

SOUTH AFRICAN ROCK ART ABROAD

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Daar is weinig bekend oor die voorbeelde van Suid-Afrikaanse rotskuns in buitelandse versamelings. In hierdie artikel word die resultaat aangebied van 'n intensiewe soektog na sulke voorbeelde wêreldwyd. Die inligting verskyn in tabelvorm in die *Addendum*, en dit word voorafgegaan deur kort biografiese gedeeltes oor die versamelaars (meestal reisigers) van die rotskuns. Die gegewens wat vir hierdie artikel verkry is, het voortgevloei uit die bibliografie-projek oor rotskuns in Suider-Afrika waarmee die outeur gemeoid is.

Little is known about the pieces of South African rock art in collections overseas. This article offers the results of an intensive search for such examples worldwide. The information is given in tables in the *Addendum* and is preceded by concise biographical notes on the collectors (often travellers) of rock art. The information for this article was obtained in the course of the research for the bibliography project on rock art with which the author is associated.

People overseas have the opportunity of getting to know South Africa's wealth of rock art not only through publications, but also at first hand — well over 200 pieces of Southern African rock art are at present in museums overseas. To the author's knowledge they are housed in 15 ethnological museums spread over Europe, the United Kingdom, Scandinavia and Russia. Among the examples of rock art from South Africa, there are also a few from South West Africa/Namibia. Pieces of rock art were collected by early travellers and people working in the open and were taken to these countries where they eventually found their way into museums. (The *Völkerkunde* Museum in Vienna houses 162 pieces collected by Holub.) With a view to contributing to the knowledge of South African rock art this article will give a brief review of the collectors and of the pieces in the museums.

Dr. Gerhard Fock was probably the first person in South Africa to draw attention to South African rock art abroad. Fock, a renowned scholar on rock art, gave a brief exposition of the research he had conducted on rock art in overseas museums in a paper delivered at the Annual Congress of the Southern African Museums Association in 1967 (Fock, 1967: 455-459). The author used the information in Dr. Fock's paper as a point of departure for further investigations. Many of the museums abroad were very co-operative in supplying information and are thanked for being so helpful. In some cases, however, problems were encountered in obtaining information, as will be clear from some omissions in the addendum.

Most examples of South African rock art were collected by explorers during the last decades of the nineteenth and the first of the twentieth century. The travellers came from

various professions such as mission work and medicine and had varied interests, such as ethnography and anthropology. Pieces were collected for their academic interest or purely incidentally for their exotic value. On one occasion for instance a man gave a rock painting to his minister of religion. (See notes on Count von Rosen further on.)

As literature on the early travellers in the subcontinent is readily available, no attempt has been made at giving a full account of these articles in this paper. Background information was collected from accessible books and articles in encyclopaedias on the manner in which rock art was viewed roughly a century ago and how the pieces of rock were collected and transported out of South Africa. Undoubtedly the most important collector was Dr. Emil-Holub, a Czechoslovakian by birth. We shall start the review with Holub and then look at the other persons in alphabetical order who brought pieces of rock to England and Europe.

EMIL HOLUB (1847-1902)

Holub was the foremost collector and, according to Fock, also the most eminent of the few explorers writing in German. He was the first scientist to collect in both an extensive and a systematic manner (Fock, 1976/77: 99). As a boy in Prague this discipline was instilled in him when he went on outings with his father, a district surgeon, to collect plants, beetles and fossils. A note was made of everything found or observed. Holub put this working method into practice when he explored Southern Africa, keeping a detailed diary as well as separate books for each place that he visited (99).

Emil Holub studied Medicine and Natural Sciences, graduated at the Karls University of

Prague in 1872 and left for Africa three months later. Although he was not well-off he had managed to obtain £500 from a wealthy Prague resident, Votja Náprstek, who was carried along by his enthusiasm for Africa, before his first sojourn in 1872-79. (The second was from 1863 to 1887.) Holub set off to Africa with this sum of money, his thermometer, compasses, surgical instruments and armed with his courage, but most of all his assiduity (100). His studies served him well and he was respected by the local population and was able to earn enough money for his expeditions (100). Among the Black people his ability to recognise symptoms and illnesses raised him to the highly regarded and influential position of a sorcerer (107).

During his first sojourn in Southern Africa he collected 18 rock engravings (Holub, 1881: 439). As it was often difficult to remove the engravings, he decided to bring more suitable equipment the next time (Holub, 1881: 438; Zelízko, 1925: 11). On the second tour Holub removed 140 pieces from Gestoptefontein alone. In his description of the sojourn at Gestoptefontein in the Western Transvaal Holub described how they could see twin hills (which was actually one hill divided higher up) from afar where he later, to his amazement and delight, found a great number of rock engravings (Holub, 1890: 108-109). He also found some engravings near the farmhouse and on an isolated hill (111). In *Von der Capstadt ins Land der Maschukulumbe I*, written in Holub's own hand, he called the rock engravings *eingemeisselte Buschmannzeichnungen* or chiselled Bushman drawings. (109). Petroglyphs on wonderstone were more abundant here at Gestoptefontein than those on diorite and diabase that Holub collected in the Cape Province and the Orange Free State. There also seemed to be a greater variety. (The areas worth mentioning are Olifantsfontein between Du Toitspan and Boshof as well as Banksdrift on the Modder River. The best example was taken from a hill close to this river at the farm Koedoesrand.) The stone at Gestoptefontein was easier to work than the other (Zelízko, 1925: 15; Holub, 1890: 111). According to Zelízko, a suitable saw together with a chisel could be used there, but the harder stone was chiselled away laboriously and a very hard stone was cracked by means of fire (Zelízko, 1925: 8).

