

**PHASE 1 ARCHAEOLOGICAL IMPACT
ASSESSMENT, SURVEY & MANAGEMENT GUIDELINES FOR
MAJUBA 1, ROCK ART SITE:**

**BERLIN PLANTATION
KAAPSEHOOP**

MPUMALANGA PROVINCE

**PREPARED FOR
KOMATILAND FORESTS**

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EXECUTIVE SUMMARY

This study was done in the area known as Berlin Plantation, situated near Kaapsehoop, Mpumalanga, on the remainder of the farm *MAJUBA 508 JT*. Komatiland Forests requested that the rock art site at Berlin plantation be assessed and management guidelines drawn up. The site is included in Komatiland Forests' inventory of *Areas of Special Interest (ASI)* on Berlin Plantation. The site is recorded in the ASI as 703-043.

A phase 1 Heritage Impact Assessment was conducted and surveyed for archaeological and historical cultural remains in the vicinity of the rock art site. Visibility of the area was excellent, although access to the site was difficult and overgrown with natural as well as alien vegetation. The site can not clearly be seen from a distance. The site is vulnerable and threatened by uncontrolled visitation, mainly by local people. Extensive digging has taken place in search of possible treasure, resulting in the loss of the archaeological deposits in which the context of the rock art and San (Bushmen) history was to be found. Chip and scratch marks on the images, are also clearly visible at this site.

The National Heritage Resources Act, no 25 (1999)(NHRA), protects all heritage resources, which are classified as national estate, and it is stated in section 27(18) that "no person may destroy, damage, deface, excavate, alter, remove from its original position, subdivide or change the planning status of any heritage site without a permit issued by the heritage resources authority responsible for the protection of such site," and in section 35(4) "No person may without a permit issued by the responsible heritage resources authority – (a) destroy, damage, excavate, alter, deface or otherwise disturb any archaeological site.

It is recommended that Management Guidelines, as set out in Part II, be implemented by the Komatiland Forests Plantation Manager for the Berlin section, and that quarterly and annual monitoring takes place (see PART II for Management Guidelines), to ensure the effective management and conservation of the rock art site.

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PHASE 1 ARCHAEOLOGICAL IMPACT ASSESSMENT AND MANAGEMENT GUIDELINES FOR THE ROCK ART SITE, MAJUBA 1: BERLIN PLANTATION, KAAPSEHOOP

A. INTRODUCTION

Adansonia Heritage Consultants was appointed by Komatiland Forests, to conduct a phase 1 archaeological impact assessment, as well as to recommend management guidelines for the conservation of the rock art site near Kaapsehoop, on Berlin Plantation, *MAJUBA 1*. This site is approximately 20km from the Berlin office.

B. AIMS OF THE REPORT

The aims of this report are to source all relevant information, archaeological resources, background information, and origins of the rock art on the site, on the remainder of the farm *MAJUBA 508 JT*. Komatiland Forests will be advised as to the current status of the rock art site, and management guidelines will be proposed to ensure the future protection of the site. Specifications, as set out in the National Heritage Resources Act no., 25 of 1999 (NHRA), were used as a guideline, although each site is unique with specialized requirements. The study area is indicated in *Appendix 1* (Location of Rock Art site on topographical map), & *Appendix 2* (Google image).

C. METHODOLOGY

The rock art site on the remainder of the farm *MAJUBA 508 JT*, on the Berlin Plantation, was visited in August 2012, and a full investigation was conducted on the current status of the site.

• **Fieldwork & Survey:**

The research was conducted by means of:

- Fieldwork and the survey was conducted on foot of the study area as indicated by GPS co-ordinates;
- The site was photographed and site information was recorded on forms (see *Appendix 3: First Visit & Rock Art site records of MAJUBA 1*). Digital photographs were used and the images were color enhanced with a specialized computer programme in order to get as complete a record as possible (see *Appendix 5: Photographic documentation*). The standard "*First Visit*" Site Information form, as well as *Rock Art Site Record* forms as used by the Rock Art Research Institute at Wits University were used.
- Research was conducted by means of collecting primary or secondary literary sources with relevant information on the prehistory and history of the area;
- Evaluation of the status of the site was done within the framework provided by the National Heritage Resources Act, no. 25 (1999) and South African Heritage Resources Authority's (SAHRA) guidelines;
- Personal and written information was acquired from employees of Komatiland Forests.

