research, including a fuller publication of the site's paintings.
Lewis-Williams & Challis 2011: 111		Black monochrome redrawing	*31* Below: *Patricia Vinnicombe's 1960s copy of the Sehonghong rain-animal scene. This copy gives the true proportions of the images and shows the flecks scattered among them. Colours: bright red, black, white.*	The illustration appears below an Orpen diagram (see also **Cat. I**) in the same context of a chapter on rainmaking.

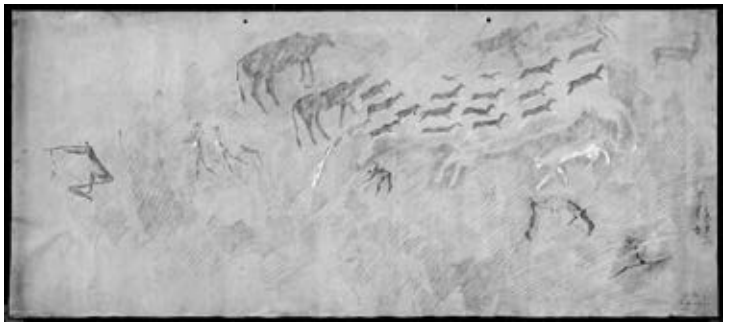
Catalogue III. THE FROBENIUS FELSBILDARCHIV: PAINTED COPIES FROM LOWER CINYATI (thumbnails are to scale)

FIF Kat. Nr.	FBA digi. image code	ISAM (SARADA) digi. image code	Artist	Title	Size & area	Thumbnail of alpha-Material (FBA)	Thumbnail of beta-Material (ISAM)	Panel
645	FBA-D1 01573	IZI LVF 01 153HC	Elisabeth Mannsfeld	Zug von Schreitenden, z.T. im Zipfelgewand. Weiße Elenantilope, Bogenschütze und dickes rotes Tier (Procession of walking figures, some of them wearing zigzag-edged garments. White eland, archer and bulky red animal)	116 X 53 cm 0.61 m^2 **M**			B

Catalogue III. (continued) FROBENIUS COPIES: LOWER CINYATI

FIF Kat. Nr.	FBA digi. image code	ISAM (SARADA) digi. image code	Artist	Title	Size & area	Thumbnail of alpha-Material (FBA)	Thumbnail of beta-Material (ISAM)	Panel
646	FBA-D1 01574	-	Agnes Schulz	Große Schlange, viele Elenantilopen, viele Gestalten in rot und schwarz. Gruppe weißfigurig Rennender mit Tierköpfen (Large snake, many eland, many figures in red and black. Group of running white figures with animal heads)	139 x 115 cm 1.60 m^2 **L**		NO ISAM EQUIVALENT	A
647	FBA-D1 01575	-	Agnes Schulz	Tiere und sehr kleine rote Figuren in Gruppen sich gegenübersitzend oder stehend (Animals and very small red figures in groups sitting facing one another or standing)	132 x 55 cm 0.73 m^2 **M**		NO ISAM EQUIVALENT	B

Catalogue III. (continued) FROBENIUS COPIES: LOWER CINYATI

FIF Kat. Nr.	FBA digi. image code	ISAM (SARADA) digi. image code	Artist	Title	Size & area	Thumbnail of alpha-Material (FBA)	Thumbnail of beta-Material (ISAM)	Panel
648	FBA-D1 01576	-	Maria Weyersberg	Große, gelbe Elenantilope, Böcke, Herde sehr kleiner roter Tiere, einzelne kleine Menschen (Large yellow eland, buck, herd of very small red animals, small scattered human figures)	119 X 51 cm 0.61 m^2 **M**		NO ISAM EQUIVALENT	B
649	FBA-B 01066	IZI LVF 01 161HC	Maria Weyersberg	Schreitender Mann mit Elefantenkopf (Walking man with elephant head)	29 x 35 cm 0.15 m^2 **S**			E
650	FBA-B 01067	IZI LVF 01 160HC	Elisabeth Mannsfeld	Versammlungsszene. In der Mitte sitzend Mann mit langer Maske, um ihn hockende Männer (Group scene. In the centre a sitting man with a long mask, around him squatting men)	46 X 30 cm 0.14 m^2 **S**			B

Catalogue III. (continued) FROBENIUS COPIES: LOWER CINYATI

FIF Kat. Nr.	FBA digi. image code	ISAM (SARADA) digi. image code	Artist	Title	Size & area	Thumbnail of alpha-Material (FBA)	Thumbnail of beta-Material (ISAM)	Panel
651	FBA-B 01068	IZI LVF 01 163HC	Elisabeth Mannsfeld	Verschiedene Menschen, rot und weißfigurig, oben ovales Gebilde (Different people, red and white figures, above an oval structure)	32 X 48 cm 0.15 m^2 **S**			B
652	FBA-B 01069	-	Maria Weyersberg	Graublaue Elenantilope (Grey-blue eland)	36 x 19 cm 0.07 m^2 **S**		NO ISAM EQUIVALENT	E
653	FBA-B 01070	IZI LVF 01 162HC	Maria Weyersberg	Rennende Menschen, sonderbare gehende Gestalt (Running people, unusual walking figure)	49 x 32 cm 0.16 m^2 **S**			E
654	FBA-B 01015.c	-	Maria Weyersberg	Einzelne stehende Gestalt, in Gewand gehüllt, mit Kopfputz (Solitary standing figure, clad in robes, with headdress)	10 x 17 cm 0.02 m^2 **S**		NO ISAM EQUIVALENT	?

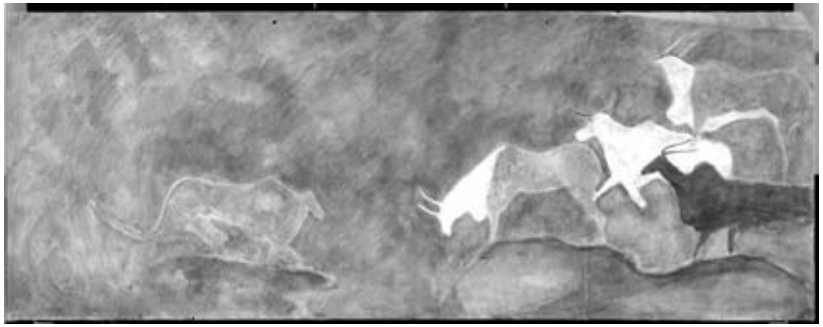
Catalogue III. (continued) FROBENIUS COPIES: LOWER CINYATI

FIF Kat. Nr.	FBA digi. image code	ISAM (SARADA) digi. image code	Artist	Title	Size & area	Thumbnail of alpha-Material (FBA)	Thumbnail of beta-Material (ISAM)	Panel
656	FBA-D1 01577	IZI LVF 01 22HC	Elisabeth Mannsfeld & Maria Weyersberg	Langer Fries, Zug von Männern und Frauen (Long frieze, row of men and women)	338 x 55 cm 1.86 m^2 **L**	(see next page for image)		A





Catalogue III. (continued) FROBENIUS COPIES: LOWER CINYATI

FIF Kat. Nr.	FBA digi. image code	ISAM (SARADA) digi. image code	Artist	Title	Size & area	Thumbnail of alpha-Material (FBA)	Thumbnail of beta-Material (ISAM)	Panel
657	FBA-D1 01578	-	Maria Weyersberg	Löwe mit 4 Elenantilopen (Lion with eland)	120 x 45 cm 0.54 m^2 **M**		NO ISAM EQUIVALENT	D
658	FBA-B 01071.b	-	Maria Weyersberg	Teile von Schlange, verschiedene Fragmente (Part of a snake, various fragments)	?23 x ?30 cm 0.07 m^2 **S**		NO ISAM EQUIVALENT	?

Catalogue IV. FROBENIUS FOTOARCHIV: PHOTOGRAPHS FROM THE CINYATI VALLEY

	1	**2**	**3**	**4**
Negative No.	9-10558	9-10560	9-10561	9-10562
Photographer				
Date	28 January 1929.	28 January 1929.	28 January 1929.	28 January 1929.
Plate dimensions	9 x 12cm	9 x 12cm	9 x 12cm	9 x 12cm
Title (in German)	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.
Title (translated)	Cinyati Valley. Zulu women in front of Cinyati Cave.	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.
Comments	With Cinyati Cave behind the photographer, view out towards the Eastern Buttress (on the left) and Frog and Tortoise (on right).	The loose-stack stone wall enclosing the north end of the shelter is visible in the background. Note the maize plants in the foreground.		The cave is visible in the background.
Publication				
Image				

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	5	**6**	**7**	**8**
Negative No.	9-10563	9-10564	9-10565	9-10566
Photographer	Elisabeth Mannsfeld			
Date	28 January 1929.	28 January 1929.	28 January 1929.	28 January 1929.
Plate dimensions	9 x 12cm	9 x 12cm	9 x 12cm	9 x 12cm
Title (in German)	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.
Title (translated)	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.	Cinyati Valley. Zulu women in front of Cinyati Cave.
Comments		Note the figure with hat in the background, this was probably one of the Frobenius artists.		The loose-stack stone wall enclosing the north end of the shelter is visible in the background.
Publication				
Image				

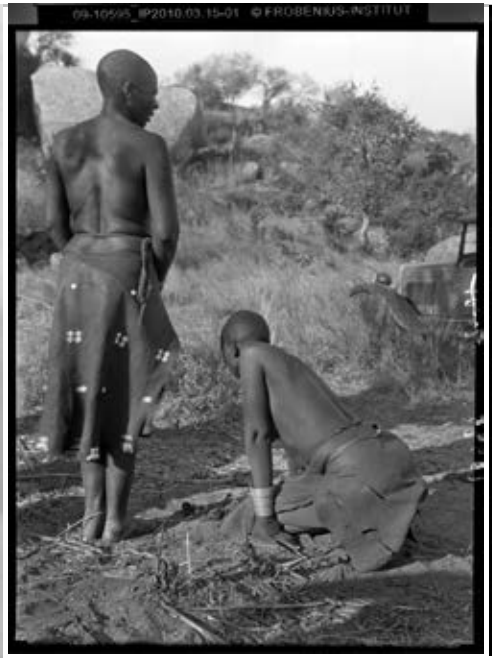
Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	9	**10**	**11**	**12**
Negative No.	9-10567	9-10568	9-10569	9-10570
Photographer	Elisabeth Mannsfeld	Maria Weyersberg		
Date	28 January 1929.	28 January 1929.	28 January 1929.	28 January 1929.
Plate dimensions	9 x 12cm	9 x 12cm	9 x 12cm	9 x 12cm
Title (in German)	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.
Title (translated)	Cinyati Valley. Zulu women in front of Cinyati Cave.	Cinyati Valley. Zulu women in front of Cinyati Cave.	Cinyati Valley. Zulu women in front of Cinyati Cave.	Cinyati Valley. Zulu women in front of Cinyati Cave.
Comments	The woman is sitting on the fallen slabs in front of the main painted panel, which is visible in the background.	The woman is sitting on the fallen slabs in front of the main painted panel, which is visible in the background.	The woman is sitting on the fallen slabs in front of the main painted panel, which is visible in the background.	The woman is sitting on the fallen slabs in front of the main painted panel, which is visible in the background.
Publication	Frobenius 1931b: Tafel 1			
Image				

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	13	**14**	**15**	**16**
Negative No.	9-10578	9-10581	9-10582	9-10583
Photographer				
Date	28 January 1929.	28 January 1929.	28 January 1929.	28 January 1929.
Plate dimensions	9 x 12cm	9 x 12cm	9 x 12cm	9 x 12cm
Title (in German)	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle.	Cinyati-Tal, Bergville-Distrikt, Zulu-Frauen	Cinyati-Tal, Bergville-Distrikt, Zulu-Frauen	Cinyati-Tal, Bergville-Distrikt, Zulu-Männer.
Title (translated)	Cinyati Valley. Zulu women in front of Cinyati Cave.	Cinyati Valley, Bergville District, Zulu women.	Cinyati Valley, Bergville District, Zulu women.	Cinyati Valley, Bergville District, Zulu men.
Comments	The woman is standing on the fallen slabs in front of the main painted panel, which is visible in the background.			
Publication				
Image				