Holub mentioned the kindness and extreme politeness of Mr. Attwell, owner of Gestoptefontein, who invited him to stay for a few days to give the oxen a rest. Mr. Attwell allowed him to remove all the petroglyphs he wanted. Those that were too large for

transportation or too damaged Holub measured and drew, putting the data in his ethnographic diary (Holub, 1890: 109).

At Gestoptefontein Holub for the first time discerned four different periods in which rock art was executed: Objects done in outline (*Contourzeichnungen*); objects completely chiselled out; objects with an outline cut out (description not quite clear) and a fourth period of deterioration (110). Zelízko indicated the periods in most of the petroglyphs photographed and listed in his *Felsgravierungen der Südafrikanischen Buschmänner* (Zelízko, 1925).

On his return journey Holub visited Gestoptefontein again and completed what he could in most unpleasant weather conditions, as it rained daily and the north wind blew fiercely. Mr. Attwell repeated the courtesy of not interfering when Holub selected petroglyphs to take with him, although pressure was generally exerted in 1884 to impede the removal and export of petroglyphs (Holub, 1890: 110). As a matter of fact the Cape Government had passed a law to this effect in 1880, so that Holub only took stones from the Orange Free State and Transvaal on this journey (Fock, 1967: 458).

The CAHR is indebted to the Trustees of the National Museums of Scotland for a beautifully clear photograph (Illustration 1), of an ostrich in the pecked-out technique in the Royal Museum of Scotland. The petroglyph is clearly from Gestoptefontein because the stone appears to be slate. It is, however, not recorded in Zelízko's work, although it in fact contains a number of illustrations of rock art ostriches. In his 1967 article Fock refers to this petroglyph and states that it is an "Engraving on slate from Wessel's (*sic*) farm, Orange River Colony, obtained by Dr. Emil Holub. Bought in 1903 for £25 by the Royal Scottish Museum". Fock states that if the stone was removed from Wessels' farm at Olifantsfontein, on which there are two dolerite koppies with engravings, it should have been of dolerite. If it is on slate, however, there is little doubt that it was removed at Gestoptefontein (456). (The present author was informed in a personal communication by Mr. Desmond Sacco of the African Mining and Trust Company that the slatelike stone of Gestoptefontein is a type of pyrophyllite which has developed from volcanic ashes. It is called wonderstone and has been classified as a mineral.)

Holub contended that there were two subjects most commonly portrayed in rock art in all parts of South Africa (apparently engravings, as he mentions rock paintings in a further section): the eland and a Bush-

woman's apron, which is made of straps and thongs (1890: 112). Why should these be so important in the world of thought of the creators of rock art?

Vinnicombe, referring to Pager and Lewis-Williams, points out that paintings of eland outnumber those of all other animals in the Drakensberg region (1976: 163) while, judging from early records, eland were not more common than other ungulates (164). Not only did the rock artists emphasise the number and size of this antelope, but also treated it more elaborately with regard to modelling and perspective (164). Vinnicombe also points out that the huge bulk of an eland bull could provide enough meat for a camp of 20 Bushmen for over a month (164), but explains that there were further reasons for the estimation in which the eland was held.

The eland appears with minor differences in more than one creation myth as the being brought into existence and nurtured by 'Kaggen, the chief mythological figure of the Southern Bushmen (166 and 176-177). This antelope is killed by younger members of 'Kaggen's family when it is still young. Sorrow and reproof follow (177). There is mention of restitution — 'Kaggen, after punishing his son who killed the eland, tells him to undo the mischief he has done. In Bushman lore an eland is brought back to life. Eland blood and fat from the heart were important symbols in the recreation of the eland and magical properties were attributed to them. When an old black man, who had painted with the Bushmen, was requested to make a painting in the way the Bushman did it, he first asked for the blood of a freshly killed eland to be mixed with his paint (180).

Vinnicombe makes it clear that her hypothesis cannot be proved as all the artists are dead, but contends: "It nevertheless seems to me not improbable that many of the eland paintings, particularly those associated with overpainting and repainting, are connected with an act of reconciliation and of reparation to atone for killing. By this means, dead eland would have been symbolically recreated in order to replace the life which has been taken . . ." (180).

This hypothesis applies to painting and Holub probably referred to engravings only when he made the statement that eland are more plentiful in rock art than any other animal. It is, however, clear that the Bushmen, or some of them, identified themselves with the eland. The old man who had painted with the Bushmen said he would first paint an eland, because the "Bushmen of that part of the country were of the eland" (Vinnicombe, 1976: 180). The same author, referring to Berglund, quotes the following: "A woman conceives and gives birth in the

tenth lunar month. So does the cow. It conceives and gives birth in the tenth lunar month. So a cow is like a human . . ." and mentions that the eland has the same gestation period (177).

