

**PHASE ONE HERITAGE IMPACT ASSESSMENT  
OF THE PROPOSED SANDLWANA HOUSING  
DEVELOPMENT LOCATED IN THE  
OKHAHLAMBA LOCAL MUNICIPALITY WITHIN  
UTHUKELA DISTRICT, KWAZULU NATAL.**



**ACTIVE HERITAGE cc.**

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Frans received his MA (Archaeology) from the University of Stellenbosch and is presently a PhD candidate on social anthropology at Rhodes University. His PhD research topic deals with indigenous San perceptions and interactions with the rock art heritage of the Drakensberg.

Frans was employed as a junior research associate at the then University of Transkei, Botany Department in 1988-1990. Although attached to a Botany Department he conducted a palaeoecological study on the Iron Age of northern Transkei - this study formed the basis for his MA thesis in Archaeology. Frans left the University of Transkei to accept a junior lecturing position at the University of Stellenbosch in 1990. He taught mostly undergraduate courses on World Archaeology and research methodology during this period.

From 1991 – 2001 Frans was appointed as the head of the department of Historical Anthropology at the Natal Museum, Pietermaritzburg. His tasks included academic research and publication, display conceptualization, and curating the African ethnology collections of the Museum. He developed various displays at the Natal Museum on topics ranging from Zulu material culture, traditional healing, and indigenous classificatory systems. During this period Frans also developed a close association with the Departments of Fine Art, Psychology, and Cultural and Media Studies at the then University of Natal. He assisted many post-graduate students with projects relating to the cultural heritage of South Africa. He also taught post-graduate courses on

qualitative research methodology to honours students at the Psychology Department, University of Natal. During this period he served on the editorial boards of the *South African Journal of Field Archaeology* and *Natalia*.

Frans left the Natal Museum in 2001 when approached by a Swiss funding agency to assist an international NGO (Working Group for Indigenous Minorities) with the conceptualization of a San or Bushman museum near Cape Town. During this period he consulted extensively with various San groupings in South Africa, Namibia and Botswana. During this period he also made major research and conceptual contributions to the Kamberg and Didima Rock Art Centres in the Ukhahlamba Drakensberg World Heritage Site.

Between 2003 and 2007 Frans was employed as the Cultural Resource Specialist for the Maloti Drakensberg Transfrontier Project – a bilateral conservation project funded through the World Bank. This project involved the facilitation with various stakeholders in order to produce a cultural heritage conservation and development strategy for the adjacent parts of Lesotho and South Africa. Frans was the facilitator for numerous heritage surveys and assessments during this project. This vast area included more than 2000 heritage sites. Many of these sites had to be assessed and heritage management plans designed for them. He had a major input in the drafting of the new Cultural Resource Management Plan for the Ukhahlamba Drakensberg World Heritage site in 2007/2008. A highpoint of his career was the inclusion of Drakensberg San indigenous knowledge systems, with San collaboration, into the management plans of various rock art sites in this world heritage site. He also liaised with the tourism specialist with the drafting of a tourism business plan for the area.

During April 2008 Frans accepted employment at the environmental agency called Strategic Environmental Focus (SEF). His main task was to set-up and run the cultural heritage unit of this national company. During this period he also became an accredited heritage impact assessor and he is rated by both Amafa and the South African Heritage Resources Agency (SAHRA). He completed almost 50 heritage impact assessment reports nation-wide during an 18<sup>th</sup> month period.

Frans left SEF and started his own heritage consultancy called “Active Heritage cc” in July 2009. Although mostly active along the eastern seaboard his clients also include international companies such as Royal Dutch Shell through Golder Associates, and UNESCO. He has now completed almost 1000 heritage conservation and management reports for various clients since the inception of “Active Heritage cc”. Amongst these was a heritage study of the controversial fracking gas exploration of the Karoo Basin and various proposed mining developments in South Africa and proposed developments adjacent to various World Heritage sites. Apart from heritage impact assessments (HIA's) Frans also assist the National Heritage Council (NHC) through Haley Sharpe Southern Africa, with heritage site data capturing and analysis for the proposed National Liberation Route World Heritage Site and the national intangible heritage audit. In addition, he is has done background research and conceptualization of the proposed

Dinosaur Interpretative Centre at Golden Gate National Park and the proposed Khoi and San Interpretive Centre at Camdeboo, Eastern Cape Province. During 2009 he also produced the first draft dossier for the nomination of the Sehlabathebe National Park, Lesotho as a UNESCO inscribed World Heritage Site.

Frans was appointed as temporary lecturer in the department of Heritage and Tourism, UKZN in 2011. He is also a research affiliate at the School of Cultural and Media Studies in the same institution.

Frans's research interests include African Iron Age, paleoecology, rock art research, San ethnography, traditional healers in South Africa, and heritage conservation. Frans has produced more than forty publications on these topics in both popular and academic publications. He is frequently approached by local and international video and film productions in order to assist with research and conceptualization for programmes on African heritage and culture. He has also acted as presenter and specialist for local and international film productions on the rock art of southern Africa. Frans has a wide experience in the fields of museum and interpretive centre display and made a significant contribution to the conceptual planning of displays at the Natal Museum, Golden Horse Casino, Didima Rock Art Centre and !Khwa tu San Heritage Centre. Frans is also the co-founder and active member of "African Antiqua" a small tour company who conducts archaeological and cultural tours world-wide. He is a Thetha accredited cultural tour guide and he has conducted more than 50 tours to heritage sites since 1992.

#### **Declaration of Consultants independence**

Frans Prins is an independent consultant to Enviromatrix and has no business, financial, personal or other interest in the activity, application or appeal in respect of which he was appointed other than fair remuneration for work performed in connection with the activity, application or appeal. There are no circumstances whatsoever that compromise the objectivity of this specialist performing such work.



**Frans Prins**

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**LIST OF ABBREVIATIONS AND ACRONYMS**

EIA	Early Iron Age
ESA	Early Stone Age
HISTORIC PERIOD	Since the arrival of the white settlers - c. AD 1820 in this part of the country
IRON AGE	Early Iron Age AD 200 - AD 1000 Late Iron Age AD 1000 - AD 1830
LIA	Late Iron Age
LSA	Late Stone Age
MSA	Middle Stone Age
NEMA	National Environmental Management Act, 1998 (Act No. 107 of 1998 and associated regulations (2006)).
NHRA	National Heritage Resources Act, 1999 (Act No. 25 of 1999) and associated regulations (2000))
SAHRA	South African Heritage Resources Agency
STONE AGE	Early Stone Age 2 000 000 - 250 000 BP Middle Stone Age 250 000 - 25 000 BP Late Stone Age 30 000 - until c. AD 200

## **EXECUTIVE SUMMARY**

A phase one heritage survey of the proposed Sandlwana Housing Development, located In The Okhahlamba Local Municipality Within Uthukela District, Kwazulu Natal identified six rock art sites within the proposed development zone. Three of these rock art sites also have 'living heritage' values associated with them. A buffer zone of 50m must strictly be maintained around all these important heritage sites. The approximately 1500 rural homesteads that occur in the study area may also harbour numerous graves. It was beyond the scope of this study to evaluate each and every homestead and phase two heritage study is proposed in order to evaluate the affected homesteads once identified by the developer. The area also forms part of a living 'cultural landscape' that will require assessment by following a methodology of indepth interviews with relevant community members and other stakeholders. Again a phase two heritage impact assessment is suggested in order to evaluate the 'cultural landscape' values of this area. Attention is drawn to the South African Heritage Resources Act, 1999 (Act No. 25 of 1999) and the KwaZulu-Natal Heritage Act (Act No. 4 of 2008), which requires that operations that expose archaeological or historical remains as well as graves and fossil material should cease immediately, pending evaluation by the provincial heritage agency. It is important to note that all graves in KwaZulu-Natal, including those younger than 60 years, are protected by provincial heritage legislation.

## 1 BACKGROUND INFORMATION ON THE PROJECT

**Table 1. Background information**

Consultant:	Frans Prins (Active Heritage cc) for Enviromatrix
Type of development:	The project entails the in situ upgrading and construction of 1 500 housing units at the area known as Sandlwana situated within the Okhahlamba Local Municipal area (Figs 1 & 3). The project is done under the Department of Housing. Associated with the upgrading and construction of the housing units are the upgrading and establishment of associated infrastructure which will include new gravel access roads with storm water drainage, water provision through the installation of new bulk water lines with a standpipe and tap at each stand and the installation of VIP toilets at each stand to fulfil the sanitation demand
Rezoning or subdivision:	Rezoning
Terms of reference	To carry out a Phase One Heritage Impact Assessment
Legislative requirements:	The Heritage Impact Assessment was carried out in terms of the National Environmental Management Act, 1998 (Act No. 107 of 1998) (NEMA) and following the requirements of the National Heritage Resources Act, 1999 (Act No. 25 of 1999) (NHRA) and the KwaZulu-Natal Heritage Act, 1997 (Act No. 4 of 2008)

### 1.1. Details of the area surveyed:

The proposed Sandlwana development area is know as Ward 5 of Okhahlamba Local Municipality and is situated on the Farm: Upper Tugela No. 4794 approximately 26Km west from Bergville next to the Woodstock Dam (Fig 1). The GPS coordinates for the centre of the proposed development are: S 28°49' 01.98" E 29° 08' 07.13"

## 2 BACKGROUND TO ARCHAEOLOGICAL HISTORY OF AREA

The greater Drakensberg area is well endowed with cultural heritage, including various wilderness areas within and outside the formal protected area network. Although most literature refers to this heritage mainly in terms of San rock art, the region also contains other categories of cultural heritage features representative of various cultures and time-periods. The cultural heritage of the Drakensberg is diverse and highly fragile. Cultural heritage, unlike natural heritage, is non-renewable and irreplaceable. Once damaged, it is gone forever. San rock paintings and associated Later Stone Age sites, as well as the palaeontology of the area, are unique and have global significance. The remaining categories, however, certainly have national, provincial, and regional significance. The area has had several different cultural groups associated with it, from the San to the southern Sotho, the Zulu-speaking and Xhosa-speaking groups, and, more recently, the Griqua and Anglo-Boer descendants. Each of these groups has its own unique cultural expressions and has related in various ways to the others. These differences are found in the building styles of homes, their way of life as they interact with their environment, traditional dress, and so on. In addition, there are a number of living heritage values associated with all of these groups, many of which are unknown or poorly recorded. The following section is a more detailed description of the various cultural heritage features.

