



Midlands State University
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Our Hands, Our Minds, Our Destiny

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**DEPARTMENT OF ARCHAEOLOGY, CULTURAL HERITAGE AND MUSEUM
STUDIES.**

RESEARCH TITLE

The documentation and characterization of Rock art in the Chiremba Area of Epworth

BY

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DEDICATION

I dedicate this project to my mother and my sisters for their eternal love and their unwavering support.

ABSTRACT.

Rock art is one of the categories of the archaeological heritage which is found in various places locally, regionally and internationally. Rock paintings are non renewable resources which cannot be renewed once it has been destroyed. Chiremba Area is a segment of Epworth, a peri urban area which is located 13 kilometers to the South East of Harare. The place has got rock art sites in the Chiremba National Monument and outside the premises of the Monument. Previous researchers noted some of the rock art sites in the vicinity of the Chiremba Balancing Rocks. However little was done in relation to the documentation of the rock art sites. In addition rock art sites which are located close to the Muguta Secondary school were not identified or documented. Against this background, this stirred the researcher to have a conception about this study in relation to the identification, documentation, mapping, characterizing, and an attempt to interpret and to assess the conservation status of the rock art in the Chiremba area in Epworth. Rock art is one of the valuable cultural heritage assets for the nation which can play an instrumental role in eradicating poverty in the African societies through tourism industry and employing people who are jobless. In addition rock art can be used as a record of the prehistoric societies. Rock art paintings can also shed light about the socio-economic of the hunter gatherers and the agro pastoralist. However rock art need to be preserved, conserved and safe guarded jealously in order to prolong this form of valuable archaeological legacy which was left by the prehistorically societies .

DEFINITION OF TERMS

- **Characterization** is the act of describing distinctive characteristics or essential features of something (Jopela, 2010).
- **Charter** means a document which provide guidance on the conservation and management of places of cultural significance (The Burra Charter 1999)
- **Conservation** means all the processes of looking after a place so as to retain its cultural significance, caring not only the cultural heritage values of the site but also the surrounding environment (Burra Charter 1999:2)
- **Culture** can be defined as learned and shared human patterns or models for living patterns and the models pervades all aspects of human social interaction (Jopela, 2010)
- **Cultural Heritage** is defined as a medium through which society, identity, power is produced and reproduced (Munjeri, 2003).
- **Cultural landscape** is defined as the geographical areas that include both cultural and natural resources and associated with historical developments, events and activities or exhibit cultural values (Ngoro 2001:72)
- **Documentation** is to record or capturing of some events so that the information can be preserved for future use. (Jopela, 2010).
- **Form ling's** means large forms shaped like galls or livers into which human figures are painted (Frobenious, 1929).
- **Heritage** is defined as something which human beings inherit and transmit from one generation to another ranging from tangible forms such as sites,object,memorials and intangible forms such as cultural tradition, oral history and ritual (Matenga,2011)
- **Heritage management** is about care and continuing development of place such that its significance is retained and revealed and its future secured (Ngoro 2001:2)
- **Monument** means a type of structure that was explicitly created to communicate the role which was played by a particular person or important event or which become important to a particular social group for instance a building pillar or statures (Jopela, 2010).
- **Traditional Custodianship** refers to all mechanism and actions guided by customs and belief systems, carried out by local communities, aim at the continuous use and preservation of place, its values, and its surrounding environment include the preservation of its symbolic and cosmological significance(Jopela ,2010)

ABBREVIATIONS

- ICOMOS means International Council for Monuments and Sites.
- NMMZ means National Museums and Monuments of Zimbabwe.
- UNESCO means United Nation Organization for Education, Science and Culture.
- SARAP means Southern African Rock Art Project.

