

THE LIVING HERITAGE SURVEY OF THE DESIGNATED  
BUFFER ZONE OF THE UKHAHLAMBA DRAKENSBERG WORLD  
HERITAGE SITE

For Ezemvelo KZN Wildlife

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## INTRODUCTION

Ezemvelo, in conjunction with the Maloti Drakensberg Transfrontier Project, approached Umlando to undertake an assessment of Living Heritage Sites (LHS) (use the acronym throughout or write it out in full and do not include the acronym here) in the proposed buffer zone of the Ukhahlamba Drakensberg World Heritage Site. While Umlando is strictly an archaeological assessment company, I did agree to assess the LHS if background information for each site was given, as well as a guide from the community. This would allow for an anthropological approach to the study.

These sites are also protected by National and Provincial heritage legislation and need to be incorporated into the wider cultural heritage conservation strategy for the uKhahlamba-Drakensberg Park World Heritage Site. In addition, their inclusion would be in line with UNESCO principles relating to local community involvement and intellectual property rights in terms of international heritage policy and guidelines.

### **The Terms of Reference for This Project**

- Desktop study of known sites
- Site survey of known sites
- Report assessing and locating these sites on a map.
  - \* Co-ordinates for each site are required (not all are available)
  - \* Graphic recording of each site are needed (not complete)

In addition to this, the report is to define the various living heritage sites according to the categories listed below. Additional categories were added later in the report, but would fall under 'other'. These are as follows:

### **The Categories of Living Heritage Sites**

- Rock art sites
- Pools and dams

- Rivers and streams
- Mountains
- Rocks or boulder formations
- Forests
- Ochre and kaolin mines
- Graves (including those of royalty)
- Other

The report also needs to assess each LHS according to several criteria. This would be used to formulate a general idea of significance of the site.

### **Criteria for Assessing Sites**

- Living Heritage Site category
- Site condition (conservation status, accessibility, current utilization, *etc.*)
- \* Site description (based on already established data fields including location details)
- Site significance (research value and output *etc.*)
- Site sensitivity (is it threatened?)
- Possible tourism implications

## **DEFINITIONS**

The White Paper on Arts, Culture and Heritage (1996; in SAHRA 2005) states that “means must be found to enable song, dance, story-telling and oral history to be permanently recorded and conserved in the formal heritage structure.”

For the purposes of this report, I will use the South African Heritage Resources Agency’s definitions. The Living Heritage Chapter Policy and Guideline Principles for Management (2005)<sup>1</sup> defines living heritage as follows:

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<sup>1</sup> This is not the finalized document

***“Heritage Resource***

*According to the National Heritage Resources Act (1999), the term refers to any place or object of cultural significance. However, in broad terms, it refers to both intangible and tangible forms of heritage resources deemed to be of cultural significance.*

***Living Heritage***

*There are many possible definitions to living heritage; however all seem to relate to an intangible resource. Hence the term intangible heritage, sometimes referred to as intangible cultural heritage or non-material or non-physical form of heritage resource. According to the National Heritage Resources Act 1999, living heritage means the intangible aspects of inherited culture, and may include: Cultural Tradition; Oral History; Performance; Ritual; Popular Memory; Skills and Techniques; Indigenous Knowledge Systems; and the Holistic approach to Nature, Society and Social Relationships.*

*The UNESCO definition on Intangible Cultural Heritage acknowledges language within the domain of oral traditions. In terms of the UNESCO convention (2003) intangible heritage is defined as the practice, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural space associated therewith - that communities, groups and, in some cases, individuals recognized as part of their cultural heritage. Article 2.2 of the Convention presents five key domains in which intangible heritage is manifested: Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. Most often the terms living heritage and intangible heritage are used interchangeably and there is no clear distinction in their definitions.*

***Tangible Heritage***

*Unlike intangible or living heritage, tangible heritage refer to the material heritage or physical heritage such as objects and sites or places of cultural significance.”*

The same document describes some of these sites:

***“Sites associated with Intangible Heritage***

*In terms of the NHRA, section 27, SAHRA must identify those places with qualities so exceptional that they are of special national significance in terms of the heritage assessment criteria and must investigate the desirability of their declaration as national heritage sites. Section 3 of the Act makes provision for the protection of places to which oral traditions are attached or which are associated with living heritage, and such places must be considered part of the National Estate. These sites include:*

*Indent: Places, buildings, structures and equipment of cultural significance;*

*Historical settlements and townscapes;*

*Landscapes and natural features of cultural significance;*

*Geological sites of scientific or cultural importance;*

*Archaeological and palaeontological sites;*

*Graves and burial grounds, including -*

- Ancestral graves*
- Royal graves and graves of traditional leaders;*
- Graves of victims of conflict;*
- Graves of individuals designated by the Minister by notice in the Gazette’;*
- Historical graves and cemeteries; and*
- Other human remains which are not covered in terms of the Human Tissue Act, 1983 (Act No.65 of 1983)*

*\* Sites of significance relating to the history of slavery in South Africa.”*

Thus, the definition of a living heritage site is rather wide. Currently it includes all, or any, places on the landscape that have some form of history attached to it, and that a person, or a community may claim. The landscape may be physical or psychological. Moreover, the history tends to be associated with oral history, as opposed to a recorded western concept of history and/or archaeology.



This definition would also include graffiti, scratches over rock art, *etc.*, as these were intentional actions on the part of another culture's heritage; it is thus a social statement. Moreover, if the graffiti is older than 100 years, the Act (which act) protects it regardless of its impact on an art panel. I have, however, excluded "normal" graffiti; that is the generic writing/scratching of names in the shelter, "statements of love", or obvious imitations of, and over, the art. This type of graffiti differs from other forms, as it is destructive and stems from ignorance; this would include both the graffiti of schoolchildren, tourists and colonial travellers. Graffiti that is possibly constructive and based on social beliefs, would include systematic scratching, writing over, reproducing and repainting specific images (see Anderson 1997)<sup>2</sup>.

The important aspect about the definition of LHS, is that it needs to be sensibly used, otherwise everything can be viewed as a living heritage site. For this reason, I will be ignoring many sites that have general graffiti and scratches, unless they are on other living heritage sites. It is my prerogative as the recorder<sup>3</sup>.

A final consideration regarding LHS is to what degree a site may be regarded as a LHS. For example, if a community regards one site with a specific style of painting as a LHS, but does not know of other sites, but if I find similar sites, then are these also living heritage sites, even though they are not in the living memory of the community? For the purpose of this report, I have kept such sites as being LHS-related. This forms part of the history of the site, and area, and in itself "tells the story".

## METHOD

The desktop study consisted of assessing the sites recorded mainly by M. Pfothauer (with various people) from 1996 to 2003. Approximately 130 archaeological sites were recorded in the Amangwane and Amazizi area (known as the Mweni Triangle). The aim of this project was to record rock art in the various areas with the help of community guides. I used

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<sup>2</sup> I have recorded one site in the Midlands Meander where the landowner had purposefully erased art as he believed that images of San males with erect penises were "obscene and not to be viewed by the family." This is cultural defacement.

<sup>3</sup> Most of the sites in the Underberg area have both types of graffiti and are thus recorded. Many sites in the Amangwane and Amazizi sites are rock art sites that have "normal" graffiti, and are omitted from this report.

this project's information, as it is a useful comparison to? other areas. That is, it clearly shows how much can be recorded, and achieved, if a comprehensive survey is undertaken, as opposed to a more general study that was undertaken in the Kamberg and Underberg areas. The site descriptions are copied (sometimes verbatim) from the Natal Museum's site record forms or the field notes that occur in M. Pfothenauer's report (200?xx).

These sites were recorded for their rock art content and additional information regarding living heritage were noted as a secondary feature. From this study, I noted ~100 types of living heritage sites. It was not possible to visit these sites due to the constraints of the budget and the accessibility of these sites. Many of the photos of this area were not available, as they were at the recorder's house and could not be digitised and emailed or burnt onto a disc. Again, budget constraints were a limiting factor. The Mweni sites are thus based on written records alone. It would be worth obtaining funding for this exercise.

One main problem with the records of the Mweni Triangle is that the sites were recorded with an emphasis on rock art and NOT living heritage. These sites were not assessed according to their status (see Table 2 for criteria). Lastly some sites have been incorrectly databased (e.g. 2828DD 008, that is placed near Ladysmith, instead of in the Mweni area). I thus omitted any site where the databased files did not correspond with original field notes. These sites should be highlighted and corrected. Lastly, not all sites that were recorded have co-ordinates. This should be done in future. Of these sites, I only mention the more important ones. As an example, 132 sites were recorded in the Mweni area. Of these 89 had some form of living heritage status, ~30 had too much graffiti: I could only use 35 sites for this report.

The LHS from Underberg and Kamberg had been previously recorded, or noted, by Frans Prins (of the MDTP) during various stages of research. I visited these sites within the buffer zone with a community guide (Mr Mfi xx?? and/or Mr Ntu Zuma). LHS outside of the buffer zone what line was used as the buffer zone?, such as Bulwer Mountain, were excluded.

I recorded the Penwarn sites with Mr Bruce Parker (owner of Penwarn Lodge). The original sites at Penwarn were recorded in 1965, and these were assumed to be the sites that

were related to the living heritage sites, e.g. Penwarn 1. I thus used the original co-ordinates to locate these sites. The problem with these co-ordinates is that they are known to be incorrect. I spent about 2 – 3 hours searching for some of these sites without ever finding them. I then realized that the living heritage site could not be one of the recorded sites, rather that they are unrecorded and mistakenly associated with the recorded sites. This resulted in six new sites being recorded, of which at least four may be associated with another living heritage site.

Some sites were recorded that were not on my list of sites. I recorded these as they were LHS (of varying degrees), and we were passing them. This increases the database.

All visited sites were recorded with a GPS (I used WGS84 system), and a digital camera. I used a vidcam for some of the sites. These sites were then plotted onto a map using Google Earth. Some sites that were not visited, but recorded, were plotted using Google Earth, e.g. Gladstone's Nose, Tekwaan Mountain. The Amangwane and Amazizi sites had been plotted with a GPS or 1:50 000 maps: I assume that these co-ordinates are correct.

The sites from each area were plotted on a map using Google Earth. The exact site co-ordinates and more detailed information were given to Ezemvelo on a separate file in a spreadsheet format. Each site was photographed and recorded. The report only illustrates a select few images from various sites. All images should be in our possession

## **METHOD OF ASSESSMENT**

Each site is described and then assessed according to several criteria. These criteria are explained below.

### **Living Heritage Category**

This refers to the use of the site. Most sites are multicomponent sites and will thus have various categories. The category does, however, refer directly to the living heritage, and not archaeological, or historical, heritage.

**Conservation Status: could be called preservation status?**

This refers to the degree of preservation of the site in general and specifically to that aspect of the living heritage. This is rated as poor, fair, medium or good.