Rock art is a legacy left by the Bushman (San people) who lived in the area. The art was created primarily for religious and ritual purposes, and every rock art site is therefore regarded as a sacred site. Rock art forms part of South Africa's rich history with a combination of unique features:

- Rock art occurs in all sections of the Mpumalanga Province, but has not been extensively researched;
- A wide range of images are depicted in the rock art;
- the paintings are preserved not only in their natural setting, but also in their cultural context. The floors of painted shelters are often strewn with artefacts which were made and used by the San hunter-gatherers;
- the rock art of the region uniquely represents a coherent artistic tradition and embodies the beliefs and cosmology of the San of this area, their contacts with other people and their changed circumstances through time.⁴

- **Legislative context**

The management of cultural resources in the Mpumalanga Province is mandated by the National Heritage Resources Act no. 25, 1999 (NHRA), which aims to promote good management of the national estate, and to enable and encourage communities to conserve their legacy so that it may be bequeathed to future generations. Heritage is unique and it cannot be renewed, and contributes to redressing past inequities.⁵ It promotes previously neglected research areas of which the study area is in crucial need of.

The NHRA protects all ancient sites and states in Section 27(18) that “no person may destroy, damage, deface, excavate, alter, remove from its original position, subdivide or change the planning status of any heritage site without a permit issued by the heritage resources authority responsible for the protection of such site;”⁶

Rock art is a priority for all custodians (in this instance, Komatiland Forests), in terms of cultural resources management. Rock art sites can play a major role in understanding the history of San people who once lived in this area. It is stated under the general principles for heritage resources management specified in the NHRA, section (5) that “all authorities performing functions and exercising powers in terms of this Act for the management of heritage resources must recognise certain principles” such as:

“the lasting value of heritage resources and the valuable, finite, non-renewable and irreplaceable aspects thereof; the moral responsibility; to ensure that heritage resources are effectively managed; laws and procedures should be clear and available; heritage resources form an important part of the history and

Park, p. 2.

⁴ E.J. Wahl, A.D. Mazel & S.E. Roberts, *Cultural Resource Management Plan for the Natal Drakensberg Park*, p. 2.

⁵ National Heritage Resources Act, no. 25 of 1999. p. 2.

⁶ *Ibid.*, p. 42.

beliefs of communities; heritage resources contribute to research and education and should be developed in a respectful way”.⁷

The general protection of the NHRA, states in section 5(7) that “the identification, assessment and management of the heritage resources of South Africa must - (a) take into account of all relevant cultural values...” and forms part of the national estate.⁸

“alter” means - any action affecting the appearance or physical properties of a place or object, whether by way of structural or other works, by painting, plastering or other decoration or any other means;

“archaeological” means:

(a) **material remains** resulting from human activity which is in a state of disuse and are in or on land and which are older than 100 years, including artefacts, human remains and artificial features and structures; and

(b) **rock art**, being any form of painting, engraving or other graphic representation on a fixed rock surface or loose rock or stone, which was executed by human agency and which is older than 100 years, including any area within 10m of such representation.

“conservation” in relation to heritage resources, includes protection, maintenance preservation and the sustainable use of places or objects so as to safeguard their cultural significance;⁹

- **MAJUBA 1** (See *Appendix 3: First Visit & Rock Art Site Record & Appendix 5: Photo documentation*)

SITE NAME	GENERAL NAME	ORIGINS / TRADITION	GPS CO-ORDINATES	ASSOCIATED ARCHAEOLOGICAL MATERIAL
MAJUBA 1	Kaapsehoop paintings	SAN / BUSHMAN BLACK AGRICULTURALIST ART	S 25°28'34" E 30°48'30" Elevation: 3100m	DEPOSIT: NONE - the deposit has extensively been disturbed (see explanation in report) The site shows signs that Black people painted over one of the San images and built stones walls in the open shelter and on the slopes of the hill. Clay potsherds are also present.

⁷ National Heritage Resources Act, no. 25 of 1999. p.16.

⁸ *Ibid.*, p. 16.

⁹ National Heritage Resources Act, no. 25 of 1999. pp. 6-8.