Table of Contents

RELEASE FORM.....	i
APPROVAL FORM	ii
DECLARATION	iii
ACKNOWLEDGEMENTS.....	iv
DEDICATION.....	v
ABSTRACT.	vi
DEFINITION OF TERMS.....	vii
CHAPTER ONE.....	1
1.1 INTRODUCTION.....	1
1.2 AREA OF STUDY.....	2
1.3 BACKGROUND OF THE STUDY	5
1.4 STATEMENT OF THE PROBLEM	6
1.5 AIM	6
1.6 OBJECTIVES	6
1.7 RESEARCH QUESTIONS	7
1.8 JUSTIFICATION OF THE STUDY.....	7
CHAPTER 2.....	8
2.1 LITERATURE REVIEW	8
2.1.1 Documentation and Conservation of Rock Art.....	8
2.1.2 The Essence of Documenting Rock Art.....	9
2.1.3 The Characterization of Rock Art in Southern Africa	12
2.2 CONCEPTUAL FRAMEWORK	16
CHAPTER THREE.....	18
3.1 RESEACH METHODS.....	18
3.2 Narrative Documents.....	18
3.3 Field Survey.....	19

3.4 Photography	19
3.5 Mapping.	19
4.1 DATA PRESENTATION.....	20
4.1.1Muguta Rock Art Site A	20
4.1.2 Muguta Rock Art Site B.....	25
4.1.3 <i>The Devil's Rock Art</i>	27
4.1.4 Circular Drive Rock Art.....	30
4.2 CONSERVATION STATUS OF THE ROCK ART IN CHIREMBA AREA	33
4.3 DATA ANALYSIS	35
CHAPTER 5	41
5.1 SUMMARY OF THE STUDY	41
5.2 CONCLUDING REMARKS.....	41
5.3 FUTURE PROSPECTS STUDIES IN EPWORTH	42
REFERENCE	43

CHAPTER ONE

1.1 INTRODUCTION

Rock art refers to human made marks or symbols that were executed on rock surfaces that are not portable and immovable (Summers 1959) .It can be divided into two major groups, namely paintings (pictographs and engravings. Paintings (pictographs) refer to drawings, daubing, prints and motifs. Engravings are made by removing the dark surfaces of rock carvings through scratching, drilling or sculpting. Rock art is considered as an archaeological heritage which is a legacy to the current and the future generation. Rock art is viewed as an artistic expression which was accredited to the hunter gatherers and the agro pastoralist farmers especially in Southern Africa. Rock paintings have got aesthetic, historical, social or sacreadship, educational and economic value. Rock art was executed by the hunter gatherers as a way of recording and documenting their social and economic way of life and how they interacted with the environment (Campbell, 1987).

The concept of documentation of rock art was also highlighted in the ICOMOS Charter (1964) in order to pave a way for the documentation, preservation, and conservation of rock art. The documentation of rock art is also articulated in ICOMOS Charter for The Protection and Management of Archaeological Heritage (1990). Rock art is another segment of cultural heritage which is considered as essential in many parts of the country and it is suppose to be preserved properly (Best ,1991). In addition the paintings can shed more light about the life which was experienced by the prehistoric societies for instance the issue of hunting and dress code. All these aspects need to be properly maintained by documenting and conserving places with rock art, for instance Chiremba Area.

According to Campbell (1987), documentation of rock art sites is crucial because it can be used for consultation management and conservation of archaeological sites with the rock paintings. In addition, Documentation of rock art sites can also encourage the community to participate in the management of the site and this can also uphold their identity as the owners of the heritage. More so when a site is documented, heritage managers will know the key issues which need to be addressed in order to prolong the life span of the rock paintings.

More so, documentation of rock art can generate information which can be conveyed from one generation to another (Rudner, 1970). Documentation can provide valuable data for future generations, historians, researchers and this concept can also be known as the

intergenerational Equity. As a result several people will come up to understand about the history of the heritage and they end up considering it as a legacy. Documentation of rock art can also be used as part of condition monitoring and assessment (Campbell, 1987). Heritage managers will be in a position to know the threats which might be affecting the rock art so that certain procedures will be introduced in order to overcome the problems which might be negatively affecting the heritage.

Furthermore documentation of rock art sites can also minimize subjectivity (Garlake, 1990). In addition it can also be used for future reference purposes when crafting management plans, formulating cultural heritage policies .Moreover documentation can also be used for evaluation purposes in order to understand the impact or effectiveness of the policies and management plans so that other solutions can be implemented as a remedy to the problem in a bid to prolong the lifespan of the heritage. Several experiences can also be learnt after the documentation of rock art site, For instance other threats which can perpetually affecting rock art site as an archaeological site.

Heywood (1985) noted that documentation of rock art enables archaeologist to justify their needs. More so documentation can also enables those conserving sites to objectively justify their needs when they monitor places with cultural heritage sites. Effective documentation of rock art sites can enable heritage managers to accomplish their goals and the information can be used to attract investors so that they can mobilize funds which can be used to maintain the rock art sites.