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	17	**18**	**19**	**20**
Negative No.	9-10584	9-10595	9-12238	9-12239
Photographer				
Date	28 January 1929.			
Plate dimensions	9 x 12cm	9 x 12cm	13 x 18cm	13 x 18cm
Title (in German)	Cinyati-Tal, Bergville-Distrikt, Zulu-Männer.	Cinyati-Tal. Zulufrauen vor der Cinyati-Höhle. Sie tragen die Haartracht der Verheirateten.	Natal, Cinyati-Tal, Cinyati-Höhle. Bei der Höhle.	Natal, Cinyati-Tal, Cinyati-Höhle. Wände mit Malereien.
Title (translated)	Cinyati Valley, Bergville District, Zulu men.	Cinyati Valley. Zulu women in front of Cinyati Cave. They are wearing hairstyles of married women.	Natal, Cinyati Valley, Cinyati Cave. Near the cave.	Natal, Cinyati Valley, Cinyati Cave. Walls with paintings.
Comments		Title is erroneous. I am not even sure this photograph was taken in the Cinyati Valley as I do not know that they ever went there by car.	I do not recognize this place and the title may be erroneous. There is a man with dog in the photo.	Erroneous title: this is not Cinyati Cave.
Publication				
Image				

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	21	**22**	**23**
Negative No.	9-12240	9-12241-1v2	9-12241-2v2
Photographer			
Date			
Plate dimensions	13 x 18cm	13 x 18cm	13 x 18cm
Title (in German)	Natal, Cinyati-Tal, Cinyati-Höhle. Wände mit Malereien.	Natal, Cinyati-Tal, Cinyati-Höhle. Teil der Höhle.	Natal, Cinyati-Tal, Cinyati-Höhle. Teil der Höhle.
Title (translated)	Natal, Cinyati Valley, Cinyati Cave. Walls with paintings.	Natal, Cinyati Valley, Cinyati Cave. Part of the Cave.	Natal, Cinyati Valley, Cinyati Cave. Part of the Cave.
Comments	Erroneous title: this is not Cinyati Cave.	One of two panoramic photographs. Erroneous title: this is not Cinyati Cave.	One of two panoramic photographs. Erroneous title: this is not Cinyati Cave.
Publication			
Image			

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	24	**25**	**26**
Negative No.	9-12242-1v3	9-12242-2v3	9-12242-3v3
Photographer	Agnes Schulz	Agnes Schulz	Agnes Schulz
Date	Between 28 January and 3 February 1929.	Between 28 January and 3 February 1929.	Between 28 January and 3 February 1929.
Plate dimensions	9 x 12cm	9 x 12cm	9 x 12cm
Title (in German)	Natal, Cinyati-Tal, Cinyati-Höhle. Blick auf die Cinyati-Höhle.	Natal, Cinyati-Tal, Cinyati-Höhle. Blick auf die Cinyati-Höhle.	Natal, Cinyati-Tal, Cinyati-Höhle. Blick auf die Cinyati-Höhle.
Title (translated)	Natal, Cinyati Valley, Cinyati Cave. View of the Cinyati Cave.	Natal, Cinyati Valley, Cinyati Cave. View of the Cinyati Cave.	Natal, Cinyati Valley, Cinyati Cave. View of the Cinyati Cave.
Comments	One of a set of three panoramic photographs.	One of a set of three panoramic photographs.	One of a set of three panoramic photographs.
Publication			
Image			

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	27	**28**	**29**
Negative No.	9-12243-1v3	9-12243-2v3	9-12243-3v3
Photographer	Agnes Schulz	Agnes Schulz	Agnes Schulz
Date	Between 28 January and 3 February 1929.	Between 28 January and 3 February 1929.	Between 28 January and 3 February 1929.
Plate dimensions	13 x 18cm	13 x 18cm	13 x 18cm
Title (in German)	Natal, Cinyati-Tal, Cinyati-Höhle. In der Höhle.	Natal, Cinyati-Tal, Cinyati-Höhle. In der Höhle.	Natal, Cinyati-Tal, Cinyati-Höhle. In der Höhle.
Title (translated)	Natal, Cinyati Valley, Cinyati Cave. In the Cave.	Natal, Cinyati Valley, Cinyati Cave. In the Cave.	Natal, Cinyati Valley, Cinyati Cave. In the Cave.
Comments	One of a set of three panoramic photographs.	One of a set of three panoramic photographs. View of Panel iv. Weyersberg can be seen in the image.	One of a set of three panoramic photographs. View of Panel ii.
Publication			
Image			

Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	30	**31**
Negative No.	9-12244-1v2	9-12244-2v2
Photographer	Agnes Schulz	Agnes Schulz
Date		
Plate dimensions	13 x 18cm	13 x 18cm
Title (in German)	Natal, Cinyati-Tal, Cinyati-Höhle. Weyersberg und Mannsfeld beim Kopieren der Malereien.	Natal, Cinyati-Tal, Cinyati-Höhle. Weyersberg und Mannsfeld beim Kopieren der Malereien.
Title (translated)	Natal, Cinyati Valley, Cinyati Cave. Weyersberg and Mannsfeld copying paintings.	Natal, Cinyati Valley, Cinyati Cave. Weyersberg and Mannsfeld copying paintings.
Comments	One of two panoramic photographs. Erroneous title: this is not Cinyati Cave.	One of two panoramic photographs. Erroneous title: this is not Cinyati Cave.
Publication		
Image		

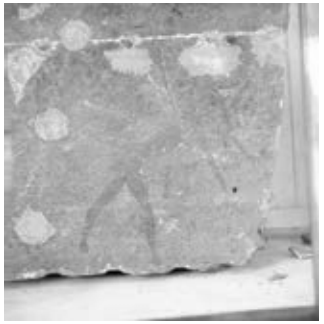
Catalogue IV. (continued) FROBENIUS PHOTOGRAPHS: CINYATI VALLEY

	32	**33**	**34**
Negative No.	9-12245-1v3	9-12245-2v3	9-12245-3v3
Photographer	Agnes Schulz	Agnes Schulz	Agnes Schulz
Date	Between 28 January and 3 February 1929.	Between 28 January and 3 February 1929.	Between 28 January and 3 February 1929.
Plate dimensions	13 x 18cm	13 x 18cm	13 x 18cm
Title (in German)	Natal, Cinyati-Tal, Cinyati-Höhle. Weyersberg beim Kopieren der Malereien.	Natal, Cinyati-Tal, Cinyati-Höhle. Weyersberg beim Kopieren der Malereien.	Natal, Cinyati-Tal, Cinyati-Höhle. Weyersberg beim Kopieren der Malereien.
Title (translated)	Natal, Cinyati Valley, Cinyati Cave. Weyersberg copying paintings.	Natal, Cinyati Valley, Cinyati Cave. Weyersberg copying paintings.	Natal, Cinyati Valley, Cinyati Cave. Weyersberg copying paintings.
Comments	One of three panoramic photographs. View of the main mural (Panel i).	One of three panoramic photographs.	One of three panoramic photographs.
Publication			
Image			

Catalogue V. PUBLISHED APPEARANCES AND MUSEUM DISPLAYS OF THE “ELEPHANT MAN”

Reference	Thumbnail	Description	Caption	Summary of the published context
Frobenius & Mannsfeld 1930: 163		Black monochrome redrawing from freehand field copy	Fig. 37 (Nr. 649). Südlicher Stil.	Derived from Weyersberg’s painted field copy, the Elephant Man was first published in diagrammatic monochrome form in this catalogue of copies produced during the expedition to southern Africa. It is listed as a “Schreitender Mann mit Elefantenkopf” (striding man with elephant’s head).
Frobenius 1931a: Tafel 116		Coloured black-and-white plate of painted field version	Tafel 116. Cinyati, Natal, s. S. 34. Aquarell Weyersberg, ca.$^{1}/_{1,7}$ nat. Gr. Kat. Nr. 649	Frobenius raises the theme of ‘transformation-representations’ of humans turning into animals, (p.34), citing Plate 116 as a particularly noteworthy example. He felt that it would be a mistake to interpret men with animal heads as wearing hunting masks, but was not sure what to suggest as an alternative, proposing that to see them as symptomatic of a kind of shamanistic spirituality would bring us closer.
Frobenius 1931b: 296.		Black monochrome redrawing from freehand field copy	Figur 11 (Kat-Nr.649) Schreitender Mann mit Elefantenkopf (Cinyati-Höhle; Natal) cop. Weyersberg	Frobenius describes the mixture of man and animal features as one of the exceptional characteristics of the art, and suggests that an in-depth investigation of the materials brought back by the expedition might enable scholars to distinguish between, for example, those that represent hunting masks or actual transformations between men and animals (p. 298).
Frobenius & Breuil 1931: 12		Black-and-white plate of painted field version	GRAND ABRI CINYATI (NATAL). HOMME A MASQUE D’ÉLÉPHANT.	This book propounds the essential unity of African aesthetics across the continent with all its cultures. Presented here as a man with an elephant mask, the figure is featured to represent one of the southern styles of rock art.

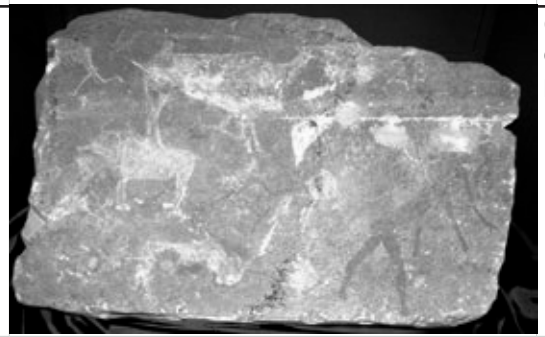
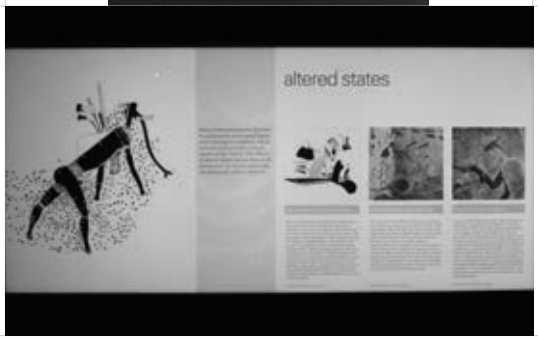
Catalogue V. (continued) THE “ELEPHANT MAN”

Reference	Thumbnail	Description	Caption	Summary of the published context
Frobenius & Fox 1972 (1937): 49		Black monochrome redrawing from freehand field copy	Rock painting. Man with elephant head. Basutoland, South African Union (catalog no. 146)	This catalogue accompanied the 1937 exhibition “Prehistoric rock pictures in Europe and Africa - from material in the archives of the Research Institute for the Morphology of Civilization, Frankfort-on-Main”, Museum of Modern Art, New York. The figure was exhibited as an example from the South African Union of the widespread polychrome “animal-headed human beings”. (The figure’s Basutoland attribution is erroneous.)
Royal Natal National Park museum 1947-c.1964		Display of the Ebusingata stones, including the ‘Elephant Man, in glass cases inside a bowling pavilion, ’	Unknown	The small makeshift museum was set up in preparation for the visit of the British Royal family in 1947. The stones were moved to the Natal Museum in about 1964. This photograoph was taken by Alex Willcox (SARADA: RARI-ARW-RSA-EBU1-8H).
Battiss 1948: 207		Black monochrome redrawing from tracing	MYTHICAL FIGURES AND MASKED MEN 1. The elephant-man : Ebusingata, Natal. ...	The ‘Elephant Man’ appears on a plate of six examples of “mythical figures and masked men” in this influential book on the rock artists of South Africa.
Battiss ?1950		Black monochrome redrawing from tracing	MYTHICAL FIGURES AND MASKED MEN 1. The elephant-man: Ebusingata, Natal. ..	The ‘Elephant Man’ appears on a plate of six examples of “mythical figures and masked men” in this portfolio of loose prints of colour and monochrome diagrammatic works by the artist and rock art copyist Walter Battiss.

