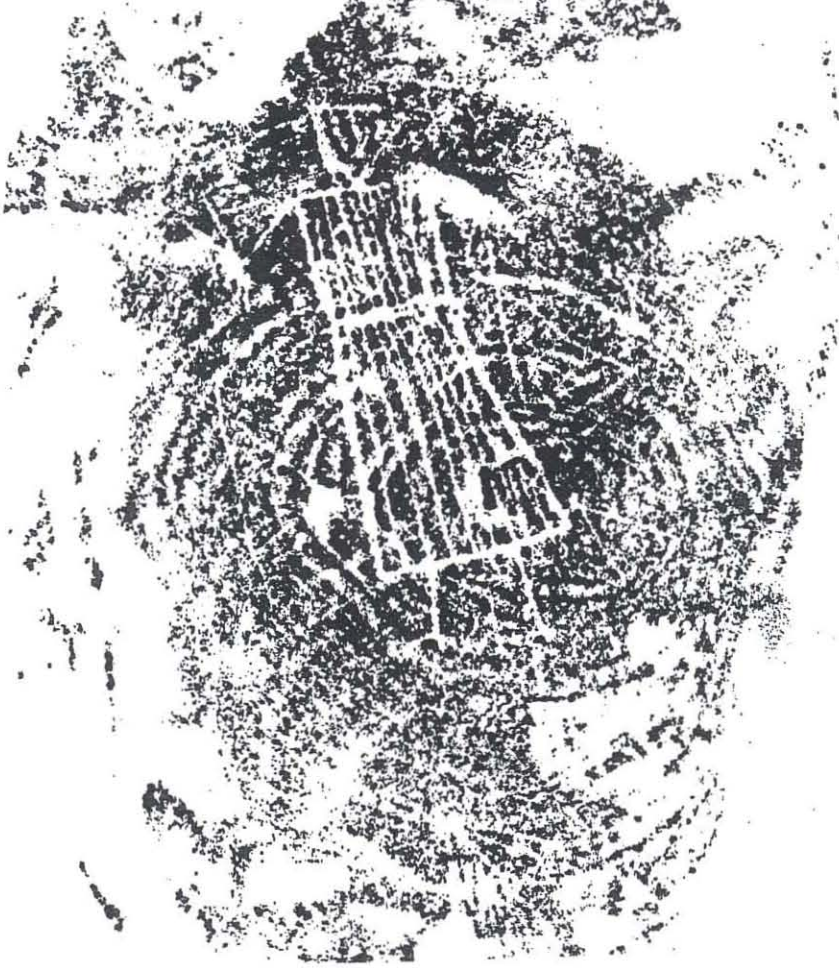


Site E



(Figure E1: Female Figurine)

Scale 1:1

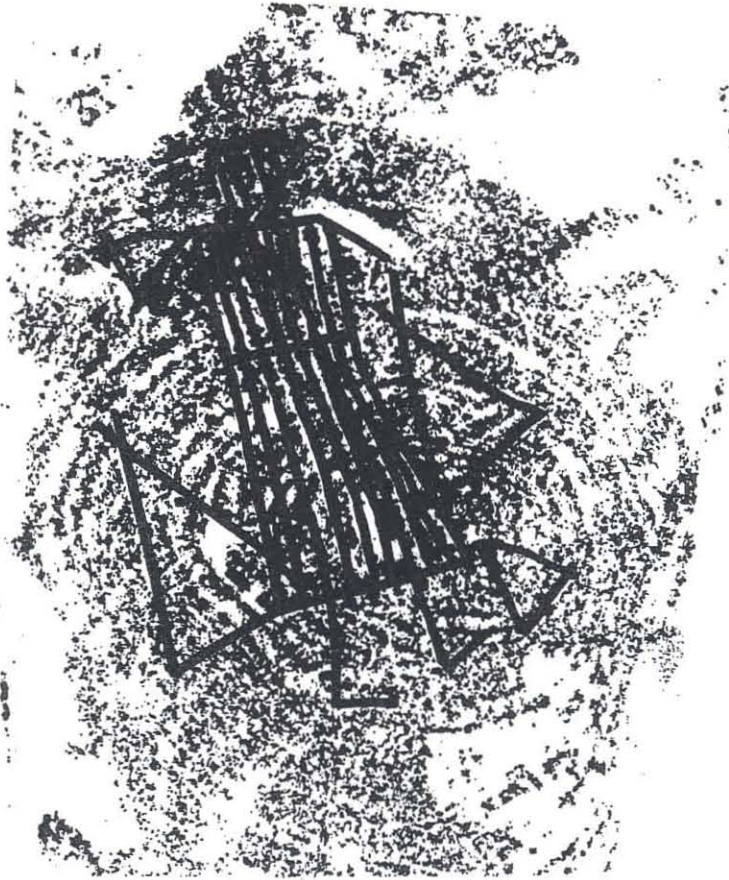
Figure E1 - **Female Figurine** (*Homo sapien sapiens*)