Before going on to the meaning of the apron, the present author would like to point out that as there is uncertainty as to whether the painters and the engravers were the same people; the fact that both depict the eland more often than other animals may answer the question. (We should, however, be sure that Holub's statement still holds good today.)

In English a *wench*¹ can be both an apron and a young woman. This gives the impression that an apron is a substitute for a woman. Could the Bushwomen's apron, that appears, according to Holub, so often in engravings, be a symbol for a woman? Groenewald drew attention to the fact that in primitive cultures where the survival of the species is of primary importance, the apron could possibly be a symbol for a child-bearing woman².

Between the first sojourn at Gestoptefontein after his second voyage, and Holub's last visit to the place, Fock describes a journey of adventure and privation. Against advice Holub took his expedition to the abode of the much feared Maschukulumbe. They lived in animosity with other tribes, in discord among themselves and were at the time incensed by the cattle theft perpetrated by the Barotse. Holub had already lost half his oxen through their eating poisonous plants. One of his European companions had to be sent home because of illness and two had died of malaria. Another was murdered when the Maschukulumbe attacked and plundered the camp in Holub's absence. After he returned they tried to save what could be saved, and while they were busy, the raiders returned. Holub ordered that the assailants be shot with live ammunition, and his young wife Rosa shot down three of them. During the ensuing flight both Holub and his wife lost their shoes in the swamp and faced a barefoot walk of some 100km. Fortunately the porters, who had also fled, appeared and had the shoes with them. As the sound of a shot might have alerted the enemy they did not dare hunt and went hungry. Malaria drained them of their last bit of strength. By that time Frau Holub had to be carried on a cattle skin.

At last they reached Gazankulu, where they were safe. Holub built a hut and started collecting again. They stayed there for three months. Of Holub's 34 diaries 16 remained; of his collections, particularly of his objects from the North, much was lost. As he had sent containers with objects collected whenever he could to Cape Town, the collection made

during the second sojourn was extensive (Fock, 1976/77: 103-104).

Holub mentions over 30 000 objects collected during his first sojourn in his book, *Seven years in South Africa*. He records the exact number of items from the selection of nearly 12 500 which was exhibited in the *Pavillon des Amateurs* in Vienna in 1880, for example "...400 bird skins ... 2056 insects ... 3328 dried plants ... " and gives a list of people who received living animals and birds (1881: 471-472). Apparently Fock refers to what was found on both sojourns when he wrote that for each of the 40 000 individual items Holub recorded the name the natives used for it and when and where it was found (1976/77: 107). After the exhibition in Vienna Holub took the exhibits to his mother country, Czechoslovakia, in 74 railway carriages. The Prague museum could not accommodate all the exhibits through lack of space, and his plan to start an Africa museum in his native capital failed. He declined, however, an offer to sell the collection for a large sum to the United States of America. Some items went to the Craft Museum of the Friends and Donors of Náprstek. The rest he presented to museums and schools in Austria³.

As a result of ill health (partly caused by the after-effects of malaria), he gave up his intention to visit Africa for a third time (105). He also did not find time, before his death in 1902, to write a book on the rock art he had collected. Holub's compatriot and friend, the geologist J.V. Zelízko knew of this intention and published the material for him in *Felsgravierungen südafrikanischen Buschmänner: Auf Grund der von Dr. Emil Holub mitgebrachte Originale und Kopien* (1925). The petroglyphs are meticulously listed and photographed. The engravings of the two voyages are treated separately, working from pieces in the Náprstek Museum in Prague, the Ethnographical Museum in München, the Völkerkunde Museum in Berlin, the Ethnographical Museum in Paris, but first and foremost, the Völkerkunde Museum in Vienna that houses 157 petroglyphs from Holub's second tour and five from his first. In 1983 the superintendent of Africa art south of the Sahara of that museum informed the CAHR that these petroglyphs are still in the Völkerkunde Museum⁴. They are not included in the addendum due to their number and also because Zelízko gives the necessary information. (There are copies of the book in most of the university libraries in South Africa.) A copy of the documents on Dr. Holub's research travels in Southern Africa, received from the Náprstek Museum in Prague, is housed in the archives of the Centre for Art-Historical Research of the HSRC.

BUSCH, W.

Fock mentions Busch who brought five slabs with engravings from Klipfontein near Kimberley to the Berlin-Dahlem museum in about 1909 (1967: 457). No further information on Busch could be found in the literature that was readily available.

CHRISTOL, FREDERIC (1850-1933)

According to A. Jacot Guillarmod, Frederic Christol studied art at l'Ecole des Beaux-Arts and won two gold medals at the Paris Salon. Later he decided to train as a missionary and met his wife while touring the Holy Land. He found scope for his evangelical work as well as for his artistic efforts, which depicted Bushman ways as well as Basuto life. He wrote nine books and some articles, all of which he illustrated himself. Christol arrived in South Africa in 1882 where he remained as a result of family circumstances. In 1887 he moved to Hermon, near Wepener in the Orange Free State, where he acquired the Sesotho name (Thunderer) Kiritla (Jacot Guillarmod, 1977: 148). The Musée de l'Homme, Paris, owns two rock paintings received from Christol. According to Ms Marie Perpère of the museum they are from Jamesberg in Southern Africa⁵. As Jamesberg does not appear on the map Dr. Maria Hugo suggested Jammerberg, which, *like Jammerberg* is in the part of the Free State where Christol worked (near Wepener)⁶.