Catalogue V. (continued) THE “ELEPHANT MAN”

Reference	Thumbnail	Description	Caption	Summary of the published context
Haberland 1973: 96		Black monochrome redrawing from freehand field copy	Fig. 22 Striding man with elephant head (rock painting, Natal)	Haberland’s anthology translates into English selections from Frobenius’s *oeuvre*, including sections from *Mitteilungen des Forschungsinstituts für Kulturmorphologie* (Frobenius & Mannsfeld 1930) and *Erythräa* (Frobenius 1931b) in a chapter titled ‘Rock Art of South Africa’ (p.93-109). The ‘Elephant Man’ is one of four examples that illustrate a category of “human bodies with animal heads” in the painterly, polychromatic style of rock painting.
Jahn 1974: 12		Black monochrome redrawing from freehand field copy	-	In this essay commemorating Frobenius’s centenary, Jahn considers the renowned ethnographer’s complex contradictions, innovative and often far-fetched ideas, and influence in the field of African studies. The top corner of each page of the booklet is decorated with a line drawing derived from Frobenius’s publishings, and the ‘Elephant Man’ is featured thus, but is not referred to explicitly in the text.
Pager 1975: 75		Black monochrome redrawing from tracing	Bees and honey had and still have some particular magico-religious significance for the Bushmen and it appears that the rock painters of southern Africa held similar beliefs. This was revealed by the analysis of superimpositions described above and is also emphasised in a few compositions which picture bees and mythical creatures in close context. On this page an extraordinary hoofed “elephant man” is closely accompanied by a swarm of bees. (From Ebusingata, Royal Natal National Park.)	For Pager, this image is a composition comprising two of the three most powerful and sacred sorts of motifs for the Bushman painters: a mythical creature accompanied by bees.
Lewis-Williams & Dowson 1992: 53		Red-brown monochrome redrawing from tracing	*A painting of a shaman partially transformed into an elephant and associated with bees; now in the Natal Museum, Pletermaritzburg*. (Redrawn from a copy by Harald Pager, 1975)	The ‘Elephant Man’ appears in this educational booklet to illustrate the subject of bees and honey in Bushmen rock paintings. The authors assert that Bushmen believed them to have had powerful supernatural potency, and bees are often depicted alongside shamans partially transformed into animals.

Catalogue V. (continued) THE “ELEPHANT MAN”

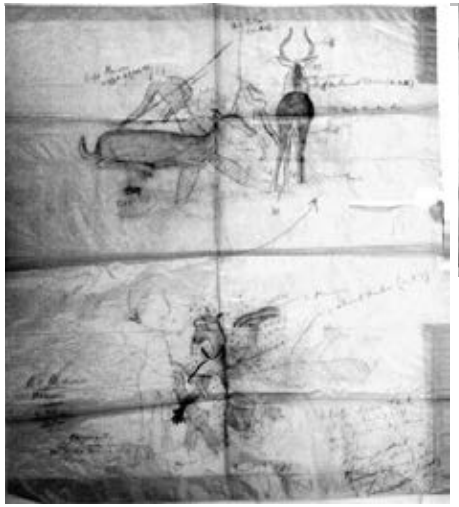
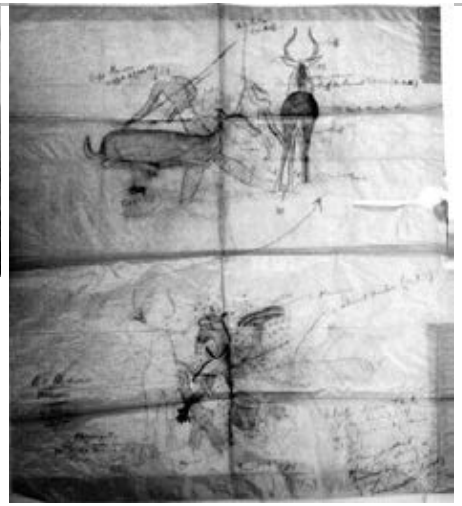
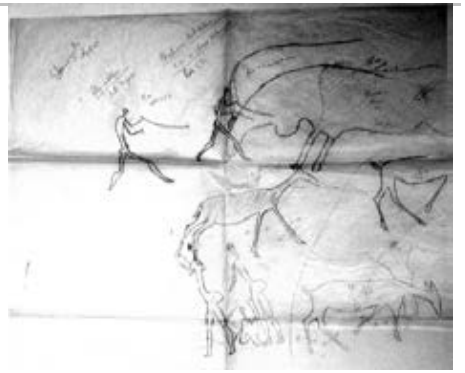
Reference	Thumbnail	Description	Caption	Summary of the published context
Hollmann & Msimanga 2008: 299		Colour photograph of removed rock panel	Fig. 13. The ‘Elephant Man’ panel, perhaps the best known example of the art removed from uMhwabane Shelter. The Elephant Man combines human and elephant features (head, trunk and tusks). Notice the traces of drill holes on the rock around the Elephant Man; these have been filled in with a cement-like substance.	Several versions of the ‘Elephant Man’ appear in this journal article about the history of uMhwabane (eBusingatha) rock art shelter, in particular the removals that took place in the mid-1940s and the subsequent neglect of the painted rocks thereafter, and recent cleaning and rehabilitation of the painted rocks.
Hollmann & Msimanga 2008: 313		Colour photograph of museum display	Fig. 23a. The Elephant Man from uMhwabane Shelter has been on display at the Natal Museum since 1991. The old display was sparse and made no reference to the history of the removals.	This photograph of the old ‘Elephant Man’ display accompanies the same article as the previous example.
Hollmann & Msimanga 2008: 313		Colour photograph of museum display	Fig. 23b. The new Elephant Man display provides information about the removals and includes photographs of some of the other painted rocks that were removed.	This photograph of the new ‘Elephant Man’ display accompanies the same article as the previous two examples.
Origins Centre display (current)		Adaptation of Pager’s redrawing for a lightbox display	Many of the experiences reported by participants at the great dance seem strange to outsiders. Yet all over the world people in trance report similar visions. The effects of altered states appear alike to all humankind as human brains are physiologically almost identical.	The ‘Elephant Man’ is featured here on a lightbox display titled “altered states” and is juxtaposed with a redrawing of a rock painting of bees and the curved arcs of a beehive structure, and is further accompanied by three photographs of trance-related rock painting imagery: a hartebeest therianthrope, a figure with elongated zig-zag legs and one with six fingers on one hand (polymelia).

Reference	Thumbnail	Description	Caption	Summary of the published context
KwaZulu-Natal Museum displays (current)		The actual rock on display behind glass at the KwaZulu-Natal Museum	The ‘Elephant man’ has a human body and an elephant’s head and trunk. He is surrounded by bees. The ‘Elephant man’ is a powerful spirit.	The removed rock painting is displayed with a colour-enhanced photograph of the panel, and is surrounded by photographs of details from other panels from the same rock-shelter and other information about the site’s history and context. The title of the display is ‘ROCK ART FROM MOHWABANE SHELTER, Ebusingatha Valley, Amazizi Traditional Authority Area’.

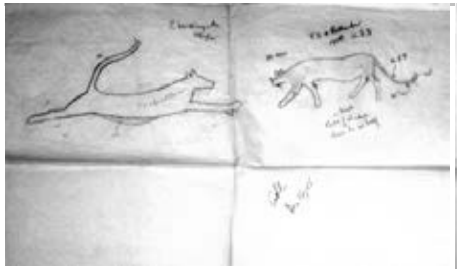
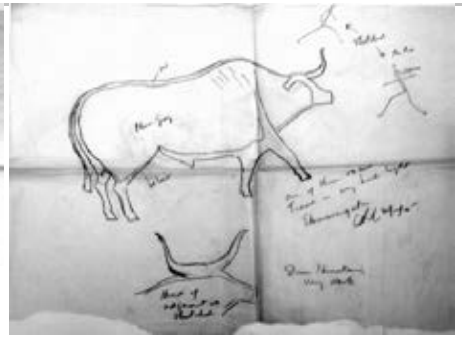
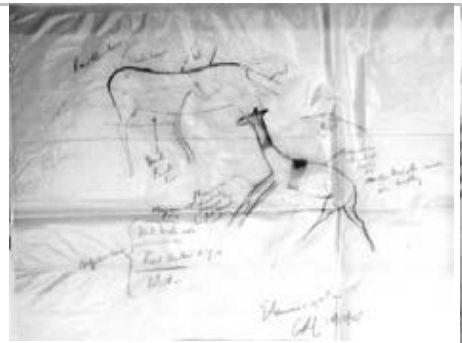
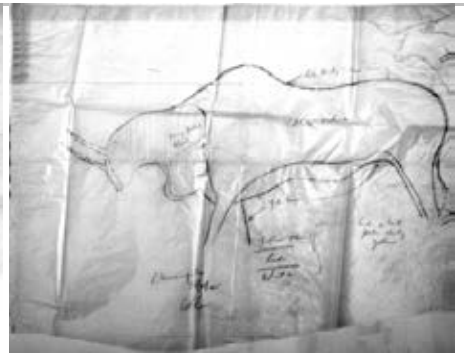
Catalogue VI. EBUSINGATA: 1945 TRACINGS BY C. AND A. VAN RIET LOWE

	1	**2**	**3**	**4**
Accession or document	CVRL-01	CVRL-02	CVRL-03	CVRL-04
Location	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	26 Dec. 1945	20 Dec. 1945	21 Dec. 1945	30 Dec. 1945
Description of medium	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper
Brief description of figurative content	Two animal-headed figures running	Dancing figure with clapping figures surrounded by blobs	Dancing figure with clapping figures surrounded by blobs	Small groups of big-bottomed figures leaning in towards one another
Text as written by copyist	Ebusingata. Frieze of 17 fox-headed figures in white under best old maroon and white polychromes. At least as old as yellow ochre monochromes. CVRL 26/12/45.	Cf. Frobenius MADSIMU DSANGARA Pl. 104. Ebusingata, Upper Tugela Location (Natal National Park). Traced by CVRL 20/12/45. [+ colour annotations:] W [= white]. IR [= Indian red]. Pink. Pink shaded up to IR. Legs shaded pink (on top) to IR (below).	Ebusingata, Upper Tugela Location, At Natal National Park. Traced from the original by CVRL 21/12/45. [+ colour annotations:] W [= white]. IR [= Indian red]. Pink. As below. Pink shaded up to IR. Pink shaded down to IR. Legs shaded pink on top to IR at [arrow pointing to lower thigh].	Ebusingata. CVRL 30/12/45. Cf. Frobenius "Madsimu Dsangara" Plate 107. [+ colour annotations:] Pale br[own] to red Polychromes.
Panel	A	B	B	B
Dimensions				
Publication				
Matching rock acc. no.	N/A (still located *in situ*)	KZNM: A168, A551	KZNM: A168, A551	KZNM: A549
Thumbnail				