PHOTOGRAPHS:

It is basically impossible to take a photograph of the entire panel from the front, because of the steep slope and the dense alien vegetation (*Lantana camara*). (See Appendix 3: Site Record forms).



Fig. 1 & 2: The Rock Art site on a large pinnacle type boulder, viewed from a distance, and indicating the approximate position of the art. Dense vegetation makes a clear view impossible.

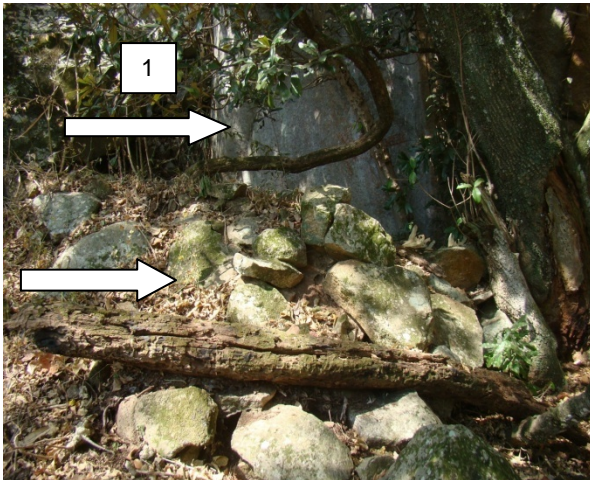


Fig. 3: Panel 1 is indicated in this picture. The Late Iron Age stone wall is visible in the front.



Fig. 4: Illegal excavations by locals, disturbed the archaeological deposit on the floor.



Fig. 5. The steep view from the shelter. The LIA stone wall at Panel 1 is visible.



Fig. 6. The arrow indicates a faded image in the middle section.

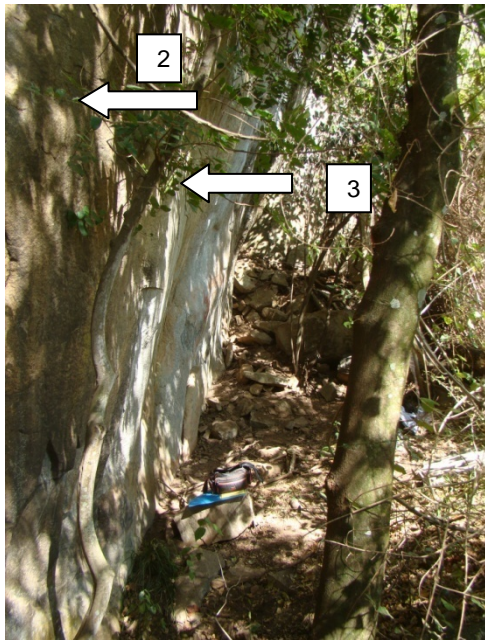


Fig. 7.
Position of Panel 2 & 3.



Fig. 8.
Position of Panel 4. The images in this section are the best preserved.



Fig. 9:
Signs of later habitation are visible at the shelter.



Fig. 10:
Some of the huge boulders were enclosed to make a protected shelter



Fig. 11:
Rough clay potsherds are visible on the floor of the shelter.

F. PREHISTORY AND HISTORICAL CONTEXT OF THE SAN (BUSHMAN) IN THE HIGHVELD AREA OF MPUMALANGA

In academic terms, the word “Bushmen” was replaced with “San”, although both terms are now currently accepted. The San people or “Bathwa” as the black people also refer to them, inhabited the Mpumalanga Escarpment long before black societies began to enter the region.¹⁰ Remains of stone tools and rock art sites have been found throughout the province of Mpumalanga.¹¹ Historic records of the San, is however very scarce or non-existent.

Rock art of southern Africa was part of a remarkable religious tradition. The art was not simply decorative or a record of daily life. Its purpose was deeper, and the trance dance was the central religious ritual of the San. Shamans, or medicine people used supernatural power obtained during trance states to make rain, heal the sick and maintain social harmony. Many rock paintings are depictions of visions experienced while in a trance. Others depict ritual occasions or the animals whose power the shamans hoped to use. The art is also a monument to the San who struggled to retain their rights and their land.¹²

The disappearance of the San people in this region may be attributed to the greatly increased and rapidly expanding population of black settlers who immigrated to this area, especially since the 17th century, and the arrival of Europeans during the 19th century. Rock paintings and stone artifacts are the main records which remain of the San people's presence.