- Latitude 27° 29' 44,1" E
Longitude 25° 54' 41,0" S

Actual Size Length: 6cm Breadth: 3cm

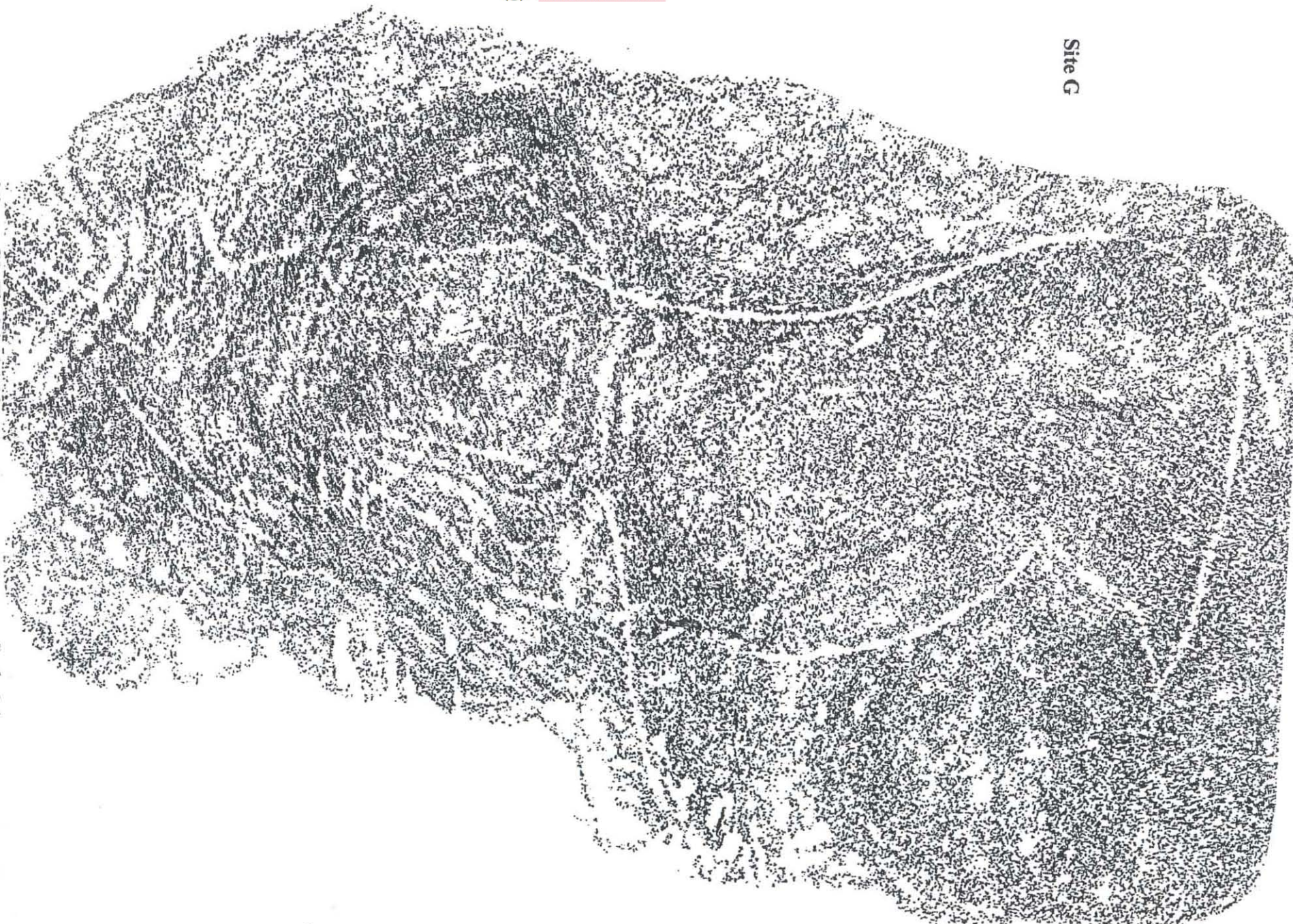
The engraving is of an isolated female figure; this is apparent as she is depicted wearing typical settler clothing. A long vertically striped dress with a belt. Her arms, legs and feet are crudely drawn, like those found in stick figures. The head is portrayed as an upside down triangle, the base forming the top of the head. The use of the head, being portrayed as a triangle is a shaped used by all races to show the person as being foreign. A fine line incision technique was used with a crude style. There are four very lightly engraved triangles engraved around the figure, pointing up towards the head.