DUNN, E.J. (1844-1937)

According to Rümke (1971: 107) E.J. Dunn came to South Africa in 1871 and was appointed as a geologist by the Cape Government. He was greatly interested in the life and customs of the Kalahari Bushmen, whom he studied in their natural habitat when travelling in the North Western Cape. Dunn became especially known for the geological maps that he published. His map of the Stormberg coalfield (1878) was the first large scale geological map of any time in South Africa. Dunn donated five rock paintings from the Stormberg to the Pitt Rivers Museum of the University of Oxford. (For reproductions see Dunn, E.J. 1931. *The Bushman*. London: Charles Griffin, Plates XXVI, XXVII and XXVIII.)

KAISER, F.W.E. (1871-1934)

Another geologist who visited Southern Africa, according to Rümke, was Prof. F.W.E. Kaiser, who was a remarkably versatile scholar. During his second sojourn in Southern Africa in 1927 he visited the manganese deposits near Postmasburg. As the records of two engravings in the Staatliche Museum für Völkerkunde in Munich indicate that they are originally from

Postmasburg, Griqualand West, and that they were donated to the museum by a person named Kaiser, it is most likely that Prof. Kaiser was the donor.

MERENSKY, ALEXANDER (1837-1918)

G.P.J. Trümpelmann calls Alexander Merensky a pioneer missionary, ethnographer and author. Under Merensky's supervision all the usual town buildings — church, school, mill, smithy, workshop and numerous houses — were erected at Botshabelo near Middelburg. Merensky devoted his time not only to mission work but, amongst other things, to ethnological and medical studies. When training for a missionary he had studied the principles of surgery and nursing. He had in the meantime extended his knowledge of surgery and was placed on the official register as an approved medical practitioner. After his return to Germany in 1882 he received two honorary doctorates, D. Phil. and D. Theol. (Trümpelmann, 1972: 334). Because of his interest in ethnography he seems to be the Merensky from whom the Berlin-Dahlem Museum für Völkerkunde received an engraved stone in 1893, particularly as the donor was "Missions-Superintendent"⁷.

PÖCH, RUDOLF

Pöch was the first appointed Professor of Anthropology and Ethnology at the University of Vienna (Szilvássy, Spindler & Kritscher, 1980: 743-762). Fock refers to him in the 1967 article and mentions that Pöch visited South and South West Africa in 1907-1909 and took a number of original rock engravings to Vienna. He also made rubbings and took photographs which were published in papers not available in South Africa. The engravings were removed from Pniel in the Barkly West district, Putsonderwater in the Kenhardt district and Nchwaneng in the Postmasburg district. Fock quotes Pöch who published the following in *Akademischer Anzeiger der Kaiserlichen Akademie der Wissenschaften*, (Vienna, 1909) " . . . I have received from two

old Bushmen definite information about rock engravings, so that there is no longer any doubt that these were made by Bushmen and by no other race . . ." (457).

VON ROSEN, COUNT ERIC

According to a letter dated 1983. 12.30 from Ulla Wagner, Director of the Etnografiska Museet in Stockholm, Von Rosen was an ethnographer who was active in the early part of the 20th century. He worked in both Africa and South America. He donated quite substantial collections to the museum in Stockholm and a piece of rock painting in the Etnografiska Museet was among them. A cave which contained a number of Bushman paintings was found by a Swedish labourer, Charles Vikstrand, who cut out this example of the cave paintings and made a gift of it to Pastor (Vicar) Arvid Boman in Johannesburg, who in turn gave it to Von Rosen⁸.

NOTES

- 1 As this meaning of *wench* is not given in all dictionaries, please consult *Cassell's German-English English-German dictionary*. 1980. London: MacMillan.
- 2 Groenewald, Manie. Personal communication, February 1986. Mr. Groenewald is a student of African language literatures.
- 3 Holub, who presented objects from his collection to Austrian schools and museums, was of Czechoslovakian nationality, and a subject of the Austrian-Hungarian monarchy. See Fock, G.J. 1976/77. Emil Holub (1847-1902), ein Afrikaforscher aus Böhmen. *S.W.A. Wissenschaftliche Gesellschaft. Journal* 1976/77, 31: 99.
- 4 Dr. Armand Duchateau: Letter 1983.03.08.
- 5 Addendum attached to letter of Ms Marie Perpère, dated 1985.11.13.
- 6 Dr. Maria Hugo, personal communication, April, 1986. Dr. P.E. Raper agreed, referring to Walton, Christopher (Ed.). 1984. *Reader's Digest Atlas of Southern Africa*. Cape Town: *Reader's Digest*.
- 7 Dr. Angelika Tunis. Letter dated 1986.04.28.
- 8 The information from the museum was supplied by the museum director, Ms Ulla Wagner in a letter dated 1983.12.30. No further information could be obtained from Sweden due to restrictions by the Swedish government on cultural and scientific exchanges with South Africa. (Letter dated 1986.02.05.) We therefore have no data concerning the size and type of the stone.

