

Site H



(Figure H1: The Ostriches and unidentifiable antelope)

Scale 1:2

Figure H1- The Ostriches and unidentifiable antelope (*Struthio camelus*)

- Latitude 27° 29' 50,2" E

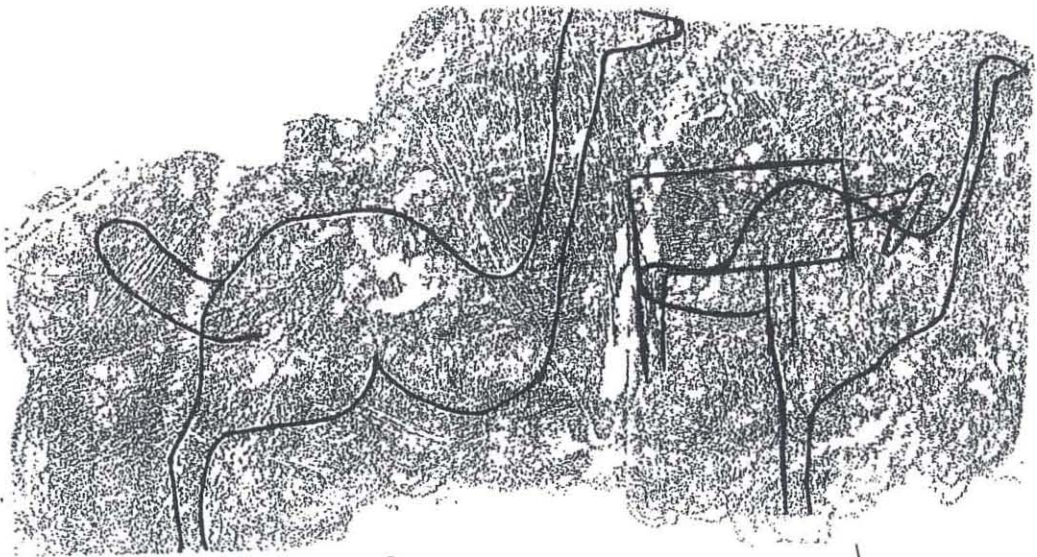
Longitude 25° 54' 14,1" S

Actual Size Length: 31cmBreadth: 49cm

Two ostrich images are present; both are engraved in a naturalistic style, making use of a broad line incision technique (Figure H1). The ostrich on the right is smaller and more proportionate than the one on the left. A line of severe erosion is found on the rock running vertically between the tail of the ostrich on the right and the beak of the one on the left. Also some erosion can be seen on the back of the ostrich on the left. Despite this erosion line erosion marks are found all over the rock surface, giving the rock a mottled look. Both ostriches are drawn standing up and facing forward in the same direction, which is east. There is no detail present in the faces or wings with the legs ending at the ankles. In the ostrich on the right the tail is drawn as part of the body and in the other ostrich the tail is added onto the body.

Super impositioning is found on the engraving. This was added by the Sotho-Tswana, this is seen in the engraved buck found on the ostrich on the right's back. The buck is stylised and a multiple fine line technique was used, the body is a horizontal rectangle and the legs are four vertical rectangles, placed close together. The neck a small horizontal rectangle attached to the base of the body, with the head drawn as a vertical oval and is placed in the middle of the neck, as though the animal was eating. There are various other parallel and converging lines above the buck, close to its head, these appear to have been engraved after the buck. Numerous parallel lines running horizontal and vertically are found on the neck area of the ostrich on the left, they to were engraved after the ostrich, these are also found on the caudal appendage and leg of this ostrich (Figure H1 defined). There is no entoptic phenomenon.

The rock faces south towards the water source, with the engraved surface lying at a fifty-degree angle to the earth surface. The texture of the rock surface is medium to fine grained, with extensive erosion. The only threat to the engraving is further weathering. The condition of the engraving is good even though there has been erosion; it has no affected the engraved picture as such. Its condition must however be monitored.



(Figure H1 defined: The Ostriches and unidentifiable antelope)

Figure H2- Warthog on White Rhino's back, with a Female figurine and an unidentifiable buck (*Phacochoerus aethiopicus* on *Ceratotherium simum*)

- Latitude 27° 29' 47,4" E

Longitude 25° 54' 11,7" S

Actual Size Length: 31cm Breadth: 49cm

The white rhino appears to have been the first motif engraved on the rock surface (Figure H2). A fine line incision technique was used along with a naturalistic style. The engraving is very old and can only be seen with difficulty by the naked eye and if pointed out. It is clearly a white rhino as the neck is short with a long face, very long horns (the front horn measuring 6cm on the engraving) and a square lip. The legs are short and it has a short caudal appendage. All the a fore mentioned are characteristics of a white rhino. The detail of the lip is no longer visible and no back legs are present, the front legs however end in the characteristic "v" shape used by the Bushmen. The pinna is portrayed as being sharply pointed.

The second motif engraved on the rock is that of a warthog, it was engraved diagonally on the rhino's back, its head facing were the rhino's back legs should have been. It was engraved using a broad line incision technique; the naturalistic style was maintained. It is engraved as being short and stocky, with a long snout. A mouth was present, but the tusks and pinna were omitted. Both the front and back legs end in the characteristic "v" shape of the Bushmen. The caudal appendage is engraved standing upright, a trait warthog's practice when alarmed, the warthog's head is also in the air as though it were vigilant. There is a bushy tuft at the end of the caudal appendage.

Still later work, numerous parallel lines are seen running through the tail of the warthog, they seem to serve no purpose. On the most right point of these lines an incised motif of a female figure is found. A fine line technique was used, with the characteristic stick figure style. The head once again is an upside down triangle. The figure is wearing a dress, stick like arms are present, but the legs are not, the artists having run out of rock surface. To the left of the human figure and above the parallel lines a fine line engraving of the back end of an unidentifiable buck is present, it overlaps both the human figure and the parallel lines. The neck of the buck curves down, as though the animal were eating, but no head is present. The figure was discarded before completion. To the right of the human figure a strange fine line incision is found, resembling palm leaves, it is isolated (Figure H2 defined).

The rock surface used for the engraving is medium textured and faces south. There are extensive but small erosion marks present, particularly above and around the rhino's head. Despite this the overall condition of the engraving is satisfactory with its only threat being further weathering. Its condition is to be monitored.



(Figure H2 defined: Warthog on White Rhino's back, with a Female Figurine and a unidentified buck)



(Figure H3: The Ostrich)

Scale 1:1

Figure H3 - **The Ostrich** (*Struthio camelus*)

- Latitude 27° 29' 51,1" E

Longitude 25° 54' 11,8" S

Actual Size Length: 26cmBreadth: 16,5cm

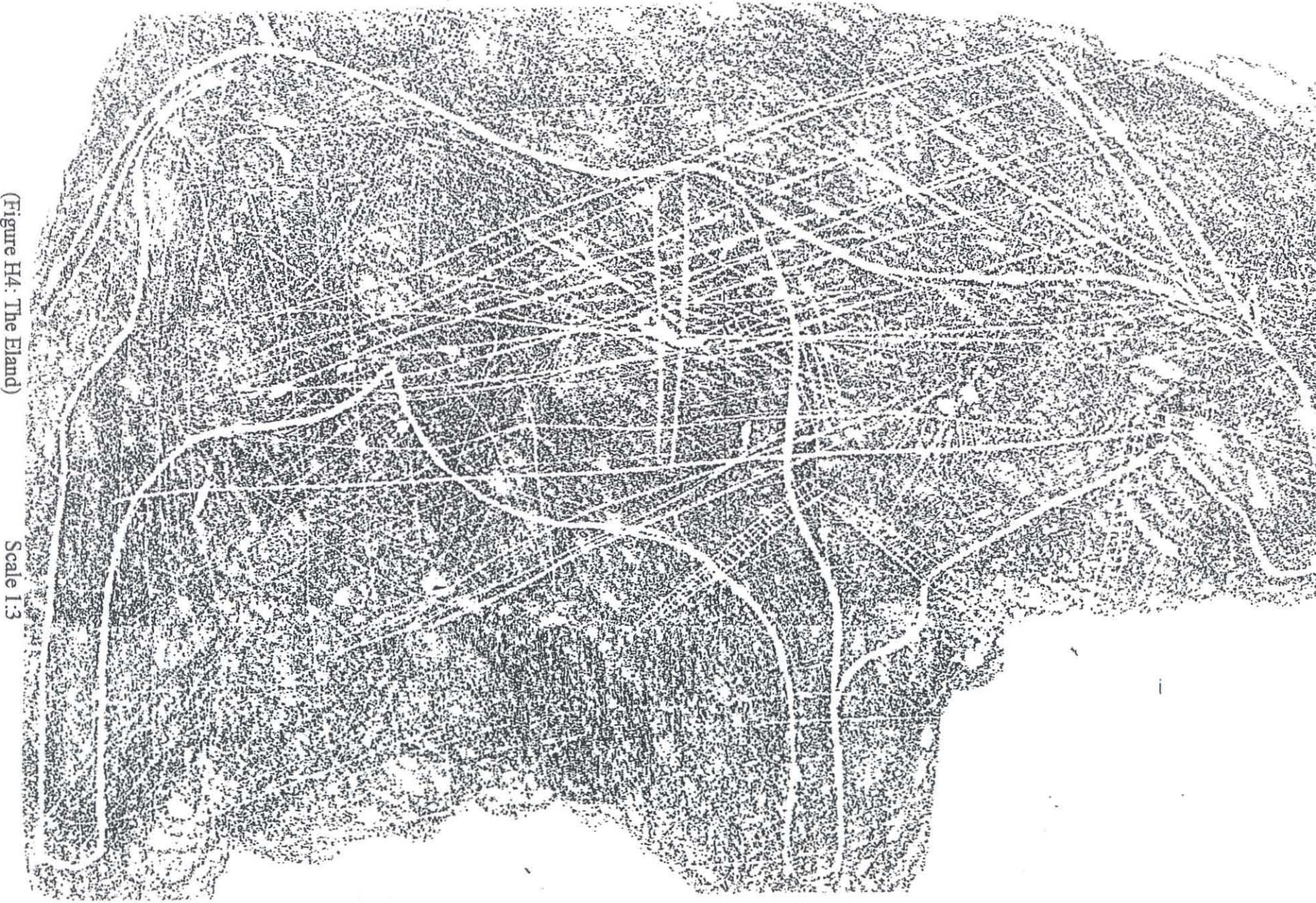
The ostrich an isolated figure was engraved making use of a fine line technique, along with a naturalistic style (Figure H3). The head is not well defined and viewing of it is further impaired due to elongated scratching engraved on it. The rest of the bird is extremely well proportioned and lines depicting feathers are present, adding detail to the engraving. Unlike the caudal appendage of the other engraved ostriches in figure H1, which poke out, this birds tail is tucked in, characteristic of a unstressed bird. The legs are long, but end abruptly with no foot present.