### 2.1.1 The Early Stone Age

The occurrence of Early Stone Age tools such as hand axes in areas below the 1 800 m contour suggests that the first inhabitants of the area predated modern humans by at least 800 000 years. Sites belonging to this period in the Drakensberg are mostly characterised by a few surface scatters and individual stone tools – usually in the close vicinity of water. They were most probably manufactured by *Homo erectus*, a predecessor of modern humans.

### 2.1.2 The Middle Stone Age

Anatomically modern people (*Homo sapiens sapiens*) with a very different economic strategy and more sophisticated stone tool kits moved into the area about 200 000 years ago. Archaeological assemblages left behind by these people have been termed Middle Stone Age. Not only were these societies more effective hunters than their predecessors but Middle Stone Age sites elsewhere in southern Africa also provide convincing evidence for some of the earliest symbolic behaviour in the world. It was Middle Stone

Age people from southern and eastern Africa who left the continent roughly between 80 000 – 60 000 years ago to populate the rest of the world. Middle Stone Age sites in the Drakensberg region occur in both Lesotho and South Africa. Sites occur as surface scatters as well as deep cave deposits. Prime archaeological deposits, however, occur in the Eastern Cape and Free State sections of the region. Archaeological excavations at Strathalan Cave in the Eastern Cape Province indicate that the Middle Stone Age persisted in the Eastern Cape Drakensberg until around 22 000 years ago (Mitchell 2002).

### **2.1.3. The Later Stone Age**

The stone tool assemblages belonging to the immediate ancestors of the San or Bushmen have been termed Later Stone Age. Later Stone Age tools are generally much smaller but also more diversified than the earlier tool kits. It was during this period that the bow and arrow was used extensively, and societies exploited their environments distinctly more intensively and effectively. Literally hundreds of Later Stone Age sites prevail in the Drakensberg region. In addition, most of the rock art in the region was created by the San. The earliest evidence for Later Stone Age occupation of the Maloti Drakensberg comes from Sehonghong Cave in south eastern Lesotho and from Strathalan Cave in the Eastern Cape section of the region. Here a specific Later Stone Age period called the Robberg Industry has been dated to approximately 20 000 years ago. In contrast, evidence from Good Hope shelter 1 near the bottom of Sani Pass suggests that the earliest archaeological evidence for San people in the KwaZulu-Natal portion of the Drakensberg dates back to approximately 8 000 years ago. Whereas most parts of the Maloti Drakensberg were only seasonally occupied by San hunter gatherers for the larger part of the last 20 000 years, the situation started to change during the later part of the Holocene around 5 000 years ago. This was compounded by the arrival of immigrant black farmers in the region soon after 1600 AD and European colonialism around 1834 AD (Wright & Mazel 2007). During the historical period, the Maloti Drakensberg and adjacent mountainous areas became the last stronghold for various southern San groups such as the Baroa, //Xegwi, !Ga!ne, //Kx'au, and //Ku//ke. Their Later Stone Age way of life finally came to an end during the late 19<sup>th</sup> century. San descendants still live in the area but for all practical purposes have assimilated with their more powerful neighbours. Many place names within the region still retained their original San pronunciations such as the Inxu, Sehonghong, Qomoqomong and Qhoasing rivers, and the Qeme, Qhuqhu, Qhalasi, and Qholaqhoe mountains.

Approximately 1 300 Later Stone Age sites are known within the South African side of the Drakensberg.

#### **2.1.4. Rock Paintings**

The Maloti Drakensberg region is particularly well known for the occurrence of some of the finest and most complex prehistoric rock paintings in the world. Depictions of humans dominate, although finely executed animals such as eland and rhebuck are common. Some of the art is executed in various colours and in detailed precision that almost renders it a three dimensional aspect. Most researchers support the theory developed by Professor David Lewis-Williams and his colleagues that the figures represent trance induced visions during San religious rites (Lewis-Williams 2003). According to some researchers, the celebrated Rosetta Panel at Game Pass Shelter, situated approximately 20km to the south of the study area, holds the key to our understanding of all San rock art in the sub-Saharan region of Africa. However, this interpretation is not supported by all rock art researchers. Notable deviations from this approach have been developed by Anne Solomon, and more recently by Thomas Dowson. The Maloti Drakensberg is also one of the areas with the highest density of prehistoric rock art in the world and certainly contains the highest concentration of prehistoric art south of the Sahara in Africa. Although the scientific dating of these paintings is still under researched, recent research suggests that the oldest paintings may date to approximately 4000 years ago (Wright & Mazel 2007). This is much older than previously thought. The chronological uniqueness of the art, however, is not so much in its antiquity as in the fact that the Maloti Drakensberg was the last area in Africa south of the Zambezi River where the San rock art tradition was still actively practised. Paintings at two sites in the southern portion of the region were created as recently as 1920 (Prins 2009). The communal areas of amaNgwane and amaZizi that is part of the greater Mnweni triangle, and includes the project area, contains approximately 300 rock painting sites. These are similar in style and context to the better known art of the Ukhahlamba Drakensberg World Heritage Site.

#### **2.1.5. Iron Age Sites**

Around 2 000 years ago the southern African demographic landscape was transformed with the arrival of the first Bantu-speaking agriculturists in the sub-region. These subsistence farmers lived for the most part in the lower altitude, wooded areas of the eastern seaboard. Around 1250 AD certain agriculturists started occupying the higher altitude, grassland areas. Sites belonging to this period in KwaZulu-Natal are referred to

as Moor Park settlements and they typically occupy hill tops with a low stone walling effect. Although none occur within the designated Maloti-Drakensberg project area, they can be found at the fringes, at an altitude of approximately 1 200-1 400 m. By 1600 AD, groups such as the amaZizi reached the foothills of the northern Drakensberg near Winterton (Wright and Mazel 2007). Various splinter groups of the amaZizi left KwaZulu Natal and also settled in parts of Lesotho where, over time, they adopted a Sotho identity. The baPhuti of south eastern Lesotho are perhaps the best known of these early immigrants. By the early 1700s various other Sotho and Nguni-speaking groups moved into the area and established chieftaincies in those areas below the 1 800 m contour. Impressive Iron Age sites belonging to this period and built in typical Sotho-style occur near Harrismith and Phuthaditjhaba in the Eastern Free State. Nguni-style sites of this period have also been found in KwaZulu-Natal and the Eastern Cape parts of the Drakensberg. The expansion of the Zulu kingdom around 1818 had a major impact on Iron Age settlement in the region. Various chieftaincies were attacked, and their routed remnants typically traversed the Maloti Drakensberg region in search of better settlement elsewhere. Bandits often hid out in the mountains, and a number allegedly practised cannibalism. Perhaps the most significant development during this period was the founding of the Southern Sotho nation under King Moshoeshoe I. Various sites in Lesotho belong to this period – some of them, like Thaba Bosiu, are typically mountain strongholds. Almost 2 000 Iron-Age sites have been identified in the Maloti Drakensberg region, and most occur in altitudes lower than 1 800 m contour. Some sites belonging to the ancestors of the amaZizi and amaNgwane, the present ethnic groups to live in the study area, have been recorded in the nearby Didima Nature Reserve in the south and near Bergville (Maggs 1987). In fact, there is evidence for Later Iron Age occupation in the foothills of the northern Drakensberg, in the near vicinity of the project area, from about 1400 AD (Huffman 2007).

#### **2.1.6. The Historical period**

The historical period spans the era of colonialism that started around 1830 AD when the first missionaries and Dutch immigrants arrived from the Cape Colony in the Maloti Drakensberg region. Sites associated with Voortrekker settlement of the area occur in the eastern Free State and the northern portion of KwaZulu-Natal near Winterton and Bergville. For the most part, these were the places where laagers were formed (with very low archaeological visibility) and old farmsteads with associated grave yards. A particular site worth mentioning is Kerkenberg near Oliviershoek Pass, where Debora Retief painted the initials of her father on a rock before the trekkers descended into

KwaZulu Natal. In Lesotho, the rebellion by Chief Moorosi and the resultant action by the Cape Colony government at the southern tip of the country left footprints of forts and associated graves at Moyeni Camp, Fort Hartley, Cutting Camp, and Mount Moorosi. The most important structure relating to the history of Bushman raids is most probably Forth Nottingham, in KwaZulu-Natal, which was built around 1852. Various historical mission stations founded in the mid to late 1800s such as those at Morija and St James in Lesotho and Emmaus, Reichenau, and Mariazell in South Africa, are still in active use. The Ongeluksnek Pass in the Eastern Cape is intimately associated with the epic trek of the Griqua people in 1861, led by Adam Kok. The area associated with the first native uprising against the British colonial government, by the celebrated Hlubi chief Langalibalele in 1873, is at Giants Castle Nature Reserve in the uKhahlamba Drakensberg Park World Heritage Site. Various battle sites associated with the Basotho Wars between the Boer Republic of the Orange Free State and the Sotho Kingdom of Moshoeshoe I are to be found in the eastern Free State and adjacent parts of Lesotho. Sites belonging to the period of the Anglo-Boer War (1898-1901) abound in the eastern Free State portion of the project area. These are typically areas where skirmishes took place or where ammunition was destroyed. A few rock engravings belonging to the Anglo-Boer War period have been documented from the Golden Gate Highland Park. However, thorough research is still required to ascertain the meaning and value of these engravings. Many historical sites can be categorised as belonging to the “built environment” as defined in heritage legislation. These are the physical remnants and traces of historical settlements that underpin the cultural value and meaning of the surrounding communities.

#### **2.1.6.1. The amaNgwane**

The amaNgwane has been living near the project area since the early decades of the 19th century. According to oral history the amaNgwane originated in East Africa before migrating to southern Africa close to the present day Swaziland (Bryant 1929). At the time their Inkosi was called Somkhabasi. Around the year 1700, the amaNgwane was to be found near the White Umfolozi River, north of Babanango. During those years the tribe was under the leadership of inkosi Ngwadi. However, during the early years of the expansion of the Zulu state (around 1818 AD) the amaNgwane found themselves attacked by Shaka Zulu. They were forced to flee from Zululand and move towards the foothills of the northern Drakensberg in the Upper Tugela Basin. In the process they displaced sections of the AmZizi and amaHlubi people whom they encountered there.