In Zimbabwe documentation of some of the rock art sites as a cultural heritage have been neglected for a long time .This caused some of the rock art sites to be prone to deterioration due to the physical, chemical and human induced factors resulting in the loss of this form of cultural heritage. The researcher of this study seeks to document rock art paintings in Zimbabwe specifically in Chiremba area of Epworth. The researcher of this study will document four sites with rock art. The places have got rock paintings which have received little attention in terms of documentation.

1.2 AREA OF STUDY

Chiremba area is located in Northø Western part of Epworth. The place is a segment of peri urban area and it is highly populated .It is comprised of places like kedish; Jacha, Domboremaziso and Muguta Area. Other places like Chizungu, Chinamano and Overspill are

located close to Chiremba area and these are some of the areas which make the whole part of Epworth. The site called Jacha is separated by a small stream from Domboremaziso. The places have got balancing rocks which consist of clusters of granite boulders which are piled on top of the other. Muguta area has got a small hill with other several balancing rocks and Kastler kopjes.

Chiremba area is also located in the tropics region which is characterized by four seasons which are winter, summer, autumn and spring (GOZ, 2008). The area receives mean annual rainfall of about 800-100mm per year. The temperature ranges from 10-26 degrees celcius .In terms of the population Chiremba area have got more than 270 000 people (GOZ, 2008).

In terms of the vegetation, Chiremba area has got indigenous and exotic species. Local trees include mubvamaropa tree, *mutamba*, *mitohwe* and *musasa* trees, and some of them are used for medicinal purposes (Camp ell, 1987). Some of the trees which are used as fruits include spinosa (small deciduous clump forming tree or shrub which is commonly found in the eastern part of the United States of America), vertex payos and stychchnos which look like grapes. In addition miombo woodlands are mostly found but the rest were chopped down by the local people in order to construct their homes, to make kitchen utensils, fibersø dyes, oils and for firewood (Garlake, 1990) .

In addition, another type of vegetation which dominates the area is known as the miombo scrublandsø which are twelve meters high, stunted and relatively young (Campbell ,1987).Some of the exotic species include the pointier fiscus, solanu and the lantana camara.Some of the granite outcrops are now covered with branches of trees. The place contains different types of soils like sand, loom, black, brown and grey soil. However big trees are still being found in the premises of the Chiremba National Monument, and in places like Muguta, only small bushes can be found due to deforestation and the trees are found near places with Balancing rocks and Kastle Kopjes.

According to Garlake (1990), Chiremba area is one of the places with archaeological sites in Zimbabwe with Late Stone Age rock paintings. Some people collected the paintings as souvenirs. Several pieces of pottery were found in the area. In addition a cultivated ridge, structures of demolished homesteads in the form of bricks and wooden poles indicates that the place was once occupied by people during the ancient period. More so the remains of jacaranda mimosifolia, cosimiroedulis also reflects that the area has been highly used as a human settlement where intensive, semi-intensive cultivation has been practiced in the past,

for instance in non rock places. Some of the annual grasses indicate that the area was frequently devastated by fires and land degradation and this led to the development of the current miombo woodlands (Campbell, 1987)