ADDENDUM PETROGLYPHS

City	Museum	Number	Subject	Type of stone	Measurements	Provenance
Basle	Museum für Völkerkunde	N III/10.11	eland	—	—	Pniel. Bought ± turn of the century in Hamburg from Mr. Schulz, a missionary
Basle	Museum für Völkerkunde	N III/10.2	eland	—	—	Pniel. Bought ± turn of the century in Hamburg from Mr. Schulz, a missionary
Berlin (W)	Museum für Völkerkunde	III D 1610	animal?	—	52 x 27 cm	Merensky. Missions Superintendent 1893
Berlin (W)	Museum für Völkerkunde	III D 3796	elephants wild dog	—	c.68 x c.45 cm	Busch 1908. Watering-place Klipfontein, ± 40 miles from Kimberley

ADDENDUM PETROGLYPHS

City	Museum	Number	Subject	Type of Stone	Measurements	Provenance
Berlin (W)	Museum für Völkerkunde	III D 3797	antelope	—	c.70 cm	Busch 1908? Watering-place Klipfontein, ± 40 miles from Kimberley
Berlin (W)	Museum für Völkerkunde	III D 3798	3 engraved eland (<i>Elentieren</i>)	—	c.88 x 44 cm	Busch 1908? Watering-place Klipfontein, ± 40 miles from Kimberley
Berlin (W)	Museum für Völkerkunde	III D 3799	rhinoceros? bushpig? (Fock '83)	—	60 x 37 cm	Busch 1908? Watering-place Klipfontein, ± 40 miles from Kimberley
Berlin (W)	Museum für Völkerkunde	III D 3800	quadruped, buck? (Fock '83)	—	35 x 25 cm	Busch 1908? Watering-place Klipfontein, ± 40 miles from Kimberley
Berlin (W)	Museum für Völkerkunde	III D 4139	engraved spoor (buffalo, giraffe inter alia)	—	37 x 42 cm	Maereker Major of <i>Schutztruppe</i> 1911
Copenhagen	Ethnological Museum	Gc 462	information not supplied	—	—	—
Dresden	Landesmuseum für Vorgeschichte	19.121	jackal or small antelope? (duiker or steenbok) ¹	—	19,5 x 12 cm	Holub 1881
Edinburgh	Royal Scottish Museum	1903.326	ostrich ² (illustration 1)	wonderstone	26,7 x 15,2 cm	Gestoptefontein? Holub 1879
Leipzig	Museum für Völkerkunde	SAF 2682	animal	—	—	Voss, 1954, Namibia
Leipzig	Museum für Völkerkunde	SAF 3310	antelope	—	—	Voss, 1968, Namibia
Leningrad	Museum of Anthropology and Ethnology	244-60	antelope	—	—	—
Leningrad	Museum of Anthropology and Ethnology	244.61	ostrich	—	—	—
Leningrad	Museum of Anthropology and Ethnology	244-62	apron	—	—	—
London	British Museum (Museum of Mankind)	86 11-23 1 over wall case 55	zebra	greenstone	45,7 cm	"Presented by the Kimberley local Committee (Colonial and Ind-)Exhib-; through F. Shute Esq. (Royal Colonial Inst.) 1886". "From a natural mound about 8 miles N. of Kimberley on cracked boulders F. Shute."
London	British Museum (Museum of Mankind)	86 11-23 2 over wall case 55	designs and various animals	greenstone	61 cm	"Presented by the Kimberley local Committee (Colonial and Ind-)Exhib-; through F. Shute Esq. (Royal Colonial Inst.) 1886". "From a natural mound about 8 miles N. of Kimberley on cracked boulders F. Shute".
Munich	Museum für Völkerkunde	94.444	Eland object difficult to make out	wonderstone?	length of stone	Holub
Munich	Museum für Völkerkunde	94.445	ornament	wonderstone?	diameter of stone 18 cm	Holub
Munich	Museum für Völkerkunde	94.446	spread out skin and ornament	blueish grey wonderstone?	length of stone ± 16 cm	Holub
Munich	Museum für Völkerkunde	94.447	wild boar	blue grey slate wonderstone	length 12,5 cm	Holub 1894
Munich	Museum für Völkerkunde	94.513	ostrich	blue grey wonderstone?	length 20 cm	Holub
Munich	Museum für Völkerkunde	5324	jackal hunting gazelle	basalt (<i>Trappgranulit</i>)	breadth of stone 19 cm	Holub before 1888
Munich	Museum für Völkerkunde	5983	figure on artifact	(<i>Trappgranulit</i>)	breadth of artifact 18 cm	Holub