The rock surface is smooth in texture. The figure is however engraved on an eroded portion of the rock; it was engraved after the erosion had taken place. The Bushmen being so religious and superstitious and wanting the settlers, with whom they clashed so dramatically, to leave the country, might have chosen this eroded rock in the hopes that they would vanish like the engraving would due to the erosion, unfortunately this did not transpire. The engraving is the only one found near the ruins and lies west of them, approximately eight meters away; the engraving itself faces north- west. The condition of the engraving is still good, with its only threat being the elements.



(Figure E1 defined: Female Figurine)

Site G



(Figure G1: The Black Rhinoceros)

Scale 1:1

Figure G1 - The Black Rhinoceros (*Diceros bicornis*)

- Latitude 27° 29' 47,8" E

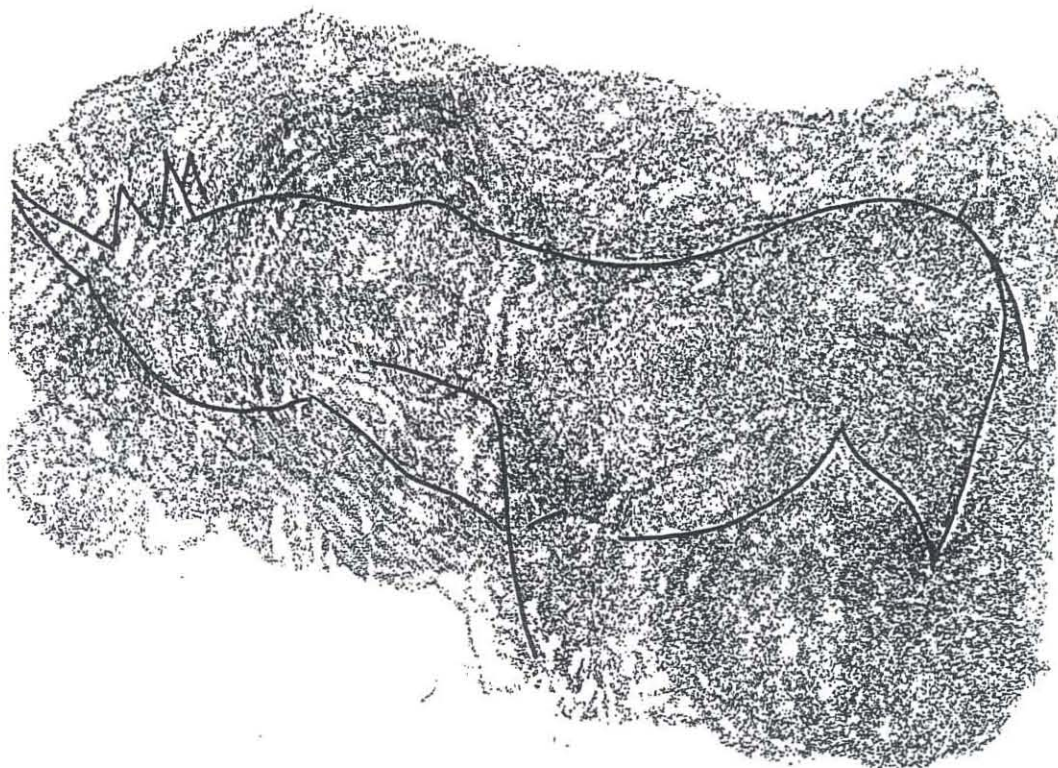
Longitude 25° 54' 03,8" S

Actual Size Length: 14,5cm

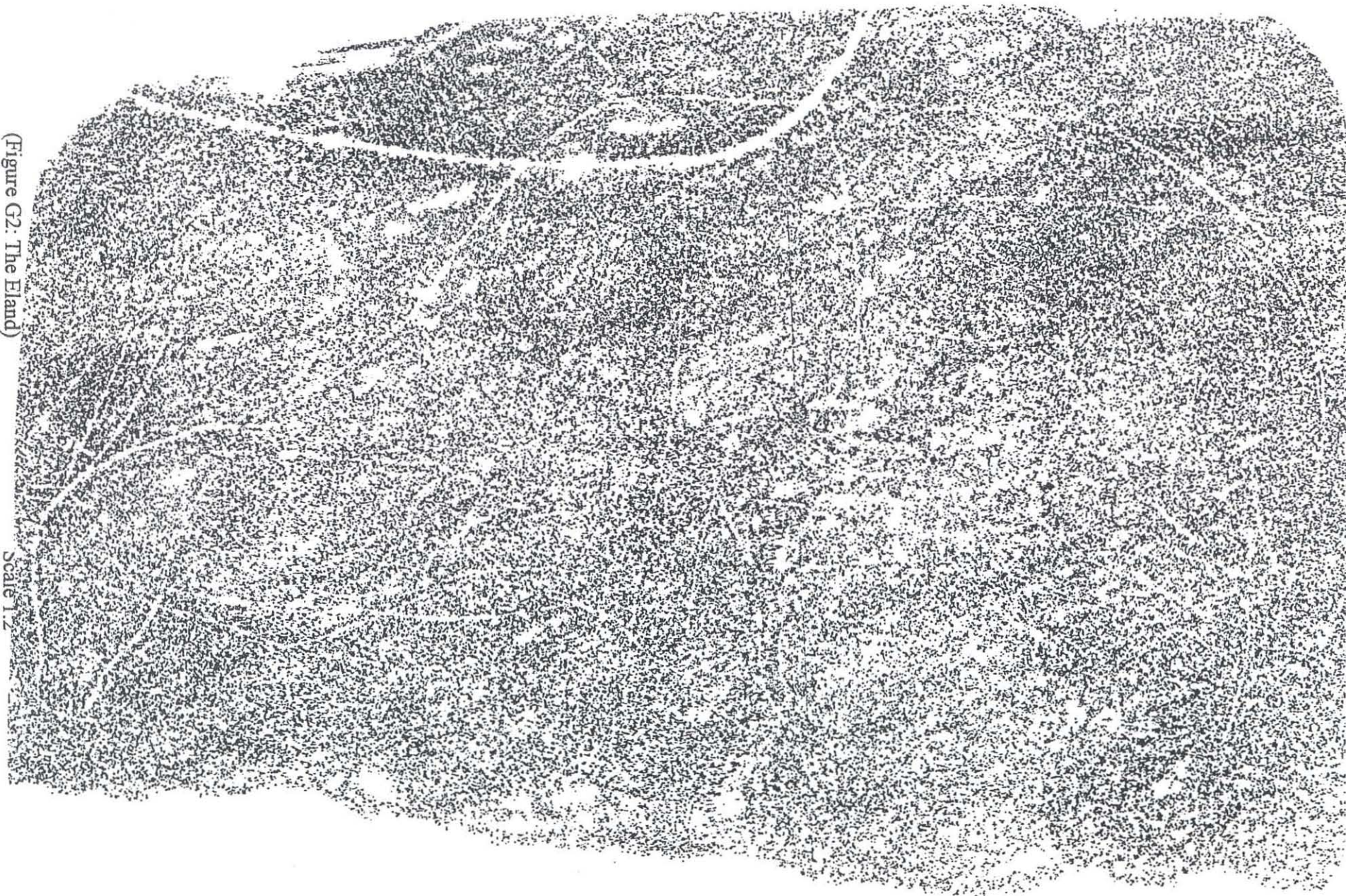
Breadth: 27,5cm