Some interesting information was obtained from the National Archives of South Africa, about the fascination with indigenous groups, at the beginning of the 20th century, as the following section shows. Please note that terms are kept in the original context of when it was first written during this time in history.

The British Association was to visit South Africa (Johannesburg) at the end of August 1905 and for this gathering a selection of the various native tribes, and papers on subjects regarding initiation ceremonies and diseases amongst natives,¹³ were prepared as part of the program of events.

In early 1905, the Department of Native Affairs were enquiring at all their regional offices as well as District Magistrates offices, about the possible existence of “thoroughbred bushmen in the old Transvaal area”¹⁴ (currently North-West, Gauteng, Limpopo and Mpumalanga provinces). This information was needed for the planned visit of the Anthropological section of the British Association, in August 1905.

¹⁰ Tlou Makhura, Early Inhabitants, in *P. Delius (ed.), Mpumalanga, History and heritage*, p. 91.

¹¹ PRMA: Information file 9/2.

¹² SAHRA, Rock Art, <http://www.sahra.org.za/rockart.htm> Access 2008-10-16.

¹³ SNA: 260 Letter from Central Division Native Commissioner, NCP 264/1905, 19 July 1905.

¹⁴ SNA: 260 Letter from Resident Magistrate Ermelo to Secretary for Native Affairs, 13/494, 21 July 1905.

The Resident Magistrate in Ermelo reported that “there are several Bushmen who appear to be thoroughbred” on the farm Bothwell 140, **Chrissiesmeer area**. He also reported that “a small tribe of wild Bushmen were discovered in the krantzies along the” Ingwempizi river, bordering Swaziland (**Amsterdam area**).¹⁵ Most of them were already intermarried with Swazis but mention was also made of “Bushman families which are as near as possible thoroughbred” on the farm Florence of Mr. JW Grimes.¹⁶ The Native Commission communicated to the resident magistrate to get some of these “Bushman” for the British Association’s visit, railway fares and subsistence allowance was to be paid by the Native Commission. The resident magistrate of Ermelo sent a telegram on 24 August 1905, to the Native Commission that Mr. Grimes stated the “bushman absolutely refused to go to Johannesburg” as “they have superstitions if they leave [the] farm their children will die...”

There is very little known on the history of the San people in the Chrissiesmeer area but pioneer work has been done by anthropologist Frans Prins, of the Natal Museum who did some research on the current population of about 50 San individuals still living in the area. Mr. Frans Beets, Plantation manager of the Redhill Plantation, was also aware of a worker nearby who claims to be of Bushman decent.¹⁷ Further information was also discovered in the memoirs of a German, Jacob Filter who described that some “Bushman left the foothills of the Central KwaZulu-Natal Drakensberg in 1879.” Jacob Filter was a transport rider between Natal and the then Eastern Transvaal. He described two groups of Bushmen – the ‘black’ Bushmen of Natal and the ‘yellow’ Bushmen of Lesotho. Both groups traveled together, and after four years, reached the Lake Chrissie area in Mpumalanga. Jacob Filter became well-known to these Bushmen groups and he also transported them on his ox-wagon.¹⁸

It is thought that their choice of destination was based on long-standing trade relations with Bushmen already resident in the area. The many overhanging shelters overlooking the famous pans found in the Lake Chrissie area, provided natural habitations and safe havens for the San. The pans themselves were used by the San to conceal themselves from the Swazi *impis* and Boer commandos. Tradition has it that they could remain submerged for hours at a time, breathing through reed pipes.

The current small Bushman community at Lake Chrissie was known to few ethnologists, but it is clear that they were the last remnants of the great painters of the Drakensberg. They have lived in this area for almost five generations and worked as farm laborers on sheep farms and have almost completely lost any link with their rich cultural heritage.

¹⁵ SNA: 260 Letter from Resident Magistrate Ermelo to Secretary for Native Affairs, 13/494, 21 July 1905.

¹⁶ SNA: 260 Letter from Von Dessauer to Marwick, Undated.

¹⁷ F. Beets, Personal communication 2011-11-11.