At a later stage two triangles were engraved on the bird, probably Sotho-Tswana in origin, using a fine line incision. A larger one on the birds back and a smaller one on its breast. The right hand arm of the smaller triangle is consists of three parallel lines (Figure H3 defined).

The rock surface is medium grained and the engraving faces south. There is extensive small erosion marks on the bird's body. The condition of the engraving is satisfactory, with its only threat being further weathering. It should be monitored.



(Figure H3 defined: The Ostrich)



(Figure H4: The Eiland)

Scale 1:3

Figure H4 - **The Eland** (*Tragelaphus oryx*)

-Latitude 27° 29' 51,3" E

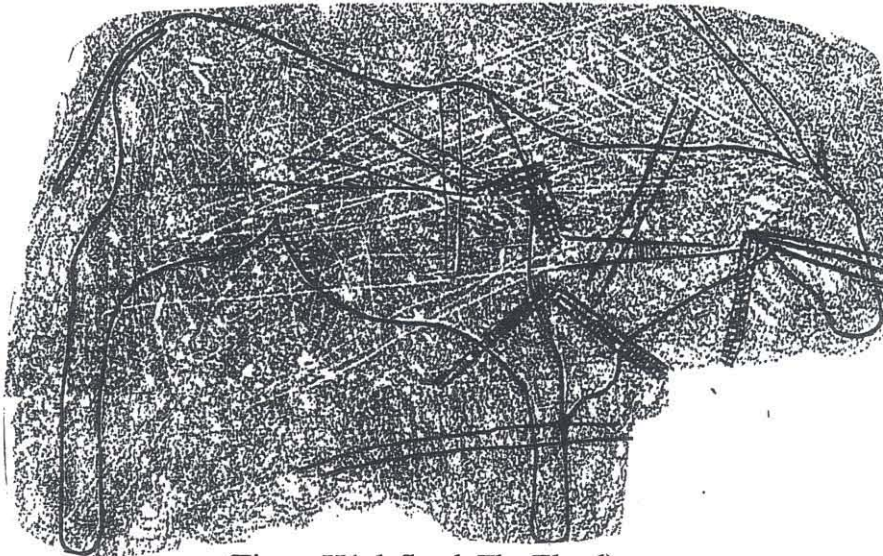
Longitude 25° 54' 13,5" S

Actual Size Length: 28cmBreadth: 43,5cm

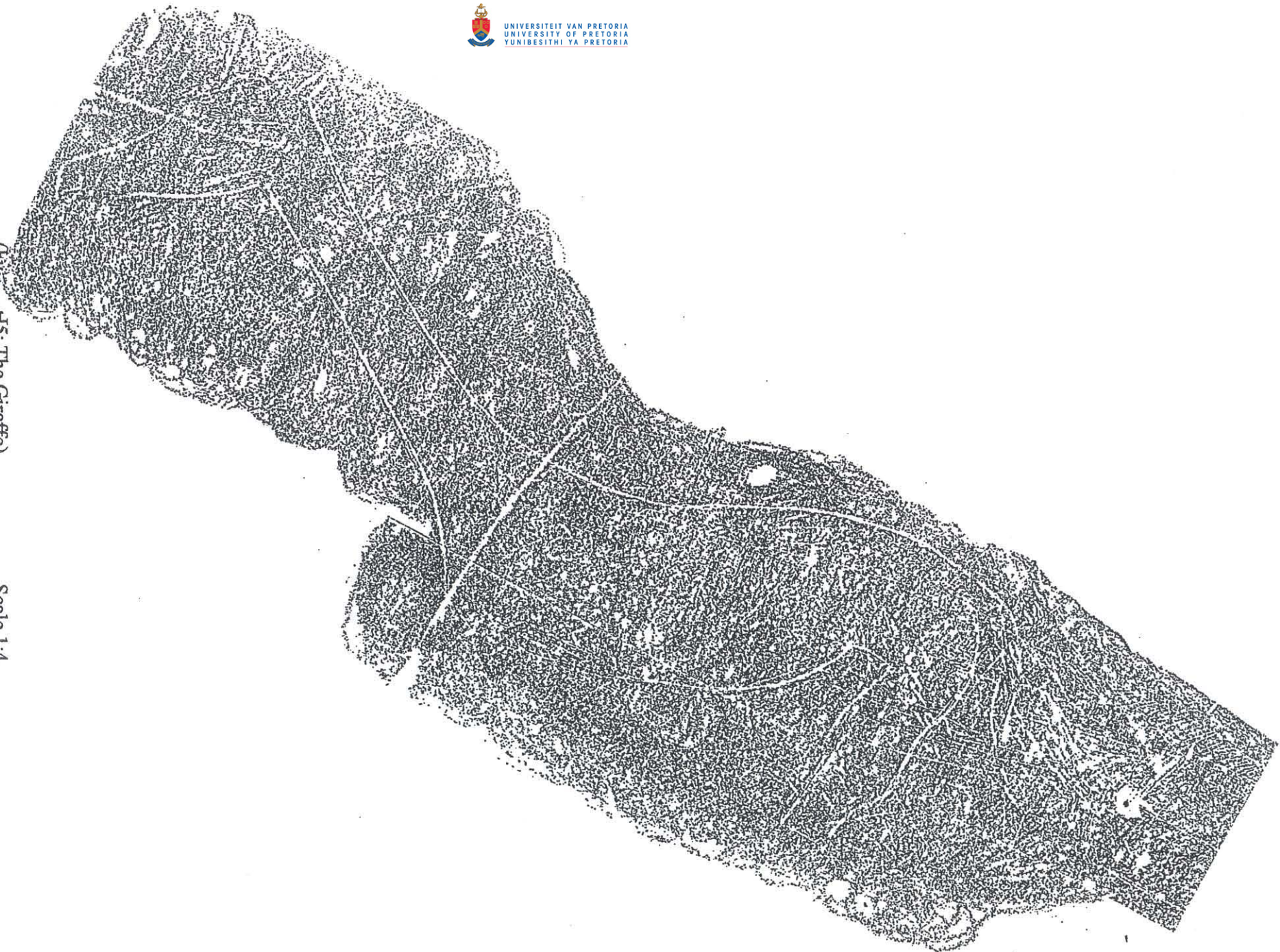
The eland was engraved making use of a broad line incision technique, and a naturalistic style (Figure H4). The antelope is isolated. The characteristic nuchal hump and line running from the hump to the lower limb is present. The eland is incredibly well proportioned, clear and precise. The horns are long measuring 11,2cm on the engraving. The only detail found is the presence of pinna. The legs in this case are rounded off, but the hooves are still not defined. The caudal appendage is portrayed as being short ending above the heel.

There is a lot of linear work found in the background of the motif, it was incised using a fine line technique and was clearly present many years before the eland was engraved as it is far more weathered than the eland. The linear work comprises of parallel and converging lines, on the back of the eland and zigzag ladders running horizontally along the top of the front leg and through the face. There are even more faint lines running vertically down the eland's back leg. It was said by Prof. J.D. Lewis-Williams (1988), that this particular piece of work was an, "...Eland with superimposed entoptic ladder-like forms and other lines...". Implying that the lines and eland have something to do with each other and were produced at the same time according to his entoptic phenomenon theory. On paper this appears so but if the actual engraving is viewed in the veld, it can clearly be noted that this can not be as the linear work is years older than the eland, and two different engraving techniques were used (Figure H4 defined).