The engraving is of an isolated black rhino (Figure G1). A fine line incision technique was used, along with a naturalistic style. The engraving is recognisable as a black rhino due to the pointed lip, as well as the fact that its head is held quite high and it doesn't have much of a nuchal hump on its forequarters. Both horns are visible, with the front one being twice the length of the back horn. The back, abdomen, rump and caudal appendage are well engraved, but once again true to the Bushmen style of engraving the legs are badly portrayed, the front being non-existent and the back being a clumsy "v" shape. No facial features are visible (Figure G1 defined).

The rock surface is badly eroded, especially around the face and neck area; this erosion took place after the rhino was engraved. This could be due to the fact that the rock is close to the earth surface and would thus receive the brunt of the water runoff from the outcrop. The engraving faces north, towards the bush area (a black rhinos natural habitat). The engraving is in a poor condition; its only threat is further weathering.



(Figure G1 defined: The Black Rhinoceros)



(Figure G2: The Eland)

Scale 1:2

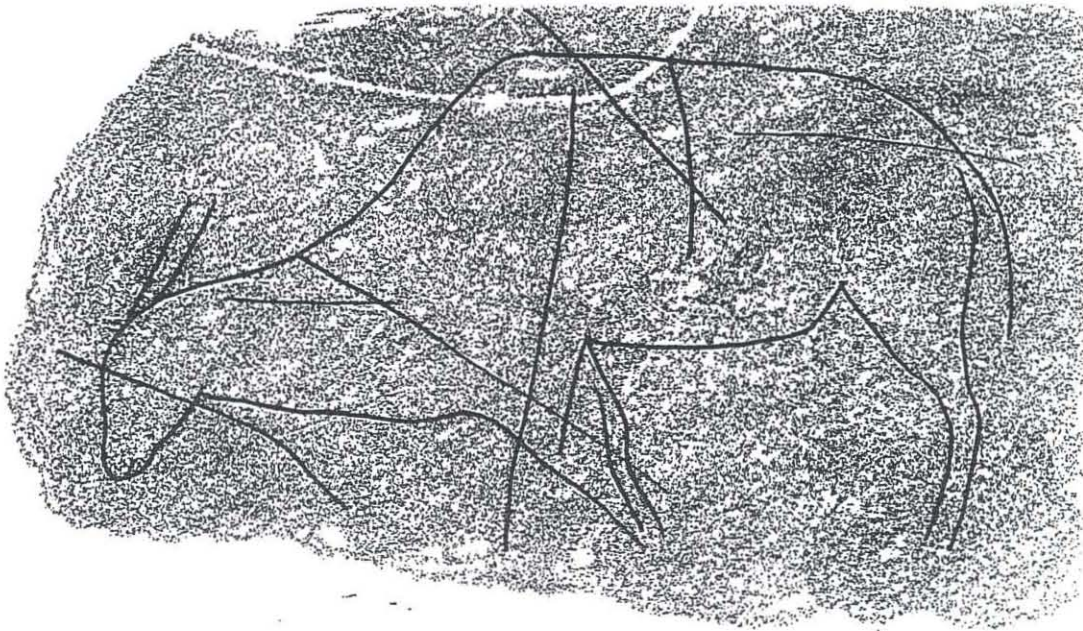
Figure G2 - **The Eland** (*Tragelaphus oryx*)

- Latitude 27° 29' 47,5" E
Longitude 25° 54' 03,3" S
Breadth: 30cm

Actual Size Length: 16cm

A fine line incision technique was used to engrave the eland (Figure G2). The style is naturalistic and animal is portrayed grazing. The engraving appears to be very old, as it is no longer visible to the naked eye and is only through the rubbing that the engraving can be appreciated. The animal is well proportioned, on the head a small incision is present depicting a mouth, the horns although simple in style are also present. The characteristic coloration line running from the nuchal hump to the lower limb is also present. The caudal appendage and back leg are well defined; the front leg however is once again a crude "v" shape. There are a number of stray lines present that don't constitute any form and don't seem form part of the engraving (Figure G2 defined).