**Accessibility:**

This refers to how easy it is to walk or ride to the site. This will take into account proximity/distance to roads, exertion level for an average person, accessibility to sleeping areas, food, and/or running water.

**Current utilisation:**

This refers to the way in which the site is presently being used, if at all.

**Significance to community:**

This refers to how important the site is to the community as a whole, or to a specific person. Significance is variable, however, I rate sacred, religious, economic, and personal as being of significance. Significance is rated low, medium and high, or a combination of these.

**Significance to research:**

Significance to research has a much wider value than significance to the community. In this case, research is with reference to archaeology, anthropology, and/or history. Appendix A lists our criteria for significance.

**Requires further information:**

This refers to whether or not enough information is currently available to assess the site. It also assumes that if further information were available then it would change the general assessment of the site.

**Sensitivity:**

Sensitivity refers to how people from the community rate the site, and if they are likely to feel indisposed to researchers and/or tourists accessing their heritage. This is rated as being

low, medium, or high. A high sensitivity rating would require formal meetings with the community, and its leaders, and does not guarantee accessibility.

### **Significance to whom?:**

Significance refers to the overall rating of the site. This ranges from low, medium to high significance. Low significance means that the site is unlikely to produce any new information. Medium significance means that a site is likely to yield new information, or a variation of a theme. High significance means that a site is of such quality or rarity, that more information can be gained from further research.

### **Tourism Potential:**

Tourism potential refers to the ability of a site to have enough information to entertain tourism. Accessibility to a site is also of high concern, as is the quality of the material available, and its ability to inform a visitor of the history of a site. If a site can slot in with other sites to create a tourism route, then its potential increases significantly. Tourism potential is rated as being low, medium, or high.

## **THE SITES**

Sites are grouped and discussed according to locality.

### **MWENI TRIANGLE**

Figure 1 indicates the location of the various sites recorded in the Mweni area. No additional photographs are available. This should be addressed

#### **Mngunyana Shelter (“Son of Mnguni”)**

The shelter takes its name from Mnguni Mountain where it is situated. The site is a large overhang, about 50m long, 3-5m wide, and 6-8m high. Two waterfalls flow over the top, although it is possible that in a dry period only one continues running. A small patch of yellowwoods and other indigenous trees grow in front of the centre of the shelter

A waist high wall was built into the left of the shelter in 1997, although the shelter is no longer in use. A few faded rock art images of various animals occur in the shelter.

About 6m to the right of the waterfall is a panel of symbols painted in orange and purple. According to the guides, local Zionists painted the symbols. The panel of symbols covers an area of rock face measuring about 1.5m x 5m. According to the guide, people who were called in a dream, by their ancestors, to go to a particular shelter that had a particular power, painted the symbols.

The information below is best represented in a table (all sites can be summarised together in a table)

For all below- standardise the use of uppercase / lowercase after the colon

Living Heritage Category: ancestral and religious

Conservation Status: unknown

Accessibility: unknown

Current utilisation: none

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: Probably high as it is related to Zionism and the community.

Significance: The use of a shelter and painted symbolism, as well as the reference to ancestral callings, make this site highly significant.

Tourism Potential: The site has a history that may interest tourists.

### **The Forest of the AmaZizi AmaKhosi: uMdlankomo**

The Forest of the AmaKhosi has particular cultural sensitivities and the recorder was requested not to photograph it. According to the guides, uMdlankomo is the resting place of generations of amaKhosi. To the right of the forest is a distinctive steep grassy slope, topped by a small plateau, which was the place where people gathered to pray for rain and other important requests

As it is a sacred area, no GPS or photographs were allowed.

Living Heritage Category: Sacred area

Conservation Status: unknown

Accessibility: Easy

Current utilisation: Sacred area

Significance to community: High

Significance to research: high anthropological

Requires further information: yes

Sensitivity: The site is of high sensitivity. The area is a burial place of several amakhosi and is considered sacred. The recorders were requested to not photograph or GPS the site.

Significance: High for community

Tourism Potential: None unless the community allows access.

### **Mghwabama (Busingatha) Shelter (2829CA 009)**

The site is ~25m long, ~9m high and ~6m deep, with a waterfall screening the entrance. Several stone tool artefacts have been recorded in the deposits of the shelter

King and Chubb (reference?) recorded the site as far back as 1932. However, its significance is one of a more recent occasion. The cave was blasted and a sample retrieved for the British Queen on her first visit to the RSA (expand). The samples were removed and taken to the hotel at Royal Natal National Park on the royal visit in the 1940s, hence the name Royal. The royal party probably never came near the shelter, more likely for security reasons and poor roads than "getting their feet wet". At that time, it was acceptable to remove paintings. One of the samples, called Elephant Man, is housed at the Natal Museum, Pietermaritzburg.

The damage caused by the blast and the methods of blasting used can be seen. Much of the flaking may have been due to the blast but the process continuing is still evident.

The site was graffitied, however, charcoal and scratches were removed under the guidance of Dr J. Deacon (of the then National Monuments Council) in April 1995.

The presence of cattle droppings and graffiti indicate that herdsmen are using the cave.

One panel has, amongst other images, a long white snake. M. Pfothauer's guides believed that the snake had a connection with a large deep pool that was once in front of the shelter, but which no longer exists as the river has changed its course.

Living Heritage Category: Colonial heritage

Conservation Status: fair-poor

Accessibility: easy

Current utilisation: occasional visitors, schoolchildren

Significance to community: unknown

Significance to research: High

Requires further information: Has been extensively recorded

Sensitivity: medium

Significance: High

Tourism Potential: The site has good tourism potential. Not only is it part of the colonial heritage of the province, and the Royal Natal National Park, but is also a testament to colonial mindsets of that time. That is, it was customary to remove artefacts from their original context for personal pleasure. The site is also significant in that it was one of the first sites in KwaZulu-Natal to have a formal graffiti removal programme. The original images from this site (now housed at the Natal Museum) should be reproduced in some manner at this site. The painting of the 'Elephant Man' is a rare painting and should be viewed, in some form, at this site.

### **2829CC 161: Ezonjeni Shelter**

The shelter is about 50m long, 6m high and 4m wide on a steep slope with vegetation in front and a scenic outlook. The site has a shepherd's hut of wood and corrugated iron.



The shelter is called Ezonjeni, after the valley in which it is situated. The “owner” is Mr. Mnguni.

There are no paintings in the shelter but it does contain artefacts, which are near the hut.

Living Heritage Category: Living Area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown

Significance: probably low

Tourism Potential: unknown

### **Mnguni’s Shelter**

The site is about 100m above the Singathi River on the left bank and about 50m above the main path leading up the valley. The shelter is about 50m long, 7m wide and 8m high with a sandy floor. A shepherd’s hut is built into the shelter that appears to be heavily utilised on a seasonal basis. The guides stated that the shelter belonged to Mr. Mnguni, who no longer uses it because of stock theft. No artefacts were observed, but it has graffiti.

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown

Significance: probably low

Tourism Potential: probably low

### **Esihlabeni**

The northeast facing overhang is 1m to 3m high and about 3m wide. The overhang is used to shelter livestock in summer. There are ~50 paintings in the shelter, but no artefacts were observed.

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area and cattle pen

Significance to community: unknown

Significance to research: unknown

Requires further information: Yes

Sensitivity: probably low

Significance: probably low

Tourism Potential: probably none

### **Nhlokwane**

The site is set in a copse of yellowwood trees and has a little stream running directly below it. The shelter contains the remains of a low stonewall, but is not used by the local people.

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: none

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: probably low

Significance: probably low

Tourism Potential: probably none

### **Kwatshelibovu 1**

There are two shelters by the name of KwaTshelibovu, and they are within 50m of each other. The first one we approached (KwaTshelibovu 1) is more of an overhang than a shelter. It has a hut built into the overhang on the left. It appears to be an historical and/or religious site in that the name of the (Mnweni) prophet Milliont (Ndebele) is written on the wall.

*“The Prophet Milliont: Ndebele (grandfather of Wellington Bhekaphi Ndebele who lives in the Manzana Valley area of Mnweni... dates to the 1930’s and 1940s. ...Milliont was apparently well-known by both the AmaNgwane and AmaZizi people, and seems to have spent much of his time living as a hermit in various shelters of the Mnweni Valley, one of which is Milliont’s Shelter (listed under the Mnweni sites). This shelter also contains some very interesting rock art images. According to Mr. Ephraim Dlamini, Milliont lived in this shelter for over 15 years. (The art is not damaged in any way). I once asked Ephraim why Milliont had chosen to live in this particular shelter for so long. The response was that Milliont had been drawn to the “power” of the place. I managed to establish with Ephraim ... that “God told Milliont to stay in this place because it has power”. A second Mnweni shelter where Milliont stayed from time to time is also listed with the Mnweni shelters as Milliont’s Shelter 2. His name is scratched on the walls of this shelter (reportedly by local people who wanted to commemorate that Milliont used the shelter).” (M. Pfothauer field notes 2003)*

Milliont apparently prophesised the building of Woodstock Dam. There are several references to Milliont and the shelters in which he stayed, e.g. Milliont 1 and Milliont 2, Waterfall Cave. Most of these do not have co-ordinates and are not included here.

Living Heritage Category: Living area of a prophet

Conservation Status: probably fair-good

Accessibility: unknown

Current utilisation: none

Significance to community: high

Significance to research: high

Requires further information: yes

Sensitivity: high

Significance: The Prophet Milliont Ndebele appears to be held with high esteem in both communities, and the places where he lived are considered to be semi-sacred. The use of caves with rock art is significant and the types of art in the caves should be researched. His history should be further documented.

Tourism Potential: High. The history of the prophet and his impact on the community are important to note and explain.

### **Madonsela's Shelter**

The shelter is 16m wide, 50m long and 4-5m high. Mr. Madonsela uses the site during the summer grazing season. It has a wire fence across its entire length. There is a low wall on the left and the floor is sandy and covered in animal dung. There is a black cross on the rock face as one enters on the left and numerous artefacts occur on the floor. The forested area directly opposite the shelter is known as Kwelengwe. Kwelengwe is considered a sacred forest.

“Mr. Madonsela reported that his great grandfather had killed two leopards in the vicinity of the shelter. Traditionally, only the Nkosi was allowed to wear leopard skins and the skins were thus given to the Nkosi of the time (Inkosi Bongani). When a member of the community presents a leopard skin to the Inkosi, that person's social status is elevated. Because Mr. Madonsela's great-grandfather presented two leopard skins he became, as Mr. Madonsela put it, very close to the Nkosi, and was “greatly respected and given many cattle”.” (M. Pfothenauer field notes 2003)

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: cattle pen

Significance to community: medium

Significance to research: medium

Requires further information: yes

Sensitivity: probably medium

Significance: high. It explains part of the cultural system and how certain animals are given special status.

Tourism Potential: medium-low

### **2829CC 093: Manqashelana Shelter**

The site consists of approximately 300 images half of which are quite clear, the rest being fragments of paint or faded. Included in this number are 12 images found on the under-surface of a large rock lying in the centre of the shelter. There is some graffiti and the shelter is intermittently used.