The texture of the rock surface is fine grained, with some small erosion marks visible. The engraving faces southeast towards the water source. The condition of the engraving is excellent, with its only threat being further weathering due to the elements



(Figure H4 defined: The Eland)



(Figure H5: The Giraffe)

Scale 1:4

Figure H5 - **The Giraffe** (*Giraffa camelopardis*)

- Latitude 27° 29' 50,4" E

Longitude 25° 54' 14,0" S

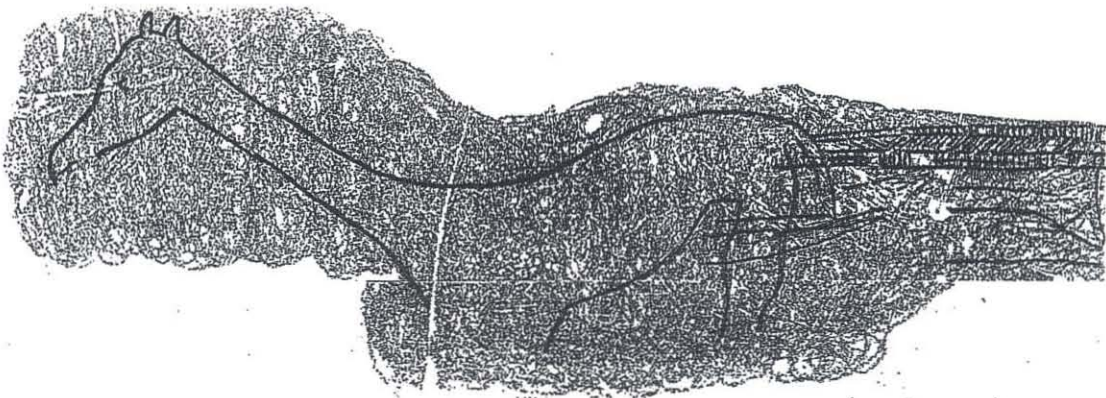
Actual Size Length: 25cm .

Breadth: 80,5cm

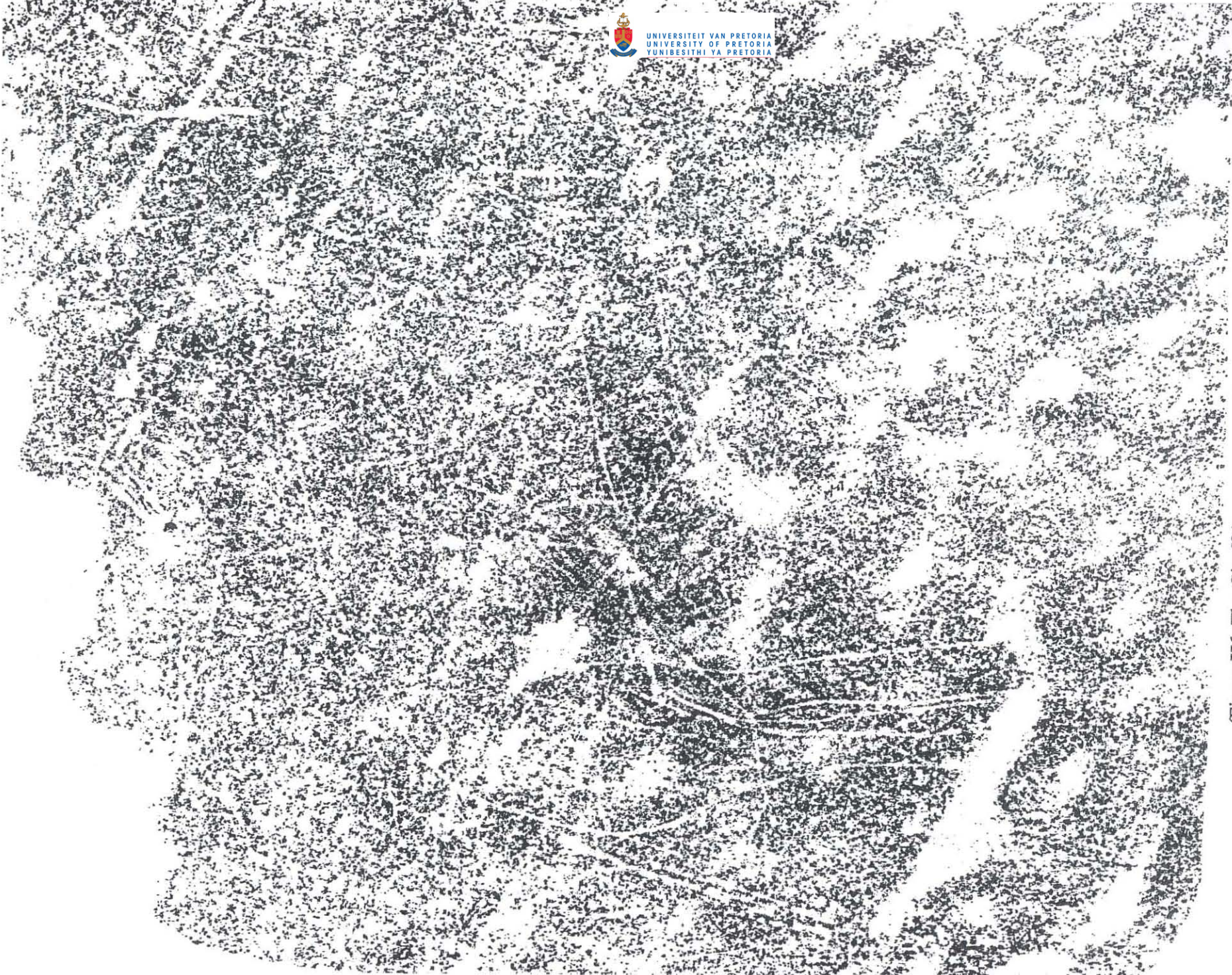
The giraffe was engraved using a fine line incision technique, and a naturalistic style (Figure H5). The head is extremely well proportioned, clear and detailed, showing pinna, an eye and mouth. Every curve of the head has been depicted with precision. The neck has two parallel lines running diagonally from the head. The thinner incision was added later, possible vandalism. The body is totally out of proportion with itself and the head, the main reason being the shape of the rock surface, chosen to engrave upon. The front legs were omitted, while the back leg is broad and clumsy. The caudal appendage is short and bushy, which is characteristic of a giraffe. Vandalism of the engraving has taken place in that someone has drawn over the original fine lines, evidence of this can be seen on the head, neck and body.

Linear fine line incision work is found, on the hindquarters of the giraffe and extends behind the motif, which are very clear, however these same patterns are found all over the rock surface, but are very faint. The incision work resembles the feather work found at site C, figures 15 and 17. A triangular shape can also be seen on the back leg. There are some other arbitrary lines under the feather work that don't depict anything (Figure H5 defined). Due to the vandalism it can not clearly be seen whether the giraffe or the linear work was done first.

The surface of the rock is fine textured, with small erosion marks found all over the rock surface, there are also some cattle hoof marks found near the back and caudal appendage area of the giraffe. The engraving faces southeast towards the water source. The condition of the engraving is satisfactory, with its only threat now being further weathering.



(Figure H5 defined: The Giraffe)



(Figure H6: The Giraffe)

Scale 1:1

Figure H6 - **The Giraffe** (*Giraffa camelopardalis*)