The rock surface is medium grained, with no erosion present. The engraving although not visible to the naked eye anymore, is in a good condition, with its only threat being further weathering due to the elements. The engraving is positioned at the base of the outcrop, on the eastern side and faces south.



(Figure G2 defined: The Eland)



(Figure G3: Gemsbok and Tswana pattern work)

Scale 1:1

Figure G3 - Gemsbok and Tswana pattern work (*Oryx gazella*)

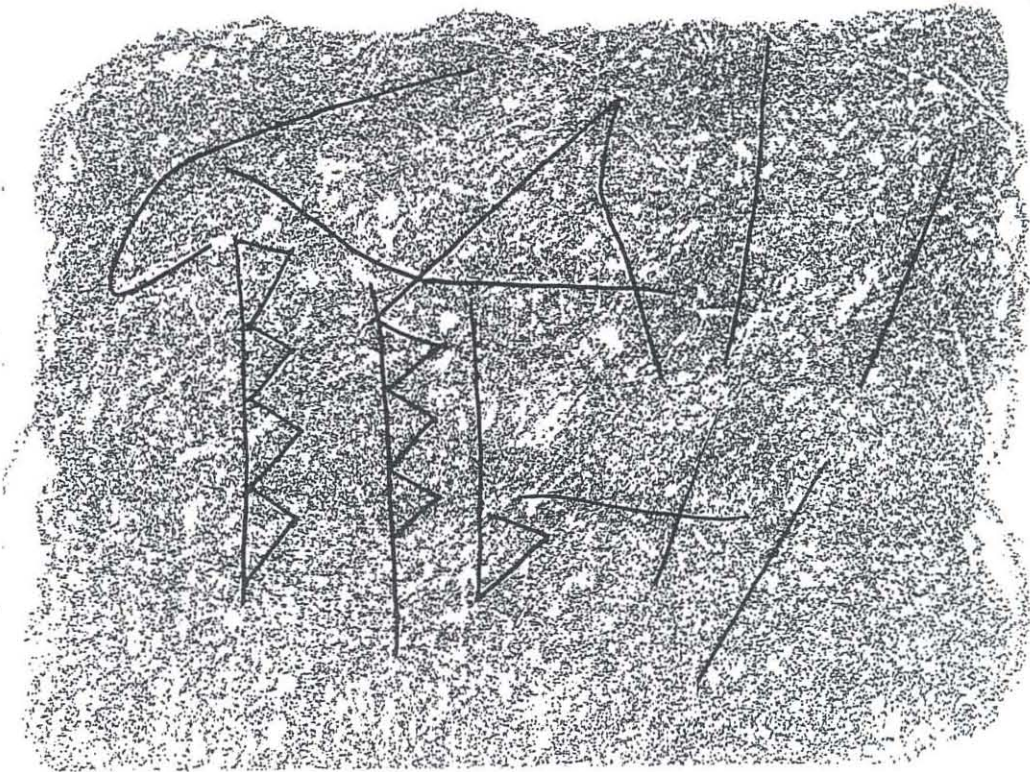
- Latitude 27° 29' 47.9" E

Longitude 25° 54' 01,5" S

Actual Size Length: 19,5cm Breadth: 23cm

The engraved gemsbok was done in a fine line technique and a naturalistic style, but is incomplete (Figure G3). It is however very old and weathered and can only be seen with difficulty. The proportions used are not of the best as the body is rather elongated, the horn lengths of the specimen engraved are very long and measure ten centimetres on the engraving. The Sotho-Tswana decorative pattern work found on the engraved surface was done long after the original engraving as they can clearly be seen. They have been engraved extremely finely and comprise of zigzag's that run vertically between two parallel lines. There are two of these incised pattern works. There are also other lines present that don't constitute anything formal and are very finely engraved (Figure G3 defined).

The rock surface on which the engraving was executed is fine grained with few erosion marks. The engraving of the gemsbok is very old and weathered, but its condition is good. The engraving is positioned on the west side of the outcrop and faces northwest. It is under no threat other than further weathering and hoofed animals.