¹⁸ E. von Fintel (Red.), *Die Nachkommen van Johann Heinrich Jakob Filter 1858-2008: Die Geschiede einer Pionierfamilie in Noordnataal*, p. 405.

According to Prins, their original *Xegwi* language has been completely forgotten except for two very old men who could still remember fragments of this speech. They remember stories about their forefathers painting on the rocks and hunting with bows and arrows but had no idea of how to do this themselves. But, in spite of this, they regard themselves as Bushmen, “amaBushmana”. They still have the generic traits typical of the San, short body stature and a slant to the eyes, but there is an acute sense of loss of their original cultural identity and way of life.¹⁹

San or Bushman paintings are found throughout the Mpumalanga province and approximately 25 sites are known on the Mpumalanga escarpment. Several sites are known in the Nelspruit area, and six sites were documented in the Amsterdam / Jessievale area, up to this date. The section on the Chrissiesmeer area above, is included as almost no historical records are available for other areas in the Province.

Specific information on the *MAJUBA 1* site is not obtainable. According to Mr. Willie van Zyl, forester at Berlin Plantation, a resident (Rudi du Plessis), of Kaapsehoop told them about the location of the site.²⁰ The paintings are extremely difficult to get to, and not well known. The paintings are situated on a large pinnacle type boulder in a mountainous terrain, overlooking a valley. The rock art site is divided into four small panels which are mostly very faded. The images are extensively damaged by chip marks. The site was also inhabited by black people in the past, and there is evidence of stone walls and clay potsherds in the shelter and on the slope of the mountain. A yellow colored image done by the possible black inhabitants, is visible over one of the San images (Fig. 17). Extensive illegal digging for possibly treasure, has taken place below the paintings, which disturbed the deposit of the rock art site. Sections beneath the huge boulders were built up by loose stones for protection against the elements and predators. The shelter has a steep incline in the front which makes it impossible to photograph it directly from the front. The shelter is partly invaded by alien vegetation (*Lantana camara*), but large indigenous trees are also present.

G. STATEMENT OF SIGNIFICANCE

The rock art site on the Berlin Plantation, is in need of management requirements due to extensive disturbance at the site by treasure hunters and possible traditional medicine people. Signs of uncontrolled visitation at the site is visible and the site has deliberately been dug up in search of treasure, which is the case at most sites in the region, and resulting in the loss of the deposit in which the context of the rock art and San history was to be found. Chip and scratch marks on the art, are also clearly visible. The site at *MAJUBA 1*, is facing north. Some of the images are covered with water stains from natural seepage in the boulder as well as lichen growth. The only feature now left, is the non-renewable art itself, which should be managed and preserved.

¹⁹Personal information: F. Prins, Anthropologist, Natal Museum. Interview by Sian Hall, Sept 1999.

²⁰Personal information: W. van Zyl, Komatiland Forests, 2012-08-02.

PANEL 1:



Fig. 12: Image of human figure with long bow.



Fig. 13: Two antelope superimposed. Note the extensive chip marks on the images.

PANEL 2:



Fig. 14: A clear image of a human figure. Note the lichen on the image.

PANEL 3:



Fig. 15: Seep marks obscure these images.

PANEL 4:



Fig. 16:
An Eland and Reedbuck. The images have been damaged by chip marks.

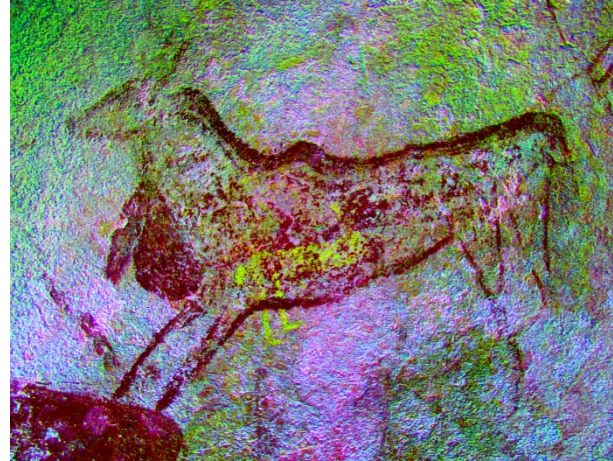


Fig. 17:
A yellow image of an unidentified animal, superimposed over the Eland. This was most probably made by the later black inhabitants of the shelter.