-Latitude 27° 29' 49,9" E

Longitude 25° 54' 15,6" S

Actual Size Length: 22cm

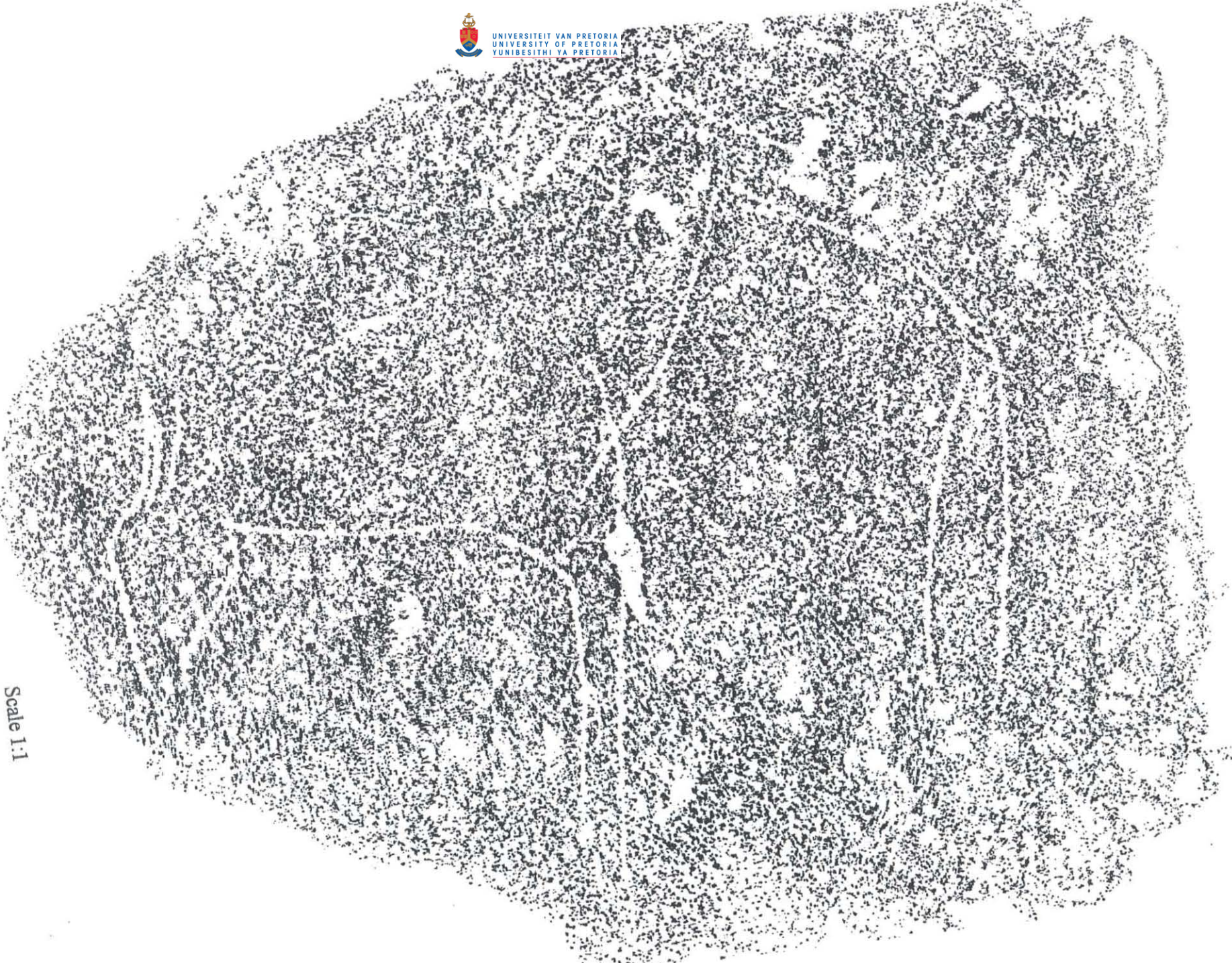
Breadth: 19cm

The giraffe was incised using a fine line technique and a naturalistic style (Figure H6). The body including the caudal appendage, front and back legs are present. The neck can be seen but the head was omitted due to a lack of rock surface. The workmanship is crude, with multiple lines used in places. There are a couple of stray lines present, but these appear to be prior attempts (Figure H6 defined).

The rock surface is rough in texture and unsuitable for rock engraving. There is extensive erosion on the bottom end of the rock and some in and around the engraving. A poor choice of rock was made. The engraving faces south. The condition of the engraving is poor, due to the poor choice of rock, it requires monitoring, but removal to a stable environment, would be too costly considering the subject matter. Engravings of poor technique are engraved on rough or badly eroded rock surfaces, thus "scholars" used these surfaces to practice on as more suitable surfaces were reserved artists with established technique.



(Figure H6 defined: The Giraffe)



(Figure H7: The Rhebuck)

Scale 1:1

Figure H7 - **The Rhebuck** (*Pelea capreolus*)

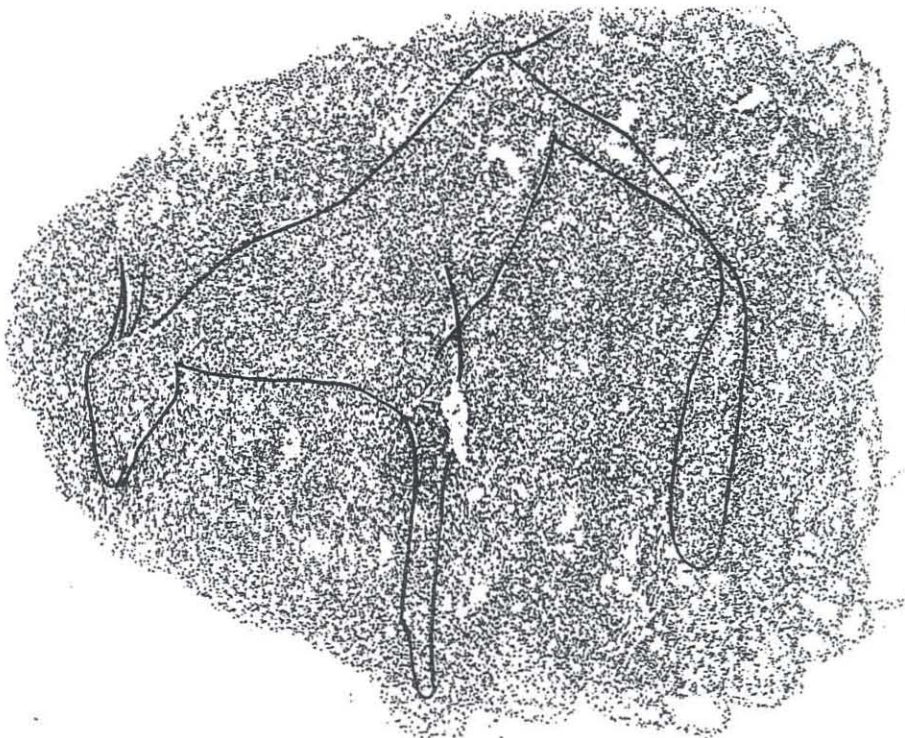
- Latitude 27° 29' 52,8" E

Longitude 25° 54' 12,7" S

Actual Size Length: 17,5cm Breadth: 18cm

The engraving is that of a juvenile, evident in the uncertainty in the antelopes legs (Figure H7). The antelope is engraved in a naturalistic style, making use of a fine line incision technique. The characteristic forward curve of the horns, is the only clue to the identity of the buck. The body and legs are out of proportion as the artist was attempting to portray the awkwardness of the stance. While finding their feet the antelope hold their heads low as portrayed in the engraving. The back leg although out of proportion, is correct as far as length is concerned, as they do seem to long for the juveniles bodies, no matter what species of antelope at this point in there lives. Both the front and back legs end in a closed oblong shape. The caudal appendage is short and standing up. The head is beautifully portrayed and proportioned, with a mouth evident. Although baby antelope do not have horns at birth, the artist has portrayed the animal with horns, in this way people coming across his work are able to identify the type of buck is being portrayed (Figure H7 defined). The buck is isolated.

The texture of the rock used for the engraving is medium grained, with small erosion marks evident, particularly around the back end of the antelope. The engraving faces southwest. The condition of the engraving is satisfactory, with its only threat being the elements.



(Figure H7 defined: The Rhebuck)



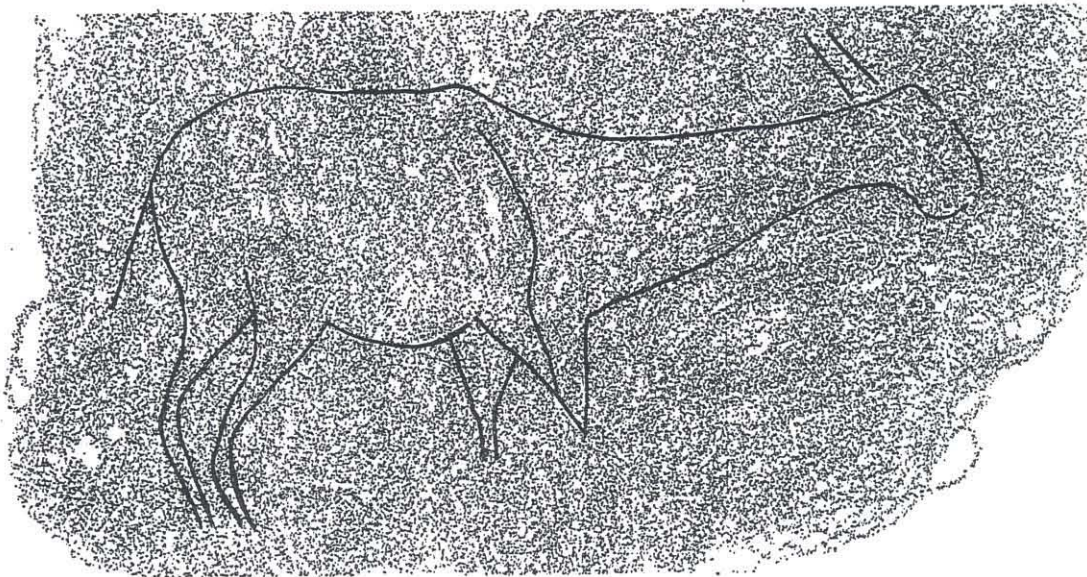
(Figure H8: The Eland)