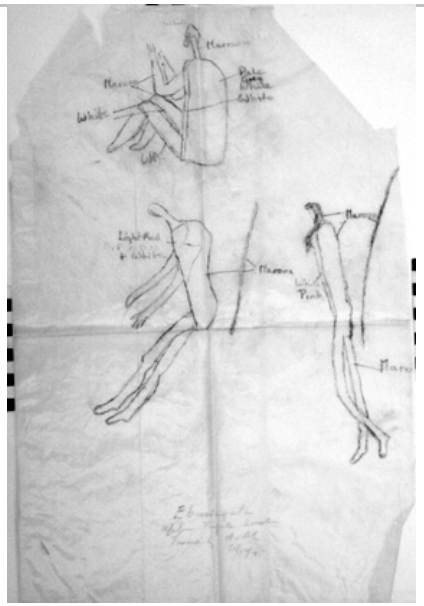
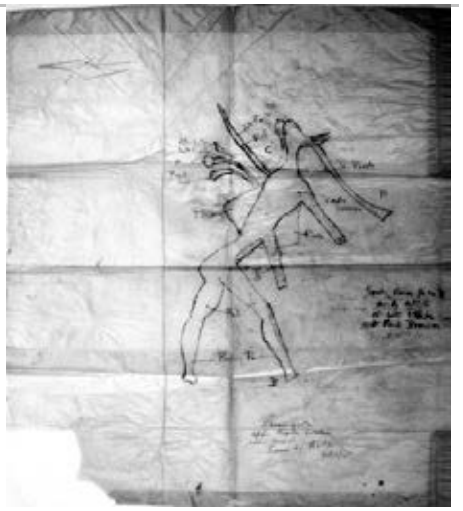
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	5	**6**	**7**	**8**
Accession or document	CVRL-05	CVRL-05 1-2	CVRL-05 2-2	CVRL-06 1-2
Location	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	19 & 21 Dec. 1945	19 Dec. 1945	19 & 21 Dec. 1945	29 Dec. 1945
Description of medium	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper
Brief description of figurative content	Two groups (see details that follow)	One of two groups on one sheet of tracing paper: antelope from rear with other figures	One of two groups on one sheet of tracing paper: figure carrying honeycomb	Upper group: two felines / Lower group (upside-down in relation to upper): large eland with smaller antelope on right and humans on left
Text as written by copyist	Ebusingata. Upper Tugela Location. At Natal National Park. Traced by CVRL 21/12/45 [I think this date applies to upper group only]	Traced by 19/12/45. [+ colour annotations:] W.[-hite]. L[-ight] Maroon. Y.[-ellow] O.[-chre] + Burnt Umber (11.J.7) [M&P: p.45 "Inca Gold"]. Best Polychrome / Maroon / Y. Ochre / White. Antelope shaded Y.O. to D.R. as above (3 of same period and by same artist) + Many excellent polychrome eland + human figures (all	[Colour annotations:] Light Maroon - 47.H.2 (M&P) [M&P: p.117, no name]. Dark Bistre (14.B.5)	[Both groups:] Ebusingata 29/12/45
Panel	A	A	A	B
Dimensions				
Publication				
Matching rock acc. no.	N/A (still located *in situ*)	N/A (still located *in situ*)	N/A (still located *in situ*)	KZNM: A544
Thumbnail				

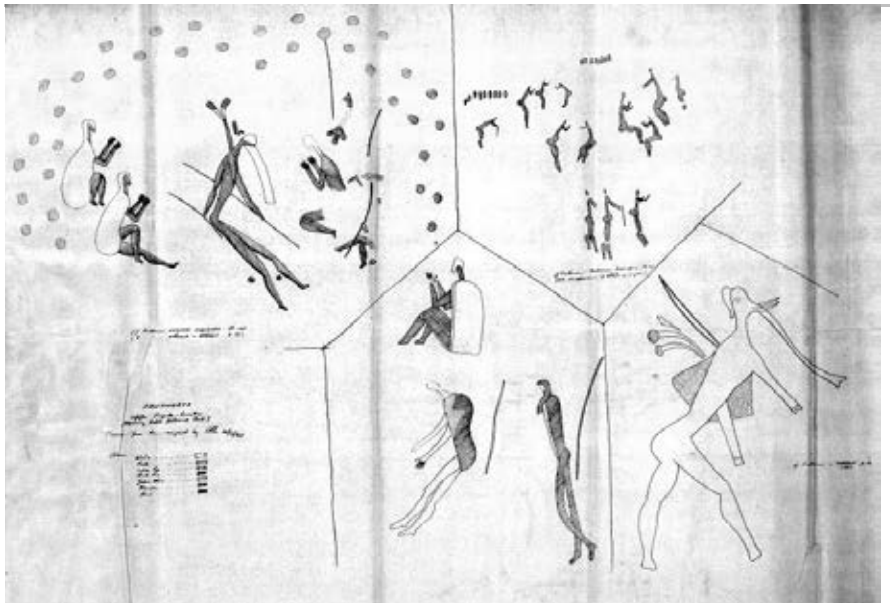
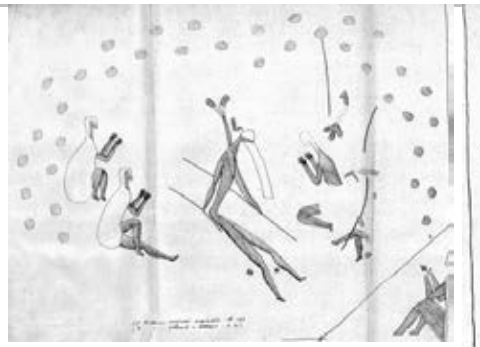
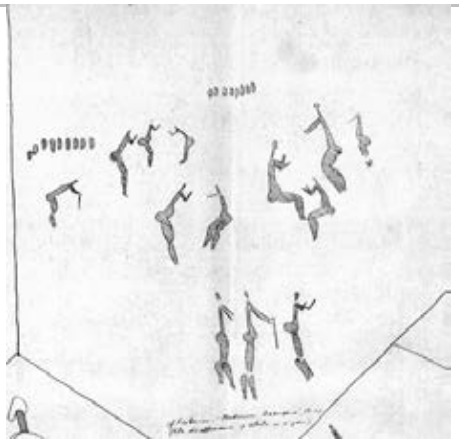
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	9	**10**	**11**	**12**
Accession or document	CVRL-06 2-2	CVRL-07	CVRL-08	CVRL-09
Location	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	29 Dec. 1945	30 Dec. 1945	26 Dec. 1945	26 Dec. 1945
Description of medium	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper
Brief description of figurative content	Upper group: two felines / Lower group (upside-down in relation to upper): large eland with smaller antelope on right and humans on left	Two long-horned cattle and small human figures	Two antelope	One large eland appearing confrontational
Text as written by copyist	[Both groups:] Ebusingata 29/12/45	One of three oxen traced in very bad light. Ebusingata CVRL 30/12/45	Ebusingata 26/12/45 CVRL	Ebusingata 26/12/45 CVRL
Panel	B + ?	E	Below A	D
Dimensions				
Publication				
Matching rock acc. no.	(left feline) RARI: RP-2005-039 (right feline) KZNM:	KZNM: A175c & A175b	Original is missing	KZNM: A552, A547
Thumbnail				

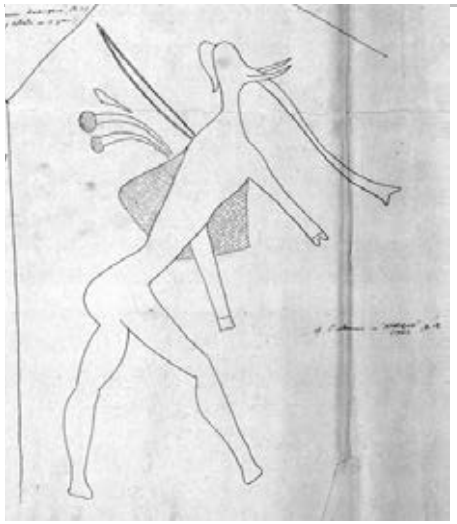
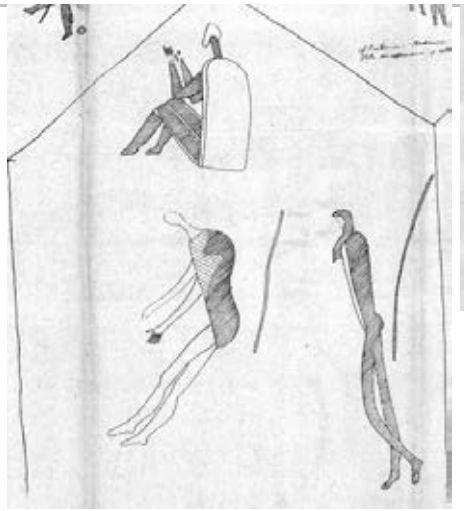
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	13	**14**	**15**	**16**
Accession or document	CVRL-10	AVRL-01	AVRL-02	AVRL-03
Location	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)	RARI Van Riet Lowe archive (unnumbered)
Artist	Clarence Van Riet Lowe	Anne Van Riet Lowe	Anne Van Riet Lowe	Anne Van Riet Lowe
Date	Dec. 1945	20/12/1945	Dec. 1945	Dec. 1945
Description of medium	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper	Pencil on tracing paper
Brief description of figurative content	Two eland with long-horned cow	Three human figures in detailed postures	Long-horned cow and eland; feline (at 90 degree turn CCW)	Elephant man
Text as written by copyist	Ebusingata CVRL Dec 1945	Ebusingata, Upper Tugela Location. Traced by AVRL 20/12/45 + *colour annotations*	AVRL, Ebusingatha + *colour annotations*	Ebusingata, Upper Tugela Location, near NNP. Traced by AVRL 20/12/45
Panel	D	A	D	E
Dimensions				
Publication				
Matching rock acc. no.	KZNM: A552, A547	N/A (still located *in situ*)	KZNM: (top group) A552, A547 (lower feline) A545a	KZNM: A162
Thumbnail				

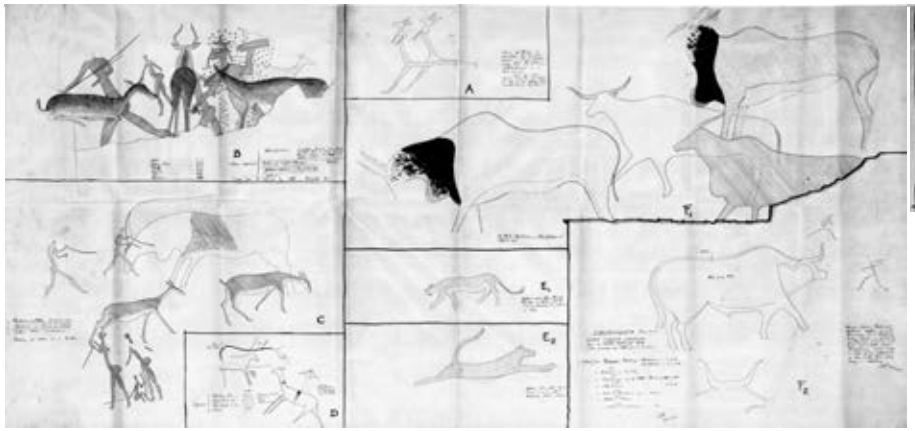
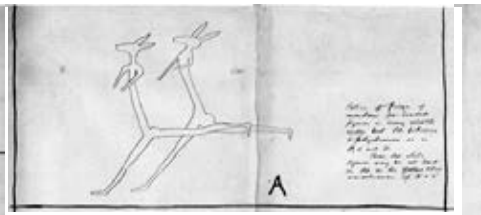
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	17	**18**	**19**
Accession or document	RSA-EBU1-1PR (SARADA)	RSA-EBU1-1PR (detail 1/5)	RSA-EBU1-1PR (detail 2/5)
Location	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	20 Dec. 1945	20 Dec. 1945	20 Dec. 1945
Description of medium	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper
Brief description of figurative content	A selection of four scenes + colour legend. See details that follow.	Figure with long face ?mask surrounded by clapping figures, the whole group framed by an arc of circular splodges	?Female figures, some in pairs facing one another, arms lifted up as if clapping; two lines of blobs
Text as written by copyist	EBUSINGATA Upper Tugela Location (Adjoining Natal National Park). Traced from the original by CVRL 20/12/1945 [for rest of text see details that follow]	(Cf. Frobenius MADSIMU DSANGARA Pl. 104) (+ [Frobenius] & Breuil in Afrique p.25)	cf. Frobenius: "Madsimu Dsangara" Pl. 107 (Note disappearance of white in 15 years)
Panel	A, B, E	B	B
Dimensions	963 x 738 mm		
Publication			
Matching rock acc. no.	(see details)	KZNM: A168, A551	KZNM: A549
Thumbnail			