Fig. 18:
Other images in Panel 4 include human figures with bows and arrows.

PANEL 1

This panel is approximately 1000mm x 1200mm. It consists of at least 3 human figures (Fig. 12, distinct human with a long bow) and two indistinct human figures, as well as 2 superimposed antelope (Fig. 13). All the images are done in red ochre and are extensively chipped. The other images are damaged and unidentifiable. Lichen is visible on some of the images. This area is enclosed with a LIA stone wall of approximately 5m, and has been excavated.

PANEL 2

Panel 2 is approximately 11m from Panel 1. The panel is 1100mm x 1000mm in extent. One human

figure was identified (Fig. 14), with a possible second figure which is indistinct. The other images are completely indistinct. A seep line is to the left of the human figure (Fig. 14), and lichen is damaging the figure to the right.

PANEL 3

Panel 3 is approximately 2.7m from Panel 2. This panel is 500mm x 900mm and very indistinct. One possible small buck is visible. A water seep line is obscuring the images and chip marks are visible (Fig. 15).

PANEL 4

Panel 4 is situated 2m from Panel 3 and is 1800mm x 1300mm in extent. This panel is the best preserved although seep marks and extensive chipping damaged the images. A distinct eland and reedbuck (Fig. 16), was identified and two indistinct eland are also visible. The other animal figures are indistinct. There is one human figure with a bow and arrow (Fig. 18), to the right of the distinct eland and an animal image of unknown nature (in yellow) is superimposed on the eland (Fig.17). There are a few more indistinct human figures in this panel.

Most of the images at *MAJUBA 1* are faded and not in a good condition. The images above were color enhanced. The images have also been extensively damaged by chip marks, water seepage and lichen. The shelter faces north. Alien and indigenous vegetation and several large trees grow in the shelter.

The rock art site, *MAJUBA 1*, on the Berlin Plantation, as in the case of all rock art sites, are extremely important in terms of its pre-historic connection with a heritage that is no longer with us. This is the only site known in the Berlin Plantation area, although several rock art sites are known in the Nelspruit area.

H. CONCLUSION AND RECOMMENDATION

All heritage features which are identified in the area as a whole, are protected under the National Heritage Resources Act no. 25 of 1999, and changes are subject to professional research and impact assessment.

In the light of the above information as well as the specifications as stipulated in the NHRA, it is recommended that **Management Guidelines, as set out in Part II**, be implemented by the Komatiland Forests Plantation Manager for the Berlin section, and that quarterly and annual monitoring must take place (see PART II for Management Guidelines).

PART II

MANAGEMENT GUIDELINES

Objective: To implement, monitor and maintain conservation measures in order to prevent natural and unnatural deterioration of the *MAJUBA 1* rock art site at the Berlin Plantation, Kaapsehoop.

Current Status:

MAJUBA 1 is painted on a large pinnacle type boulder, which is part of a mountainous terrain. This boulder is the most prominent feature in the immediate landscape (Fig. 2), and is overlooking the valley. The four panels which were identified, are relatively small and approximately 1.5m to 2.3m above the surface. The images are faded as a result of natural exposure, seepage and lichen growth, as well as unnatural (human) interference such as chip marks. Illegal excavations were observed.

The panels at *MAJUBA 1* are done entirely in shades of red ochre (which is faded and appears almost brown). A yellow ochre image of an unidentified animal is painted over a San image of an Eland (Fig. 17). The yellow image was most probably painted by the later black inhabitants of the shelter. Most of the images are severely damaged by chip marks. There are four small panels which consist of a few human figures with bows (weapons), reedbuck, eland and small buck which are difficult to identify.

The alien vegetation might pose a future problem as it is invading the shelter, and it must be removed as it is also posing a problem should a fire break out. The natural vegetation must be checked, but does not currently pose a direct problem to the art, and it acts as a shield to reduce the impact of direct sunlight, as well as to buffer extremes in temperature and humidity.