Living Heritage Category: Living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: intermittent living area

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: probably medium

Significance: probably medium

Tourism Potential: rock art is always has tourism potential, however, it depends on accessibility to this site.

**2829CC 094: Mkhovo Cliffs**

The shelter is in an overhang of sandstone cliffs on the bank of the Ntonyelan'ephumalanga River and approximately about 200m above the river. There is a hut built against wall of the shelter and a local resident occupies it on a semi-permanent basis. The paintings are on the rock face that has been enclosed by the hut (with a padlocked door). The paintings are about 25 images, mainly of eland. They are well preserved and undamaged.

Living Heritage Category: living area

Conservation Status: good

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: medium-high (because of the rock art)

Requires further information: yes

Sensitivity: unknown

Significance: unknown. The art needs to be recorded and photographed. The relationship between the current inhabitant and the art should also be researched.

Tourism Potential: this depends on accessibility.

**2829CC 107: Nolepho Shelter**

The site is ~150m long, 10m wide and up to 20m high. There is a waterfall at the shelter. Walls have been built into this huge shelter. On the extreme left is a painting that appears to be of a bird. To the right is Sesotho writing on the rock face.

Living Heritage Category: Living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown

Significance: unknown

Tourism Potential: unknown

### **2829CC 148: Embutsheni 5 (Mbongeleni's Shelter)**

The shelter is ~50m long, 10-20m wide and 30m high with a steep slope in front. Low walls have been built on the right and a black cross is marked on the rock face. A single red figure and some traces of red paint are found to the left of the walled in area.

Living Heritage Category: living area and religious art.

Conservation Status: unknown

Accessibility: unknown

Current utilisation: none

Significance to community: probably medium

Significance to research: medium

Requires further information: yes

Sensitivity: probably medium

Significance: pending further information

Tourism Potential: probably low

### **2828DD 015: Kwasigqoko**

Shelter is about 40m long, 6m wide and 5-6m high. At one point, the shelter has been subdivided by poles and piled rocks. There are deep scratches scoured into the rock - this may indicate that art has been removed. The site is heavily painted and consists of a variety of images of humans and antelope. There are more than 200 images and all are in the fineline tradition. Graffiti also occurs at the site.

Living Heritage Category: living area and art

Conservation Status: unknown

Accessibility: unknown

Current utilisation: none

Significance to community: unknown

Significance to research: medium

Requires further information: yes

Sensitivity: unknown

Significance: The use of the shelter by more recent people may be of interest if comparing it to other sites. The art appears to be of good quality and would require full documentation.

Tourism Potential: the site is probably not accessible to the average tourist.

### **2829CC 095: Eweni Wabatwa**

The site consists of approximately 110 images/fragments. Many are faded and damaged by graffiti. The paintings are on the rock face to the left of a hut that has been built into the shelter.

Living Heritage Category: living area and art

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown

Significance: probably medium

Tourism Potential: site is probably inaccessible for average tourist.

### **2829CC 099: Emaweni amhlope 1**

The shelter is 75m wide, 8m deep and 10m high. There are three main painted panels separated by individual images. This panel is one of the better examples of art in the area and deserve a more detailed description.



- Panel 1: Five humans and one leg – two of these are “walking” and have white dots on their thighs. One human is sitting with a raised leg and white lines below its knee. Beside these is a therianthrope with antelope head and arms, human body and legs, baboon tail. Above is a seated human with a raised arm (in red and white). A walking human (in red) beside a running therianthrope (antelope arms and head, with the rest as human). Below this are two very faded humans.
- Panel 2: Consists of six bichromatic shaded eland.
- Panel 3: Area of indeterminate orange paint, 1 human, 8 very faded antelope, 1 human.

Much of the art is scratched. There are walls and a sleeping area in the top section of the cave, while the paintings and graffiti occur in the lower section.

Living Heritage Category: living area and art

Conservation Status: probably fair - good

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: yes

Requires further information: yes

Sensitivity: unknown

Significance: The art appears to be of medium significance. The living area appears to avoid the art purposefully and this in itself may yield information regarding the use of the site by the current inhabitant.

Tourism Potential: the site is probably inaccessible to the average tourist.

### **2828DD 007: Mnweni Shelter**

The site is located on right side of the stream against a cliff face coloured mostly dark-brown. The site is in a patch of white rock. The shelter is 10m wide, 2m deep and 5m high. In general, the art is very faded, sections are badly scratched, and there is some

graffiti. Finger paintings of animals and humans. Seven animals could be donkeys or indeterminate antelope. There is a group of four humans - one holding a bow or shield. The shelter is used by Basuto and there are remains of fires.

Living Heritage Category: art and living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: intermittent living area

Significance to community: Accessibility

Significance to research: The finger paintings are of high research significance, and form part of the general fingerpainting tradition of the Drakensberg.

Requires further information: yes

Sensitivity: Unknown

Significance: The art is of high significance.

Tourism Potential: the site is probably inaccessible to the average tourist.

### **2829CC 101: Echibini**

A stone hut has been built into the overhang, litter and remains of fires are present. A path leads to the shelter used by herders. There is also graffiti on the walls.

Two shelters adjacent to one another. One shelter is 30m wide, 5m deep and 10m high. There is evidence of recent (about 10 years ago) occupation. About 100 images including dates. Generally the art is faded, consists of fineline and finger paintings in black and white. An informant said that a Mr. Ntolo did the black cross in about 1993 to ward off evil spirits and lightening. There is stone walling and a mud dwelling to right of shelter used by shepherds in 1993.

Fineline paintings occur on the wall and on boulders. These include eland, antelope, and possible human torsos.

The second shelter has a few paintings and much graffiti.

Living Heritage Category: living area and art

Conservation Status: apparently poor

Accessibility: the site is probably inaccessible for the average tourist.

Current utilisation: living area

Significance to community: medium-high (see reason for fingerpaintings)

Significance to research: low-medium

Requires further information: yes

Sensitivity: probably medium

Significance: probably medium-high

Tourism Potential: the site is probably inaccessible to the average tourist.

### **2829CC 137**

Very large shelter utilised by shepherds and people from Lesotho. Extensive walls built up from left. To the right of the waterfall there is a sleeping area and one painting.

Living Heritage Category: living area.

Conservation Status: unknown

Accessibility: unknown

Current utilisation: extensive living area

Significance to community: unknown

Significance to research: medium as it appears to be an extensive settlement. Similar sites occur in Lesotho.

Requires further information: yes

Sensitivity: unknown

Significance: probably medium to high

Tourism Potential: if accessible, it may be high.

**2829CC 114: Esibayeni**

The shelter is ~50m long and on the lowest rock band. A Basuto named Nkomoyetwa occupied it. A two-roomed stone hut has been built into the overhang. On the extreme right the rocks have been burnt.

About 80 images/fragments including 30 or more orange splotches. The images are dated from 1821 and other graffiti appear on the wall.

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: medium-high because of historical graffiti.

Requires further information: yes

Sensitivity: unknown

Significance: unknown

Tourism Potential: unknown

**2829CC 115: uBebe**

The site is situated near the Mweni River in a prominent outcrop of sandstone, ~50m from riverbank. It is a narrow shelter with many artefacts on the surface and graffiti on the walls. There are approximately 150 images as well as red writing. On the extreme left about 150cm from the ground is a slight hollow in the rock face in which are paintings of hives and bees. Elsewhere are humans, animals, and lines. There is writing in possible red paint over traces of other paintings. Some of this writing states: 'AMAZIZI 10TH MAY 1929'. Further writing seems to refer to 'The Caves of Saturday'.

Living Heritage Category: art and possible social area.

Conservation Status: probably good

Accessibility: probably medium

Current utilisation: unknown

Significance to community: unknown, although it appears to have had some significance

Significance to research: medium-high, especially in terms of the reference to the dates.

Requires further information: yes

Sensitivity: unknown

Significance: pending further information

Tourism Potential: pending further information

### **2829CC 120: KwaMfazi 1**

The site is a large shelter used extensively by animals. Stonewalls have been built into the left of the shelter where animals are kept. Seven red paintings of humans occur in the shelter.

Living Heritage Category: living area

Conservation Status: probably poor

Accessibility: unknown

Current utilisation: cattle pen

Significance to community: unknown

Significance to research: probably low

Requires further information: yes

Sensitivity: unknown

Significance: unknown, probably low

Tourism Potential: probably low

### **2828DD 002: Mbundini 1**

Shelter is about 15m long, 2m deep, and 2m high. It has a low wall built into it. The art consists of ~40 images/fragments, including a bushpig and a possible feline. A large human with kaross/bag on shoulder is on boulder in front of cave.

Living Heritage Category: living area

Conservation Status: unknown, probably fair

Accessibility: unknown

Current utilisation: unknown

Significance to community: unknown, probably low

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown

Significance: the art is of medium significance

Tourism Potential: pending further information

### **2828DD 004: Mbundini 3**

The site is located on the banks of the Mbundini River. This shelter does not appear to be used. It contains fingerpaintings with fragments of San art. There are ~114 images/fragments at the site. Paintings are mainly in black with a few red remnants and orange and yellow images. These images consist of:

- 2 Very faded black figures,
- 4 black large fragments,
- 1 black animal surrounded by fragments,
- 6 black images apparently over a San painting.
- 1 Long red horizontal line,
- 7 short red vertical lines, seemingly over a black image.
- 4 black fragments,
- 1 black animal (?over a red fragment).
- What appears to be the letters HTT in red paint over the fragment of a red painting,
- 1 red fragment,
- 2 animals, one orange the other yellow.
- 1 ?red eland,
- 2 very faded black figures,
- 1 yellow animal over black,
- 8 very faded black figures
- 1 bichrome animal.
- 1 bichrome animal, mainly white.

Living Heritage Category: art/religious

Conservation Status: unknown

Accessibility: unknown

Current utilisation: none

Significance to community: unknown

Significance to research: medium due to the various styles of art.

Requires further information: yes

Sensitivity: unknown

Significance: possibly medium because of the late art

Tourism Potential: If accessible, it may be medium

### **2829CC 126: KwaKatsi 1**

The shelter is ~12m long with two faded images. This shelter still had wooden wedges in the cracks of the wall. These were used to hang bags.

Living Heritage Category: possibly living heritage site if the wooden pegs “belong” to the community

Conservation Status: apparently fair

Accessibility: unknown

Current utilisation: none

Significance to community: unknown

Significance to research: medium because of the wooden pegs that still occur in the wall of the shelter. It is a (real) visual display of how bags were hung in caves, and displayed as such in the art.

Requires further information:

Sensitivity: unknown

Significance: medium. While of not much scientific significance, it is a rarity/novelty.

Tourism Potential: if accessible then medium.

**2829CC 130: Mahlabatsi 2**

This large shelter was once used for keeping animals. Walls are built in the shelter. Near the wall are two crosses in black. Inside an area partly fenced are five images of bushpigs. There are about 40 images/fragments outside of the walled area. Artefacts are present.