Scale 1:2

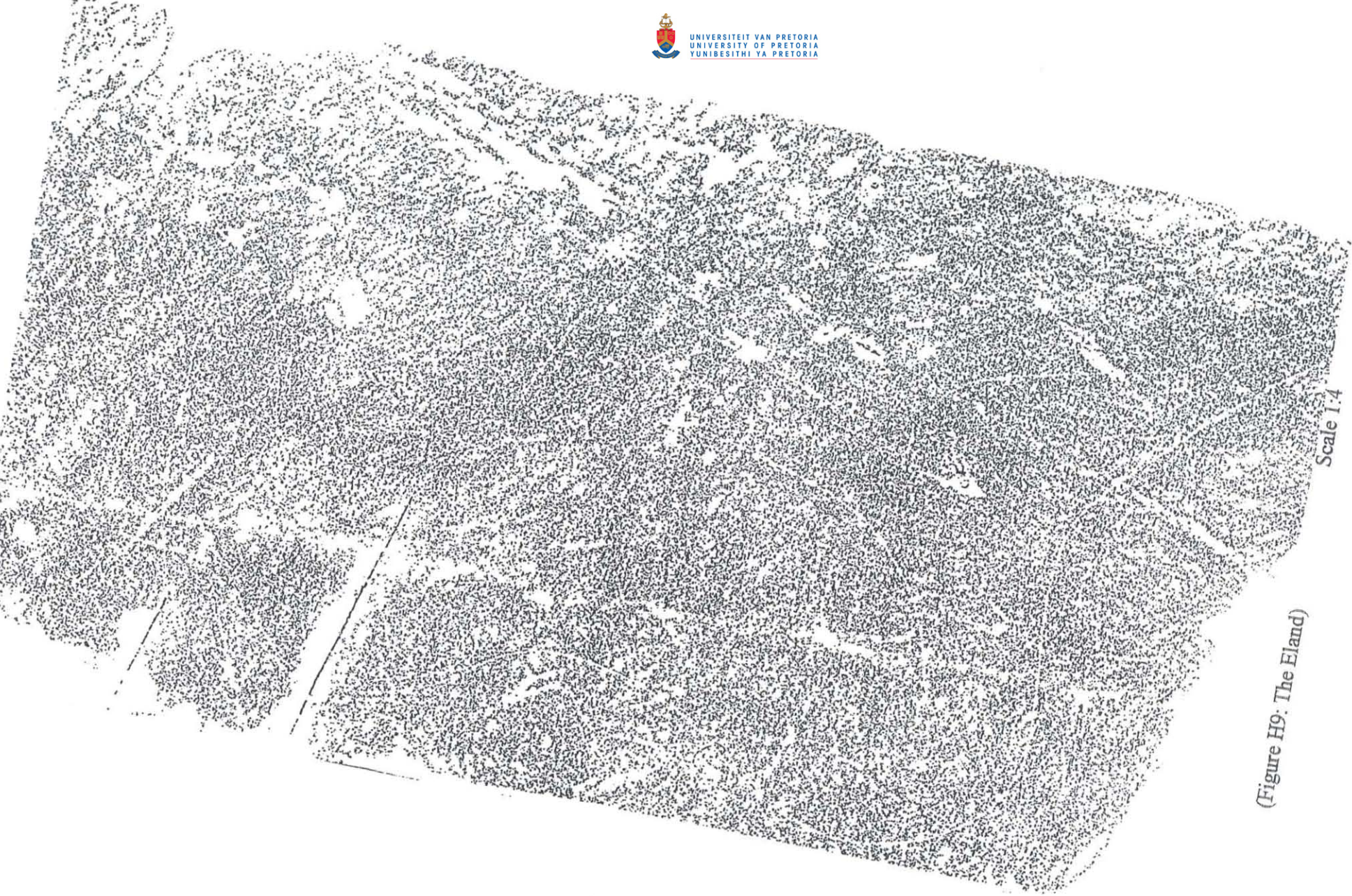
Figure H8 - **The Eland** (*Tragelaphus oryx*) - Latitude 27° 29' 49,4" E
Longitude 25° 54' 13,2" S
Actual Size Length: 18,5cm Breadth: 31,5cm

The eland is portrayed using a beautiful naturalistic style and a fine line incision technique and is isolated (Figure H8). It is one of the most well defined eland bodies represented on Doornkloof. Once again the characteristic coloration line is present, running from the prehensile nuchal hump to the lower limb. The lower limb and shank of the legs have shape but the leg fades away towards the bottom. A major difference is that all four legs are portrayed in this engraving which is a rarity. The head and horns are out of proportion and lack the detail of the body (Figure H8 defined).

The texture of the rock surface engraved upon is medium in texture, with almost no erosion marks, rendering the condition of the engraving very good.



(Figure H8 defined: The Eland)



(Figure H9: The Eland)

Scale 1:4

Figure H9 - **The Eland** (*Tragelaphus oryx*)

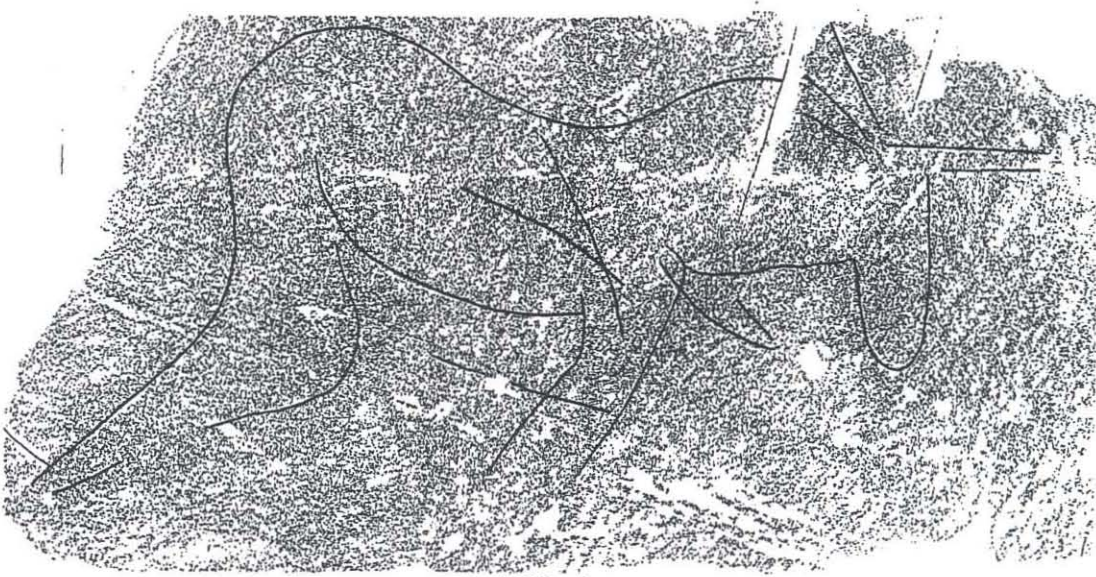
- Latitude 27° 29' 52,5" E

Longitude 25° 54' 12,7" S

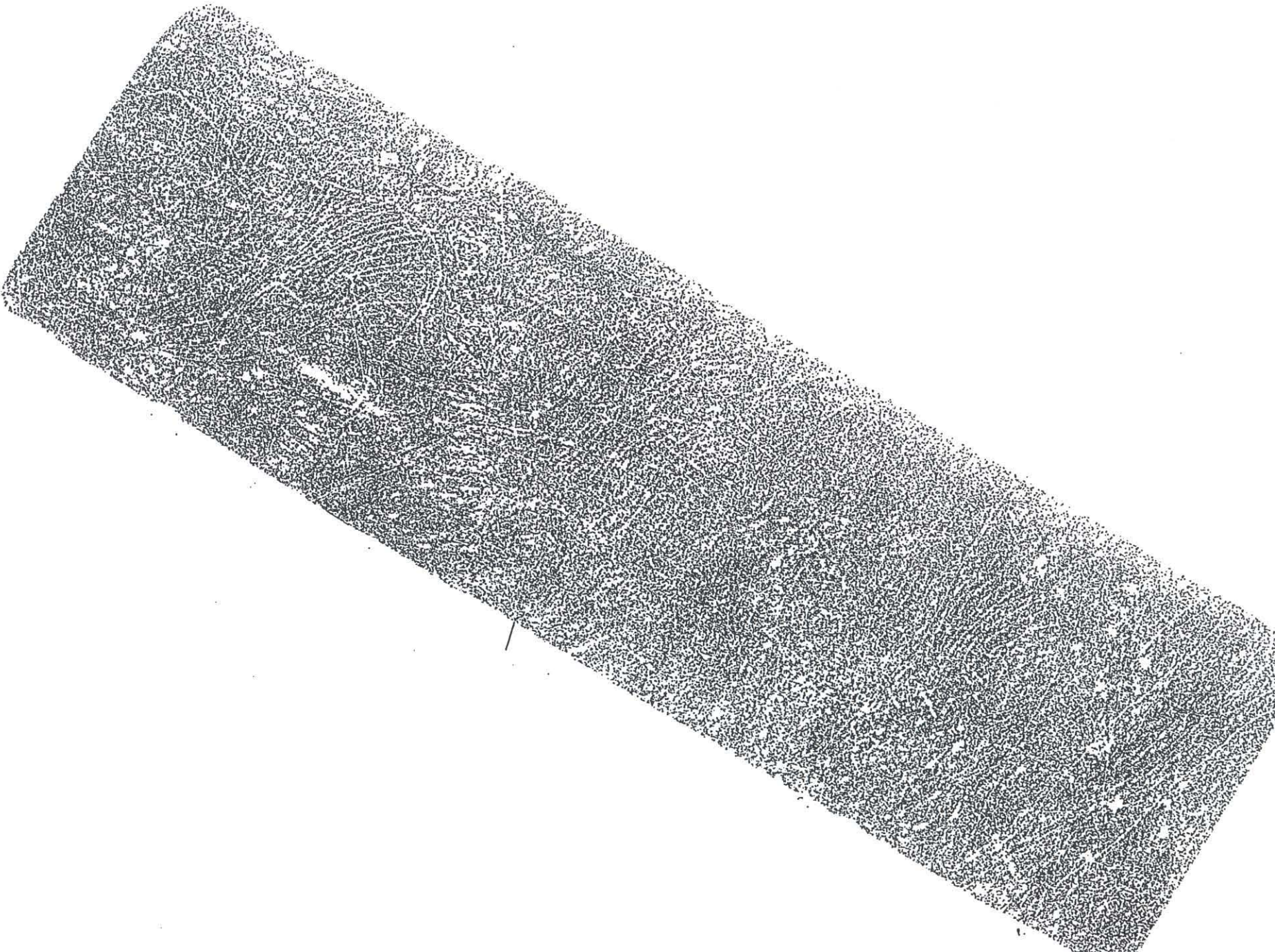
Actual Size Length: 27,5cm Breadth: 49,5cm