ADDENDUM PETROGLYPHS

City	Museum	Number	Subject	Type of Stone	Measurements	Provenance
Munich	Museum für Völkerkunde	28.34.42	zebra (<i>Zeichnung</i>)	—	50? x 26 cm	Kaiser? Postmasburg Griqualand West
Munich	Museum für Völkerkunde	28.34.43	pattern? (<i>Zeichnung</i>)	—	29? x 16? cm	Kaiser? Postmasburg Griqualand West
Paris	Musée de l'Homme	94.67.1	antelope on eland (Illustration 2)	wonderstone	17 x 15 cm	Holub, Gestoptefontein. Fock '84 Rubbing 208
Paris	Musée de l'Homme	94.67.2	eland	wonderstone	21 x 36 cm	Holub, Gestoptefontein. Fock '84 Rubbing 209
Paris	Musée de l'Homme	94.67.3	apron	wonderstone	22 x 18 cm	Holub, Gestoptefontein. Fock '84 Rubbing 210
Paris	Musée de l'Homme	94.67.4	human being (according to (Musée de l'Homme) animal skin (Fock '84 R. 211)	wonderstone	10 x 8 cm	Holub, Gestoptefontein. Fock '84 Rubbing 211
Paris	Musée de l'Homme	94.67.6	pattern?	—	7 x 6,5 cm	Holub, Olifantsfontein.
Paris	Musée de l'Homme	7 901	ostrich	—	12 x 10 cm	Olifantsfontein?
Paris	Musée de l'Homme	81.57.1	zebra? horse? gnu?	diabase (Fock '83)	not accessible 86-02-12	place of origin not indicated
Prague	Náprstek Museum of Asian, African and American cultures	7.113	antelope	diorite		Holub — Zelízko ³ plate XVIII no 2
Prague	Náprstek Museum of Asian, African and American cultures	7.114	man and wife	wonderstone	15,8 x 14,2 cm	Holub — Zelízko XVI/3 Fock '84 Rubbing 205
Prague	Náprstek Museum of Asian, African and American cultures	7.115	bird — bush- turkey? (Neotis denhami) Korri bustard (Fock '83)	wonderstone	21,1 x 16,2 cm	Holub. Gestoptefontein. Zelízko XVIII/4
Prague	Náprstek Museum of Asian, African and American cultures	7.116	ostrich	wonderstone?	29,5 x 16,4 cm	Holub. Gestoptefontein. Zelízko not referred to
Prague	Náprstek Museum of Asian, African and American cultures	7.117	apron	wonderstone?	17,2 x 16,3 cm	Holub. Gestoptefontein. Zelízko Pl. XVIII/3
Prague	Náprstek Museum of Asian, African and American cultures	7.118	apron [?]	wonderstone?	18,2 x 19,1 cm	Holub. Gestoptefontein. Zelízko Pl. XVIII/5
Prague	Náprstek Museum of Asian, African and American cultures	7.119	hyena	diorite	19,5 x 18,2 cm	Holub. Boshof. Zelízko Pl. XVIII/1
Stuttgart	Linden-Museum	27 051	geometric pattern	wonderstone	16 x 15 cm	Holub. Gestoptefontein. Fock '84 Rubbing 196
Stuttgart	Linden-Museum	27 052	eland	wonderstone	18,5 x 27 cm	Holub. Gestoptefontein. Fock '84 Rubbing 195
Stuttgart	Linden-Museum	V.L. 233	ostrich pushed (butted?) by rhinoceros	dolerite	21 x 30,5 cm	Holub. Olifantsfontein, near Kimberley
Vienna	Museum für Völkerkunde	See Zelízko P. 17 — Pl. XVII Fock 202-204				

ADDENDUM ROCK PAINTINGS

City	Museum	Number	Subject	Type of Stone	Measurements	Provenance
Berlin (W)	Museum für Völkerkunde	III D 2783	antelope, (red)	—	c.30 x 24 cm	Moszeik, Dr. 1910
Berlfin (W)	Museum für Völkerkunde	III D 2785	hunting Bushman	—	17 x 14 cm	Moszeik, Dr. 1910