Living Heritage Category: living area and religious art

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area and cattle pen

Significance to community: unknown

Significance to research: the art is of medium significance

Requires further information: yes

Sensitivity: unknown

Significance: pending further information

Tourism Potential: pending further information

**2829CC 131: Mahlabatsi 3**

This is a smallish shelter with a wall built on the left and partly fenced. Approximately 39 images of humans and animals occur. Some of these images are inside the walled area.

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown



Significance: pending further information

Tourism Potential: pending further information

### **2829CC 136: Sangoma**

The shelter is 30m wide, 7m deep and 5m high. It is a large shelter with very well preserved images. The paintings are as follows:

- Geometric white with red lines
- 15-20 red and white antelope
- 7 humans with bows
- 3 bichromatic antelope
- Human with headdress and several indeterminate images
- 4 humans
- 1 large eland with erect hairs, with another antelope besides it
- 4 eland and 4 humans
- Many humans with white arrows
- ~13 antelope and 2 humans
- 2 small white humans
- 4 humans with bows, and indeterminate paint
- A group of many humans and antelope with white dots and chevrons
- Therianthropes dancing with spread legs.
- 2 animals
- 1 snake with eland/head, one human has its arrows on the snake
- Many humans beside a large eland and rhino
- large bichromatic eland and a smaller eland
- 50 humans, and 2 antelope
- Several distinct groups. Two groups of seated karossed people, plus one group below, other eland, and kaross-clad humans
- Large humans, 1 antelope
- Humans, antelope torsos, and real wasp nest

I recorded this site with M. Pfothenauer, and I remember that there were fingersmears, or paintings, near the wasp nest. One of the images had been purposefully rubbed (or smeared).

Living Heritage Category: possible art

Conservation Status: good

Accessibility: good

Current utilisation: none

Significance to community: pending further information

Significance to research: the images in the site are very well preserved and painted. It is one of the better rock art sites in the area.

Requires further information: yes

Sensitivity: pending further information

Significance: the art is very well painted and beehives are not common images. The finger paintings and the smearing of one image suggest that the site has been used by non-San people, or by San descendants.

Tourism Potential: medium provided the wasp nest be removed<sup>4</sup>.

### **2829CC 141: Kwelidumayo**

The site is 11m long, 4m wide and 5m high. There are faint traces of paintings. Numerous artefacts occur on the surface.

There is a mound in the centre of shelter and the guides said that it is believed to be a Batwa (San) grave. The mound has a large number of artefacts on and around it. A hole in the roof leads to a large upper cavern (not seen). The shelter is used intermittently by herders. Some words are scratched into wall.

Living Heritage Category: living area and grave

Conservation Status: unknown

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<sup>4</sup> When we originally recorded the site, I was stung by a wasp, on my forehead, as I tried to examine the fingerpaintings. Our community guides ran from the shelter leaving me with the wasps. Needless to say the fingerpaintings were not recorded. The site does have a high living heritage status for me, and is unofficially referred to as Wasp Shelter.

Accessibility: unknown

Current utilisation: intermittent living area

Significance to community: probably medium-high depending on the belief in the grave.

Significance to research: High, if it is a grave, as no San burials have been located in KwaZulu-Natal.

Requires further information: yes

Sensitivity: high

Significance: high

Tourism Potential: probably medium-high depending on accessibility and if it is a grave.

However, I personally do not believe that tourists should be taken to burial sites for the novelty as this is degrading to the ancestral remains.

### **2829CC 146: Mphophomeni**

The site is a big overhang with a waterfall coming over it. There is a steep slope and a dense wattle infestation in front of the shelter. Cattle have used the site and there is a lot of graffiti with traces of red paint in the centre of the site. To the left are thirteen red lines.

Living Heritage Category: art

Conservation Status: probably poor

Accessibility: unknown

Current utilisation: cattle pen

Significance to community: unknown

Significance to research: art may be medium significance

Requires further information: yes

Sensitivity: unknown

Significance: possibly medium

Tourism Potential: probably low

### **2829CC 149: Emdlebeni**

This shelter has a hut built into it and is substantially fenced off as goat enclosure. The site is 20m long, 6-10m wide and 15m high. It looks directly up the uDada valley

There is a single painting of an antelope on the left of the shelter. A black cross occurs on the extreme right.

Living Heritage Category: religious art and living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: cattle pen

Significance to community: unknown

Significance to research: probably low-medium

Requires further information: yes

Sensitivity: unknown

Significance: probably low

Tourism Potential: probably low

### **2828DD 013: Sidikidikini**

The site can be divided into two parts. The first is 55m long, 15m wide, 20m high, on a dry, shale floor. The second part is 20m to the south, 25m long, 5m wide, and 5m high. The floor is vegetated and covered by stone sleeping enclosures. Stone tools occur in the part of the cave suggesting that a deposit may occur.

The first part of the shelter has a lot of soot and graffiti including two scratched and infilled right facing antelope. The other art consists of a row of four black animals at the extreme right. At the extreme left is an animal, possibly a baboon.

The second part of the shelter also has graffiti including the date 1991, and the word 'abathwa', There are also drawings of stick-figure females with prominent genitalia. The art consists of one faded red right facing antelope. To the right is a dark maroon vertical finger smear: 30cm along, sloping down from left to right.

Both shelters have bedding and are known to be used by the community.

Living Heritage Category: living area and possible art

Conservation Status: probably poor-fair

Accessibility: unknown

Current utilisation: sleeping area

Significance to community: pending further information

Significance to research: pending further information

Requires further information: yes

Sensitivity: unknown

Significance: The direct association of 'abathwa' with females with prominent genitalia is interesting. The Cape historical records refer to Khoekhoe and San females with prominent genitalia. This is either a direct, or a historical, reference to the San, or a stereotypic display. Further information about the site is needed to assess the site.

Tourism Potential: pending further information

### **2828DD 020: Mnguni's Shelter or Eweni Mnguni**

This cave was of great significance to Mr Mguni, who as a boy had lived in a little hut in the Shelter. His father who was a shepherd built the shelter. The hut in the shelter is presently inhabited and the shelter is used as a kraal.

Living Heritage Category: living area

Conservation Status: unknown

Accessibility: unknown

Current utilisation: living area and cattle pen

Significance to community: unknown

Significance to research: unknown

Requires further information: yes

Sensitivity: unknown

Significance: probably low-medium

Tourism Potential: pending further information.

### **2829CC 156: Emajubeni Shelter**

There are water trickles across parts of the rock face and much of the cave wall has fallen away. There is evidence of the construction of a dwelling place. Animal droppings are also present.

These ?are is? as follows:

- Monochrome animals; sitting humans. Exfoliation.
- 2 animals; 2 humans with bows and arrows.
- White hippo outlined in brown, head exfoliating.
- To the left a yellow line and 2 exfoliated? animals. 5 x ?antelope; much exfoliation & fading.
- Faint antelope.
- Approximately 23 humans in a group. Faded animals.
- Leaping human; paint remains; graffiti.
- 4 humans.
- Small human with a stick.
- Feline (?leopard).
- +/- 21 humans and +/- 8 animals; large eland with yellow head; white antelope; bichrome (yellow/white) antelope.
- White human.
- 2 elongated humans; 1 shorter human.
- ~5 hippo's at the bottom, +/-3 bichrome antelope

Living Heritage Category: living area and art

Conservation Status: probably poor-fair

Accessibility: unknown

Current utilisation: none?

Significance to community: unknown

Significance to research:

Requires further information: yes

Sensitivity: unknown

Significance: The art is of medium significance, especially the image of the hippo.

Tourism Potential: unknown, pending further information.

## **KAMBERG AREA**

I surveyed a few of the Kamberg sites with Richard Duma and Frans Prins. Richard Duma has lived in the area his whole life, as had his parents, and possibly grandparents. The family has San ancestry and Richard Duma is involved with various rituals that occur at Game Pass Shelter and other sites in the area.

Figure 2 indicates the location of the various sites recorded in the Kamberg area.

### **KAM1: Inkanyamba Shelter**

KAM1 (fig. 3) is about 20m uphill from the river in a small overhang. Wattle and bramble thickets make access to the site difficult. The overhang has two parts: ~12m long and 5m long. The rock is poorly preserved and this is due to the wattle trees that occur besides the shelter. When the wattle burns, it results in parts of the wall flaking off.

The site can be divided into three periods of use: Late Stone Age (LSA), recent LSA, and recent European. The LSA consists of a Wilton assemblage and rock art. The stone tools include two adzes, flakes, and upper and lower grinding stones. The art used to be very well preserved, detailed, and numerous; however, fires and natural erosion, as well as humans and goats, have severely damaged the art. The art consists of mono- & bi-chromatic images in the fineline tradition. One panel has a row of humans with thin white lines emanating from them. There are some faded eland, as well as smaller rhebuck in various postures. There are possible ochre smears in the crevice of the shelter. There are a few orange finger smeared crosses (or X's).

The recent LSA aspect of the site is related to Richard Duma's history. According to Richard, his father used to bring him and his siblings to this site to teach them about their San heritage. This was done quietly and without the knowledge of the others in the

community, for fear of retribution. Richard cannot remember what the state of the art was, as they were not allowed to come close to the (powerful) images. The site was thus used as a memorial for San ancestors.

The recent section consists of a gravestone with a date of '93 (we presume 1893 as it is more weathered than the initials of Green who left here in the 1970s) (fig. 4). The inscriptions read. "C. Anfield. Not lost Gone Before march 98 (or 78)." May Edmonds R.I.P. March 14 '98" there are other names on the rock, but these are faint and need to be rubbed<sup>5</sup> to be made clear. This area appears to have been levelled and had some form of retaining wall.

Living Heritage Category: memorial

Conservation Status: poor

Accessibility: easy

Current utilisation: none

Significance to community: high

Significance to research: medium-high

Requires further information: medium

Sensitivity: N/A

Significance: the art is weathered; however, there is an archaeological deposit. The deposit would be significant to the Duma's as it is part of their heritage. The use of the shelter by colonials at a similar time that Richard Duma's father would have used the site is of interest.

Tourism Potential: the site has the potential to be of medium potential pending the outcome of a historical search on the colonial names. The site is also part of the pilgrimage road to Game Pass Shelter. The art is however in danger of being inadvertently destroyed by fire. There is a wattle infestation leading up to the art, and this needs to be cleared.

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<sup>5</sup> "Rubbed" refers to a method of tracing the art.



## KAM2: Inkanyamba Shelter Pools

The Inkanyamba Shelter Pools are just below the above shelter. These consist of a few pools where the 'inkanyamba' used to live. This site forms a path that is between Thwalithse and the Duma's household that then goes to Game Pass Shelter. This pilgrimage path should be considered as part of the living heritage.