(Figure G3 defined: Gemsbok and Tswana pattern work)



(Figure G4: The Redhartbeest)

Scale 1:3

Figure G4 - The Redhartebeest (*Alcelaphus buselapus*)

- Latitude 27° 29' 47,8" E

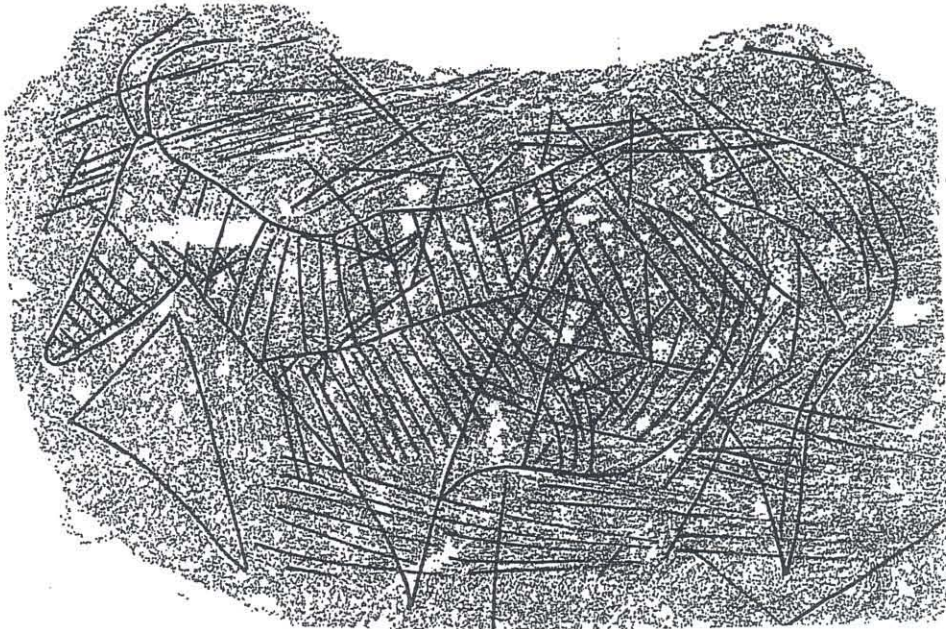
Longitude 25° 54' 03,4" S

Actual Size Length: 25,5cm Breadth: 39cm

The isolated motif of the red hartebeest was incised making use of a broad line technique and a naturalistic style (Figure G4). It's characteristic sharp, elongated facial features, heart shaped horns, nuchal hump on it's forequarters and short stocky body, are excellently captured. Once again the front and back legs are crude "v" shapes. The antelope appears to have been engraved stepping down something as the rump is normally lower than the shoulders, but in this case is slightly elevated. The front leg and front portion of the abdomen are also engraved, lower than the back leg, emphasising the fact that the animal is stepping down something.

The entire background of the antelope is covered in linear work that was executing using a fine line technique. There are some zigzag's along the back and rump of the antelope and numerous horizontal lines above the head and below the stomach of the animal. Along the neck there are liners patterns that resemble the veins of a leaf, along the rump there are lines resembling chevrons, that point towards the rump. There are numerous other stray lines. The lines appear to have been made long before the engraved antelope, which is superimposed on them, as they are not as visible as the antelope. The pattern work is typical of entoptic phenomenon (Figure G4 defined).

The rock surface of this engraving is fine grained, with dotted erosion marks. Even though there are a few erosion marks, the condition of the engraving is still good, and it faces no threat other than further weathering. The engraving is positioned on top of the outcrop and faces south.



(Figure G4 defined: The Redhartebeest)



(Figure G5: The Mission Station)