The eland is portrayed in a naturalistic style, making use of a fine line incision technique and the subject is isolated (Figure H9). The eland may be styled naturalistically, but it is grossly out of proportion and clumsy. Large, flowing, curved lines were used to portray the eland. The prehensile nuchal hump although exaggerated is present. The back leg culminates in a “v” shape, while the front legs are two straight lines that are not lined-up. There is no detail found on the head (Figure H9 defined).

The texture of the rock surface is medium grained, with extensive erosion marks located below the engravings belly and in front of it's face. There are two raised ridges located above the eland head, by the nuchal hump and horns. Due to the extensive erosion the condition of the engraving is poor and needs to be monitored. The engraving is located at the base of the hill.



(Figure H9 defined: The Eland)



(Figure H10: Three Zebra)

Scale 1:3

Figure H10 - **Three Zebra** (*Equus brutally*)

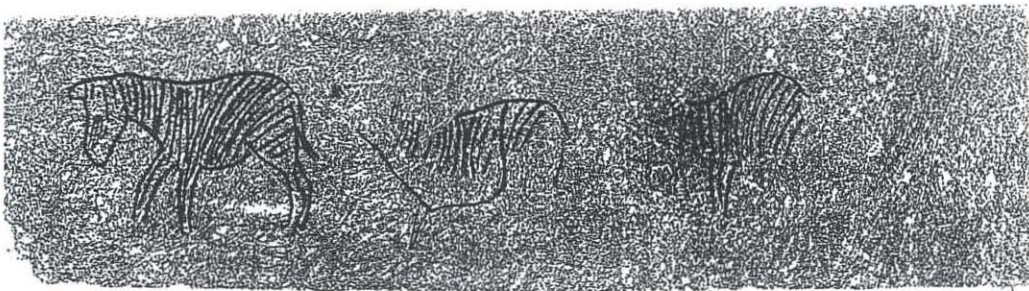
-Latitude 27° 29' 51,1" E

Longitude 25° 54' 14,4" S

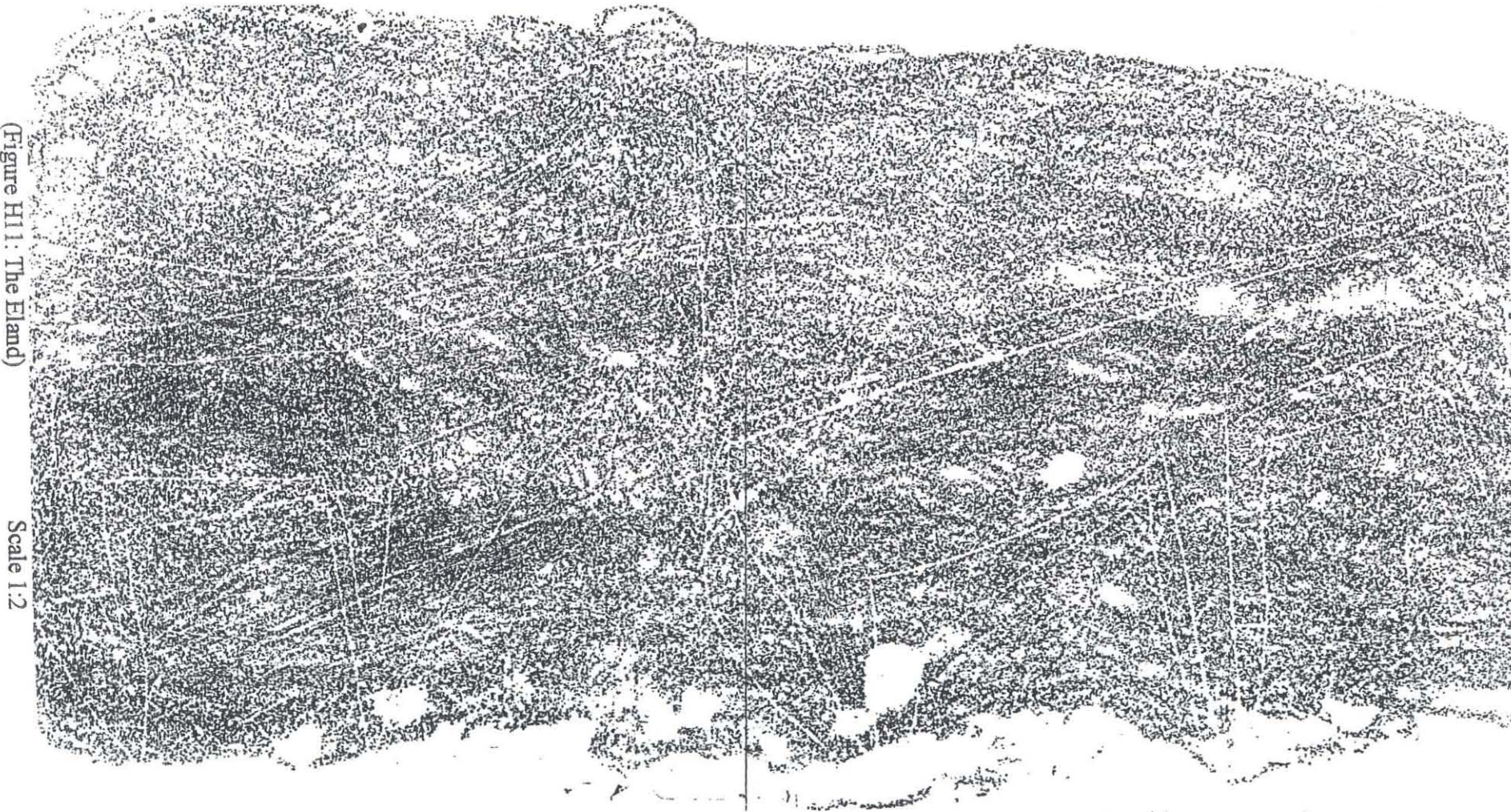
Actual Size Length: 20cm Breadth: 69cm

There are three zebra engraved making use of a naturalistic style and a fine line incision technique (Figure H10). The zebra most left is the best portrayal of the three zebra engraved, as the shape and detail to the head is perfect. It is engraved with four legs, the left back being the better shaped. The caudal appendage ends in a bushy tuft of hair and all the characteristic striped markings are present. The zebra is engraved walking. The second subject is not as clear or detailed as the first, with the only factor proving its presence being the characteristic stripes, the head and legs can not clearly be identified. The third subject is the same as the second, with only the stripes visible. There are a number of stray lines found all over all three subjects and don't appear to form part of any pattern. They appear to have been made after the engravings of the zebra, there are also a number of scratching produced behind the zebra which were probably made while sharpening a tool (Figure H10 defined).

The texture of the rock surface is medium grained, with a few, small erosion marks. There is one cattle mark on the back leg of the first zebra. The engraving is located at the very bottom of the hill and faces west. The condition of the engraving is satisfactory, but needs to be monitored.