The role of the inkanyamba is summarised by Prins (unpub. manuscript):

*“According to Zulu beliefs a mythical serpent the Inkanyamba sometimes frequent the top of this hill. Traditionalists claim that they can often hear the roar of the Inkanyamba coming from Twaleleni during thunder storms. Informants describe the inkanyamba as a python-like serpent but with the face of a horse or antelope and a mane on its back -very much like some depictions of rain snakes in San rock art. In fact, it is possible that Zulu notions of the inkanyamba was to some extent derived from San beliefs regarding the rain animal. It is intimately associated with climatic phenomena especially tornado's and "angry" rain. Normal people are advised to avoid it as one glare of it in one's direction will cause an untimely death. However, Drakensberg San descendants and some African diviners (those who are guided by the inkanyamba in their dreams) are said to be immune to the effects of the inkanyamba. In fact, there is a belief in the Eastern Cape Province that some San descendants have the power to steer the direction of tornado's (the inkanyamba). Like the San rain animal the inkanyamba is also able to change its shape and to display multiple colours. The Inkanyamba is said to live more or less permanently on top of the Mphendle mountain (about 20 km to the south of Kamberg as the Crow flies) but that it travels to other destinations in search of water pools and a mate. Its flight of destruction typically includes the Mpendle location and adjacent areas of the Kamberg then winds its way through the Dargle Valley and eventually comes to rest at Midmar Dam or the Howick Falls. Interestingly, this path was also the route taken by San livestock raiders in the past.”*

Living Heritage Category: sacred pool

Conservation Status: good

Accessibility: easy

Current utilisation: none

Significance to community: high

Significance to research: medium

Requires further information: N/A

Sensitivity: medium

Significance: medium

Tourism Potential: medium

### **KAM3: Duma Household and Mr. Green's Farmhouse**

The Duma household is on a small spur; just above the old road leading to Mr. Green's ex-farm, (fig.'s 5-7).

The one site is that of the household of Richard Duma's parents, who were removed from the area in 1990s. The outlines of some of the huts are visible as is the old kraal. The huts were made in the 'wattle and daub' fashion. Richard's father had three wives, grandparents, and children staying at the homestead. The kraal is off-centre to the main house. A large 'granite-type' boulder is on the ground. It has several depressions/basins in it and was used for water for the chickens. Apparently the boulder used to be much higher, but as children they used to jump on it and it has eroded somewhat. Only two graves are visible and these are of his grandmother (1879 - 1990) and grandfather (died 1973). It is interesting to note that the standard Zulu, or Nguni, settlement pattern has been modified and rearranged. I am not sure if this is because of regional variation or that, the Dumas are of San descent and thus would not have a traditional settlement pattern.

Living Heritage Category: living area and graves

Conservation Status: fair

Accessibility: easy

Current utilisation: none

Significance to community: high

Significance to research: medium

Requires further information:

Sensitivity: high

Significance: the human graves make the site significance, as does the variation of the settlement pattern. The pathway from KAM1 to Main Caves passes this site.

Tourism Potential: medium if included in a trail.

#### **KAM4: Izangoma Pools**

This is a pool in the Little Mooi River, near the old trout dams of Kamberg, and is believed to have an inkanyamba residing in it (fig. 8). This pool has community significance, and is summarised by Prins (unpub. manuscript)

*“This pool has no specific Zulu name but it is regarded as sacred by Zulu traditional healers in the area. In 1995 a Zulu woman Dili Masango had a vision at the pool. She saw a huge multi-coloured snake that enticed her to- enter the pool. The snake was said to represent her ancestors and they "called" her to become their servant and to be trained as a diviner (isangoma)- During this period her parents and brother took some Zulu beer and other presents to the pool as a request for the snake to release her. After three days Dili Masango reappeared at her homestead with a snakeskin wrapped around her shoulders. She told her relatives that she had lived under the water in the spirit world where she received training to become a diviner. She described the spirit world under the water as similar to the "real" world above with people living in huts, cultivated fields, and large herds of cattle. Soon after this episode she apprenticed herself to a fully-fledged diviner near Giants Castle where she completed her training as an isangoma.*

*This under water experience is typical among many Nguni-speaking healers who receive the call of the ancestors (ukuthwasa). However, the initiation of medicine people among the //Xegwi and Drakensberg San descendants in the Eastern Cape appear to have been very similar. A rock art depiction of a serpent twisting around a man in what appears to be an underwater scene at Main Caves (snake rock) in Giants Castle may very well depict the initiation of a San medicine person.”*

There are several other stories related to this specific pool, and each would need to be documented.

Living Heritage Category: sacred area

Conservation Status: good

Accessibility: easy

Current utilisation: none

Significance to community: high

Significance to research: medium

Requires further information: no

Sensitivity: high

Significance: high for community

Tourism Potential: medium-high. The various stories associated with this pool need to be fully recorded.

### **KAM5: Thendele Ochre Pits**

The ochre “pits” are alongside a dirt road and are in a small stream. The area is in a natural erosion gully in a stream that goes from the upper brown-black soil, to white clay, and then hard maroon-red clay at the bottom.

According to our guide (Richard Duma) these pits were used as far back as his grandfather (if not further back in time), especially the red clay, for making red paint. The white clay is used today as a form of paint/whitewash.

Living Heritage Category: “mine”

Conservation Status: poor-fair (depending on view of erosion)

Accessibility: easy

Current utilisation: clay for paint

Significance to community: medium

Significance to research: medium. Ochre from Main Cave, and other nearby sites could be compared to the ochre from this site.

Requires further information: yes

Sensitivity: medium

Significance: medium

Tourism Potential: medium if included on general tourism trail, and as a possible source for rock art pigment.

**KAM6: Thwalitshe**

The site is a rock outcrop on the KwaThwalinye Mountain, and is called Thwalitshe (fig. 10). Females from the community use this feature for fertility rites. They hike up the path to the overhang and perform ceremonies, and sometimes sacrifice chickens.

Living Heritage Category: sacred, or fertility, site

Conservation Status: fair

Accessibility: hard

Current utilisation: fertility rites

Significance to community: high

Significance to research: medium for anthropological research

Requires further information: yes

Sensitivity: high

Significance: pending further documentation

Tourism Potential: Community permission would probably be needed for a visit.

**KAM7: Ingeleni (Kamberg Mountain)**

The Kamberg Mountain has spiritual aspects for the Thendele community. One may not point at the mountain or else, one will be struck by lightning. The mountain was also used for rainmaking and other ceremonies. There are many stories relating to what happens to people who point at the mountain with their fingers, and these need to be recorded. The history of Ingeleni Mountain is as follows:

*“The Ingeleni Mountain is a small loose standing hill situated on the left-hand side of the tarred road approximately 6 km before the main entrance gate to Kamberg Nature Reserve. Ingeleni in Zulu refers to the small comb on top of a chicken's head but it may also have referred to the comb of a guinea fowl. The name Kamberg is the Afrikaans derivation of this name (kam is the Afrikaans name for comb). It is not certain if the first Voortrekker farmers in this area named this hill Kamberg after the Zulu name Ingeleni or whether it was named vice versa.*

*Zulu-speaking traditionalists in Thendele maintain that it is taboo for people to point their finger at this hill. Such an act is regarded as a sign of disrespect towards the supreme-being*

*Unkulunkulu. It is believed that Unkulunkulu will punish the culprit by sending a bolt of lightning and accompanying bad weather. When directing towards the hill people have been advised to point using a clenched fist. Hills throughout Zululand are regarded as access points to the supreme being and have similar taboos (Berglund 1976:44). In the central Drakensberg the rock mass of Giant's Castle is likewise called iNtabayikonjwa - the mountain at which one must not point. Typically such hills and mountains are ascended during times of national calamity, such as droughts, and prayers are directed towards the supreme being. It is usually the local chief or another person of authority including rainmakers who would mount the hill. For at least a day prior to ascending the hill one has to abstain from food and sexual relations so that the supreme being can see "how hungry and weak the people are". It has been many years, however, since the Ingeleni has been ascended for these purposes (the last occurrence took place sometime in the 1960"s)."*(Prins unpub. manuscript)

Living Heritage Category: sacred area

Conservation Status: fair

Accessibility: hard

Current utilisation: unknown (private land)

Significance to community: high

Significance to research: medium for anthropological

Requires further information: yes. The exact locations of various rituals need to be confirmed.

Sensitivity: high

Significance: high significance for rainmaking and other rituals

Tourism Potential: high as a visual landscape. Landowner permission would be required for groups to visit some of the area, and community permission would be required for visitors to sacred sites.

### **KAM8: Gladstone's Nose**

This is located on Gladstone Mountain. Gladstone was a colonial Prime Minister (from England) in Southern Africa who had a very protruding nose. This part of the mountain is named after his nose that was very prominent. People of British descent refer to this as Gladstone's Mountain in his memory/honour.

Living Heritage Category: visual landscape

Conservation Status: good

Accessibility: medium

Current utilisation: none

Significance to community: medium

Significance to research: low

Requires further information: no

Sensitivity: low

Significance: low

Tourism Potential: medium as a visual landscape, but it needs to be included with reference to other visual landscapes.

## **UNDERBERG AREA**

The site locations s are plotted on fig.'s 11 and xx?

### **Good Hope Shelter**

Good Hope Shelter is ~1.5km from the old Good Hope stores on Sani Pass. It has been recorded over many years and excavated by Cable, Scott, and Carter (1980) (fig. 12). Over the years, the art has deteriorated badly, so much that very few paintings are visible (fig. 13). The art is limited to a few faded canids (domestic dogs) (figs. 14 &15), horses and riders (in red and black) (figs. 16&17), and a series of finger smears and finger dots (figs. 18&19). Some humans are visible (fig. 20).

The deposit appears to be in a good state of preservation; however, the sections of the original excavations are being exposed and broken. A troop of baboons also frequents this shelter and has added to the deterioration of the art and deposit. The deposit at the site dates back some 7000 years.

According to Prins, San raiders used this site as late as the 1920s. Furthermore, Prins has recorded interviews of San descendants who used to live in the shelter with their

father. These descendants recognise the art as part of their heritage and would want the images at Good Hope Shelter to be repainted, as they believe that it would heal the problems in the communities. These descendants views on the art differs to the mainstream academic views of the art, however, there is still a spiritual and social link between the art and the San community. I think the Sans wishes should be seriously considered since they are the San descendents and the academics are not!

Living Heritage Category: living and ritual area

Conservation Status: poor

Accessibility: easy-medium

Current utilisation: general tourism

Significance to community: high as central to some beliefs

Significance to research: High in terms of remaining archaeological deposit and two people claim to have lived here. It would be interesting to get a “recollection” of what the two inhabitants did at the cave, and see if it is “found” in the archaeological deposit. The site is also part of a debate involving the repainting of the images.

Requires further information: Yes. The stories of the two inhabitants should have audio-visual recordings.