ADDENDUM ROCK PAINTINGS

City	Museum	Number	Subject	Type of Stone	Measurements	Provenance
Berlin (W)	Museum für Völkerkunde	III D 4332	hunting scene	—	length 30 cm	—
London	British Museum (Museum of Mankind)	86 11—30	bird, anteater? not recognizable form: painted in black on shoulderblade of animal	—	length ± 14,3	Hedley, Thomas. Purchased from 1886.11.20 Knysna caves
Munich	Staatliche Museum für Völkerkunde	08.130	people and animals in white and red	—	length 40 cm	Rieser 1908
Oxford	Pitt Rivers Museum (Univ.)	1940.10.35	ostriches (Dun Pl. XXVI, fig. 1 white)	cave sandstone	size of fig. 1	Dunn, E.J. 1936 Stormberg
Oxford	Pitt Rivers Museum (Univ.)	1940.10.35	2 baboons (Dunn Pl. XXVI, fig. 2 black)	cave sandstone	size of fig. 2	Dunn, E.J. 1936 Stormberg
Oxford	Pitt Rivers Museum (Univ.)	1940.10.36	"Bushman raiders", (red). Dunn Pl. XXVII, fig. 1	cave sandstone	c.11 x 10 cm	Dunn, E.J. 1936 Stormberg
Oxford	Pitt Rivers Museum (Univ.)	1940.10.36	Old Bushman women carrying bundle of sticks upon her back Pl. XXVII., fig. 2	cave sandstone	c.12 x 8 cm	Dunn, E.J. 1936 Stormberg
Oxford	Pitt Rivers Museum (Univ.)	1940.10.37	Black warrior, (black paint) Pl. XXVIII	—	c.15,5 x 12cm	Dunn, E.J. 1936 Stormberg
Oxford	Pitt Rivers Museum (Univ.)	Tylor 1894 1	Human figure running (black)	cave sandstone?	c.20 x 14 cm	Tylor, Dr. 1894
Oxford	Pitt Rivers Museum (Univ.)	Tylor 1894 2	Human figure (red)	cave sandstone?	c.34,5 x 22 cm	Tylor, Dr. 1894
Oxford	Pitt Rivers Museum (Univ.)	Tylor 1894 3	Animals — gazelles or similar (red)	cave sandstone?	c.23 x 18 cm	Tylor, Dr. 1894
Oxford	Pitt Rivers Museum (Univ.)	Tylor 1894 4	Animal figure — gazelle or similar (red, very faint)	cave sandstone?	c.19,5 x 13 cm	Tylor, Dr. 1894
Oxford	Pitt Rivers Museum (Univ.)	Tylor 1894 5	Part of an animal — species unidentifiable (white)	cave sandstone?	c.15 x 8 cm	Tylor, Dr. 1894
Oxford	Pitt Rivers Museum (Univ.)	Tylor 1894 6	subject indistinguishable involves parallel lines (red)	cave sandstone?	c.28 x 16 cm	Tylor, Dr. 1894
Paris	Musée de l'Homme	96.70.1	bovid ⁴ (red and white)	—	17 x 10 cm	Cave, Jamesberg (Jammerberg?)
Paris	Musée de l'Homme	96.70.2	bovid (Illustration 3) (black and white)	—	30 x 15 cm	Cave, Jamesberg (Jammerberg?)
Stockholm		1912.6 IIA	wild boar ⁵ in black, animal in red possible depicting an antelope or a saddled horse. Above these animals a male figure in white, carrying stick sjambok	—	—	North-western Cape Province Moshesh's Ford

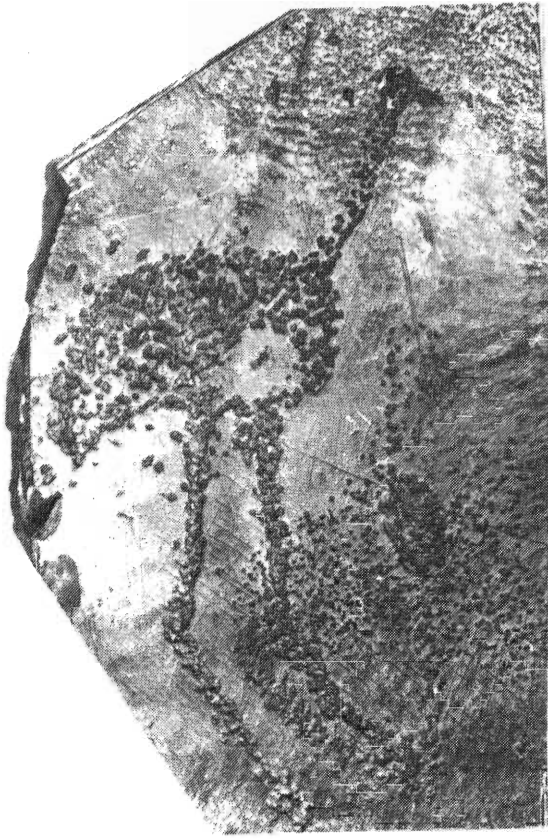


Illustration 1: *Ostrich*. Petroglyph. 26 x 15.2 cm. Wonderstone (?). Gestoptefontein. Edinburgh, Royal Scottish Museum.

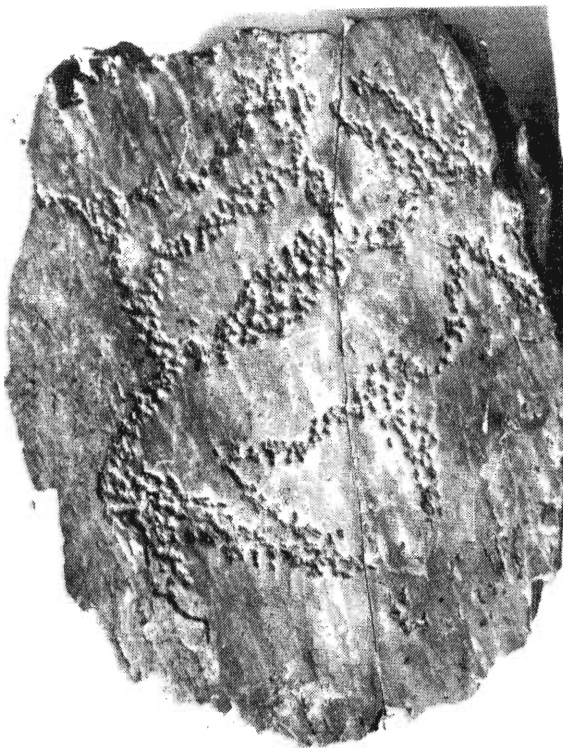


Illustration 2: *Antelope on eland*. Petroglyph. Measurements unavailable. Wonderstone, Gestoptefontein. Paris, Musée de l'Homme.