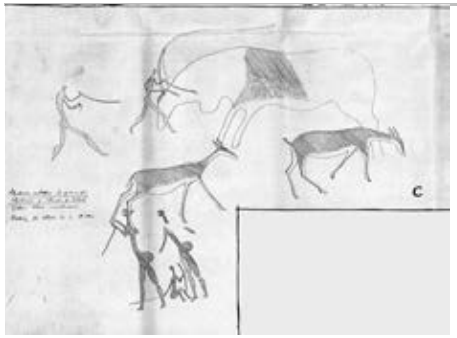
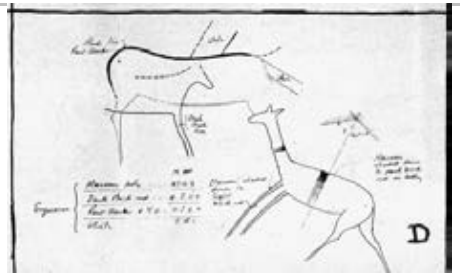
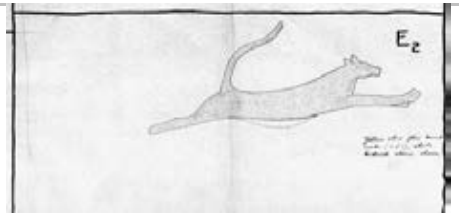
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	20	**21**	**22**
Accession or document	RSA-EBU1-1PR (detail 3/5)	RSA-EBU1-1PR (detail 4/5)	RSA-EBU1-1PR (detail 5/5)
Location	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	20 Dec. 1945	20 Dec. 1945	20 Dec. 1945
Description of medium	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper
Brief description of figurative content	Elephant man	Triad of human figures in different postures	Colour legend
Text as written by copyist	cf. Frobenius in "AFRIQUE" (1931) p.12	_	EBUSINGATA Upper Tugela Location (Adjoining Natal National Park). Traced from the original by CVRL 20/12/1945. Colours: White / Pink / Indian Red / Brick Red / Yellow Ochre / Maroon / Black
Panel	E	A	_
Dimensions			
Publication			
Matching rock acc. no.	KZNM: A162	N/A (still located in situ)	_
Thumbnail			

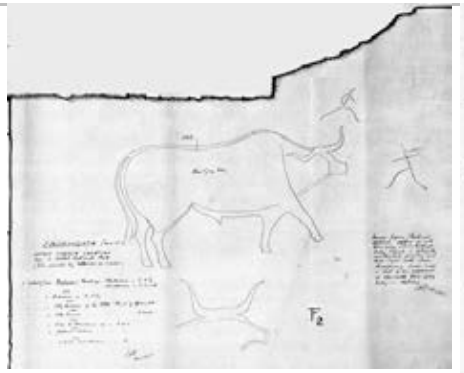
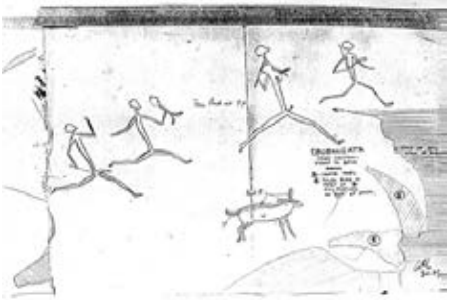
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	23	**24**	**25**
Accession or document	RSA-EBU1-2PR (SARADA)	RSA-EBU1-2PR (detail A)	RSA-EBU1-2PR (detail B)
Location	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	Dec. 1945	Dec. 1945	Dec. 1945
Description of medium	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper
Brief description of figurative content	A selection of eight scenes or individual figures + colour legend (see details that follow) C. eland with two younger/smaller antelope and various human figures	Two-fox-headed figures	Cluster of figures around a bushbuck in rear perspective including a therianthrope surrounded by bees
Text as written by copyist	EBUSINGATA (Cave No 1) UPPER TUGELA LOCATION Next to Natal National Park (Site recorded by Frobenius as Cinyati) [for rest of text see details that follow]	**A** Portion of frieze of seventeen fox-headed figures in ivory WHITE <u>under</u> best old bichromes + polychromes as in B, C, and D. These old white figures may be at least as old as the Yellow Ochre monochromes. Cf. "B" + "C"	**B** Colour sequence - Best polychrome - 3 antelopes shaded from Dark Venetian Red on back through burnt sienna to buff and yellow ochre on belly - (?) / Dark and Light Maroon : Bistre / Yellow Ochre + Burnt Umber / White. Traced from the original by CVRL in December 1945.
Panel	A, Below A, B, D, E	A	A
Dimensions	1532 x 759 mm		
Publication			
Matching rock acc. no.	(see details)	N/A (still located *in situ*)	N/A (still located *in situ*)
Thumbnail			

Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	26	**27**	**28**	**29**
Accession or document	RSA-EBU1-2PR (detail C)	RSA-EBU1-2PR (detail D)	RSA-EBU1-2PR (detail E1)	RSA-EBU1-2PR (detail E2)
Location	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	Dec. 1945	Dec. 1945	Dec. 1945	Dec. 1945
Description of medium	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper
Brief description of figurative content	Layered group with two eland, two smaller/younger antelope and various human figures including a group of two ?women with ?child	Young antelope walking friskily with other partial antelope above	Feline walking quietly	Leaping feline
Text as written by copyist	**C** Polychrome antelopes (2: cf 3 in "B") / Polychrome of "Period of Eland" / Yellow ochre monochrome. Shading for colours as in "B" above.	**D** Sequence - Marron poly (M&P) 47.H.2 / Dark Brick red 4.I.11 + / Raw Umber + Y.O. 11.J.6 + / White 9.B.1, [+ colour annotations:] Black line, Raw Umber [back of topmost antelope], White [stripes behind same], Dark Brick Red [leg of same], Maroon shaded down to dark brick red on belly [back of front	**E1** Yellow ochre plus Burnt Umber on back (M. & P. 11.J.7) shaded to white on belly	**E2** Yellow ochre plus burnt umber (11.J.7.), white bordered where shown
Panel	B	Below A	B	B?
Dimensions				
Publication			*South African Archaeological Bulletin* cover July	*South African Archaeological Bulletin* cover July
Matching rock acc. no.	KZNM: A544	Original is missing	KZNM: A545a	RARI: RP-2005-039
Thumbnail				

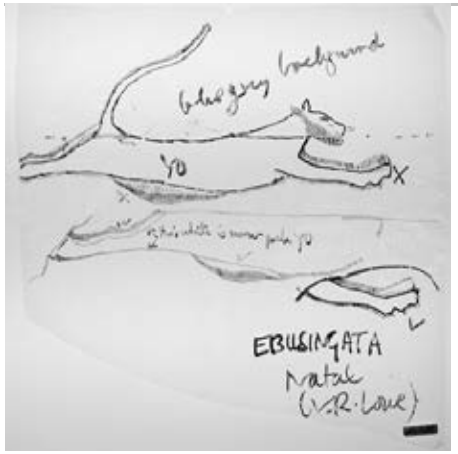
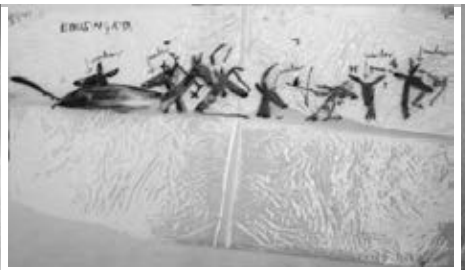
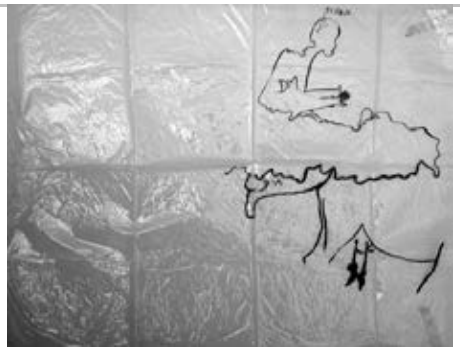
Catalogue VI. (continued) EBUSINGATA: 1945 TRACINGS

	30	**31**	**32**	**33**
Accession or document	RSA-EBU1-2PR (detail F1)	RSA-EBU1-2PR (detail F2)	RSA-EBU1-2PR (detail of key)	A544
Location	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive	Natal Museum rock art archive
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	Dec. 1945	Dec. 1945	Dec. 1945	20 Dec. 1945
Description of medium	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Print from a redrawing on tracing paper	Photocopy of a drawing
Brief description of figurative content	Layered cluster of eland and cattle	Oxen and small human stick figures	Text diagram (key of painting sequence)	Section drawing with some painted human figures and bichrome antelope
Text as written by copyist	**F1** Post-Bantu Polychromes in Reds, Yellows, etc. / White cow, [+ colour annotations around the topmost eland:] white border, Burnt Sienna [on back], yellow ochre [belly]	**F2** Human figures (Brick red) sketched. Upper ox with blue-grey, white bordered bidy traced in extremely awkward position and bad light with storm threatening. Lower head is that of an adjacent ox also with blue-grey body, sketched CVRL 30/12/1945, [+ colour annotations around the figures:] White [for ox's	EBUSINGATA (Cave No 1), UPPER TUGELA LOCATION, Next to Natal National Park (Site recorded by Frobenius as Cinyati). 7. Latest (true Bushman) Paintings: Polychromes in F1 & F2 / over / 6. Bichromes as E1 & E2 / over / 5. Polychromes of the Abbé's "Period of Springbok" / over / 4.	EBUSINGATA CROSS-SECTION FRONT TO BACK SHOWING B: CENTRE PANEL; C; FALLEN BLOCK IN FRONT OF "B" WITH PAINTINGS ON "ROOF" OF CAVITY / FACE OF BACK WALL OF SHELTER, [+ colour annotations:] From Brick red figs [beside human figures], "Brick R + W" [beside small antelope]
Panel	D	?E	_	B & C
Dimensions				
Publication	1946			Hollmann & Msimanga 2008: fig. 7
Matching rock acc. no.	KZNM: A552, A547	KZNM: A175b, A175c	_	N/A (still located *in situ*)
Thumbnail				

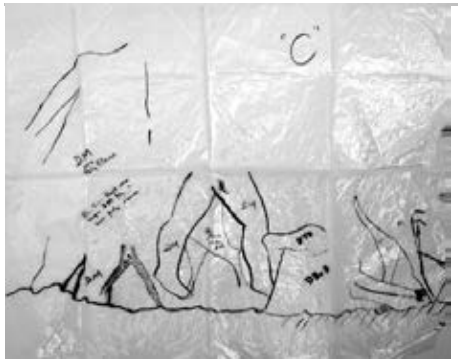
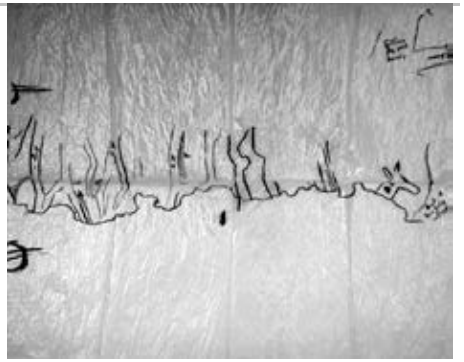
Catalogue VII. EBUSINGATA: 1946 TRACINGS AND SKETCHES BY W. BATTISS AND C. VAN RIET LOWE

	1	2	3	4
Accession or document no.	WBC-09-389	WBC-09-377 (1/4)	WBC-09-377 (2/4)	WBC-09-377 (3/4)
Location	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive
Artist	Walter Battiss	Walter Battiss	Walter Battiss	Walter Battiss
Date	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)	24.12.46
Description of medium	Coloured ink tracing on cellophane	Coloured ink tracing on cellophane	Coloured ink tracing on cellophane	Coloured ink tracing on cellophane
Brief description of figurative contents	“Elephant man” and long-horned cattle	Running antelope, felines and archers	Running antelope with archers	Man in profile carrying honeycomb, antelope in rear perspective
Text on document	*colour annotations*	*colour annotations*	*colour annotations*	EBUSINGATA Natal 24.12.46
Panel	E	?	?	A
Dimensions	Not measured	Not measured	Not measured	Not measured
Publication				
Thumbnail				

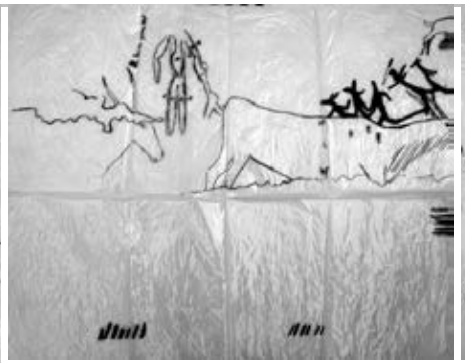
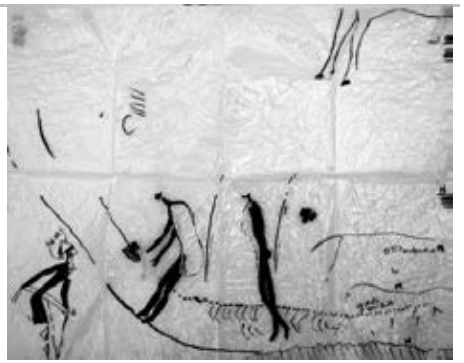
Catalogue VII. (continued) EBUSINGATA: 1946 TRACINGS AND SKETCHES