Sensitivity: medium-high

Significance: high

Tourism Potential: The images at the site are of poor quality negating possible for tourism. The site itself needs to be better managed, especially the deposit before more tourists enter the shelter. The full story of the inhabitants would need to be explained, as well as the context in which they lived for this site to have tourism potential. A visitor’s centre should be considered where the archaeological and anthropological work could be displayed: the current road workers site, besides the road, would be an ideal position.

Already being done



### **SNO1: Snowhill Farm shelter**

Snowhill Farm Shelter was at one time a beautifully painted shelter with exceptional art (fig. 21). Unfortunately it has been severely graffitied, and mostly by children from a nearby school<sup>6</sup>. Several images are still visible and some of these are rare.

The images include:

- Therianthropes in various postures, one is facing into the cave wall. One inverted fingerpainted eland occurs underneath the main eland (fig. 22).
- Humans holding hands near a large feline, antelope, and kaross-clad humans (fig. 23)
- A large frieze of bichromatic eland and red humans. The humans are in varied postures and some have white speckles and/or lines on them (figs. 24a&b)
- Group of 2-3 humans holding metal tipped spears/arrows (fig. 25)
- Group of eland and humans with a fingerpainted curving line. Above this are red humans with white karosses (fig. 26)
- A large outlined eland, with a snake, and palette to the left and humans to the right. The snake is also outlined and then infilled. A long line emanates from the head of the snake (fig. 27).
- Group of tall humans in varying postures (fig. 28)
- Panel of very faded bichromatic eland.
- Isolated, and groups of, finger smears throughout the shelter.

No people are known to be associated with this site; however, the finger smears are similar to the context of other finger smears in the general region. The occurrence of the snake and the waterfall should be associated with some mythical creature and/or story.

Living Heritage Category: none currently known

Conservation Status: poor-fair

Accessibility: easy

Current utilisation: general tourism and

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<sup>6</sup> The school's name, and even postal address, occurs scratched and/or written on several images. Similar style of writing occurs on other paintings as well. This graffiti can be associated with much of the degradation of the art.

Significance to community: unknown

Significance to research: high

Requires further information: yes

Sensitivity: medium-high

Significance: medium-high. Some well-preserved paintings should be fully documented.

Tourism Potential: High, but needs consultation with landowner. Site is currently used for general tours with a registered guide. A proper footpath would also be required, and the graffiti would need to be cleared.

### **Duma Graves**

The site is on an elevated area above the general valley farm gate and one walks straight to the "edge" of the small-levelled area.

The site consists of two graves (fig. 29), a small goat (?) stonewalled kraal, and a living area. The graves are believed to be those of Sokhayedwa Duma and Phosula Duma: brothers, and sons of uMyekisi Duma (the chief in 19th century). The uMyekisi Duma married a San female before 1850s, and lived at this site. In ~1885, he sent some men to Marianhill Mission to ask for a missionary to be built in this area (this became Reichenau Mission). The uMyekisi Duma was also a renowned hunter as he was taught by the San how to hunt various animals; he used these skills to trade at Durban Bay. uMyekisi Duma lived at KwaThunzi, Stepmore before he moved to this site. The sons/brothers died before 1885 and the family left the area to join uMyekisi who lived in Umzinto.

The site itself has a commanding view over the valley and can visually show the various phases of the Duma settlement in relation to the Reichenau Mission development (fig.'s 30-32).

Living Heritage Category: living area and graves

Conservation Status: fair

Accessibility: easy

Current utilisation: farmland

Significance to community: high

Significance to research: medium

Requires further information: yes

Sensitivity: high

Significance: Medium-high. Apart from the local history, there is anthropological and historical interest to the development of this area.

Tourism Potential: High. The site has a clear view over the valley where three Phases of the Duma settlement in the valley, in relation to the arrival of the Reichenau Missionaries. One does not need to access the and for the view.

### **Step 1: Stepmore 1**

The site is in a small gorge on the left of the main river. It has a stream and waterfall at the head. The site is behind the waterfall amongst many cracked and cracking boulders (fig. 33). Some of these boulders have fallen off the cave wall recently, and several will follow shortly. The rock face is also badly weathered.

The site is badly graffitied; the oldest graffiti dates back to 1966, but the rest is rather recent in age. Our guides said that most of the graffiti occurred over the last 2–3 years. The art consists of the following; a few fineline and many fingerpainted images.

Some fingerpainted images occur under an overhanging slab. The two eland are the only images in yellow-orange; the rest are in white paint (figs. 34-36). The images include the following:

- Two faded orange-yellow eland; these are a mixture of fineline and fingerpainted humans
- horses and riders,
- two people 'fighting'; one has a battle-axe,
- several more people around the eland
- a settlement plan outline. This outline does not appear to be that of an Nguni settlement pattern.
- rectangular geometrics; these are rectangles with a dividing line in the middle

- three males with erect penises. These penises have been rubbed/smeared
- one image with feather-like extensions.

There are large cracks occurring on the one side of this slab, and it will probably fall in a few years. It would be worthwhile to investigate the possible removal of the slab of rock, before it is permanently lost due to natural erosion.

Living Heritage Category: art

Conservation Status: poor-fair

Accessibility: medium

Current utilisation: unknown

Significance to community: unknown

Significance to research: Medium. Some of the images are unique.

Requires further information: yes

Sensitivity: medium

Significance: medium

Tourism Potential: While the images at the site are of interest, I would query the risk factor of an unstable overhang. A proper footpath would also be required, and the graffiti would need to be cleared.

## **Step 2: Stepmore 2**

This site is located upstream from Step1 at the head of the valley. A waterfall occurs over the middle of the site.

The site has graffiti, scratches, San fineline images, and finger paintings/smears/dots. The art is as follows:

- On the left hand side are a series of white smear-scratches. These extend across the cave wall for some time, and appear to be purposefully placed over images (fig. 38).
- There are some faint white images below these smears, as well as orange-red finger dots and finger smears (fig. 39).

- a few faded bichromatic shaded eland, with black horse-rider and two white figures above eland. To the right of the eland are 4-6 red humans and some more eland, and a yellow line (fig. 40).
- Further to the right is a female scene (fig. 41). This consists of nine females in various sitting postures. One female appears to be using a lower grinding stone, while the female next to her is facing the viewer with her legs wide open. Digging sticks and bags occur as well. This panel is only slightly defaced. The only stone tool found at the site was underneath this panel and was an adze.
- Below the above panel are finger smears.
- On the other side of the waterfall are three areas of very faded art. These include a few humans and animals.

Living Heritage Category: art and possible living heritage art.

Conservation Status: poor-fair

Accessibility: medium

Current utilisation: unknown, presumed none

Significance to community: unknown

Significance to research: Medium. Some images, especially the female scene, are of significance.

Requires further information: yes

Sensitivity: medium

Significance: medium

Tourism Potential: Medium. A proper footpath would also be required, and the graffiti would need to be cleared.

### **Step 3: Umunyu**

The site is at the top of a small stream that runs into the Umkomaas River. The site is a hot spring coming out of a crack in the rock face. Apart from being used as a cloth washing area, it is also used by *izangoma* and *abethandazi* for healing purposes (fig. 42). The water is drunk, and/or washed with, for healing, and people are "baptised" with it. Below this spring in the Umkomaas River, is a large pool also used for initiation (fig. 43).

Living Heritage Category: sacred healing area

Conservation Status: poor-fair

Accessibility: easy

Current utilisation: washing of clothes and “traditional” healing

Significance to community: high

Significance to research: medium

Requires further information: yes

Sensitivity: high

Significance: medium-high

Tourism Potential: Medium-high. The site is of general interest, and the healing itself is of high interest. Hot springs are known for healing properties and this site is a good balance between the scientific healing qualities of the water and the cultural reasons for healing. Two types of healers use the site, and thus there is more of a potential cultural experience. The site would need to be cleaned up as it is currently littered, mainly with soap packaging. This is also not good water quality practice. An alternative area for warm water cloth washing would be required.

#### **Step 4: Shembe site**

Just before the Umkomaas bridge and ~50m uphill from the road is a Shembe square. This is currently in use.

Living Heritage Category: religious

Conservation Status: good

Accessibility: easy

Current utilisation: religious

Significance to community: high

Significance to research: low-medium

Requires further information: no

Sensitivity: high for some community members

Significance: high for some community members

Tourism Potential: medium if part of a tourism route.

### **Tekwaan Mountain**

Tekwaan Mountain is a sacred mountain, used by the Mabidiya sect, and forms the end of a pilgrimage (fig. 44). The pilgrimage begins at a specific place in the community and then heads off to the Mountain. Unfortunately, my guide did not know of the starting point and was not able to obtain this information by the time we were in the area. My guide was not familiar with the activities of this group of people either. At the base of Tekwaan Mountain are the Tekwaan pools used for baptism and other purification rituals (fig. 45)

Living Heritage Category: sacred area

Conservation Status: fair-good

Accessibility: hard

Current utilisation: religious ritual.

Significance to community: high for some community members

Significance to research: medium for anthropological

Requires further information: yes

Sensitivity: high for some community members

Significance: high for some community members

Tourism Potential: probably low due to the poor accessibility of the end point, although the starting point has easy access. Permission would be required for outsiders to view the rituals.

### **PEN 07: Domsela**

The site is situated on the upper rock band overlooking the valley. There is a small-flattened area in front of the overhang before it slopes down to the next band.

The site is a small shelter with little deposit. The art occurs on large flat boulders (figs 46-47). On the left is a group of finger smears and finger dots in orange. One smear is over a fineline red human. Below are wave-like finger smears and 5-6 fingerpainted

antelope. In the middle is a large eland and two delicately drawn males (one has his fingers drawn) and a second male is exfoliated and has been partially chipped. Above and to right of the eland are some white human images (now turning black). There are two other faded red antelope. To the right is a hippo-like animal with finger smears over it. There are more finger smears and dots around this image. Mr Bruce Parker said that they had found several stone arrowheads at this site. They were left at the site, but are now gone, probably removed by visitors. These arrowheads are very rare.

F. Prins's informants call the site 'Domsela'. They refer to "domsela" as:

*"the last San/Sotho initiation school here was interrupted by Sotho men who attacked the initiates for stealing cattle and sheep in Lesotho during this occasion most of the initiates were killed [but] one [who] was left for dead ... survived and he is still alive today. The initiation school was male initiation to adulthood - some of the smears and dots relate to "protecting the initiates" against witchcraft as initiates (during the liminal period) are more vulnerable to witchcraft and ritual pollution than otherwise. ... the use of smears in this particular shelter ... made towards the end of the initiation to "warn" other potential users of the site that the site is still "ritually hot/potent" and therefore too dangerous for immediate use." (F. Prins 2007 by email)*

Living Heritage Category: art and ritual

Conservation Status: good

Accessibility: easy

Current utilisation: general site visits by visitors to Penwarn Lodge

Significance to community: high

Significance to research: high

Requires further information: yes

Sensitivity: medium-high

Significance: High. The association with people who claim to have participated in some means with the actual paintings is rare. While there are many other questions to ask the informants, the site has the ability for good oral history.