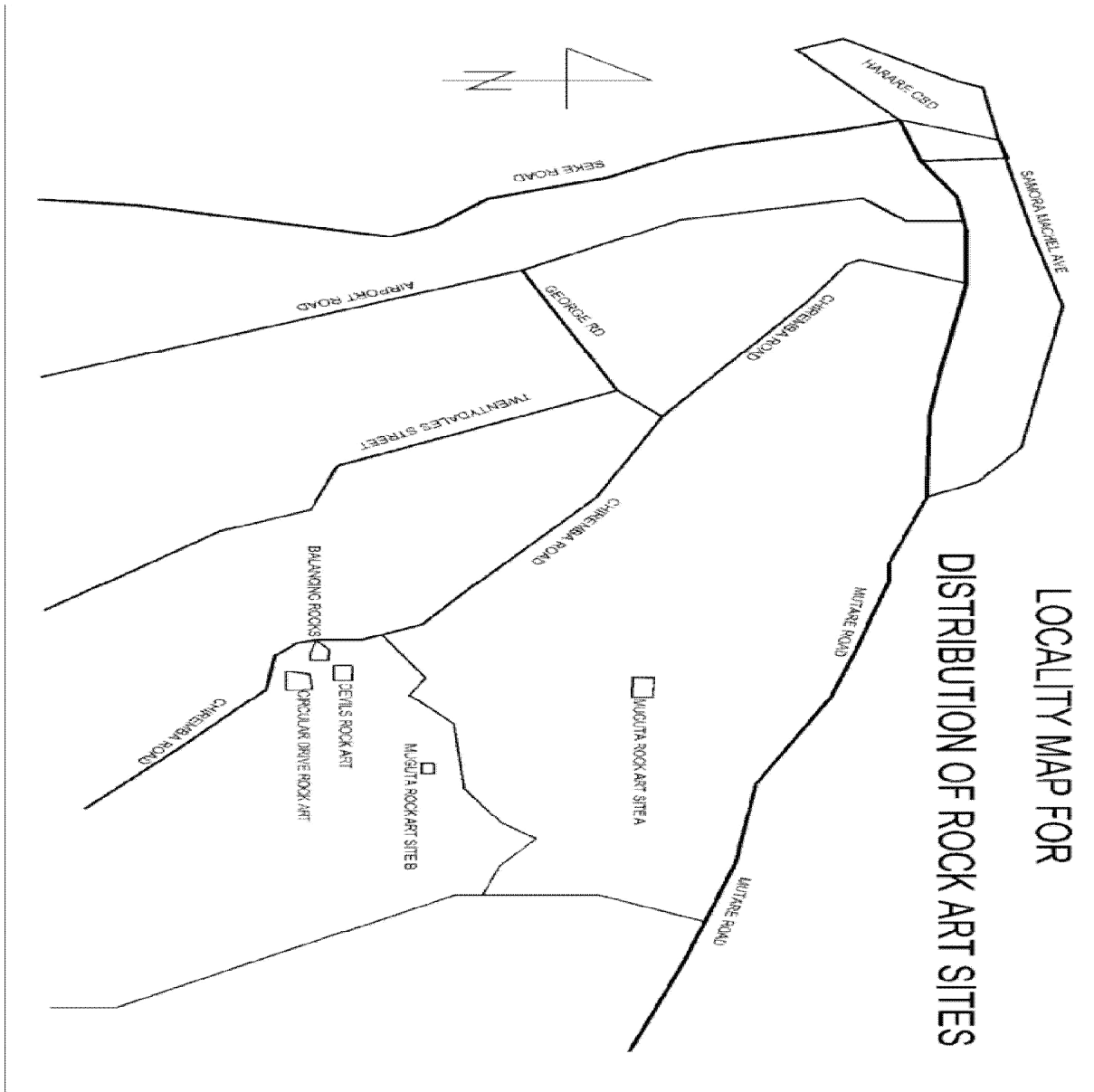


Fig 1: The map shows the distribution of rock art sites in Chiremba Area in Epworth.

1.3 BACKGROUND OF THE STUDY

Garlake (1990) put forward that some efforts have been made in relation to the documentation of rock art in Zimbabwe from 1890-up to the present day. Rock art was firstly discovered by the Europeans before they hoisted the Union Jack at the site of Fort Salisbury on the banks of the Mukuvisa River. The Europeans observed the paintings of Glen Norah. Cooke (1969) noted that Theodore Burnt was the first European to record and to establish a description of the paintings in Rhodesia. (Now Zimbabwe).More so Theodore Burnt also documented rock art images in the Mutoko area in places like Gambarimwe.

In addition, the Rhodesian Scientific Association was established in Bulawayo in 1889 and it was responsible for the preservation of the natural and Sciences (Walker, 1996). It published its first paper about the paintings which were found close to the pioneer road. After 13 years, several paintings were discovered by the pioneer column and they compiled the first sketched copies, first photographs and the first color plates of the Zimbabwe paintings in the Matopo area .More so a museum was established in Bulawayo in 1902 and the curators recorded and described the paintings but documentation was partially done with the exclusion of other places. Curators at the Bulawayo Museum managed to document the art in Siloz wane cave in Matopo Hills (Garlake, 1997).

Cooke (1969) revealed that Richard Nicklin Hall was the first curator of Great Zimbabwe. He strived to document rock art paintings which were close to his house outside Bulawayo. In 1992, he managed to record about 300 painted sites in the country. Nicklin completed a book about the paintings in Rhodesia. In addition Hall documented and described many painted sites in the Matopo Hills.