This was the start of the so-called Mfecane – a period of tribal turmoil associated with the militaristic expansion of the Zulu state. These groups fled across the Drakensberg and for a while settled in Lesotho. For years the wars raged until a section of the amaNgwane eventually settled in the valleys in the foothills of the northern Drakensberg near the present day Bergville. Here they lived on land formerly occupied by the AmaZizi and the AmaHlubi. However, Shaka Zulu attacked the amaNgwane once again who then fled westwards into Lesotho and finally travelled to the eastern Cape in the environs of the present day Mthatha. . Through conquering the Tlokoa and Kgolokoes tribes, Matiwane (paramount chief of the AmaNgwane tribe at the time) and his tribe managed to settle temporarily at Basutoland in the territory of Moeshoeshoe. Matiwane and Moshoeshoe, who was the Paramount Chief of the Basotho, had a good relationship; they assisted each other, although there was also periods of intense conflict. The stay of the amaNgwane in Basutoland was disturbed by the arrival of other fleeing sections of the amaZulu under their leader Mzilikazi. The amaNgwane then fled to the Eastern Cape. Matiwane and his following went through Mohaleshoek to the north-eastern Cape up to Mthatha. Here they were confronted by a combined force of European colonial soldiers and Thembu tribesman. The amaNgwane was totally defeated and the tribe dispersed during this battle of Mbolompo Point in 1822. After this period of slaughter and destruction, relative peace returned to the Drakensberg Mountains and the survivors of the various tribes came down from the mountains and re-established themselves in the river valleys. Some tribesmen remained in the Cape under the princes of the AmaNgwane: for example the descendants of Ntsimangs, son of Masumpa, are still ruling the amaNgwane in the Khobodi location. Another section of the tribe followed on Matiwane's trail later, and were settled in the Bulwer district by Sir Theophilus Shepstone, where they remain to this day. After his return to the northern Drakensberg area Matiwane discovered that Dingane had now become the new king of the Zulu state. Dingane did not fully trust Matiwane and he did not want a powerful African chief on his western border. He therefore arranged for his execution when Matiwane arrived to pledge his alliance to the Zulu King. .Matiwanes son and successor, fled to Swaziland and sojourned there for some time under Matiwane's friend, King Sobhuza of the Swazis. Other members of the clan fled to the then Colony of Natal, where they settled once again at their former abode in the foothills of the northern Drakensberg Mountains under Inkosi Usikali (Bryant 1929; Houston & Mbhele 2011). The arrival of the Voortrekkers and the English settlers led to further troubles. The clash over hunting grounds, private ownership of land, and the arrival of cattle led to increasing numbers of cattle raids by the Mountain San. In 1849, due to the failure of various attempts to

prevent the cattle raids, a series of buffer 'native locations' were established between the European settlers and the Drakensberg Mountains. The Natal Government granted the amaNgwane a location on the upper Tugela River, in the environs of their former abode, where they formed a buffer area between raiding San from the Drakensberg and the European settlers. The amaNgwane also became the agents of the Natal Colony and assisted the settlers with the eradication of the Mountain San in the northern Drakensberg. The main body of the AmaNgwane lives in this area to the present day (Van Warmelo 1938). It is this section of the amaNgwane who is presently living in the Mnweni Valley and the study area.

#### **2.1.7. Graves**

There are various grave sites belonging to different periods and cultural associations in the Drakensberg region. Perhaps the most famous sites are those belonging to the southern Sotho royalty at Botha Bothe in Lesotho; the grave of Nkosi Langelibalele at Giants Castle; KwaZulu Natal graves associated with the royalty of the amaZizi and amaNgwane near Bergville, KwaZulu-Natal; the grave of Adam Kok at Matatiele, Eastern Cape; and various graves in the Free State belonging to the Voortrekker and Anglo-Boer War periods. Interestingly, graves belonging to the prehistoric San inhabitants of the area are markedly absent or, as yet, have not been identified by researchers.

#### **2.1.8. The Living Heritage**

The living heritage of the Drakensberg area is varied and as yet little understood. Yet preliminary investigations by the Maloti Drakensberg Project (Anderson 2007) indicate that certain areas, including sites in communal areas close to Underberg, are still frequented by local communities who afford them ritual or sacred significance. Such locales may include archaeological sites with a living heritage component or natural features such as mountains, forests, boulders, caves, pools, or waterfalls with cultural significance. Living heritage is not only site-specific but also relates to oral history, indigenous knowledge systems, and indigenous languages, practices, and beliefs. Oral history specifically is a rich resource that has been passed down the generations and provides diverse narratives and interpretations concerning places of historical significance. It also provides a window on community perspectives regarding heritage

resources, including indigenous names for sites and plant and animal species – all of which are imbued with cultural meaning.

Indigenous Knowledge Systems (IKS) constitute an integral component of local knowledge, at grass roots level, often associated with traditional methods of land management and use. In this regard, IKS can enhance conservation and sustainable management of cultural heritage to which communities may relate. Conservation should provide an enabling environment for communities to continue with the tradition of transmitting knowledge and skills and of safeguarding their cultural heritage. Traditional ceremonies still performed in the larger Drakensberg region include the *Bale* initiation schools among certain southern Sotho groups, the *amemulo* (coming of age) ceremonies among the amaNgwane, in the environs of the study area, the *Nkubelwana* (planting of the first seed) among Zulu-speakers, rainmaking, and various ceremonies associated with the veneration of the ancestors. Six indigenous languages are still spoken in the area, including siBhaca, which was believed to be almost extinct.

Two broad categories of site-specific living heritage sites have been identified:

- Sites of national significance of which nine have been identified in the SA portion of the MDTFCA. These include rock art sites, sandstone shelters without any archaeological remains but used extensively as pilgrimage sites, two sacred forests, and three sacred mountains. All of these sites are frequented by indigenous groups as part of an annual pilgrimage.
- Sites of local significance include various pools, waterfalls, hot springs, kaolin and red ochre deposits, and boulders afforded special significance by traditional healers and sectarian Christian groupings. Seventeen such sites have been identified in the larger Drakensberg area.

#### Living Heritage – Wilderness

Areas least influenced by human activities are often said to be representative of a “pristine” landscape. Such areas are recognised by the IUCN. In the context of the Drakensberg, only the Ukhahlamba Drakensberg World Heritage Site has any proclaimed wilderness areas, making up about 48% of the Park. In this regard, a specific wilderness management plan has been produced for the World Heritage site, with the express aim of retaining the integrity of these wilderness areas. In terms of the South African National Environmental Management: Protected Areas Act (no 57 of 2003), a wilderness area is defined as “*an area designated .....for the purpose of retaining an intrinsically wild appearance and character, or capable of being restored to such and*

*which is undeveloped and roadless, without permanent improvements or human habitation”.*

In addition, wilderness can be considered as a value of a given area and in this regard can be defined as a “...largely undeveloped and intrinsically wild character of the area in vast wilderness areas that provide outstanding opportunities to experience solitude and for spiritual renewal” (EKZNW 2006). There are a number of stakeholders promoting the concept of wilderness, including the Wilderness Action Group and the Wilderness Foundation. From a cultural heritage perspective, the concept is more akin to a western inspired ideal than an academic reality. In this sense the concept of wilderness, as an area where visitors may experience and enjoy pristine nature removed from anthropogenic influence and pollution, is therefore a western expression of living heritage. The wilderness notion, however, finds expression also in the indigenous concepts of cultural landscapes which are usually natural areas with profound cultural significance.

#### **2.1.9. Palaeontology**

Given its nature, palaeontology should be a component of geology and biodiversity. Nevertheless, the present heritage legislation in South Africa also covers palaeontology. In fact, the heritage management procedures relating to palaeontology are almost identical to those of archaeology. The palaeontological history of the Maloti Drakensberg area is fascinating as it tells the story of the super southern continent called Gondwanaland and its associated fauna and flora preserved today as fossils (McCarthy & Rubidge 2005). Fossils and footprints belonging to various periods from around 270 million years ago to around 180 million years ago have been recorded and collected in the geological layers beneath the basalts. These layers, amongst other interesting facts, provide evidence of the greatest mass extinction of species in the world around 251 million years ago towards the end of the Permian period. Some species survived this extinction as attested by abundant fossils of certain species such as Lystrosaurus found deep in the Triassic period layers. Many of these occurrences can be found within a 10km radius from the study area. Whereas the majority of fossilized remains in the area are *therapsids* (mammal-like reptiles, ancestors of most mammal species today), the Maloti Drakensberg also harbours evidence of some of the earliest dinosaurs in the world. Footprints belonging to these early dinosaurs appear in various localities in the Molteno formations of both Lesotho and South Africa. The most celebrated paleontological site occurs in the Golden Gate Highlands National Park. Here the earliest

known dinosaur eggs in the world and a near intact embryo of an average sized dinosaur, i.e. *Massospondylus*, were located by scientists some thirty years ago. These early eggs, dated to almost 200 million years ago, are almost 100 million years older than other known dinosaur nest egg sites in the world. In adjacent Lesotho the Qomoqomong Dinosaur footprint and museum site has been developed for tourism purposes. The endemic turkey size dinosaur *Lesothosaurus* is known from various localities within Lesotho.

### **3 BACKGROUND INFORMATION OF THE SURVEY**

#### **3.1 Methodology**

A desktop study was conducted of the archaeological databases housed in the KwaZulu-Natal Museum. In addition, the available archaeological and heritage literature covering the greater Bergville area was consulted. The SAHRIS website was consulted for previous heritage surveys and heritage site data covering the project area. Various heritage impact assessments have been conducted in the greater Bergville area. Most of these cover areas to the east of Woodstock Dam and areas closer to Bergville. However, the NGO called Bergwatch has been actively involved in the survey and location of rock art and other related heritage sites in the Mnweni Valley and adjacent areas since 1998. Merridy Pfothenhauser, initially of Bergwatch but later in her own capacity, was instrumental in this initiative that saw the active engagement of the local community in the identification of rock art sites in the area. The formation of the 'Mnweni Cultural and Rock Art Group' has been a local community driven event that has led to the identification of numerous rock art sites. This initiative has been launched in collaboration with Amafa, the provincial heritage agency, and various Amafa based archaeologists, such as Beth Wahl, Vicky Nardell, Justine Wintjes, and more recently Celeste Rossouw has been actively involved in these initiatives during the last twenty years. The heritage agency eThembeni has been instrumental in the initial surveys by qualified archaeologists of the Mnweni Valley. In 2001 eThembeni produced a heritage management plan for the area. This document not only focused on the rock art of the area but also the associated cultural landscapes (Wahl 2001). Additional surveys were conducted by Gavin Anderson, then of the CRM Unit at the KwaZulu-Natal Museum. All the sites recorded during these surveys have been submitted to Amafa via the SAHRIS website. The result is that the project area has been very well covered by previous surveys in terms of heritage sites. Many, if not all, these surveys have been supported

by local communities who actively took part in the surveys and in the identification of sites.