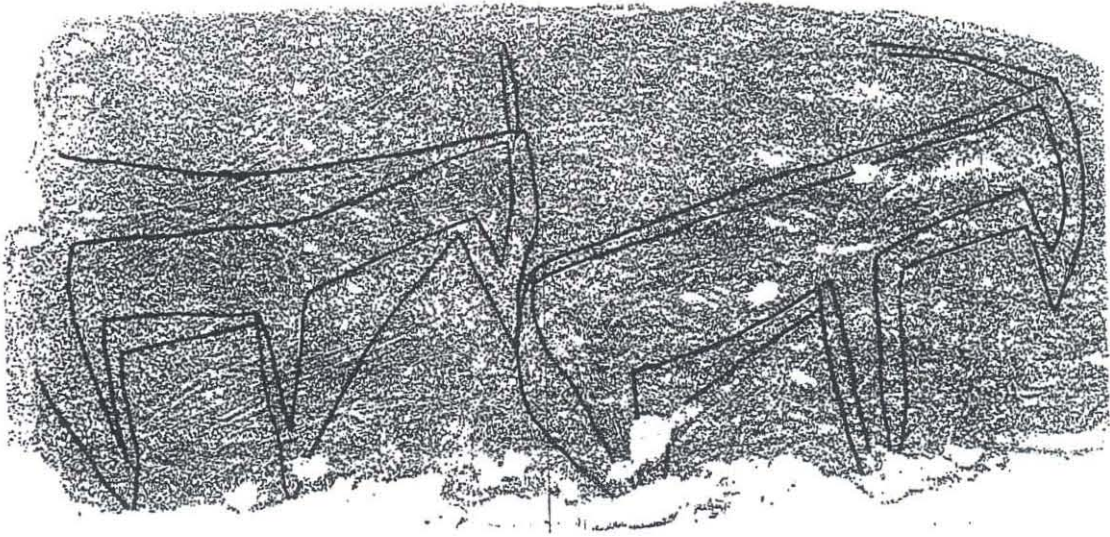


(Figure H10 defined: Three Zebra)

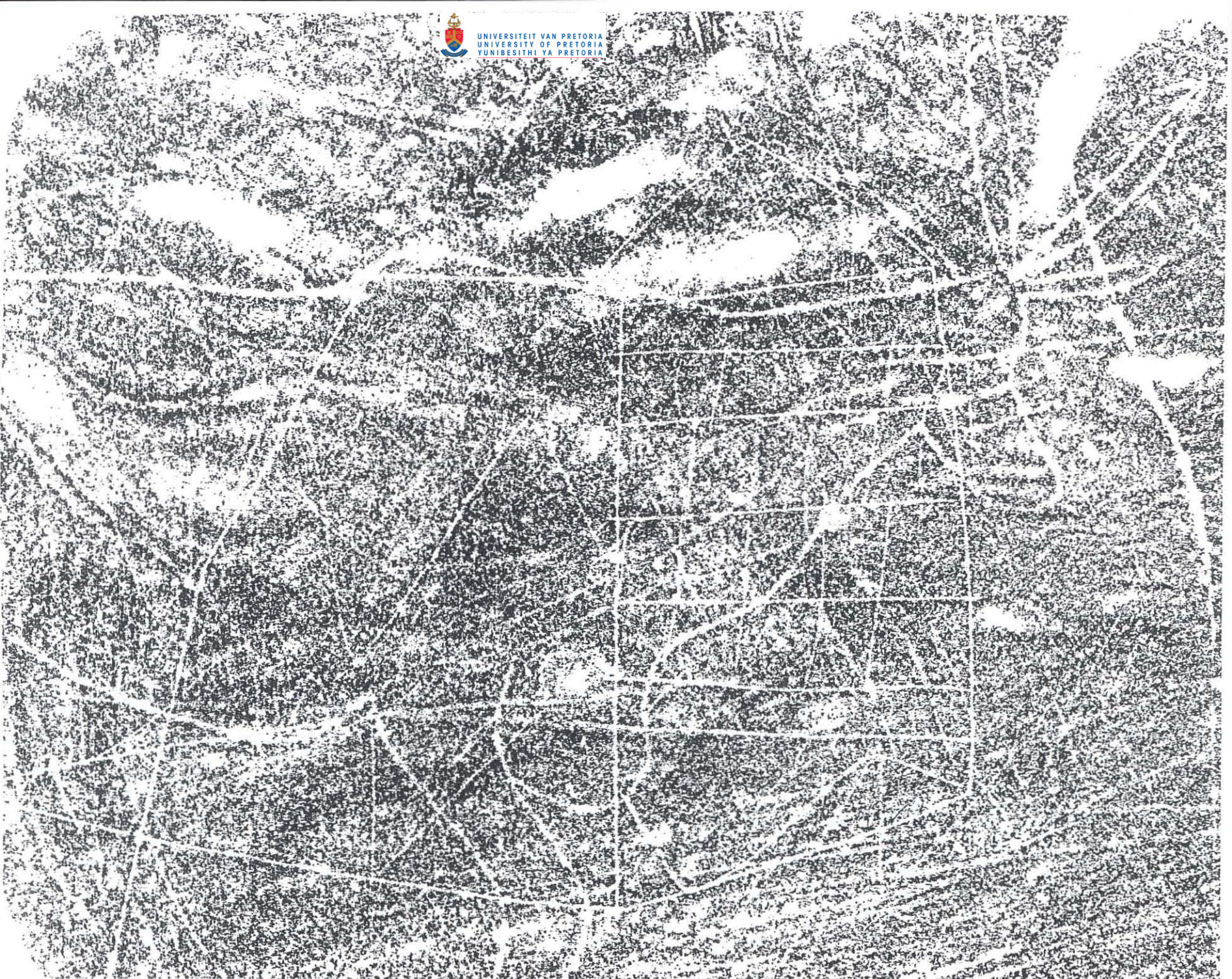


(Figure H11: The Eiland)

Scale 1:2



(Figure H11 defined: The Eland)



(Figure H12: The Eland)

Scale 1:1

Figure H12 - **The Eland** (*Tragelaphus oryx*)