Scale 1:1

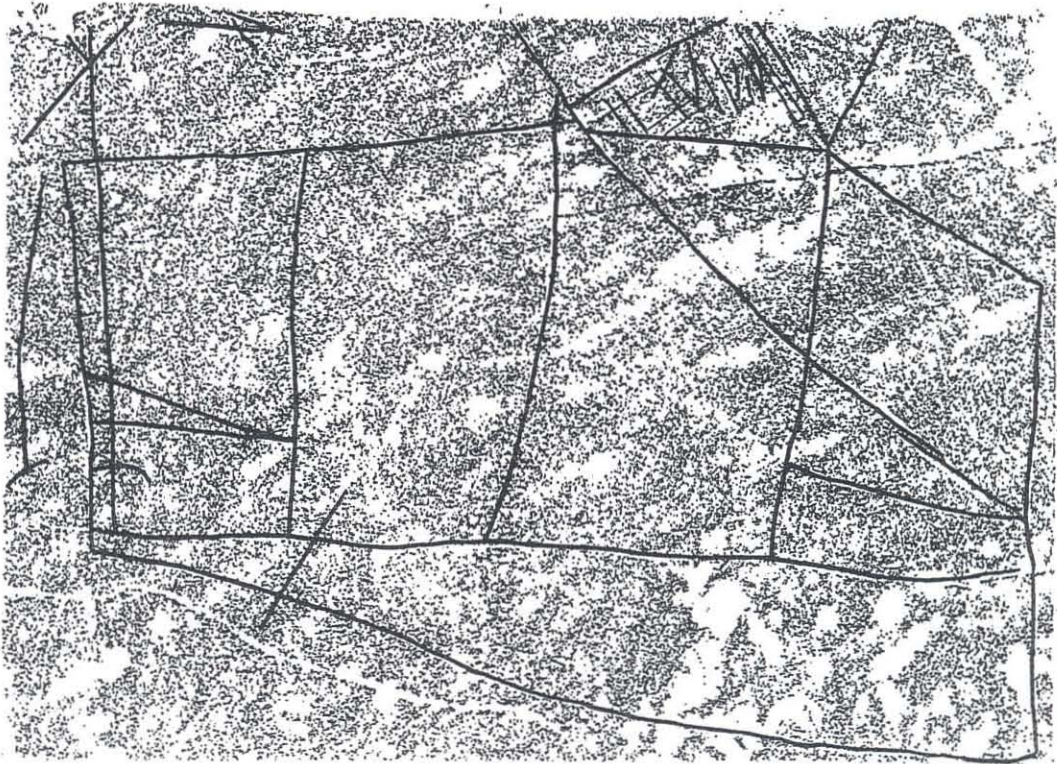
Figure G5 - The Mission Station

- Latitude 27° 29' 47,3" E
Longitude 25° 54' 03,9" S

Actual Size Length: 21cm Breadth: 28cm

The mission station is isolated and incised making use of a fine line technique; the style is very crude (Figure G5). Four lopsided rectangles are used to portray the four rooms of the mission. The left outer wall is drawn using a double line to show its thickness. The foundation is also depicted as a double line, although the lines are thicker towards the right hand side of the building. The steeple depicted as a triangle is located on the second room from the right; the triangle has a lot of scratching inside as if to colour it in, so as to highlight it. The rectangle below the triangle is the biggest of the four, the other rooms tapping off towards their respective sides, showing that the entrance was in the steeple room. There are a number of stray markings around and a zigzag motif at the base of the room most right (Figure G5 defined).

The surface of the rock is medium grained and badly eroded, once again could this be the engravers desire to see the settlers leave. The engraving faces south towards the remains of what appears to be the mission station remains. It is positioned north east of the outcrop on a solitary rock. The condition of the engraving is very bad due to the erosion that has taken place; this is its only threat.



(Figure G5 defined: The Mission Station)



(Figure G6: The Mission Station (2))

Scale 1:1

Figure G6- **The Mission Station (2)**

- Latitude 27° 29' 49,3" E

Longitude 25° 54' 04,1" S

Actual Size Length: 19,5cm

Breadth: 23,5cm

This second isolated engraving of the mission station, lies approximately 1,5 meters from the first, it is incised making use of a fine line technique, with a crude style (Figure G6). It faces north away from the station. The steeple is located on the second room from the left; thus the engraving is portraying the back of the station. Once again the rooms next to the steeple room taper off to their respective sides. The foundation is once again thick double line (Figure G6 defined).

The rock surface of this engraving is very badly eroded, especially on the right hand side of the rock. The engraving faces north, away from the ruins of the original mission station. The condition of the engraving is very bad due to the erosion of the rock surface; this is its only threat.



(Figure G6 defined: The Mission Station (2))