The present study draw heavily on past heritage survey initiatives in the area. Given the scope and financial constraints of the present study it was not possible to visit all the sites previously recorded and to conduct systematic ground surveys covering the entire project area. However, the consultant visited potential 'hot spots' identified from the desktop study. The consultant also visited the Mnweni Cultural Centre (Fig 7) and spoke to community guides and other community members. It became very evident that the vast majority of heritage sites in the Mnweni Valley occurs outside of the footprint at the higher altitude areas that has been identified as a potential community reserve. These are mostly rock art and some 'living heritage' sites.

### **3.1.1 Guidance from Desktop Study**

- The desktop study indicates that Stone Age Sites of all periods and traditions may occur in the greater Bergville area.
- Middle Stone Age tools have been found in dongas and erosion gullies at various locales in the greater Drakensberg area including areas close to the study area. These sites are usually out of context and of little research value. Middle Stone Age deposits often occur in deep cave deposits throughout KwaZulu-Natal (including the Eastern Cape Drakensberg area and adjacent parts of Lesotho).
- Later Stone Age sites are more prolific in the Drakensberg . These include rock art sites. Almost 1000 rock art sites occur on the greater Drakensberg area. Approximately 300 rock art sites have been located by members of the Mnweni Cultural and Rock Art Group in near vicinity of the project area. The abundance of sandstone shelters and outcrops in the project area do point to the potential occurrence of these sites on the footprint.
- Early Iron Age Sites typically occur along major river valleys below the 700 m contour in KwaZulu-Natal. It is very unusual to find sites above the 1000m contour. The project area is situated above the 700m contour far removed from a major river valley setting. It is therefore most unlikely to expect Early Iron Age sites at the project area.

- Later Iron Age sites may occur in the project area. These sites were occupied by the ancestors of the first Nguni-speaking agriculturists as well as their descendants who settled in KwaZulu-Natal. Later Iron Age sites are known from areas closer to Bergville and further to the east. Often sites are only located with reference to historical or oral data.
- Historical buildings, structures and farmsteads do occur scattered throughout the greater Bergville area.. Historical era buildings and structures could occur at or near the project area.
- 'Living heritage sites' has previously been recorded in the Mnweni Valley (see Appendix 2) These are mostly rock art sites that are still being used by sheep herders and other community members.

### **3.2 Restrictions encountered during the survey**

#### **3.2.1 Visibility**

Visibility was good.

#### **3.2.2 Disturbance**

No disturbance of any potential heritage features was noted.

### **3.3 Details of equipment used in the survey**

GPS: Garmin Etrek

Digital cameras: Canon Powershot A460

All readings were taken using the GPS. Accuracy was to a level of 5 m.

## **4 DESCRIPTION OF SITES AND MATERIAL OBSERVED**

### **4.1 Locational data**

Province: KwaZulu-Natal

Closest Towns: Bergville

Municipality: Okhahlamba Local Municipality

## **4.2 Description of the general area surveyed**

### **4.2.1 Background**

The steep Okhahlamba Drakensberg escapement dominates the area with the Mnweni River Valley dissecting the area from west to east eventually flowing into the Woodstock Dam. The area forms the central core of what is known as the Mnweni Valley – a rural area with little formal development, except for approximately five schools and clinics as well as a police station and army base. Approximately 1 500 rural homesteads are scattered on the lower, moderate hill slopes of the Mnweni River Valley over an area of about 6 000Ha (Figs 3, 5, & 6). These rural homesteads conform to the dispersed Nguni settlement pattern as described by Sansom (1981) and others. This was the traditional settlement lay-out over the greatest part of the eastern seaboard before the market forces of colonialism and Apartheid changed it forever. As a result the settlement pattern observed in the Mnweni Valley can be described as one of the last vestiges of traditional settlement layout in KwaZulu-Natal. The vernacular architecture of some homesteads also conforms to an indigenous style (see Hamilton 1980; Fescura 1981) although modernisation is evident especially in the lower lying areas closer to the main roads. Apart from the dispersed settlement pattern individual homesteads also still reflect the so-called 'Southern Bantu Cattle Pattern' (Kuper 1982) with the associated indigenous world-views relating to space, gender, and social structure still rather intact. The low lying valley floors of the Mnweni Valley are used for small-scale cultivated subsistence farming. Grasslands on the higher and steeper slopes are predominantly used for sheep and cattle grazing. Interestingly, the cattle, sheep and poultry observed at many homesteads are still the indigenous types (see Epstein 1971) that occurred in the interior before European settlement of South Africa.

### **4.2.2 Stakeholder Consultation**

The original screening report did not report any archaeological sites that may occur on the footprint (Hugo 2017). However, the possibility that rock art may occur in the study area has been noted (ibid).. In terms of active stakeholder consultation the consultant visited the Mnweni Cultural and Tourism Centre, that is centrally situated within the project area (Fig 7). During this visit he interviewed members of the Mnweni Cultural

and Rock Art Group - some of who have been doing heritage site surveys and recordings in the area over the last 20 years. The Mnweni Cultural and Rock Art Group consists of local community members who represents all the tribal Wards in the greater Mnweni Valley. Some members of this group, such as the sangoma Ephraim Dlamini , have been doing active heritage site surveys for almost 20 years and knows the area extremely well. They are also a fountain of knowledge relating to local indigenous cutoms and beliefs.

### **4.3 Heritage sites identified**

Four categories of hertage sites (excluding paleontological sites) were identified in the greater Mnweni area. These include:

- Graves
- Living heritage sites
- Cultural landscapes
- Rock art sites (some with Later Stone Age artefacts)

#### **4.3.1 Graves**

Although no formal cemeteries occur within the footprint graves are associated with almost every homestead (Umuzi) that occurs in the study area (Fig 8). The setting of these family graves thus follows the templates associated with the dispersed Nguni settlement pattern and the Southern Bantu Cattle pattern as identified by anthropologists (Samson 1981; Kuper 1982). It is also the pattern that can be expected from 'Living Cultural Landscapes' in similar traditional settings along ther Eastern Seaboard.

There are almost 1500 homesteads in the footprint (see Fig 3). This together with the financial and logistical constraints associated with this initial heritage survey made it impossible to visit and assess the graves of each and every homestead. It is therefore only possible to make some generic comments regarding the heritage significance of these graves.

Firstly it must be noted that all graves, irrespective of age, are protected by Provincial Heritage legislation in KwaZulu-Natal. They may not be removed or altered unless a

heritage impact assessment has been conducted in consultation with local community representatives. Ideally, a buffer zone of at least 30m should be maintained around all graves. Should it not be possible to maintain a buffer zone then a Phase Two Heritage Impact Assessment may be called for (Appendix 1). This second phase will investigate the possibility of grave exhumation and reburial. It will also entail obtaining the necessary permits from the provincial heritage agency, Amafa.

#### **4.3.2 Living Heritage Sites**

Living (or intangible) heritage encompasses all those ideas, traditions, customs and memories that are passed from generation to generation. It includes things such as language, folklore, traditional medicine and healing, music, songs, dances and recipes. Skills and practices related to the local economy, such as shepherding, animal husbandry and transhumance between summer and winter grazing areas, are also important because without them early African and colonial settlers and even modern day small-scale subsistence farmers would never have survived. These are all things that contribute to the identity of a group (Orton et al 2016). The Department of Arts and Culture (2009:5) defines living heritage as “cultural expressions and practices that form a body of knowledge and provide for continuity, dynamism, and meaning of social life to generations of people as individuals, social groups, and communities.” Part of the importance of living heritage is that it helps to create a new national identity and promotes heritage that was repressed by missionaries, colonists and the apartheid regime (Department of Arts and Culture, 2009).

Interviews with staff and community guides at the Mnweni Cultural and Tourism Centre indicated that there are some rock art sites with associated living heritage values in the footprint (see below). However, it is felt that systematic ethnographic surveys of the project area may produce more natural and man-made features with living heritage values. In addition, it is important to refer to indigenous perceptions relating to the ‘symbolic water complex’. This complex of beliefs occur amongst all indigenous groups (African and Khoisan descendants) along the eastern seaboard and further afield (Bernard 2010). It has also been documented amongst Zulu groups (ibid) and is therefore relevant to the project area. Natural pools with ‘living heritage’ values do occur in the greater Mnweni Valley (Fig 9) (Appendix 2). Local belief is that these pools are inhabited by a large mythical snake – the *Inkanyamba*. The *Inkanyamba* is associated with the ancestral veneration cult and plays an active role in the symbolic systems of traditional healers. However, these pools are not situated in the actual footprint but

some distance along the Mnweni River to the west of the footprint (Appendix 2) – they will not be affected by the proposed housing development.

Another category of site with 'living heritage' values that do occur in the greater Mnweni Valley are painted shelters that are used and even inhabited by local residents (mostly shepherds). Three rock art sites with such associated 'living heritage values' occur on the footprint (Fig 4 & 10). A more detailed description of these sites and associated mitigation measures is provided in Table 2 (below).

### **4.3.3 Cultural Landscapes**

The cultural landscape is an aspect of heritage not defined in the NHRA but nevertheless listed as part of the National Estate. A cultural landscape is “a set of ideas and practices embedded in a place” (Julian Smith and Associates Contentworks Inc., 2004) and serves to “map our relationship with the land over time” (The Cultural Landscape Foundation, 2015). While the cultural landscape is itself a heritage resource, it also unites the physical cultural resources of an area (tangible heritage) and its associated memories, perceptions, stories, practices and experiences (living heritage) in order to give a particular place or region its meaning. Because heritage sites are embedded in, and interwoven with, their landscape settings, the cultural landscape also gives these resources their sense of place and belonging through the provision of physical and metaphysical context (Müller & Gibbs, 2011). The concept of cultural landscape is thus very broad. Like the warp threads of a tapestry, the cultural landscape is the setting which holds together all the other aspects of heritage discussed in this chapter (Orton et al 2016).