In 1917, Neville Jones, a young missionary of the London society documented the rock art in the Bambata Cave in the Matopo region. Garlake (1988); Lionel Cripps documented rock art in Vumba and Zimunya Area in the Eastern Highlands (Nyanga and Mutare). Lionel Cripps filled eleven large albums with tracing and copies of over 900 sites. He circulated and published his views about the paintings (Genge, 1987).

More so, another European known as Burkitt paid a brief visit to the places with paintings in Domboshava, Makumbe, and Nswatugwi in the Matopo area. In 1929, Leo Frobenious also encountered caves with inhumations behind stone walled plastered with clay and they were considered as burials of the Shona people. More so Elizabeth Good all documented the local

paintings in 1931. Good all documented rock art in Ruchera Cave which is located in Mutoko area. He documented 172 animals, 13 form lings and 3 plants .Bleek (1927) revealed that during the period between 1940-1943, Good all produced about 500 water color copies and this included single images to complete record of large paintings at Queen Victoria Museum in Salisbury in 1941. Furthermore Thorneycroft's participated in copying and cataloguing paintings in Marondera, Wedza Districts and several surveys in relation to paintings were done in the Matopo Hills (Johns, 1940).

According to Nhamo (2006), put forward that rock art documentation in 1970s were done at a low scale due to political instability in Zimbabwe. Researchers were prohibited to access the areas with rock art during the liberation war. This caused prominent researchers like Elizabeth Good all and Cran Cooke to cease in participating in the documentation of rock art in Zimbabwe (Garlake, 1993). After the period of 1980 when Zimbabwe attained independence, other upcoming researchers started to document rock art. Manyanga (2009) resumed to document and reflect the archaeological evidence of the interaction of hunter gatherers and farmers, depictions of cattle and sheep in the rock art in Mchela Cave and Malinga homestead in Gwanda Communal area in Southern Zimbabwe. This indicates that several people worked tirelessly to document rock art in a bid to ensure that rock art should be recognized and conserved for the future generations (Manyanga, 2009).

1.4 STATEMENT OF THE PROBLEM

There is an uneven documentation of rock art with most targeted areas like Matopo, Mutoko, and Domboshava in Zimbabwe with the exclusion of other places such as Chiremba Area in Epworth.

1.5 AIM

To document and characterize rock art in Chiremba Area.

1.6 OBJECTIVES

- 1) To locate and map sites with rock art in the Chiremba area.
- 2) To document rock art sites in the Chiremba area.
- 3) To characterize rock art in the Chiremba Area.

- 3) To make an attempt to interpret motifs in rock paintings of Chiremba area.
- 4) To examine the conservation status of rock art paintings in Chiremba area.

1.7 RESEARCH QUESTIONS

- 1) How is the rock paintings distributed in the study area?
- 2) What are the major themes depicted by the rock art in Chiremba area?
- 3) What is the current conservation status of the rock painting in Chiremba area?

1.8 JUSTIFICATION OF THE STUDY.

Heywood (1985) put forward that documentation of rock art is essential because it enables people to acquire more knowledge about the importance of cultural heritage, and its evolution and its values. In addition this can also stimulate interest in people's mindset so that they can preserve the heritage through the dissemination of recorded information. More so the documentation of rock art can also ensure the conservation of heritage in a bid to maintain the values which are attached to the heritage like, aesthetics, and social, scientific and historical.

More so documentation of rock art can also contribute more information for the process of identification, understanding and interpretation and presentation of the rock art and this can also motivate the community to participate in the management of the sites. Bahn (1982) noted that documentation of rock art can also generate more information which can be used by administrators and planners at local, regional and national levels in order to make meaningful decisions which can be used for developmental activities. This means that documentation can be used by heritage managers when they want to craft management plans for archaeological sites (Rudner, 1970).