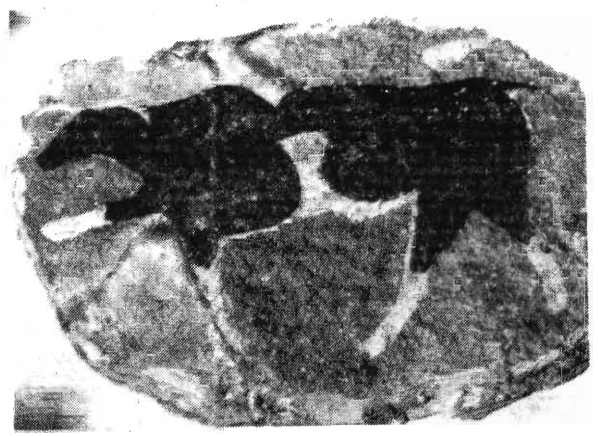


Illustration 3: *Bovid*. Rock painting. 30 x 15 cm. Jammerberg (?). Paris, Musée de l'Homme.

NOTES TO ATTENDUM

- 1 The data the CAHR has available on the South African petroglyph in Dresden (East Germany) at first seem to be contradictory. According to one version a jackal is represented, but to another the animal portrayed has horns. This can be explained by the fact that the upright ears of the jackal in the engraving resemble horns. On the other hand the hindquarters of a duiker (of the genus *Cephalophus*) or a steenbok (*Raphicerus campestris*) closely resemble those of canines.
- 2 The following extract is from Fock (1967: 456), which is also in the text (*supra*) "... a friend of mine copied an ostrich in the Royal Scottish Museum and provided the following information: 'Engraving on slate from Wessel's Farm, Orange River Colony, obtained by Dr. Emil Holub. Bought in 1903 for £25 by the Royal Scottish Museum'. This information is incorrect — if it is slate it is from Gestoptefontein, if it is Wessel's (*sic*) Farm — Olifantsfontein — it is dolerite."
- 3 Zelizko, J.V. 1925 *Felsgravierungen der südafrikanischen Bushmänner*. Leipzig: Brockhaus, 1925. (Plate XVIII, Figure 3, is abbreviated to Zelizko XVIII/3). The measurements supplied by the Náprstek Museum, Prague, are given in the table. (They do not correspond with those given by Zelizko.)
- 4 *Bovid* is a useful word describing animals in rock art which are not executed in detail and therefore difficult to identify. The word covers quite a large range of animals. *WEBSTERS Third International Dictionary of the English language. Unabridged. 1967.* Springfield, Massachusetts: Meriam. See *bovid*. "Belonging to the large family of ruminants containing the true antelopes, oxen, sheep and goats, as distinguished from the deer family by the polycotyledonary placenta, the non-deciduous unbranched horns and nearly always the presence of a gallbladder."

5 The measurements and provenance cannot be supplied as the Swedish Government has prohibited cultural relations between Swedish state organisations and South African cultural and scientific institutions. Letter dated 86.02.05 from Ms Ulla Wagner. (Also mentioned in notes after text.)
 Fock '83 = Personal communication made by Dora Fock ± 1983.
 Fock '84 = the book: Fock, Gerhard J & Fock, Dora. 1984. *Felsbilder in Südafrika. II. Kinderdam und Kalahari*. Köln: Böhlau.
 R = rubbing. Reproductions of rubbings are included in the book. A reproduction can be made by spreading very thin paper over the original engraving and by rubbing it with a marking agent that makes a clear impression, such as pastel crayons or old carbon paper. It does not cover the actual engraving, so that it shows up against the paper coloured by the agent.

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INLIGTING AAN OUTEURS

Redaksionele beleid: Die Tydskrif publiseer bydraes in Afrikaans of Engels rakende enige gebied van die Kunstgeskiedenis. Bydraes kan artikels, substansiële keuringskommentare, bespreking van keuringskommentare of van reeds gepubliseerde artikels, boekbesprekings, tentoonstellingsbesprekings, kort briewe en mededelinge behels. Geen bydrae word anoniem of onder 'n skuilnaam geplaas nie. Behalwe in gevalle waar die redaksie besluit om iets vanweë die besondere meriete of aktualiteit daarvan, of in die oorspronklike taal of vertaal, oor te neem, word slegs oorspronklike werk geplaas. Outeursreg van oorspronklike tekste word voorbehou deur die kunshistoriese Werkgemeenskap van Suid-Afrika. alle bydraes word gekeur.

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- 7 Taalversorgde bydraes met alle betrokke visuele materiaal kan gestuur word aan enige lid van die redaksionele komitee of aan die Publikasiesekretaris van die Kunshistoriese Werkgemeenskap van Suid-Afrika. (Vergelyk asseblief die voorste binne omslag van hierdie uitgawe van die Tydskrif vir name en adresse in hierdie verband.)

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