The art is vulnerable and threatened by uncontrolled visits. Extensive digging, for probably treasure by black people has also taken place at this site. This action has been observed at various rock art sites in Mpumalanga. As a result, the archaeological deposit, which is crucial for understanding the context of the paintings and their inhabitants, has already been destroyed. Chipping of the paint is another great threat to the paintings. In some cultures it is believed that the paint contains supernatural powers which are used in traditional medicines.

- **Current Management Actions:**

Brief management prescriptions are recorded in Komatiland Forests' *Areas of Special Interest* register, stating that:

- Conduct an annual weed sweep;
- Protect art from hot fires;
- Plot on map;
- Demarcate area to prevent unnecessary driving on surrounding grassland;

- Have specialist visit site for management guidelines;
- Manage according to Heritage Consultant guidelines.²¹

- **Future Priorities**

The responsibility by Komatiland Forests' officials and the plantation manager of the specific section, is crucial to implement the recommendations in the management guidelines. It is recommended that a yearly audit by a heritage specialist be done to prevent further deterioration of the site and to recommend immediate action and remedial measures, if necessary.

- **Inventory**

The frequent updating of the rock art inventory, their content and significance will contribute to the cultural heritage responsibility of all institutions (Komatiland Forests) as specified by the NHRA (section 5), and will also contribute to crucial research and general knowledge of the rock art in the area.

- Hard copies of the information contained in the survey should be made available to each plantation manager for implementation.
- The rock art sites within its control should be recorded on 1:50 000 maps which are kept at each station.
- Each station is required to send details of all new sites discovered to a heritage specialist who will notify SAHRA for inclusion in the provincial and national databases.

- **Site Monitoring**

Sites within Komatiland Forests' jurisdiction should be monitored at least quarterly by the plantation manager and annually by a heritage specialist to determine whether impacts (if any) are having an unacceptable effect upon the rock art sites and to take appropriate action thereafter. These measures are crucial as uncontrolled visits to the sites already take place.

The plantation manager and heritage specialist should have a set of the site record forms (see *Appendix 3*), photographs and a copy of any tracings, pertaining to the known sites under its administration as well as a map with the exact locations. It is recommended that the management status for monitoring *MAJUBA 1*, be assessed by a heritage specialist before each winter season, in order to guide the fire management control programme.

- An annual plan should be developed to ensure the quarterly and annual visits as required. This should be tasked to the responsible official who will also arrange with a heritage specialist.

²¹C. Foster, Written communication 2011-11-11.

- Site monitors should be aware that they are not allowed to interfere with cultural resources in any way at these sites.
- Photographs of the sites should be taken during each visit.
- Non-contact tracings of the art, indicating damage and seep lines should only be done by a specialist.
- An evaluation report should be sent to the responsible official in charge.
- A buffer zone of at least 10 meters (as specified in the NHRA, section 2) should be maintained around the site;
- Care should be taken not to allow dust, from visiting or weeding activities, to settle on the paintings.

- **Site Vegetation**

Vegetation surrounding sites should be retained unless it poses a direct threat to the rock art. Natural vegetation has value as a shield to reduce the impact of direct sunlight, for site microclimate control, to buffer daily extremes in temperature and humidity and for the consolidation of shelter deposits and soils for assistance in the suppression of airborne dusts.

Evidence of especially *Lantana camara* (a category 1 weed) infestation at *MAJUBA 1*, is visible (although pine and wattle were also observed). *Lantana camara* outcompetes indigenous plants, and forms impenetrable prickly thickets that reduces the natural biodiversity.²² All invader species should actively be removed and regularly controlled to prevent damage to the paintings, not only in terms of a possible fire (direct or indirect heat from fire and carbon over the paintings), but natural vegetation is important to protect the paintings from extremes in temperatures. Care should be taken when the vegetation is removed so that dust will not settle on the paintings. It should be carefully cut and stem treated.

- The vegetation which is directly damaging the painted surfaces by rubbing contact, must be removed at the site – this is not currently a problem, but should be checked regularly;
- It should be remembered that alien vegetation thrives in disturbed areas such as the excavations below the paintings, and infestation must be monitored and eradicated.
- All other natural vegetation should be retained to shield the paintings against extremes in temperature and humidity.
- The impact of vegetation should be monitored by a heritage specialist on an annual basis to prevent the out of control growth of vegetation;

- **Fire Management**

Vegetation surrounding rock art sites should always be protected from both scheduled and unscheduled burns, to prevent fire damage to the sites.