	5	**6**	**7**	**8**
Accession or document no.	WBC-09-377 (4/4)	WBC-----	WB-JW01	WB-JW02
Location	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive
Artist	Walter Battiss/Van Riet Lowe?	Walter Battiss	Walter Battiss	Walter Battiss
Date	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)
Description of medium	Coloured ink tracing on cellophane	Coloured ink tracing on cellophane	Coloured ink tracing on cellophane	Black ink tracing on cellophane
Brief description of figurative contents	Leaping feline with corrected paw	Horizontal ladder structure, human-animal and other human figures	Row of antelope	Giant with outstretched hands and lower body of antelope
Text on document	EBUSINGATA Natal (V.R.Lowe) + *colour annotations*	Ebusingata + *colour annotations*	EBUSINGATA + *annotations about superposition*	*colour annotations*
Panel	B?	B	A	A
Dimensions	Not measured	Not measured	Not measured	Not measured
Publication				
Thumbnail				

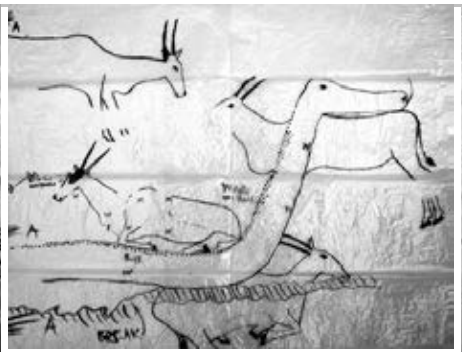
Catalogue VII. (continued) EBUSINGATA: 1946 TRACINGS AND SKETCHES

	9	**10**	**11**	**12**
Accession or document no.	WB-JW03	WB-JW04	WB-JW05	WB-JW06
Location	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive
Artist	Walter Battiss	Walter Battiss	Walter Battiss	Walter Battiss
Date	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)
Description of medium	Black ink tracing on cellophane	Black ink tracing on cellophane	Black ink tracing on cellophane	Black ink tracing on cellophane
Brief description of figurative contents	Fragments of giants and antelope	Giant with smaller human figures and antelope parts	Fragments of human figures	Fragments of small figures with no heads or feets and giant with outstretched hands
Text on document	"C" + *colour annotations*	"B" + *colour annotations* + copied Dec. 1945.	*colour annotations*	*colour and figure annotations*
Panel	A	A	A	A
Dimensions	Not measured	Not measured	Not measured	Not measured
Publication				
Thumbnail				

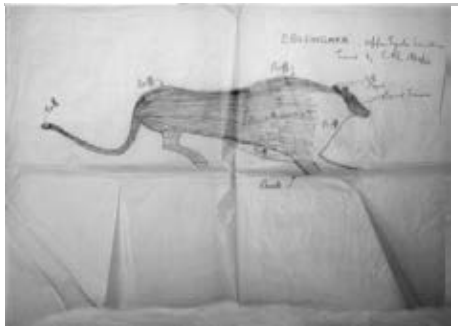
Catalogue VII. (continued) EBUSINGATA: 1946 TRACINGS AND SKETCHES

	13	**14**	**15**	**16**
Accession or document no.	WB-JW07	WB-JW08	WB-JW09	WB-JW10
Location	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive
Artist	Walter Battiss	Walter Battiss	Walter Battiss	Walter Battiss
Date	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)
Description of medium	Black ink tracing on cellophane	Black ink tracing on cellophane	Black ink tracing on cellophane	Black ink tracing on cellophane
Brief description of figurative contents	Small human figures below an eland	Bend in snake and row of running fox-headed figures	Eland with fox-headed figures and frontally depicted person	Bend in snake, feet of eland, detailed human figures in various postures
Text on document	*colour and figure annotations*	SNAKE (Ebusingata) + *colour and figure annotations*	*colour and figure annotations*	*colour and figure annotations*
Panel	A	A	A	A
Dimensions	Not measured	Not measured	Not measured	Not measured
Publication				
Thumbnail				

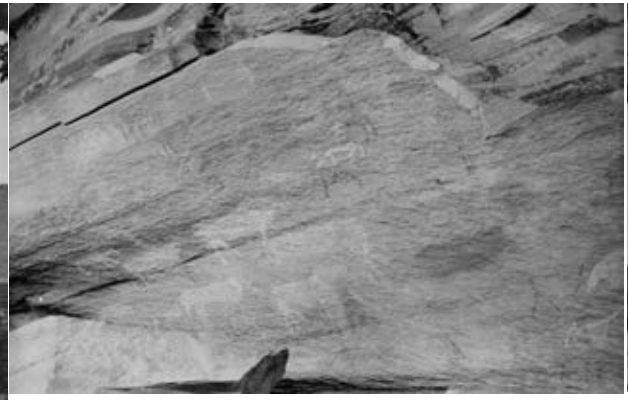
Catalogue VII. (continued) EBUSINGATA: 1946 TRACINGS AND SKETCHES

	17	**18**	**19**	**20**
Accession or document no.	WB-JW11	WB-JW12	WB-JW13	WB-JW14
Location	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive	RARI Battiss archive
Artist	Walter Battiss	Walter Battiss	Walter Battiss	Walter Battiss
Date	Undated (Dec. 1946)	Undated (Dec. 1946)	Undated (Dec. 1946)	24 Dec. 1946
Description of medium	Black ink tracing on cellophane	Black ink tracing on cellophane	Black ink tracing on cellophane	Watercolour on paper
Brief description of figurative contents	Eland	Head and neck of snake overlapping with eland	Middle part of snake and grazing eland	Antelope in rear perspective surrounded by other figures, colours matched with numbers
Text on document		*colour and figure annotations*	*colour annotations*	EBUSINGATHA W.B. 24.12.1946
Panel	A	A	A	A
Dimensions	Not measured	Not measured	Not measured	Not measured
Publication				
Thumbnail				

Catalogue VII. (continued) EBUSINGATA: 1946 TRACINGS AND SKETCHES

	21	**22**
Accession or document no.	CVRL-11	CVRL-12
Location	RARI Van Riet Lowe archive	RARI Van Riet Lowe archive
Artist	Clarence Van Riet Lowe	Clarence Van Riet Lowe
Date	18 Dec. 1946	18/12/1946
Description of medium	Pencil on tracing paper	Pencil on paper
Brief description of figurative contents	A lion-like feline crouching down as if planning to pounce	Frontal view of shelter with panels lettered A-F
Text on document	EBUSINGATA - Upper Tugela Location. Traced by CVRL 18/12/46	EBUSINGATA ROCK SHELTER, UPPER TUGELA LOCATION. CVRL on 18/12/1946 + *panel letters and legend*
Panel	D	A-F
Dimensions	Not measured	Not measured
Publication		
Thumbnail		

Catalogue VIII. EBUSINGATA: RARI PHOTOGRAPHIC ARCHIVE

	1	**2**	**3**
SARADA Digital image	RSA-EBU1-1P	RSA-EBU1-5P	RSA-EBU1-6P
Location	RARI, also ASW	RARI, also ASW	RARI, also ASW
Photographer	Unknown (not Van Riet Lowe)	Unknown (not Van Riet Lowe)	Unknown (not Van Riet Lowe)
Date	≤1936	≤1936	≤1936
Print dimensions	14.5 x 21cm	14.5 x 21cm	14.5 x 21cm
Subject	Oblique view out of Ebusingata Cave towards the escarpment (the Eastern Buttress of the Amphitheatre is visible in the far distance on the right and the Busingatha Wall straight ahead)	View of the central part of Panel "B".	View of the right half of Panel "D".
Comments	This print was made from one of three negatives depicting Ebusingata (1P - 5P - 6P) to be given to the Archaeological Survey in or before 1936 (the negatives are on file ASW Vol.73 B24/4).	See 1P.	See 1P.
Publication		Hollmann and Msimanga 2008: 298.	Hollmann and Msimanga 2008: 295.
Image			

Catalogue VIII. (continued) EBUSINGATA: RARI PHOTO ARCHIVE

	4	**5**	**6**
SARADA Digital image	RSA-EBU1-4P	RSA-EBU1-27P	RSA-EBU1-3P
Location	RARI	RARI	RARI
Photographer	Unknown	Unknown	Unknown
Date	c.1935-40	c.1935-40	c.1940-45
Print dimensions	8.5 x 14cm	8 x 11cm	13x 20cm
Subject	Oblique frontal view into the shelter.	Oblique frontal view of the shelter from further down the Busingatha River.	Oblique frontal view of the shelter with unidentified man.
Comments	The stone-wall is more broken-down than in Frobenius (1929) photographs but more intact than later (c.1946-7) photographs, suggesting an intermediate date for this photograph.	The river has shifted closer and crops are no longer cultivated directly in front of the shelter since the Frobenius (1929) photographs, but the river is even closer in later (c.1946-7) photographs, suggesting an intermediate date for this photograph.	The thin slab is lying up against the side of Panel "D", the configuration of the stone wall and the absence of long grass growing in front of the shelter, suggest that this photograph dates to between 4P and 18P.
Publication			Hollmann and Msimanga 2008: 289.
Image			

	7	8	9
SARADA Digital image	RSA-EBU1-8P	RSA-EBU1-11P	RSA-EBU1-12P
Location	RARI	RARI	RARI
Photographer	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)
Date	12/1946	12/1946	12/1946
Print dimensions	8 x 11cm	8 x 11cm	8 x 11cm
Subject	Walter Battiss gazing up at Panel "A".	Walter Battiss pointing at Panel "A".	Walter Battiss gazing up at Panel "A".
Comments	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 21P, 23P, 26P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.
Publication			
Image			

Catalogue VIII. (continued) EBUSINGATA: RARI PHOTO ARCHIVE

	10	**11**	**12**
SARADA Digital image	RSA-EBU1-13P	RSA-EBU1-23P	RSA-EBU1-28P
Location	RARI	RARI	RARI
Photographer	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)
Date	12/1946	12/1946	12/1946
Print dimensions	8 x 11cm	8 x 11cm	8 x 11cm
Subject	Walter Battiss pointing at Panel "A".	Walter Battiss gazing up at Panel "A".	Walter Battiss standing in front of Panel "A". Part of a panoramic set (28P - 16P - 17P - 22P - 26P - 20P).
Comments	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team. The river cuts very close to the shelter.
Publication		Hollmann and Msimanga 2008: 294.	
Image			

Catalogue VIII. (continued) EBUSINGATA: RARI PHOTO ARCHIVE

	13	**14**	**15**
SARADA Digital image	RSA-EBU1-16P	RSA-EBU1-17P	RSA-EBU1-22P
Location	RARI	RARI	RARI
Photographer	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)
Date	12/1946	12/1946	12/1946
Print dimensions	8 x 11cm	8 x 11cm	8 x 11cm
Subject	View out of the shelter towards the escarpment , almost identical to 17P. Part of a panoramic set (28P - 16P - 17P - 22P - 26P - 20P).	View out of the shelter towards the escarpment. Part of a panoramic set (28P - 16P - 17P - 22P - 26P - 20P).	View out of the shelter towards the escarpment. Part of a panoramic set (28P - 16P - 17P - 22P - 26P - 20P).
Comments	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team. The river cuts very close to the shelter.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team. The river cuts very close to the shelter.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team. The river cuts very close to the shelter.
Publication			
Image			