Heritage practitioners acknowledged the greater Mnweni Valley as a cultural landscape since at least 2001 – if not earlier (Wahl 2001). The area is dotted with rural homesteads that conforms to the dispersed Nguni settlement pattern as described by Sansom (1981) and others (Figs 3, 5 & 6). This was the traditional settlement lay-out over the greatest part of the eastern seaboard before the market forces of colonialism and Apartheid changed it forever. As a result the settlement pattern observed in the Mnweni Valley can be described as one of the last vestiges of traditional settlement layout in KwaZulu-Natal. The vernacular architecture of some homesteads also conforms to an indigenous style (see Hamilton 1980; Fescura 1981) although modernisation is evident especially in the lower lying areas closer to the main roads. Apart from the dispersed settlement pattern

individual homesteads also still reflects the so-called 'Southern Bantu Cattle Pattern' (Kuper 1982) with the associated indigenous world-views relating to space, gender, and social structure still rather intact. The low lying valley floors of the Mnweni Valley is used for small-scale cultivated subsistence farming. Grasslands on the higher and steeper slopes are predominantly used for sheep and cattle grazing. Interestingly, the cattle, sheep and poultry observed at many homesteads are still the indigenous types (see Epstein 1971) that occurred in the interior before European settlement of South Africa. Given the fact that the proposed Sandlwana Housing development is an in situ development the projected impact on the existing cultural landscape will be minimal. The proposed RDP houses will be built within the current homestead yards or the current dwellings within the yard will be upgraded. No additional roads or structures will be constructed and the 'sense of place' will be left rather intact. This is also the feeling of the community guides and staff interviewed at the Mnweni Cultural and Tourism Centre. However, it is strongly suggested that the developer design the proposed spatial layout of the affected homesteads with an anthropologist, in liaison with the local community, in order to maintain the traditional use of space and order as associated with these rural homesteads. This can be part of a second phase heritage impact assessment dealing with the 'cultural landscape' on particular.

#### **4.3.4 Rock Art Sites**

Almost 300 rock art sites have been documented in the greater Mnweni area. Most of these have been located by members of the local Cultural and Rock Art Group in collaboration with Bergwatch and rock art specialists from Amafa and the KwaZulu-Natal Museum. Only six of these rock art sites occur on the footprint. The other sites are all located on higher altitude areas overlooking the footprint and areas to the west (Figs 2 & 4). Four sites, namely Patrick's Shelter, Ezangomeni Shelter, KwaMfasi Shelter and Five Star Shelter have been developed for tourism purposes (Figs 11- 14). Graffiti has been removed and visitors may visit these sites accompanied by local community guides. Although the rock art trail to these sites start at the Mnweni Cultural and Tourism Centre (which, is situated within the footprint) the actual rock art sites are located outside of the footprint and will not be affected by the proposed housing development. The six rock art sites that occur within the footprint are: Dumas Shelter, Manzana 2 Shelter, Bagwili, Bhedleni, Eweni wa Batwa, and Emdlebeni. In accordance with Amafa policy it is imperative, however, that the developers maintain a buffer of at least 50m around each rock art site. It is also important to take note of the general Amafa policy as to appropriate

visitor behaviour when visiting these sites (Appendix 3). A more detailed description of each of the rock art sites that occurs within or close to the footprint is provided in Table 2.

**Table 2. Rock art sites located within the footprint..**

	Heritage category	Description	Significance	Type of Mitigation	GPS
1	Manzana 2 (Rock Art Site)	Sandstone shelter: 10 metres long, 2 metres wide, 2-3 metres high with long grass in front. There are approximately 40 images/fragments, all discernible are human and in red paint.	High significance locally. (see Table 3).	The developers should respect a buffer of at least 50m around the Site in accordance with Amafa rock art policy. The Site may only be visited in the company of the local Rock Art and Cultural Group.	S 28 47 14 E 29 06 59 "
2	Duma Shelter (Rock Art and Living Heritage Site)	A narrow shelter above a steep bank about 40 metres above river, used by herders. About 16 images	High significance locally. (see Table 3).	The developers should respect a buffer of at least 50m around the Site in accordance with Amafa rock art policy. The Site may only be visited in the company of the local Rock Art and Cultural Group. This Site is still being utilised by local community members (herders) and they should also be consulted before any visitation to the Site.	S 28 48 52 E 29 03 55
3	Bagwili Shelter (Rock Art Site)	A sandstone shelter with numerous paintings. However, there is extensive damage by scratching. Far left covered with lichen and graffiti - 1 human with stick on shoulder and 1 indeterminate white image. Centre: exfoliated white face, 1 quiver, 1 human with quiver and headdress, indeterminate paintings, 1 large yellow image and 3 yellow humans, 1 red with black outline antelope, 1 human holding stick, red animal and running figure below, indeterminate red image (?bag), thin human. CCS flakes in front. About 10 metres long and quite shallow. Local informant said that two	High significance locally. (see Table 3).	The developers should respect a buffer of at least 50m around the Site in accordance with Amafa rock art policy. The Site may only be visited in the company of the local Rock Art and Cultural Group.	S 28 49 28 E 29 06 01

		years ago the paintings were quite clear but now that schoolchildren play in the site the art has been damaged.			
4	Bhedleni (Rock Art Site)	A small shelter on left bank of nTonyelana river and less than 20 metres from the water. A small site with about 17 paintings, well-preserved and mostly bichrome antelope. There is no graffiti. JC Hollmann comments 25 April 2007 follow: I visited this site for the first time on 20 April 2007. The antelope are rhebok. There is also an image that may be a head-on representation of a bush-pig's head looking out at the viewer. A well-preserved therianthrope, male, clapping and looking back over shoulder immediately adjacent to a rhebok, also looking back over its shoulder.	High significance locally. (see Table 3).	The developers should respect a buffer of at least 50m around the Site in accordance with Amafa rock art policy. The Site may only be visited in the company of the local Rock Art and Cultural Group	S 28 51 05 E 29 06 23
5	Eweni wa Batwa (Rock Art and Living Heritage Site)	A sandstone shelter occupied on semi-permanent basis by local people. There is a fence and kraal in front of the shelter. Approximately 110 images/fragments. Many are faded and damaged by graffiti. The paintings are on the rock face to the left of a hut which has been built into the northwest facing shelter. .	High significance locally. (see Table 3).	The developers should respect a buffer of at least 50m around the Site in accordance with Amafa rock art policy. The Site may only be visited in the company of the local Rock Art and Cultural Group. This Site is still being utilised by local community members (herders) and they should also be consulted before any visitation to the Site	S 28 51 45 E 29 06 25
6	Emdlebeni (Rock Art and Living Heritage Site)	A sandstone shelter located in the cliffs above the junction of the Nolepho and nTonyelane Rivers. The shelter has a hut built into it and substantially fenced for a goat enclosure. 20 metres long, 6-10 metres wide and 15 metres high with a steep slope in front and sparse vegetation. It looks directly up the uDada valley and is only about 100 metres from - Eweni-Wabatwa. It has a lone paintings of an antelope? on the left and a black cross on the extreme right.	High significance locally. (see Table 3).	The developers should respect a buffer of at least 50m around the Site in accordance with Amafa rock art policy. The Site may only be visited in the company of the local Rock Art and Cultural Group. This Site is still being utilised by local community members (herders) and they should also be consulted before any visitation to the Site	S 28 52 03 E 29 06 20

1

## 5 STATEMENT OF SIGNIFICANCE (HERITAGE VALUE)

### 5.1 Field Rating

All the rock art and living heritage sites have been rated as high significance locally (Local Grade 111A) . These sites must be retained as heritage sites. They may not be disturbed or altered (Tables 3 & 4).

**Table 3. Field rating and recommended grading of sites (SAHRA 2005)**

Level	Details	Action
National (Grade I)	The site is considered to be of National Significance	Nominated to be declared by SAHRA
Provincial (Grade II)	This site is considered to be of Provincial significance	Nominated to be declared by Provincial Heritage Authority
Local Grade IIIA	This site is considered to be of HIGH significance locally	The site should be retained as a heritage site
Local Grade IIIB	This site is considered to be of HIGH significance locally	The site should be mitigated, and part retained as a heritage site
Generally Protected A	High to medium significance	Mitigation necessary before destruction
Generally Protected B	Medium significance	The site needs to be recorded before destruction
Generally Protected C	Low significance	No further recording is required before destruction

**Table 4. Evaluation and statement of significance (excluding paleontology).**

Significance criteria in terms of Section 3(3) of the NHRA		
	<b>Significance</b>	<b>Rating</b>
1.	<b>Historic and political significance</b> - The importance of the cultural heritage in the community or pattern of South Africa's history.	None.
2.	<b>Scientific significance</b> – Possession of uncommon, rare or endangered aspects of South Africa's cultural heritage.	Yes.
3.	<b>Research/scientific significance</b> – Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Yes
4.	<b>Scientific significance</b> – Importance in demonstrating the principal characteristics of a particular class of South Africa's cultural places/objects.	Yes.
5.	<b>Aesthetic significance</b> – Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Yes
6.	<b>Scientific significance</b> – Importance in demonstrating a high degree of creative or technical achievement at a particular period.	Yes.
7.	<b>Social significance</b> – Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Yes
8.	<b>Historic significance</b> – Strong or special association with the life and work of a person, group or organization of importance in the history of South Africa.	None.
9.	The significance of the site relating to the history of slavery in South Africa.	None.

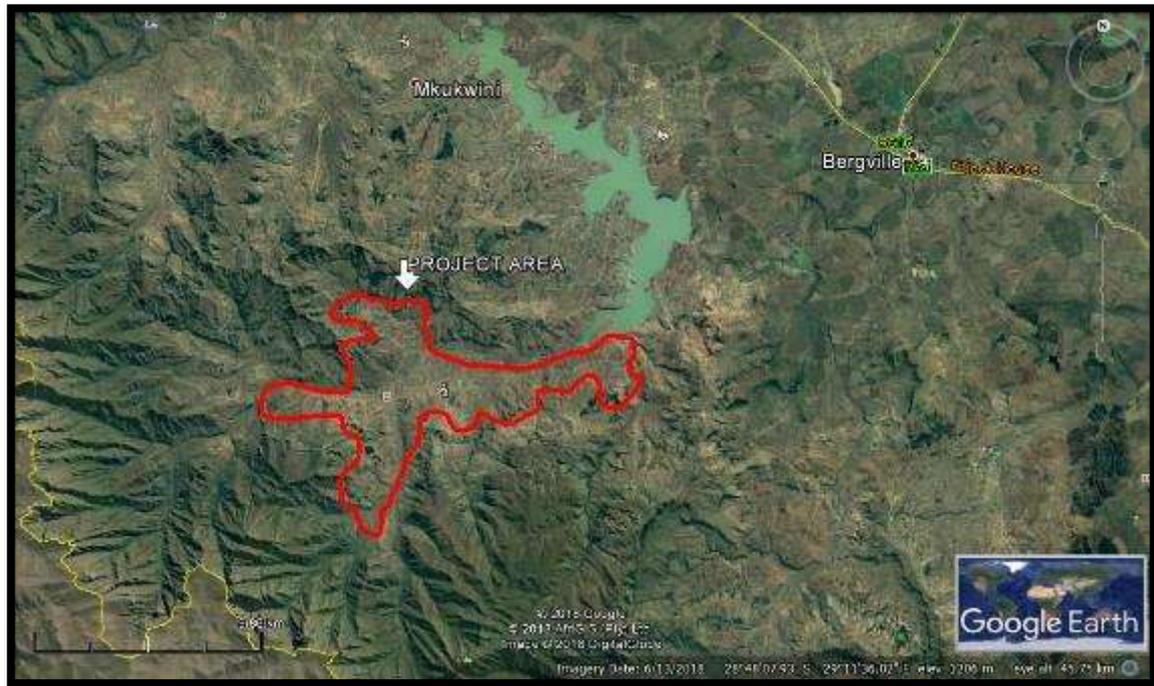
## 6 CONCLUSION AND RECOMMENDATIONS

It is important to take note that this study is a phase one heritage assessment for an area with a very high heritage sensitivity rating. Furthermore the funding for this project did not allow for systematic high intensity surveys of the whole area. Given the heritage sensitivity of the area these surveys ideally should include both archeologically based ground surveys as well as ethnographic surveys entailing indepth interviews with community members. Such high intensity surveys will take many days to complete. It was not possible, for instance, to visit each and every homestead in the project area ( 1 500 homesteads) as these may contain graves. This report thus only provide a generic analysis of potential graves in the project area. Given these constraints the following recommendations should be adhered to:

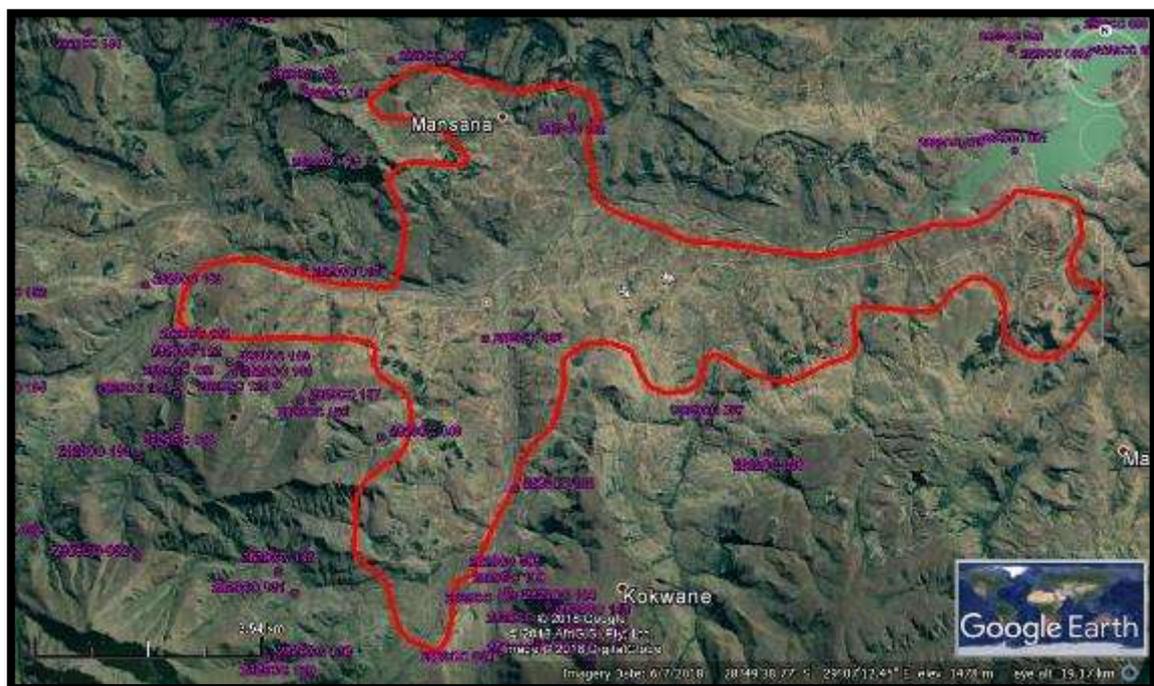
- a) A buffer zone of at least 50m must be respected around each and every rock art site situated within the project area.
- b) The local community must be consulted as part of a Phase Two Heritage Impact Assessment where development is planned within 100m from every rock art site with 'living heritage' values.
- c) Once the developer has identified the specific homesteads earmarked for upgrading then a Phase Two Heritage Impact Assessment must be initiated in order to assess the situation relative to graves near its near environs.
- d) It is also important to assess the cultural landscape aspects of the project area by conducting ethnographic surveys and indepth community interviews. It is proposed that the cultural landscape aspects should be assessed by a consultant with a strong background in anthropology.

It is important to take note of the KwaZulu-Natal Heritage Act that requires that any exposing of graves (see Appendix 1) and archaeological and historical residues as well as fossil material should cease immediately pending an evaluation by the heritage authorities.

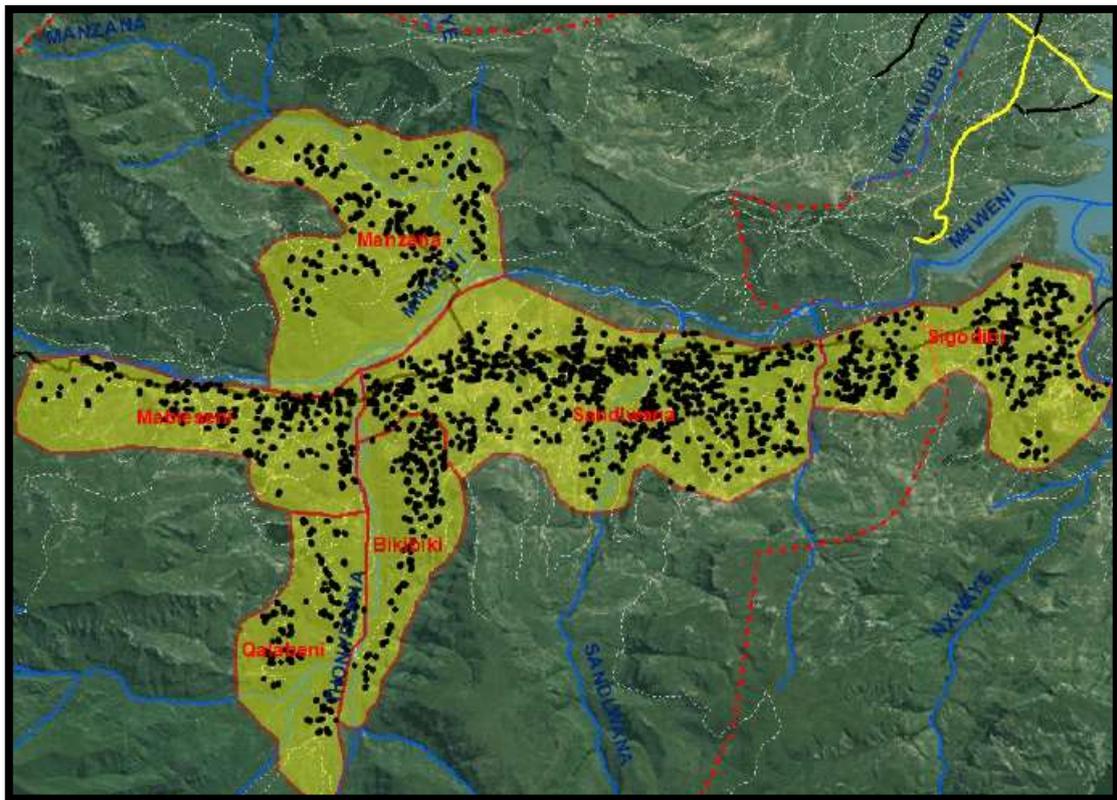
## 7 MAPS AND FIGURES



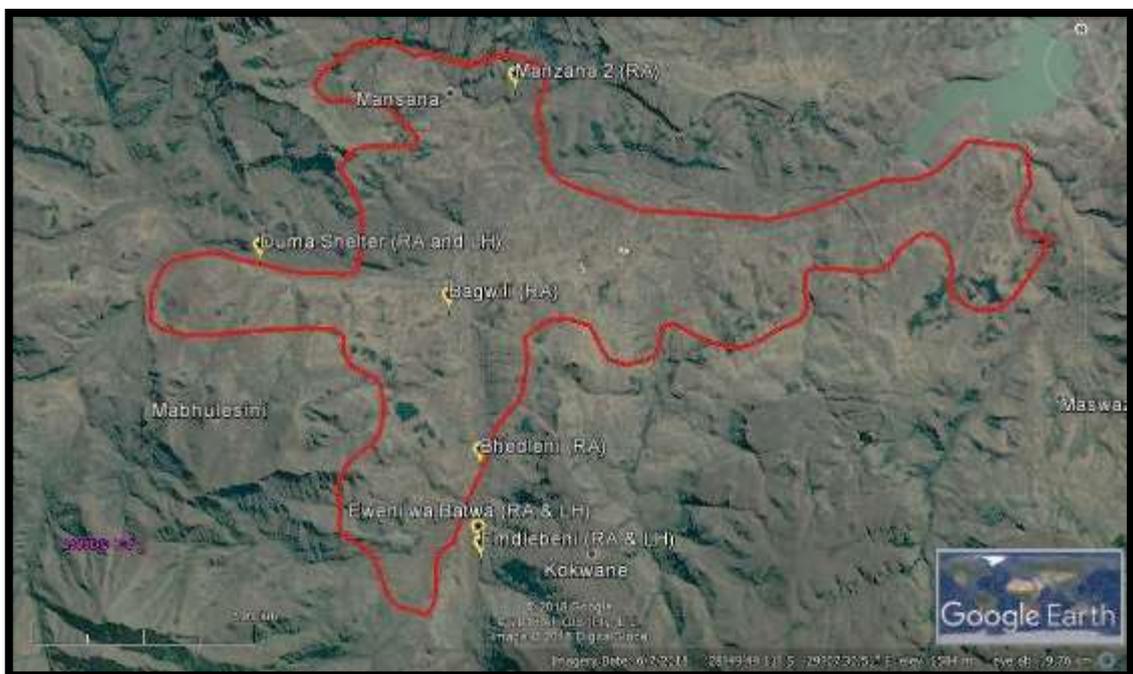
**Figure 1. Google Earth Imagery showing the location of the proposed Sandlwana Housing Development near Bergville, northern KZN.**