Tourism Potential: High. The oral history for this site is good, as are the images themselves. The site should also be placed into the context of the cattle raids that



occurred in the area. The main area of concern would be accessibility to the land, as the landowners do not want continual and/or uncontrolled access to the lodge. As with other privately owned areas, consultation with the landowners is of vital importance before a site is proposed for use.

### **PEN 08**

This site is in a small valley and consists of a group of bichromatic eland (fig. 48) and finger smears (fig. 49). No people are known to be associated with this site; however, it is related to the finger smears of PEN07.

Living Heritage Category: art (forgotten living heritage)

Conservation Status: poor-fair

Accessibility: easy

Current utilisation: none

Significance to community: none – it is unknown

Significance to research: high

Requires further information: yes.

Sensitivity: medium. The site is important in its relation to PEN 07. PEN 07 has similar styles of painting but is not recognised by the informants. This suggests that PEN 08, and the rest, are perhaps older than PEN07, and at least out of living memory: it is a “forgotten living heritage site<sup>7</sup>”.

Significance: medium-high

Tourism Potential: medium-high

### **PEN 09**

Pen 09 consists is a small shelter with rock art. The art consists of fineline antelope and humans on one side (fig. 50), and several (finger) smears underneath a small overhang (fig. 51). No people are known to be associated with this site; however, it is related to the finger smears of PEN07.

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<sup>7</sup> Another term for this would be a “dead living heritage site”

Living Heritage Category: art (forgotten living heritage)

Conservation Status: fair-poor

Accessibility: easy

Current utilisation: none

Significance to community: none

Significance to research: high (see above)

Requires further information: yes (see above)

Sensitivity: medium (see above)

Significance: The site is important in its relation to PEN 07. PEN 07 has similar styles of painting but is not recognised by the informants.

Tourism Potential: medium-high

## **PEN 10**

Penwarn 10 is a small overhang with an archaeological deposit. The site consists of fineline and finger painted images, and artefacts. Two lower grinding stones were observed in the deposit.

The fineline images consists of two large faded, and water stained eland, with a well-preserved human holding a bow and arrows (fig. 52). Another human is painted in thick red/orange and white paint (fig. 53). There is also a very faded area of paint consisting of thin red and white lines (fig. 54). These appear to be a group of bows (red) and string/sinew (white) closely spaced. Unfortunately, the rest of the panel is smeared and unclear. There is a (semi-) fineline image of a red horse on a separate panel (fig. 55). Nearby are a black horse and rider and other black images in a semi-fine style (fig. 56). Around the main panel is a group of finger smears, indeterminate paint, and a finger painted human.

No people are known to be associated with this site; however, it is related to the finger smears of PEN07.

Living Heritage Category: art (forgotten living heritage site)

Conservation Status: poor-fair

Accessibility: easy

Current utilisation: none

Significance to community: none

Significance to research: medium (see above)

Requires further information: yes (see above)

Sensitivity: medium (see above)

Significance: medium (see above)

Tourism Potential: medium-high

### **PEN 11**

Pen 11 is located beside a waterfall and pool (fig. 57). The images are on a small ledge above the pool. The ledge is ~3m long and 1.5m wide. The art consists of:

- a human with red body and legs, and a white head. Either the head has a faded/eroded infill, or it really is a crescent shaped head. I opt for the latter (fig. 58).
- A group of three humans in a row holding hands (fig. 59).

The crescent shaped human is interesting and I would associate it with a 'mythical' creature, especially since there is a large pool of water just below the painting. This type of area is normally associated with some form of water creature, or water myth.

No people are known to be associated with this site; however, it is related to the finger smears of PEN07.

Living Heritage Category: none

Conservation Status: fair

Accessibility: medium

Current utilisation: none

Significance to community: none

Significance to research: medium – unique painting

Requires further information: yes

Sensitivity: low-medium

Significance: the association of the waterfall, pool, and possible therianthropic human is of interest.

Tourism Potential: Low. Only small groups can access this site at a time (fine for the average tourist (not school groups). There is a hammerkop nest on the same ledge that should not be disturbed. The site also holds a danger risk factor as the ledge is narrow and people may fall into the pool below or onto the rocks.

## **GENERAL MANAGEMENT PLAN**

Various sites were assessed in terms of living heritage and their potential for tourism. I assessed these sites in terms of their regions. Most of the sites are not significant enough, or of sole interest, for tourism if they stand by themselves. However, if these sites are grouped, then a tourism route can be maintained. A grouping of sites has the ability to refer to the history of a specific place, and the route thus becomes a historical route. For example one would start off at traditional San painted sites, then move onto interaction sites (such as those with fineline and fingerpainted imagery), then onto the more recent occupation by Nguni-speaking people, followed by colonial settlement. A final aspect would be the revitalisation of, or rekindled interest in, 'San descendent history'. In this way the general and specific history of an area can be given.

The KwaZulu-Natal Heritage Act, and the National Heritage Resources Heritage Act, Section 2 protects all heritage sites, including living heritage sites. Any attempts at developing these sites would thus require permission from the relevant governing organisation including DEAT. Furthermore, each site would need a site-specific management plan depending on the type of tourism that is planned for that site. This will need to take into account the number of visitors that may impact on the site in a given year, archaeological deposits, and most importantly the permission from the landowner (communal or private).

I discuss the potential for such a route in relation to the assessed sites for each region. I work on the assumption that each site will have a proper management plan if it is to be developed.

### **MWENI TRIANGLE**

The Mweni triangle has many interesting sites of living heritage. These range from very well painted rock art sites that are re-used by local communities, potential graves, sacred forests, and settlements inside large shelters. There is even a shelter where images were blasted for the queen's visit to the area resulting in the attachment of 'Royal' to the Natal National Park. The unfortunate aspect of the Mweni triangle sites is that most of them are inaccessible for the average tourist, and that the area lacks the infrastructure, such as roads, for many of these sites to be visited by people other than hikers. These sites thus would not be economically viable for tourism.

The importance of the Mweni triangle records is that they clearly show how many sites can be recorded in a systematic survey. One must also remember that the original surveys concentrated on rock art sites. Moreover, at least half of the sites were omitted from this report, as they did not have co-ordinates or that there were possible mistakes between the various recordings. This must be addressed at some stage. Lastly, these recordings did not aim at living heritage sites and were in areas that are difficult to reach. I personally observed several sites that would be of living heritage status if they were recorded. These include a furnace about halfway up the Mweni River on top of a large hill, abandoned settlements with circular and rectangular structures that were lived in by our guides and their grandparents. These have stories about the introduction of the 'hut tax system' by the British, whereby circular structures were taxed. According to the oral history, the people thus changed their structures to rectangular structures, and became 'tax dodgers'! I also observed *Inkanyamba* areas where people are known to commit suicide if they come too close to the pools. The area thus has a high potential for living heritage sites, these just need to be systematically recorded.

As it is, only Busingatha Shelter may benefit from regular tourism, *i.e.* be economically viable.

An alternative to visiting the inaccessible sites would be to record the living heritage sites, and all associated oral histories, and develop an interpretative centre in a more centralised locale.

## **KAMBERG AREA**

The Kamberg area has the potential for a tourism route that could be incorporated into the Main Caves visit, with the exception of Kamberg Mountain itself. The use of the ochre pits, the pilgrimage path from Thwalitshe, past Inkanyamba Pools and Shelter, the Duma and Green settlements, and main Caves itself has the potential to explain not only the general heritage of the area, but the specific heritage of several families that have lived in this area over the last 100 years. It thus becomes a personalised experience for the tourist. The accounts of this living heritage should also be included in the rock art centre currently being built. If the claims by the community of actively using Game Pass Shelter in the past are correct, then they need to be incorporated in any interpretation of this shelter. If not, then the rock art centre becomes another academic pursuit that estranges people from their own history, and in turn ignores the principles of the living heritage policy.

I would suggest the following route as it would go from the present and end in the past:

1. Start at the Thendele ochre pits. Show how they are used today and discuss their use in the past. Point out Thwalitshe Rock and Izangoma Pools, as well as Kamberg.
2. From Izangoma Pools one can see Gladstone's Nose and part of Kamberg. These features can be explained and then the stories around Izangoma Pools can be told.
3. From Izangoma Pools one can go to Thwalitshe, or view it from the Pools. Thwalitshe is explained.
4. Inkanyamba Shelter Pools becomes the starting point of the 'pilgrimage'. The stories about these pools are explained as the route to Inkanyamba shelter is undertaken

5. At Inkanyamba Shelter the (remaining art0 is shown and how this site was used to keep the San identity alive. The rock slab with colonial graffiti should also be discussed. Kamberg/Ingeleni Mountain is very visible from the top of the shelter.
6. The path then bypasses the Green settlement, and then Duma settlement. A brief history is given of each. The old age of Richard Dumas grandmother should also be mentioned, as well as the stories related to this settlement.
7. The path then joins up with the main path to Main Caves, passing the area used by Zionists, and ending at Main Caves.
8. At Main Caves, the art of the present, recent past and remote past is discussed.
9. Return to the Kamberg rock art centre.

In this way, several (living) heritage landmarks can be used on a specific trip, and it becomes an all-encompassing tour of the history of the region. Most sites are accessible, and most of the walks are not too strenuous. Some sites are even accessible via vehicles.

Inkanyamba Shelter would need a site-specific management plan, as would the Duma Settlement and Ochre Pits.

## **UNDERBERG AREA**

The Underberg sites are too widely spread to form an all-encompassing tour. However, each area can become a tour in itself.

### **Penwarn Sites**

The Penwarn sites are very interesting in terms of research and living heritage. The main interest is that the living heritage recognises one site; with specific types of paintings, that informant claims knowledge?. There are other sites on Penwarn that have very similar styles of painting, especially the smearing, however, these were unknown to the informant. This implies that these sites were probably used before the informant's time. This is an example of how living heritage sites become 'forgotten' heritage sites. I do not espouse giving them a living heritage status, as they do not fit into the definition. However, they are related.

PEN07 has very well preserved art, and it incorporates various artistic traditions. The other sites are an extension of the history of the area. More importantly, the art is hardly graffitied and this is mostly due to a policy of limited supervised access<sup>8</sup>. The other art on the farm varies in degrees of preservation, however, this is due to natural causes and not human factors. I would strongly suggest that this type of management is upheld.

A possible management plan is that any tours to the area are done via Penwarn Lodge itself (not via a guide), who in turn ensures that an accredited guide is on hand for the tour. In this way, the landowner can control visitors to the farm, and does not have haphazard visits. It would be useful if someone at the Penwarn Lodge undertakes a rock art accreditation course, so that a more general tour can be undertaken.

### **Stepmore**

The Stepmore sites form a 'bundle' of sites that can be viewed in a day. All sites have some form of living heritage status and a general heritage status. The Stepmore area is also interesting in that the Mhlope people are San descendents, there is a Zulu and Sotho chief, and that traditional and traditional-Christian beliefs are practiced in certain areas that are accessible to the public. This route would take less than a day to complete.