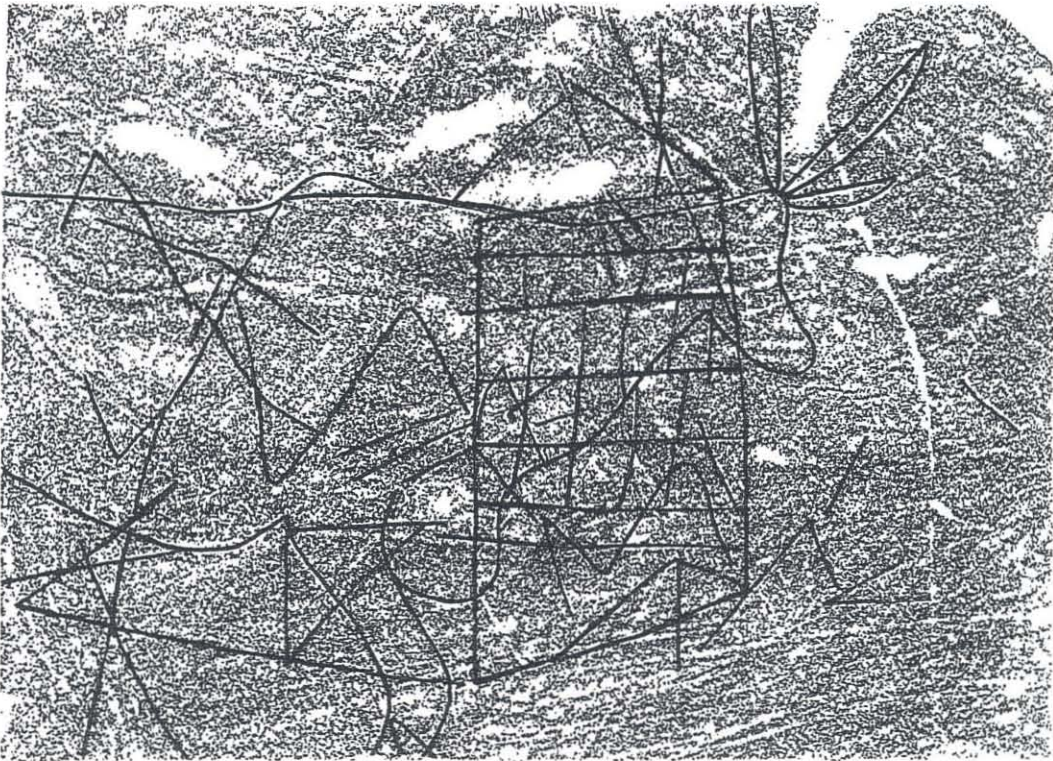
- Latitude 27° 29' 47,9" E

Longitude 25° 54' 05,8" S

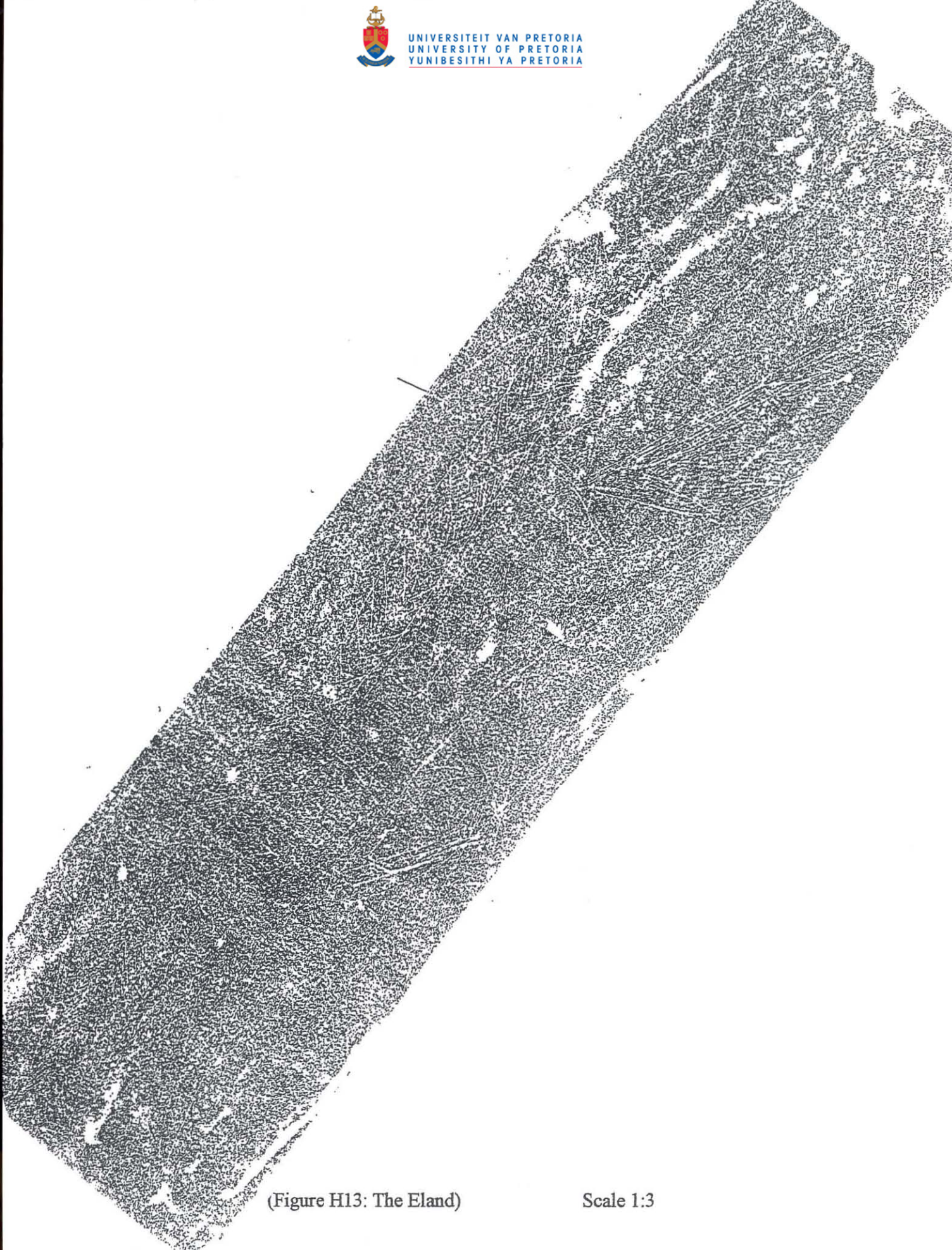
Actual Size Length: 22cm Breadth: 25cm

The eland is naturalistic in style and a broad line incision technique was used (Figure H12). The antelope is not well proportioned and is clumsy in design. The prehensile nuchal hump is however visible and so is the deposit of fat in the thoracic area of the fore legs. The horns are thick and clumsy, with the face being an awkward protrusion at the end of the neck. The legs are two curved parallel lines. Some time later a house was superimposed on the eland, this to is clumsy resembling that of a grade one's attempt. A triangle was used for the roof and a rectangle for the walls, a pattern portraying bricks is found inside the walls. Also an attempt at making the building three-dimensional can be noted to the left of the construction. Earlier than the engraved house, but after the engraved eland, zigzags were engraved running horizontal with the body and legs of the eland (Figure H12 defined).

The texture of the rock surface is medium to fine grained, with extensive erosion marks, above the back and around the head of the antelope. The eland is located towards the top and right of the hill, facing south. The condition is satisfactory, but needs monitoring.



(Figure H12 defined: The Eland)



(Figure H13: The Eland)

Scale 1:3

Figure H13 - **The Eland** (*Tragelaphus oryx*)

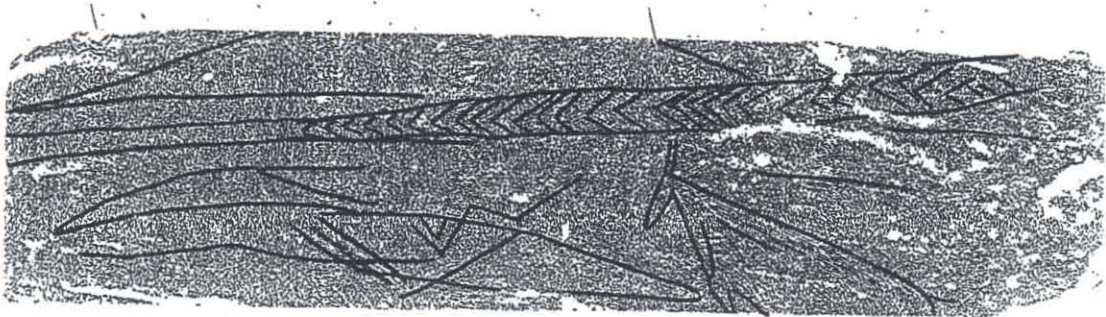
- Latitude 27° 29' 51,3" E

Longitude 25° 54' 14,7" S

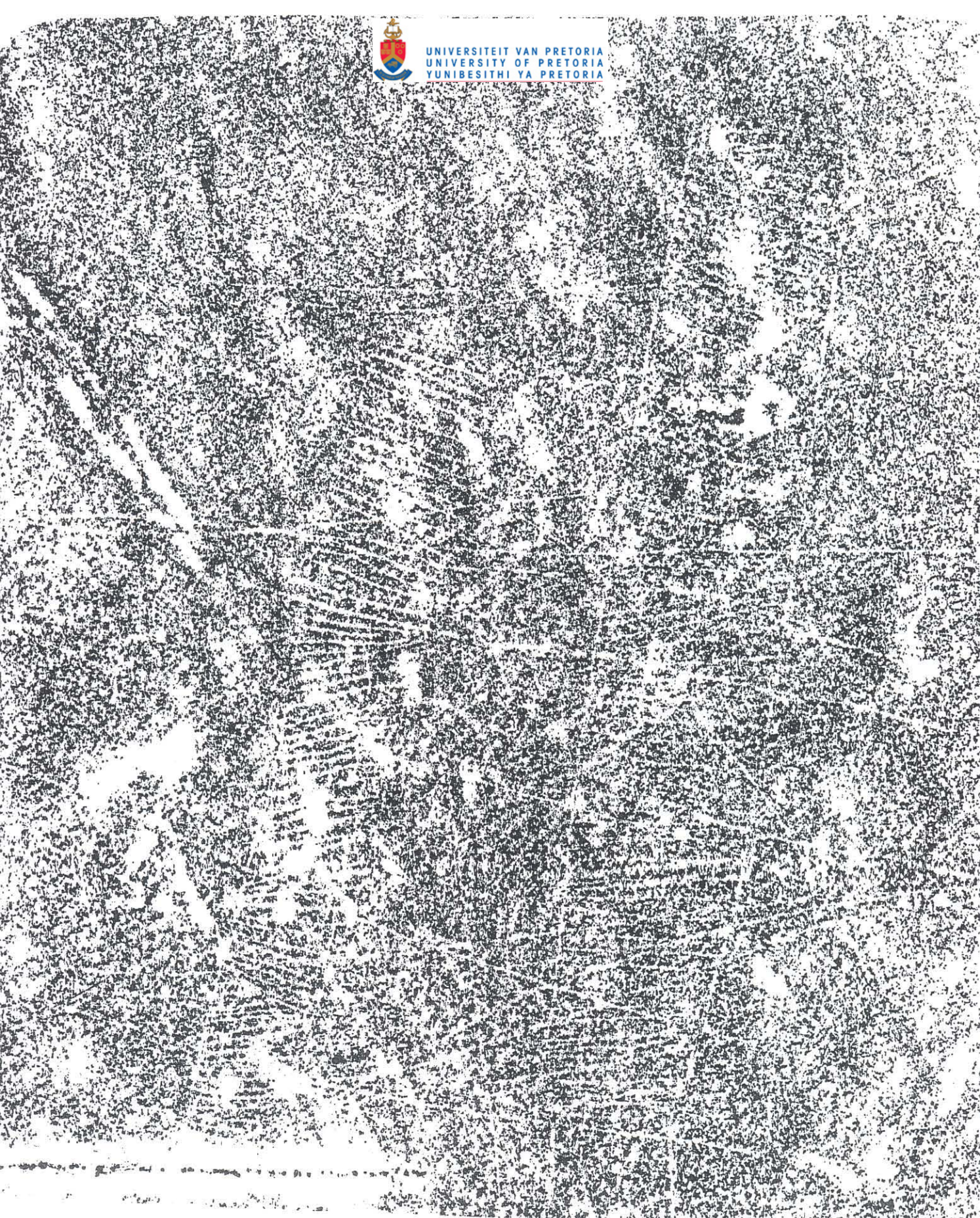
Actual Size Length: 21cm Breadth: 82,5cm

The eland is of Sotho-Tswana origin, is stylised and the technique used is a fine lined incision (Figure H13). The body has multiple parallel incisions, in a triangular shape. The face and legs are "v" shaped. Above the eland there are parallel lines, with chevron shapes in the one and vertical parallel lines in the other. Other triangular shapes are found in front of the eland (Figure H13 defined).

The rock surface texture is medium grained, with extensive erosion marks above the eland. The engraving is located in the middle and on the left side of the hill, facing southeast. The condition is satisfactory, with its only threat being further weathering. It needs to be monitored.



(Figure H13 defined: The Eland)



(Figure H14: Linear work)

Scale 1:1