**Figure 2. Google Earth Imagery showing the distribution of known heritage sites (purple polygons) in the greater Mnweni Valley. The vast majority of these Sites are located outside of the Project Area (red polygon).**



**Figure 3. The proposed Sandlwana Housing Development. Each dot represents a homestead that may contain associated graves (Source: Enviromatrix).**



**Figure 4. Google Earth Imagery showing the location of Rock Art and associated Living Heritage Sites (yellow markers) in or at the near vicinity of the Project Area.**



**Figure 5. View of the Mnweni Valley with typical rural homestead in the foreground. This traditional settlement pattern is also called the ‘Nguni Dispersed Settlement Pattern’ and represents homesteads dotted al over the landscape. Each homestead typically represents the extended family whilst the livestock kraal in placed in strategically near its centre – also called the Southern Bantu or Central Cattle Pattern. The architecture is still the traditional Zulu vernacular style.**



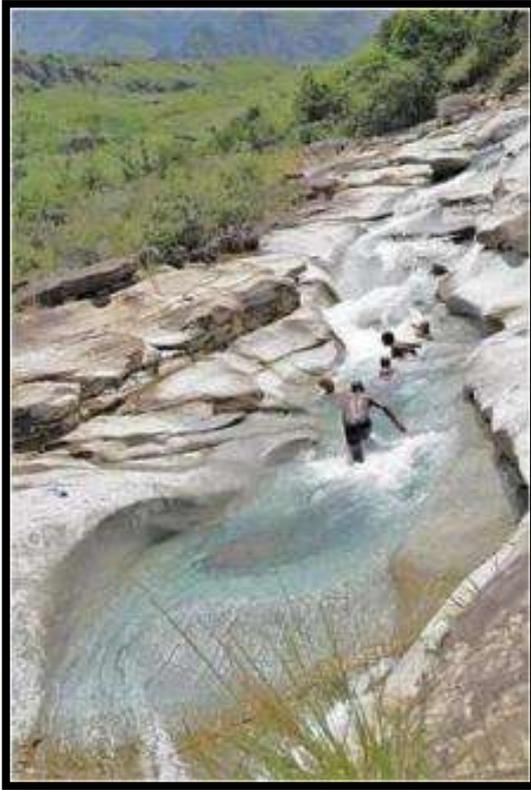
**Figure 6. Another variation of the ‘Dispersed Nguni Settlement Pattern’ that is still evident in the Mnweni Valley. Most homesteads are arranged in a linear pattern.**



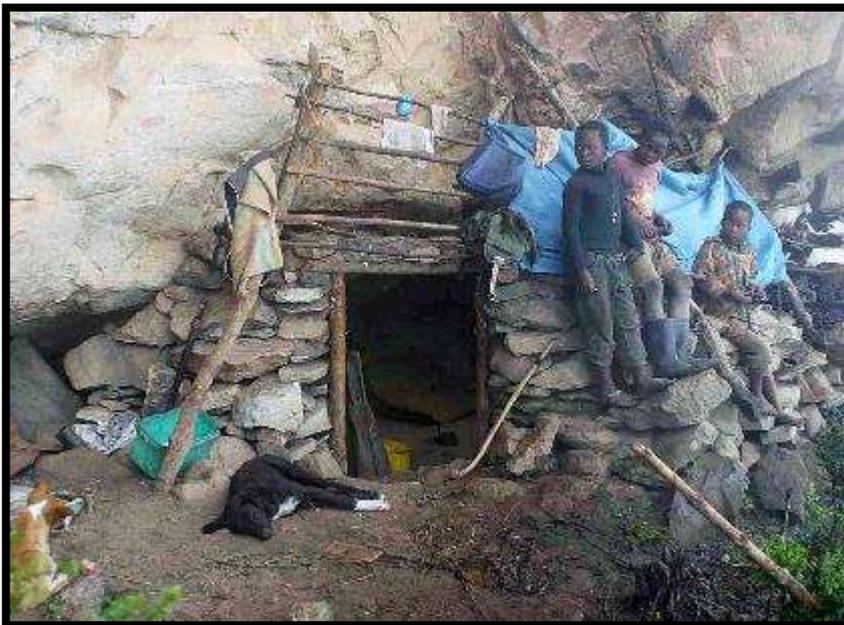
**Figure 7. The Mnweni Cultural and Tourism Centre. Rock Art outings can be arranged at this centre that is run by the local community (Source: Mnweni Cultural and Tourism Centre)**



**Figure 8. Graves in association with a homestead near the eastern border of the project area. Not all the graves in the area are marked. However, most homesteads may have associated graves.**



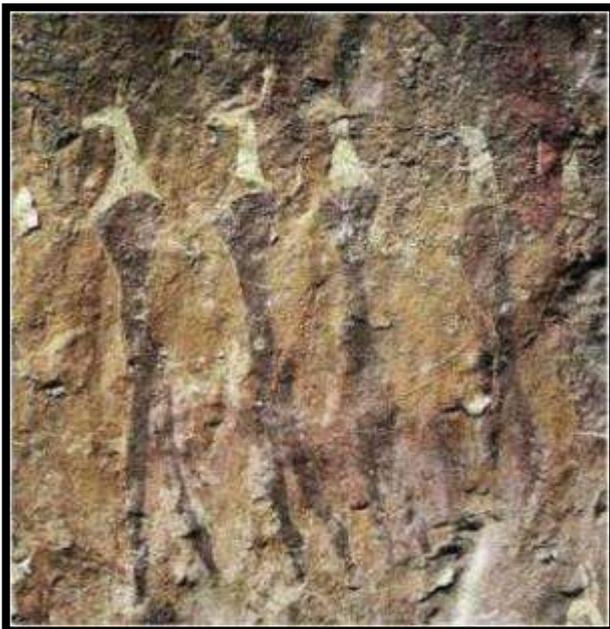
**Figure 9. Mlambo Pools: said to be the abode of a mythical serpent. This living heritage site is situated in the Mnweni Valley but not in the near vicinity of the proposed housing development. This ‘Living Heritage’ Site is not threatened by the proposed development (Source: Mnweni Cultural and Tourism Centre).**



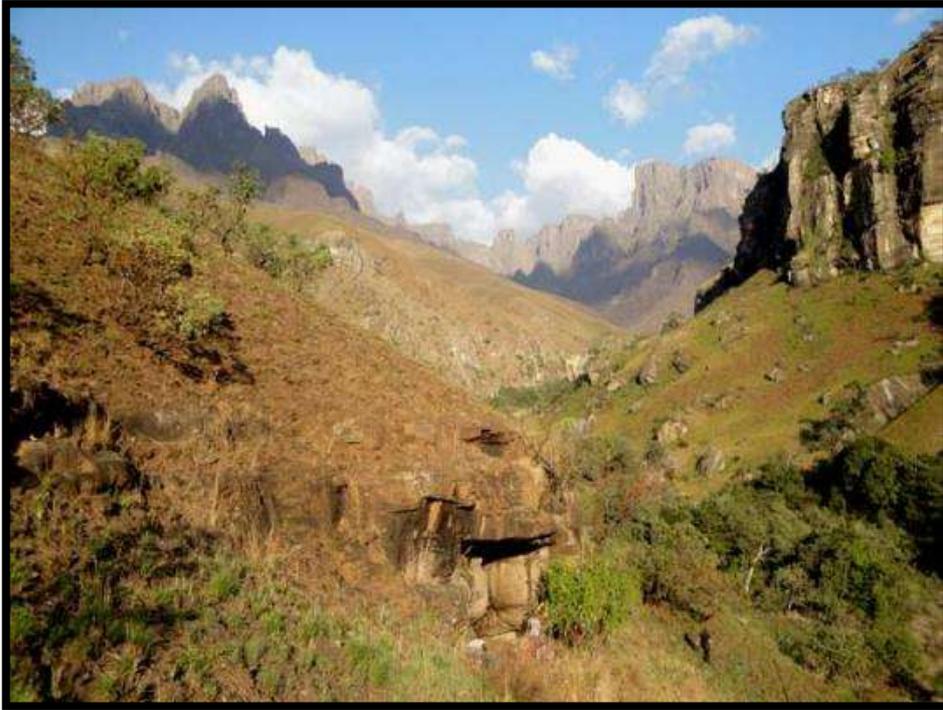
**Figure 10. Shepards with a constructed hut in a rock shelter in the Mnweni Valley. Utilised rock art sites such as these have acquired ‘living heritage’ values (Source: African Conservation Trust).**



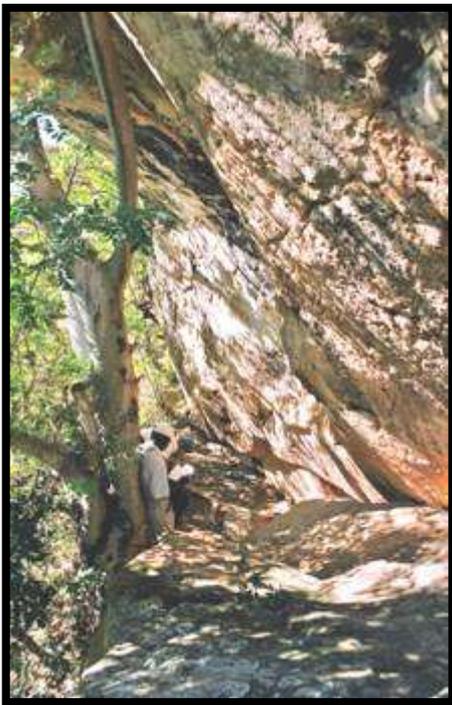
***Figure 11. A rare depiction of a snake with an antelope/equine face at Ezangomeni Shelter. Although not situated within the development zone visitors may visit this site with local community guides and depart from the Mnweni Cultural and Tourism Centre which is located within the footprint (Source: Mnweni Cultural and Tourism Centre)***



***Figure 12. A well preserved depiction of therianthropes at Kwa Mfazi Shelter. Although not situated within the development zone visitors may visit this site with local community guides and depart from the Mnweni Cultural and Tourism Centre which is located within the footprint (Source: Mnweni Cultural and Tourism Centre)***



**Figure 13. A typical sandstone shelter in the Mnweni Valley. This particular shelter is the Five Star Shelter that may be accessed by arranging a trip with local community guides via the Mnweni Cultural and Tourism Centre (Source: Mnweni Cultural and Tourism Centre) .**



**Figure 14. Patrick's Shelter. Another rock art site that may be visited in the company of local Rock Art Guides. Patrick's Shelter can be accessed by departing from the Mnweni Cultural and Tourism Centre**

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## APPENDIX 1

### RELOCATION OF GRAVES

Burial grounds and graves older than 60 years are dealt with in Article 36 of the NHR Act, No. 25 of 1999. The Human Tissues Act (Act No. 65 of 1983) protects graves younger than 60 years. These fall under the jurisdiction of the National Department of Health and the Provincial Health Departments. Approval for the exhumation and reburial must be obtained from the relevant Provincial MEC as well as the relevant Local Authorities.