²² Agricultural Research Council Plant Protection <http://www.arc.agric.za>, Access: 2012/09/24.

- When doing a pre-burn assessment of the rock art sites, the responsible officer should take steps to eliminate fire damage by burning a firebreak around the site;
- Immediate steps should be taken by the responsible official to avoid potential damage by unscheduled burns;
- Vegetation (for example grass) should be cut with slashers to keep it short. No brushcutter equipment should be used, as stones may damage the painted surfaces and dust will be deposited on the art; It is recommended that vegetation is removed with pruning shears only and stem treated.
- Long term strategies for the protection of the rock art sites from fire damage should be developed due to the frequency of uncontrolled fires;
- Rock art sites must be placed on the list of vulnerable features for all management sections.

- **Site Interventions**

Various forms of intervention are appropriate for rock art sites which include removal of bird and insect nests or vegetation to reduce risk of fire damage. The removal of graffiti should only be executed by a rock art specialist. All interventions should be done in consultation with a cultural heritage resources specialist. No bird or insect nests were observed at the *MAJUBA 1* site.

The lichen that is currently a threat to the art, should not be removed as it will only further damage the art.

- **Animals in shelters**

Rock art sites, paintings and archaeological deposits are easily damaged by animals rubbing against the rock and trampling of the shelter floors. This is especially problematic where domestic animals graze close to the sites, or where the site provides an overhang which may be used for protection against the elements. No obvious animal activity was recorded at the *MAJUBA 1* site.

- **General Visitor Management**

Uncontrolled use of rock art sites is undesirable as it may result in unnecessary and often irreversible deterioration of such sites.

- Visitors to the sites should be managed, monitored and regulated;
- Visible paths to the sites should be allowed to overgrow and be closed;
- Directions to the sites should not be made public;
- Site information is kept confidential and is not made available to the public.

- **Staff Education & Site Visits**

Public visitation should not be allowed at the rock art sites without the company of the responsible official for the plantation / environmental officer. Field staff should not be allowed to direct people to the sites.

The *MAJUBA 1* site is not well known in general, and extremely difficult to get to, which is a benefit to the

further preservation of the art. However, locals at Kaapsehoop know about the site and should be made aware of the impacts of uncontrolled visits.

- Staff working (and visitors) in the area should be made aware of the sensitivity of rock art sites;
 - Staff (and visitors) should be made aware of the SAHRA's principles of what is, and is not allowed at rock art sites (see *Appendix 4: SAHRA's principles for rock art conservation*);
 - A copy of SAHRA's principles should be visible at each office and used as part of the induction training of new staff;
 - Staff should report any new rock art sites to the Plantation manager;
 - Site visits should take place by prior arrangement;
 - Field staff should not supply directions to specific sites;
 - Visitors should be accompanied by a responsible official of Komatiland Forests;
 - Researchers should provide details of their institutional affiliation and a motivation for the visit;
 - Researchers in rock art, may be allowed to visit a site unaccompanied.
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- **SAHRA's principles for rock art conservation includes:**
 - The National Heritage Resources Act, 25 of 1999 protects all rock art sites. Anyone found guilty of removing or damaging rock paintings can be fined or imprisoned or both;
 - Water and any other substance will destroy the paintings. Salts are drawn to the rock surface by water. The salts then expand and weathering is accelerated;
 - Touching the painted surfaces, rubbing or chipping at paintings will destroy them;
 - Do not put your name or any other writing on or near the rock art;
 - Rock art must not be removed from its original setting as this destroys its meaning;
 - Dust and soot from fires obscure rock paintings, so avoid using rock art sites as camping places;
 - Rock shelters with paintings should not be used as kraals since animals rub against the painted surfaces.²³

These management guidelines were compiled with the assistance of the *Cultural Resource Management Plan for the Natal Drakensberg Park*,²⁴ although most of it is specific for the *MAJUBA 1* rock art site at Berlin plantation.

²³SAHRA, Rock Art, <http://www.sahra.org.za/rockart.htm> Access: 2008-10-16.

²⁴E.J. Wahl, A.D. Mazel & S.E. Roberts, *Cultural Resource Management Plan for the Natal Drakensberg Park*, pp. 6-23.

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