Catalogue VIII. (continued) EBUSINGATA: RARI PHOTO ARCHIVE

	16	**17**	**18**
SARADA Digital image	RSA-EBU1-26P	RSA-EBU1-20P	RSA-EBU1-7P
Location	RARI	RARI	RARI
Photographer	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)
Date	12/1946?	12/1946	12/1946?
Print dimensions	8 x 11cm	8 x 11cm	8 x 11cm
Subject	View out of the shelter towards the escarpment. Part of a panoramic set (28P - 16P - 17P - 22P - 26P - 20P).	View out of the shelter towards the escarpment. Part of a panoramic set (28P - 16P - 17P - 22P - 26P - 20P).	Panel "B" (one of a panoramic set of three 7P - 9P - 10P)
Comments	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Date is based on only known visit by Walter Battiss to Ebusingata. Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.
Publication			
Image			

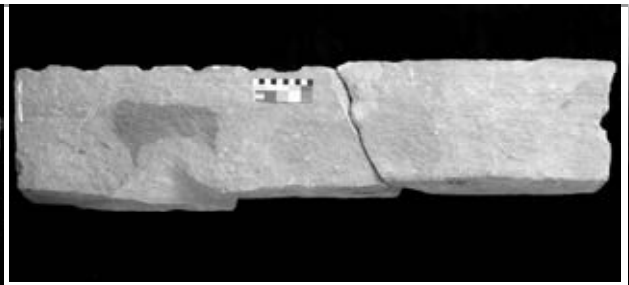
	19	**20**	**21**
SARADA Digital image	RSA-EBU1-9P	RSA-EBU1-10P	RSA-EBU1-29P
Location	RARI	RARI	RARI
Photographer	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)	Unknown
Date	12/1946?	12/1946?	?
Print dimensions	8 x 11cm	8 x 11cm	12 x 17cm
Subject	Panel "B" (one of a panoramic set of three 7P - 9P - 10P)	Panel "B" (one of a panoramic set of three 7P - 9P - 10P)	Close-up of feline from Panel "B".
Comments	Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Photographs 7P to 13P, 20P to 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Photographs 7P to 13P, 21P, 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.
Publication		Hollmann and Msimanga 2008: 296.	
Image			

	22	**23**	**24**
SARADA Digital image	RSA-EBU1-21P	RSA-EBU1-15P	RSA-EBU1-18P
Location	RARI	RARI	RARI
Photographer	Unknown	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)
Date	?	c.12/1946	c.12/1946
Print dimensions	20.5 x 14cm	11 x 8cm	11 x 8cm
Subject	Close-up of eland from Panel "A". Degree of flaking appears the same as in 28P.	The figures in the photograph may be members of the removal team.	The figures in the photograph may be members of the removal team.
Comments	Photographs 7P to 13P, 21P, 23P, 28P, 29P may have been taken by Van Riet Lowe prior to the arrival of the removal team.	Date is situated at the beginning of the removals. A ladder is visible against one of the low-lying slabs. The river cuts very close to the shelter.	Date is situated at the beginning of the removals. A ladder is visible against one of the low-lying slabs. The river cuts very close to the shelter.
Publication			
Image			

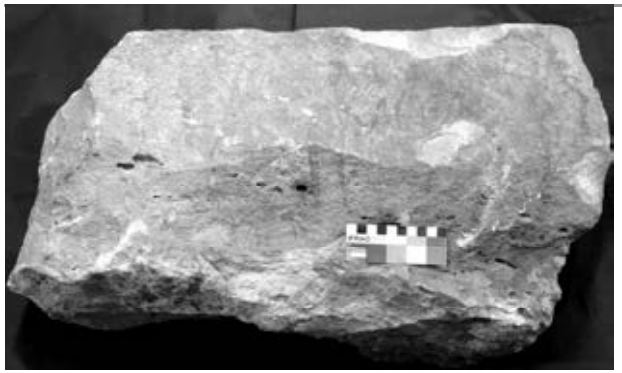
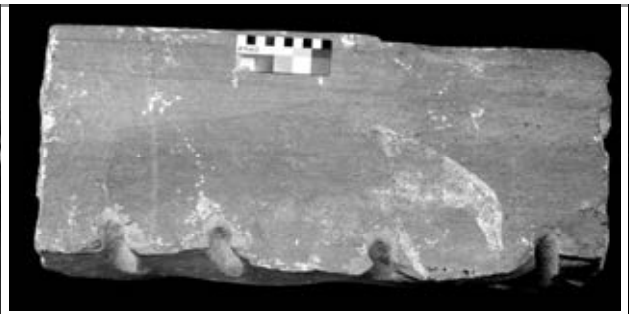
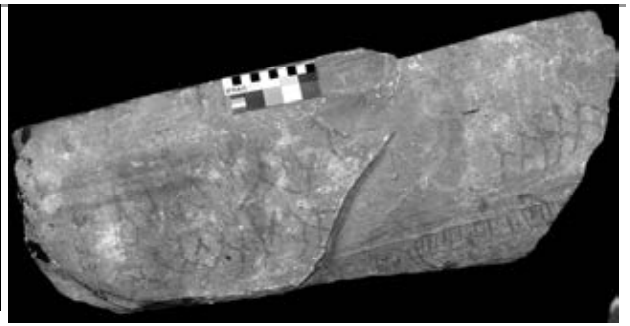
Catalogue VIII. (continued) EBUSINGATA: RARI PHOTO ARCHIVE

	25	**26**	**27**
SARADA Digital image	RSA-EBU1-14P	RSA-EBU1-24P	RSA-EBU1-25P
Location	RARI	RARI	RARI
Photographer	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)	Unknown (probably Van Riet Lowe)
Date	c.12/1946	c.12/1946	c.12/1946
Print dimensions	8 x 11cm	8 x 11cm	8 x 11cm
Subject	The figures in the photograph are likely to be members of the removal team.	The figures in the photograph are likely to be members of the removal team.	The figures in the photograph are likely to be members of the removal team.
Comments	Date is situated at the beginning of the removals.	Date is situated at the beginning of the removals.	Date is situated at the beginning of the removals.
Publication	Hollmann and Msimanga 2008: 294.		
Image			

Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	1	**2, 3**	**4**
Accession no.	A162	A163a and A163b	A164
RNNP display no.	2B	3	9
Location	KZNM (public gallery)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	The 'Elephant Man' with bees, yellow eland, human figures in yellow, red and white.	Bodies of a red and a yellow eland, heads faded. Red eland has white horns.	Two human figures in red.
Panel	E	D	?
Dimensions (cm)	90 x 55	100 x 25	45 x 25cm
Publication	Hollmann & Msimanga 2008: fig. 13.		Hollmann & Msimanga 2008: fig. 17.
Comments	On display as part of the hunter-gatherer exhibit at the (KwaZulu-) Natal Museum since 1991. Fits to the right of A173 and above A175a-b-c.	A163a and A163b are two separate pieces that fit snugly together, to the right of RP-2005-039 (with a gap) and to the left of A552 and A547 (with a gap).	
Thumbnail			

Catalogue IX. EBUSINGATHA ROCK ARCHIVE

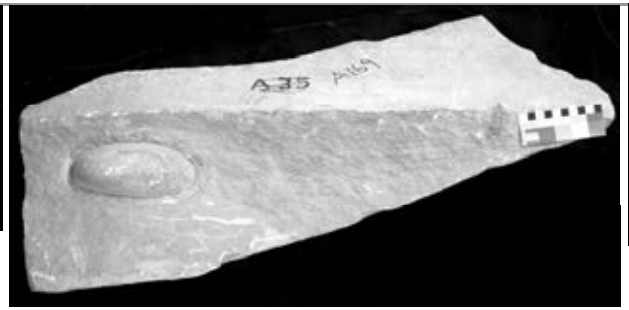
	5	**6**	**7**
Accession no.	A165	A166	A167
RNNP display no.	Faded number 13 or 14?	7	1
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Two small antelope and many human figures.	Bichrome eland.	Figures in red running and a horizontal fence or ladder-like structure.
Panel	?	?	E
Dimensions (cm)	60 x 45	60 x 25	65 x 25
Publication			
Comments	eBusingatha attribution is uncertain.	eBusingatha attribution is uncertain.	Fits to the left of A171 (snugly) and somewhere to the left of A175a-b-c, A173.
Thumbnail			

Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	8	**9**	**10**
Accession no.	A168	A169	A170
RNNP display no.	16	Smudged 15?	20
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	A pair of human legs in white, other fragments of human figures in red and white, and red strokes.	Thin figures in white, red line.	Three red humans and white traces.
Panel	B	?	?
Dimensions (cm)	75 x 20	65 x 20	60 x 20
Publication			Possibly E
Comments	Fits below A551.	eBusingatha attribution is uncertain.	

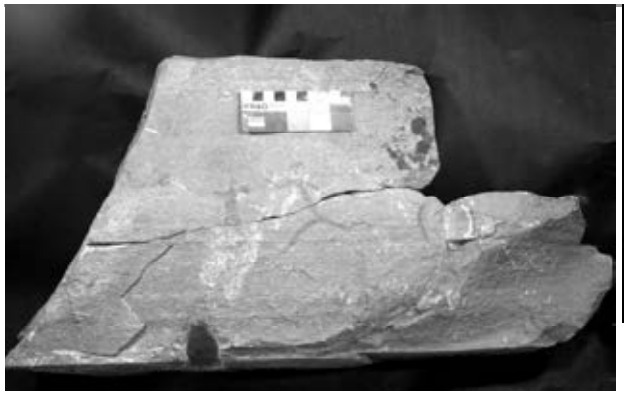
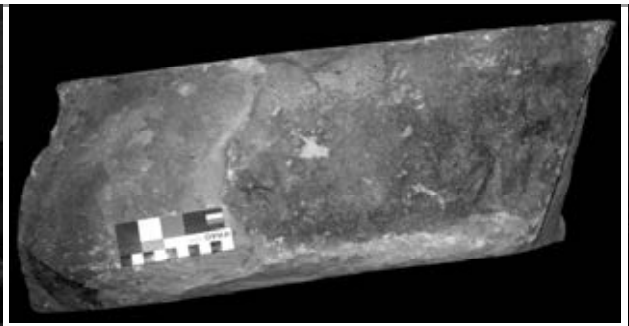
Thumbnail







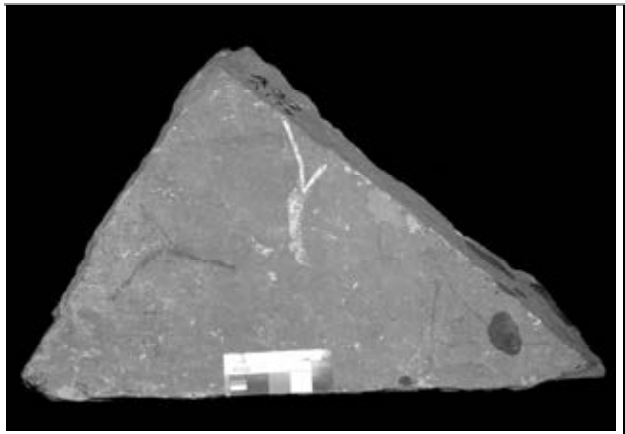
Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	11	**12**	**13**
Accession no.	A171	A172	A173
RNNP display no.		11 (number very faint)	2A
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Human figures, in different reds, running, one with white zigzag lines on his legs.	Faint human figures in red.	Small white buck, humans in pink and white, yellow animals and other fragments.
Panel	B	?	E
Dimensions (cm)	55 x 30	55 x 20	40 x 30
Publication			
Comments	Fits to the right of A167 and somewhere to the left of A175a-b-c.		Fits to the left of A162.
Thumbnail			

Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	14	**15, 16, 17**
Accession no.	A174	A175a, b, c
RNNP display no.	12	18
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Two red figures, leg of an eland.	Grey-blue and white cattle, fragmentary red humans, small grey animals.
Panel	?	E
Dimensions (cm)	55 x 40	165 x 50
Publication		Hollmann & Msimanga 2008: fig. 16, Willcox 1956: Pl. 65.
Comments	Fits with A546 (snugly).	Three pieces that fit together (a, b, c) and collectively fit below A162 and somewhere to the right of A167 and A171.