Below follows a broad summary of how to deal with graves in the event that they are identified within the footprint , or within 25m, of the proposed development.

- If the graves are younger than 60 years, an undertaker can be contracted to deal with the exhumation and reburial. This will include public participation, organising cemeteries, coffins, etc. They need permits, such as those relating to health and safety, and have their own requirements that must be adhered to.
- If the graves are older than 60 years old or of undetermined age, an archaeologist must be in attendance to assist with the exhumation and documentation of the graves. This is a requirement by provincial heritage legislation.

Once it has been decided to relocate particular graves, the following steps should be taken:

- Notices of the intention to relocate the graves need to be put up at the burial site for a period of 60 days. This should contain information where communities and family members can contact the developer/archaeologist/public-relations officer/undertaker. All information pertaining to the identification of the graves needs to be documented for the application of a SAHRA permit. The notices need to be in at least 3 languages, English, and two other languages. This is a requirement by law.
- Notices of the intention needs to be placed in at least two local newspapers and have the same information as the above point. This is required by provincial heritage legislation.
- Local radio stations can also be used to try contact family members. This is not required by law, but is helpful in trying to contact family members.
- During this time (60 days) a suitable cemetery need to be identified close to the development area or otherwise one specified by the family of the deceased.
- An open day for family members should be arranged after the period of 60 days

so that they can gather to discuss the way forward, and to sort out any problems. The developer needs to take the families requirements into account. This is a required by provincial heritage legislation.

- Once the 60 days has passed and all the information from the family members have been received, a permit can be requested from SAHRA. This is a required by provincial heritage legislation.
- Once the permit has been received, the graves may be exhumed and relocated.
- All headstones must be relocated with the graves as well as any items found in the grave

## **APPENDIX 2**

**List of sites with 'Living Heritage' values in the greater Mnweni area (Source: Anderson G: 2007)**

**ROCK ART, ARCHAEOLOGICAL AND LIVING HERITAGE SITES AT RISK:  
MNWENI TRIANGLE (KHOKWANE, MABHULESINI AND MANZANA): AS  
AT FEBRUARY 2006**

(Field notes and map locations of sites are on the data-base of the Natal Museum and AMAFA)

Site No. (Beeg watch field notes)	Site Name (provided by community)	Shelters at risk
1	Hlongwane's Shelter	
2	Hlongwane's Shelter 2 FINGER PAINTINGS, NO ROCKART	
3	Manqasbelana Shelter	
4	Mkhovo Cliff. SHEPHERDS HUT	✓
5	Eweni waBathwa Shelter SHEPHERDS HUT	✓
6	Maxhozo Rock	
7	Patrick's Shelter	
8	KwaTshelibovu Shelter	
9	Emaweni-amhlophe 1 USED BY SHEPHERDS: WALL	✓
10	Emaweni-amhlophe 2	✓
11	Mnwani Shelter	✓
12	Echibini Shelter SHEPHERDS HUT, ? BURIAL SITE	✓
13	Ehendleni Shelter	
14	Emhlalini Shelter 1	
15	Emhlalini Shelter 2	
16	Emhlalini Shelter 3	
17	Emhlalini Shelter 4	
18	Nolepho Shelter USED BY SHEPHERDS: WALL	
19	Shaman Shelter	
20	Embutsheni 1	
21	Embutsheni Shelter 2	
22	Embutsheni Shelter 3	
23	KwaKhokwane 1 (Kwasokhokwane) USED BY SHEPHERDS: WALL	
24	KwaKhokwane 2 AS ABOVE	
24A	Waterfall Cave AS ABOVE.	✓
25	Esubayeni Cave AS ABOVE. BLACK CROSSES	✓
26	uBebe Shelter	
27	Duma Shelter	
27A	Mtolo open site (SMELTING SITE)	
28	Mdabo Rock	
29	Hodlane Shelter1 SHEPHERDS: WALL	✓
30	Hodlane Rock 2	
31	KwaMfazi Shelter 1 SHEPHERDS: WALL	
31A	KwaMfazi Open Site	
32	KwaMfazi Shelter 2	
33	KwaMfazi Shelter 3 SHEPHERDS; WALL KWAMFAZI OPEN SITE: ? BURIAL SITE	✓
34	KwaTende Shelter 1	
35	KwaTende Shelter 2	
36	Mbundini Shelter 1 LH: SHEPHERDS: WALL	✓

Site No. (Berg watch field notes)	Site Name (provided by community)	Shelters at risk
37	Mbundini 2 (5-Star Cave)	
38	Mbundini Shelter 3 USED BY SHEPHERDS + FINGER PAINTINGS AND ROCK ART	✓
39	Chakide Shelter	
40	KwaKatsi Shelter	
41	Ithana-olibovana 1 SHEPHERDS NO WALL	✓
42	Mahlabatsi Shelter 1 SHEPHERDS, WALL, BLACK CROSSES	
43	Mahlabatsi Shelter 2	
44	Mahlabatsi Shelter 3 SHEPHERDS, WALL	✓
45	Bagwili Shelter	✓
46	Mdwalemi Shelter	
47	Matholwase Shelter	
48	Mninasani Shelter	
49	Sangoma Shelter	
50	Namfu Rock 1	
50B	Shelter 50B (no art) SHEPHERDS' HUT Madina's Shelter: SHEPHERDS, WALL	
50C	Namfu Shelter 2 SHEPHERDS: WALL	
51	Echibini Shelter 2	
51A	Echibini Open Site (grindstones)	
52A	Mokhwana Rock 1	
52B	Manzana Shelter 1 POTTERY	
53	Sihoxhwani Shelter LIVESTOCK	
54	Kwelidumayo Shelter SHEPHERDS: NO WALL GRAVE MILLET STORED IN INNER CHAMBER. ACCESSED THROUGH THE ROOF OF THE SHELTER. TAIZER DLAMDNI IN THE SHELTER IN THE 1920'S	✓
55	Manzana Shelter 2	
56	Mqoqo Shelter	
57	Bhedlana 1 (Fulaphasi) LH: SHEPHERDS: LOW WALL. BLACK CROSSES	
58	Zubukweni 2 (former KwaMargaret)	
59	Zubukweni 1 LIVESTOCK KEPT HERE	✓
60	Sikaseni Shelter	
61	Boesmani Shelter	
62	KwaBhikisha Shelter	
63	Mphophomeni Shelter	
63a	Ndanyana Shelter :STONE HUT. WOODEN FENCE	
64	Embutsheni Rock 4	
65	Mbongeleni Shelter :USED BY SHEPHERDS. WALL. BLACK CROSS	
66	Emslebani Shelter HUT. FENCED ENCLOSURE. BLACK CROSS	
67	Kwezi Shelter (Morning Star)	
68	KwaMncanca Shelter	
69	Mpofini Shelter (Okhomba Valley) first located from Mnweni	

72	Stimela Shelter	
73	Sidikidinkini Shelter (Grasscutters) USED BY GRASSCUTTERS. WALLS	✓
74	Emajubeni Shelter (Okhomba) first located from Mnweni side USED BY SHEPHERDS: WALLS (OUTPOST OF FORMER KWAZULU DEPT.NATURE CONSERVATION WHO BUILT WALLS OF CONCRETE BLOCKS.)	✓
75	Embezemi Shelter	
76	Echibini Shelter 3	
77	Echibini Shelter 4	
78	KwaMargaret 2 Shelter	
79	Kwelamahashi Shelter: ONCE USED BY SHEPHERDS	✓
80	Kwasigqoko Shelter STONE WALLS, WOODEN FENCE. NO LONGER USED	✓
81	KwaNontanyeni Shelter	
82	Esihlabeni POTTERY	

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Site No. (Berg watch field notes)	Site Name (provided by community)	Shelters at risk
83	Longimoshi Shelter (Toyi-Toyi)	
84	Ekatini Shelter	
85	KwaMfazi Shelter 4	
85A	Pot Shelter (no art) POTTERY	
86	Mnyana Shelter STONE HUT.FENCED.	
87A	Bambangandli Shelter SHEPHERDS. LIVESTOCK KRAAL BELOW SHELTER.	
87B	Bambangandli Open Site (Middle Stone Age)	
88	Milliont's Shelter 1 : OCCUPIED BY THE PROPHET MILLIONT NEDEBLE DURING 1930'S AND 1940'S	
89	Bushman's Cave (Ewani waBathwa 2) SHEPHERDS, LIVESTOCK, RED CROSS	✓
90	Lothanesi Shelter	
91	Bhendlana 2 (Cycad Cave) SHEPHERDS. WALL	✓
92	Bhendlana Rock 3	
93	Emahlwaneni Shelter POTTERY, GRINDSTONES, ? INITIATION RITES ; SEE ATTACHED EXTRACT FROM REPORT	
94	Milliont's Shelter 2 :ANOTHER SHELTER THE PROPHET MILLION STAYED IN	

**POOLS: JUST BELOW THE JUNCTION OF THE MNWENI AND NSETHENI RIVERS IS A LARGE POOL SAID TO BE INHABITED BY A LARGE SNAKE WHICH DRAGS PEOPLE TO THEIR DEATHS. SEVERAL SUICIDES HAVE TAKEN PLACE HERE**

**THE LARGE POOL (MNWENI RIVER) IMMEDIATELY UNDER THE BRIDGE LEADING INTO MANZANA IS SAID TO CONTAIN AN IMMENSE SNAKE.**

### **APPENDIX 3**

#### **AMAFA: CODE OF CONDUCT WHEN VISITING ROCK ART SITES**

Rock art is mainly a religious art taking into consideration that the majority of the art relate to the spiritual experiences of Bushman medicine people, visitors must remember to:

- Respect the spiritual integrity of the site; -
- Do not touch the art, since hands and fingers contain fat and oil and will damage the visibility or the depictions; -
- Do not throw water or any liquid over the art, if and when taking a photograph, rather take it early in the morning or later in the afternoon when the sun is not shining directly on the panel, causing reflection; -
- Do not vandalise the art, write, scratch or draw on it; -
- Do not camp or make fires in caves or shelters containing rock art as the soot may cover the paintings and the heat may cause the paintings to exfoliate