The main problem with Stepmore area is that it requires an overall and site-specific management plan. The general management plan would require community involvement and interaction. This should emphasise the need to refrain from making graffiti at rock art sites and not to litter sites that could be visited by tourists.

The site-specific management plans are as follows:

- STEP1: Consideration should be given to the removing of the art to a different location. The art panel will most likely fall of the rock face shortly (over the next decade). There is a large crack on the one side of the art). If the panel falls, it will be broken into non-reusable pieces. The area in front of the shelter is littered with these types of rocks that have fallen. An access path would also be required as

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<sup>8</sup> Compare PEN07 to SNO1, or the Stepmore sites, that have uncontrolled access.



well as a more stable platform to enter the shelter. Any potential risk should be minimised. If the art is not removed then a graffiti removal project should be initiated, as it currently detracts from the uniqueness of the art.

- STEP2: A path needs to be made, and maintained to STEP2 – this would be in conjunction with the path to STEP1. Permission from the timber company will also need to be obtained as the site may be on their land (this should be confirmed). The site should also have a graffiti removal project. Access should be limited to supervised visits only due to the rarity of the art.
- STEP3: The path needs to be made for access to the site. The site needs to be cleaned of litter on a continual basis. The wattle trees should also be removed, as it would then provide a viewpoint onto the pools below. The community should be given an alternative area for washing their clothes as they are currently using the site and releasing soap into the main stream. I am not sure if it would be viable to get geologists into the area to see if a “well” can be tapped into the warm water from a different place. The main point is that a tourist would probably not want to travel this distance to visit a sacred site, only to see people washing their clothes. The alternative would be to explain how the sacred and reality are mixed into one system. The healers should also be consulted regarding the use of this site as a tourist area.
- STEP4: The Shembe ‘square’ has the opportunity to explain the mix of traditional and Christian beliefs. Permission to use this site would also be required.

### **Snowhill Farm and Duma Graves**

These two sites are in close proximity to each other and could be undertaken in one day, especially if linked up with the Reichenau Mission (which is a living heritage site as well). The history of the Duma people in the area and their various settlements can only be viewed in conjunction with the mission, and *vice versa*: the two are integral to each other’s development.

The grave site has the advantage of a good starting point as it is from this place where uMyekisi Duma began in this area. His prowess in hunting, and thus trade, as well as his

knowledge of the effects of missionaries can be viewed from the settlement where his sons are believed to be buried. The view can be seen from the original settlement or from the side of the road above the settlement. If the original settlement is to be used, and assuming that permission is given for its use, then a management plan is needed.

The site needs to be cleared of current vegetations and maintained. Currently the grass blocks any view of the graves and/or the kraal. A path would also need to be made to ensure that visitors do not walk over any of the stonewalls or the graves themselves. One should also remember that remains of the settlement probably still occur below the surface and these may be utilised as part of the site visit. This would require excavations and inadvertently loss of land for the landowner.

I would suggest that the grass is maintained at a reasonable height and that people do not enter the land, but rather view the site from the side of the road. As stated previously, I personally do not believe that tourists should be taken to burial sites for the novelty as this is degrading to the ancestral remains Is this also what the locals think? .

Snowhill Farm Shelter can be visited in the same day, or separately. The shelter does require a full graffiti removal and liaisons with the community to prevent further graffiti. Whilst it is not a living heritage site per se, those of San descent (such as my one guide) use it as a reference to their history. The site does have more recent images probably related to those of San descent.

### **Good Hope Shelter**

Good Hope Shelter has deteriorated drastically since 1907. Today very few images are visible, and the deposit is being disturbed by human and natural elements. The importance of Good Hope Shelter is that two people claim to have lived in the shelter in the distant past with their father who used to paint. Their interpretation of the art is important in that it differs from mainstream academic views of the art, and deserves some form of recognition.

While there is a debate regarding the repainting of the shelter, perhaps a visitor's centre should be built where the images may be repainted (in traditional or modern methods) and where some of the artefacts from the excavations can be displayed. Already in progress. The artefacts from the upper levels would be of more living heritage status as the informants may recognise artefacts. Alternatively, the informants can state what they did in the caves, and researchers can see if they can verify any of these actions from the excavations.

If the shelter is used for tourism then a boardwalk over the deposit, and some form of protection of the remaining art should be required. The boardwalk can be 'based' in the previous excavation squares.

## CONCLUSION

Several living heritage and non-living heritage sites were recorded for this report. The report was to assess these living heritage sites according to several criteria including the tourism potential for each site. Admittedly, the assessments were undertaken from an archaeological background, with influence from an anthropological background<sup>9</sup>. This resulted in a wider scope of sites and their incorporation into a historical aspect of potential tourism.

I identified various sites from the Mweni, Kamberg, and Underberg areas that have tourism potential. These sites were visited as either a desktop analyses, or actual field study, and recorded. I discussed the shortcomings of the desktop study in the Mweni area, and suggested that a study specifically related to living heritage sites be undertaken. The Underberg and Kamberg sites yielded a wealth of information that can be utilised for not only academic interest but also for tourism. The tourism itself gives cognisance to local community's histories and actively involves that community with the preservation of its heritage. I suggested that community awareness be undertaken at these communities especially those where rock art graffiti occurs, and/o where potential environmental pollution may occur.

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<sup>9</sup> The author has a B.A. (Soc. Sic.) degree, with majors in archaeology, sociology and psychology, and an M. Phil degree combining psychology and archaeology. This is sufficient to undertake a basic assessment of living heritage sites.

The main thrust of this report is that while many sites are of interest, they do not inform of the history of the area as a whole. I suggested that the area should be transformed as a tourism route where several sites are visited to explain, and show, the various stages of an area's history. This would incorporate archaeological, historical, anthropological, and living heritage aspects. The area of Penwarn Lodge was used to indicate why this is important. At this site, a person identified one site as having living heritage status. I, however, recorded several other sites, of similar artistic style and content that was not recognised by the original informant. I loosely referred this to as a "forgotten living heritage site".

I suggested a general and site specific management plan for each area/site, if the sites were to be used for tourism.

If the living heritage project is to proceed in earnest, it will need a much more detailed recording program, as well as a wider group of heritage managers. I would envisage that at least one anthropologist/sociologist, one archaeologist, and someone with competence in assessing heritage sites <sup>10</sup>, constitute the basis of the team. Furthermore, there will need to be a more rigid definition of the term living heritage. If this is not defined then the whole of the MDTP area will be one single heritage site as the current definition is so wide that it is open for anyone to claim some form of heritage. Such is the case at Sangoma Shelter whereby I claimed living heritage status for this site from my own personal experience. This does not imply that certain beliefs or individual actions should be denied; rather, that categories of living heritage should be refined.

Any further work in the Mweni area must include the full content of the original site records and their accompanying photographs. The photographs will need to be digitised, and the site records will need to be double-checked with the records held at the Natal Museum and Amafa KZN. The work undertaken by M. Pfothauer is substantial and deserves proper curation and databasing. Agreed

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<sup>10</sup> In this case a cultural resource management person as rated by Amafa KZN or SAHRA would suffice.

## REFERENCES

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Pfotenhauers report???

## APPENDIX A

### Method for Archaeological Heritage Assessment

The method for Heritage assessment consists of several steps.

The first step forms part of the desktop assessment. Here we would consult the databases from both the Natal Museum and Amafa aKwaZulu-Natali). These databases contain all known heritage sites in each province. This database does, however, tend to be restricted to archaeological and palaeontological sites. Consulting with the relevant authorities will also cover known battlefields and historical sites.

Once the data has been collated, each recorded site will be:

- grouped according to its relevant 1:50 000 map number
- described in terms of the site description
- described in terms of the site significance
- described in terms of the site mitigation
- Given the latitude and longitude co-ordinates (X and Y co-ordinates, if required, will need to be converted by a surveyor).
- given the erf numbers and names
- summarised in tabular form

The initial archaeological survey (*i.e.* fieldwork) consists of a foot survey where the selected impact occurs. The survey results will define the significance of each recorded site, as well as a management plan.

All sites are grouped according to low, medium, and high significance for the purpose of this report. Sites of low significance have no diagnostic artefacts, especially pottery. Sites of medium significance have diagnostic artefacts and these are sampled. Sampling includes the collection of artefacts for future analysis. All diagnostic pottery, such as rims, lips, and decorated sherds are sampled, while bone, stone, and shell are mostly noted. Sampling usually occurs on most sites. Sites of high significance are excavated and/or extensively sampled. Those sites that are extensively sampled have

high research potential, yet poor preservation of features. We attempt to recover as many artefacts from these sites by means of systematic sampling, as opposed to sampling diagnostic artefacts only.

## **Defining significance**

Archaeological sites vary according to significance and several different criteria relate to each type of site. However, there are several criteria that allow for a general significance rating of archaeological sites.

These criteria are:

### **1. State of preservation of:**

1.1. Organic remains:

1.1.1. Faunal

1.1.2. Botanical

1.2. Rock art

1.3. Walling

1.4. Presence of a cultural deposit

1.5. Features:

1.5.1. Ash Features

1.5.2. Graves

1.5.3. Middens

1.5.4. Cattle byres

1.5.5. Bedding and ash complexes

### **2. Spatial arrangements:**

2.1. Internal housing arrangements

2.2. Intra-site settlement patterns

2.3. Inter-site settlement patterns

### **3. Features of the site:**

3.1. Are there any unusual, unique or rare artefacts or images at the site?

3.2. Is it a type site?

3.3. Does the site have a very good example of a specific time period, feature, or artefact?

### **4. Research:**

4.1. Providing information on current research projects

4.2. Salvaging information for potential future research projects

**5. Inter- and intra-site variability**

5.1. Can this particular site yield information regarding intra-site variability, *i.e.* spatial relationships between various features and artefacts?

5.2. Can this particular site yield information about a community's social relationships within itself, or between other communities?

**6. Archaeological Experience:**

6.1. The personal experience and expertise of the CRM? Expand practitioner should not be ignored. Experience can indicate sites that have potentially significant aspects, but need to be tested prior to any conclusions.

**7. Educational:**

7.1. Does the site have the potential to be used as an educational instrument?

7.2. Does the site have the potential to become a tourist attraction?

7.3. The educational value of a site can only be fully determined after initial test-pit excavations and/or full excavations.

The more a site can fulfill the above criteria, the more significant it becomes. Test-pit excavations are used to test the full potential of an archaeological deposit. This occurs in Phase 2). These test-pit excavations may require further excavations if the site is of significance (Phase 3). Sites may also be mapped and/or have artefacts sampled as a form of mitigation. Sampling normally occurs when the artefacts may be good examples of their type, but are not in a primary archaeological context. Mapping records the spatial relationship between features and artefacts.

A Phase 2 may yield enough material so that further excavations are not required. However, if significant material occurs in the archaeological deposit then it is likely that a Phase 3 will be required.