Thumbnail

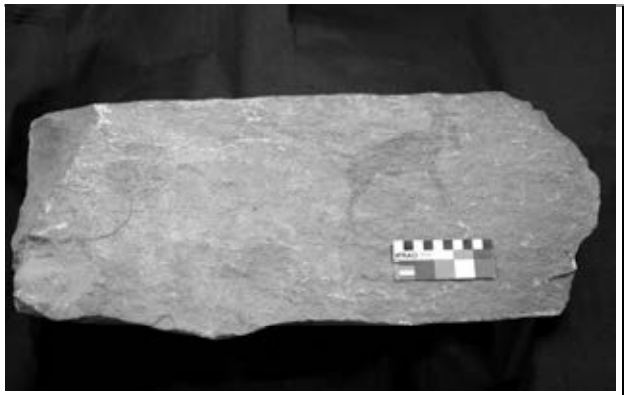


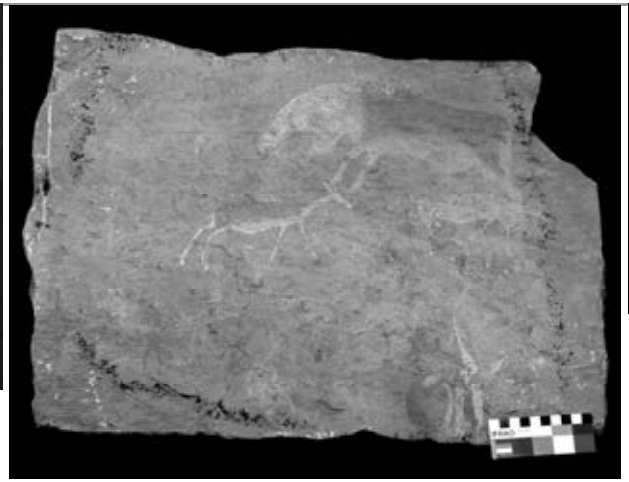


Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	18	**19**	**20, 21**
Accession no.	A176	A544	A545a, b
RNNP display no.	8	5	6
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Red antelope, other fragments of figures.	Eland, rhebok and humans in red and yellow.	Red humans, white cattle, fine feline, large yellow eland, herd of small red antelope, other fragments of figures.
Panel	B	B	B
Dimensions (cm)	60 x 25	50 x 40	115 x 45
Publication		Hollmann & Msimanga 2008: fig. 11b.	Hollmann & Msimanga 2008: fig. 12b, 14.
Comments	Fits above A544 (snugly) and to the right of A548.	Fits below A176 and above A549 and to the right of A550.	A545a and A545b fit snugly together and above A548.

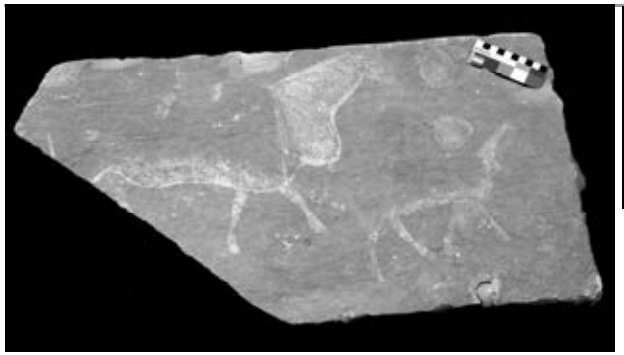
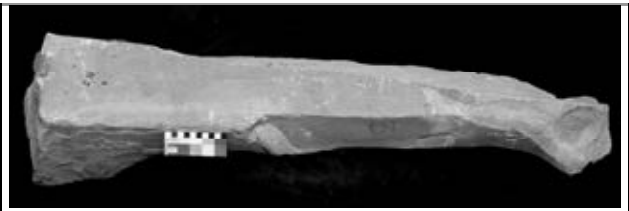
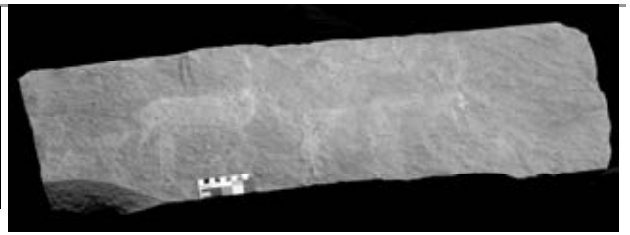
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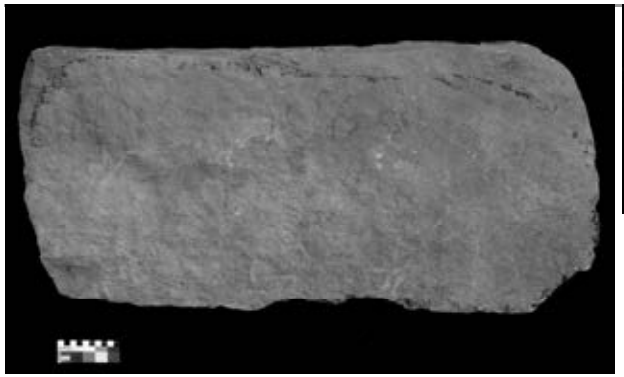
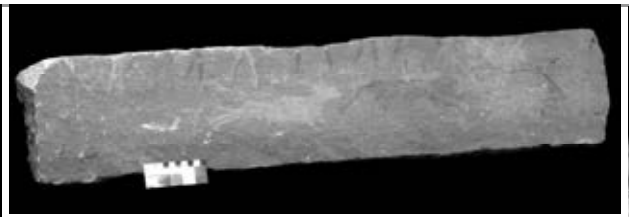
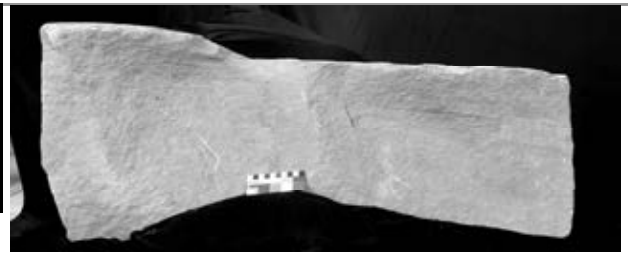




Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	22	**23**	**24**
Accession no.	A546	A547	A548
RNNP display no.	12	22	19
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Bichrome eland with young one.	Bottom part (tummy/legs) of a yellow eland.	Red figures with cloaks, white animals, many fragments.
Panel	?	D	B
Dimensions (cm)	70 x 40	85 x 20	95 x 35
Publication			
Comments	Fits with A174.	Fits below A552 and to the right of A163.	Fits below A551 and above A550, and with A548 to the left and A176 to the right.
Thumbnail			

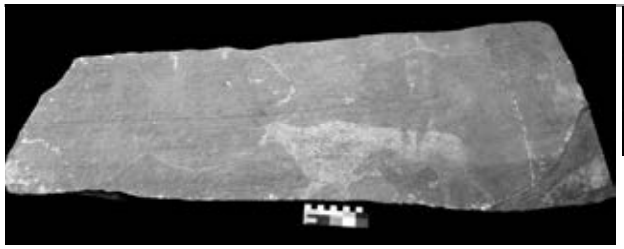
Catalogue IX. EBUSINGATHA ROCK ARCHIVE

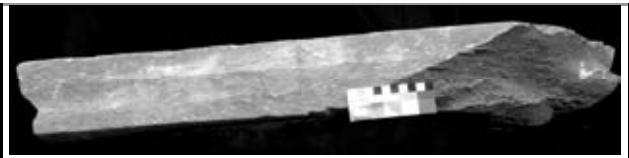
	25	**26**	**27**
Accession no.	A549	A550	A551
RNNP display no.	10	19	16
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Pairs of red human figures facing one another, an assortment of animals and other fragments.	Pairs of legs walking to the left, white antelope, red feline, other figures.	Seated clapping figures around a standing figure with a long head, white animal, other figures.
Panel	B	B	B
Dimensions (cm)	95 x 45	80 x 25	75 x 40
Publication	Hollmann & Msimanga 2008: fig. 11c.		
Comments	Fits below A544.	Fits below A548 (snugly), to the right of A168 and to the left of A544.	Fits above A168 (snugly) and to the left of A548.
Thumbnail			

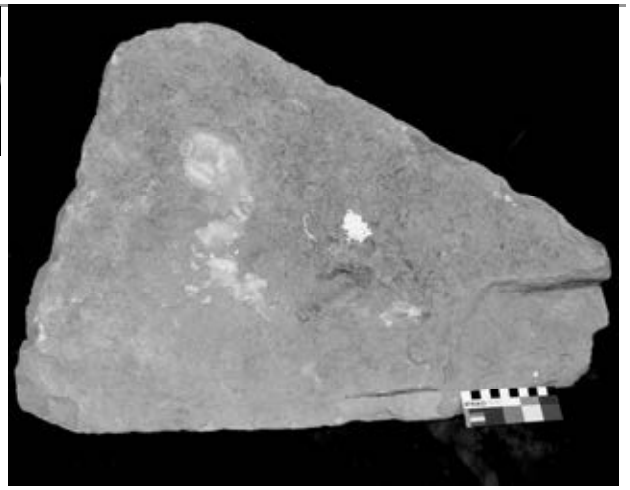
Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	28	**29, 30**	**31**
Accession no.	A552	A553a, b	A558
RNNP display no.	22	21	?17
Location	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)	KZNM (archaeology storeroom)
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	White long-horned cow, eland in other colours (yellow, red…).	Human figures (red and ochre) standing and reclining.	No paintings visible.
Panel	D	?	?
Dimensions (cm)	95 x 35	60 x 10	60 x 45
Publication	Hollmann & Msimanga 2008: fig. 10b.		
Comments	Fits above A547 (snugly).		eBusingatha attribution uncertain.

Thumbnail



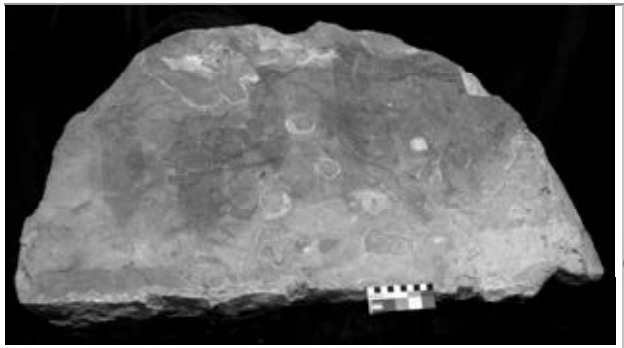


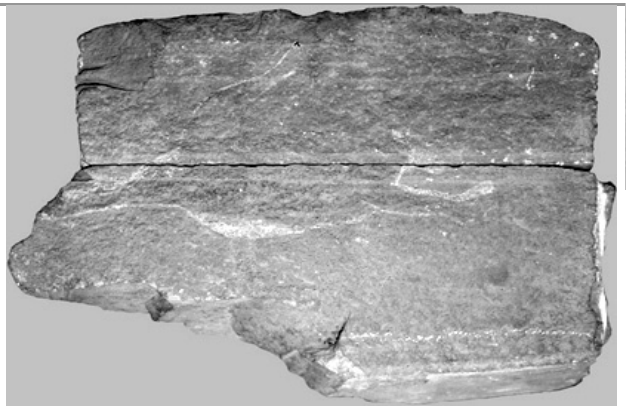


Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	32	**33**	**34**
Accession no.	A559	RP-2005-008	RP-2005-039
RNNP display no.	?14		
Location	KZNM (archaeology storeroom)	RARI rock collection	RARI rock collection
Date	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47	Removed between Dec. '46-March '47
Brief description of painted imagery	Animal and human figures in maroon colours.	Leaping leopard-like feline	Crouching lion-like feline
Panel	?	B	D
Dimensions (cm)	80 x 50	?	?
Publication			
Comments	eBusingatha attribution uncertain.		

Thumbnail







Catalogue IX. EBUSINGATHA ROCK ARCHIVE

	35
Accession no.	RP-2005-020c
RNNP display no.	
Location	RARI rock collection
Date	Removed between Dec. '46-March '47
Brief description of painted imagery	Human figure leaning over and carrying stick
Panel	?
Dimensions (cm)	?
Publication	
Comments	

Thumbnail



back cover: VISUALIZATION II (2011). Images: Kevin Crause.