CHAPTER 2

2.1 LITERATURE REVIEW

2.1.1 Documentation and Conservation of Rock Art

Documentation and conservation of rock art program was firstly initiated by the Southern African Rock art Project in 1995 at an ICOMOS /WHC meeting which was held in Harare. Rock art sites were considered as a legacy which is left for the current and future generations. The main objective of SARAP was to create a momentum of rock art documentation, preservation, conservation, accessibility and management in the Southern Africa. In addition SARAP main thrust was to create an opportunity for capacity building in rock art site management, conservation, preservation and interpretation of rock art sites. Deacon (1997) noted that SARAP was also mandated to strengthen the community so that they could partake in the conservation of rock art. More so SARAP mission was to identify and document rock art sites in Southern Africa so that they could be incorporated on the World Heritage list. SARAP received funding from the Norwegian development Aid agency NORAD in 2000/2001 and about 260 rock art sites were selected as rock art sites that were prone to a disaster. Some of the sites include Drakensberg of South Africa and Brandern berg in Namibia Stow (1995). In Zimbabwe, SARAP directed more attention to the rock art sites in the Matopo region. In 1996 UNESCO offered a financial support in Southern African Countries so that they could prepare for a meeting in relation to the documentation, management and conservation of rock art as an Archaeological Heritage. Heritage institutions which participated include the National Museums and Monuments of Zimbabwe and Getty Conservation Institute.

According to Makauris, (2013) quoted the Former **United Nation Secretary Kofi Annan** in his speech when he encouraged African leaders to play an instrumental role in the documentation and preservation of rock art.

“African rock art is the common heritage of all Africans and all people. It is the common heritage of all humanity. As populations increase and vandalism and theft of Africa’s rock art are on the rise, this irreplaceable resource is highly threatened. It is time for African Leaders to take a new and more active role. We must save this cultural heritage before it is too late.”

This statement was issued by Former Secretary General Kofi Annan in 2005 when he was advising all African Leaders to play an instrumental role in the protection of Cultural Heritage (Makauris 2005).

Cooke (1963) noted that documentation and conservation of rock art can enable heritage managers to properly interpret the archaeological sites. Conservation refers to all efforts that are implemented by heritage managers in order to prolong the lifespan of rock art sites, (Cooke, 1963). In addition, the term interpretation refers to a process of assigning a meaning to the rock art, its purpose, and what it tells us about the people who created it. The documentation, conservation and characterization of the rock art enables archaeologists to properly interpret rock art panels because they will be visible. More so, this can also attract many tourists at the heritage sites especially those which are situated in rural areas.

The documentation of rock art sites enables heritage managers to draft a management plan. The documentation can be used when conducting condition assessment and monitoring of archaeological sites. Archaeologists can manage to identify threats that might be affecting the rock art and these threats include lichens, lantana camara and even sunlight. Black (1995) put forward that if a site is properly documented it means most of the threats can be easily identified and relevant measures can be implemented in order to curb the problems as a result visitors will enjoy the site.

2.1.2 The Essence of Documenting Rock Art.

Documentation of rock art refers to the capturing and recording of all information at the rock art site and this encompasses the physical and cultural landscape (Drewet, 1991). When a site is documented it becomes easier for the site to be interpreted properly. Heritage professionals like tour guides, historians and archaeologists will become well versed about the motifs which might be depicted at the rock art site. Heritage practitioners will manage to research information like the history of the particular site (Coles, 1994). The information can also advance their knowledge about the site with the archaeological heritage like the rock art site. This enables heritage managers to interpret the site properly and result in meeting the needs of the visitors. This elucidates the fact that documentation can play a pivotal role in relation to the interpretation of the rock art paintings.

Documentation of rock art sites enables archaeologists and other institutions to know about the location of rock art sites, their distribution and the variation of the motifs (Dowman, 1994). Some of the rock art sites and other places with archaeological heritage will never be known

by the public unless if they are properly documented. When rock art sites are documented this enables professionals to allow visitors to access the sites with archaeological heritage through the establishment of the signage. This facilitates the interpretation of rock art sites and this enhances the knowledge of the public about the importance of rock art sites (Spencer, 1990). This attests that documentation of rock art sites is very crucial when professionals want to interpret and convey information to about rock art sites to the public.

Renfrew and Bahn (1991) noted that documentation of rock art sites can also pave a way for the heritage managers to easily identify the essential interpretive media like audio videos which can be used when interpreting heritage sites. Heritage managers can also manage to assess the relevance of the importance of documenting rock art paintings. Several archaeological heritage can be easily be interpreted with different media. Documentation enables heritage practitioners to select the relevant interpretive media in order to meet the objectives of the audience. More so documentation of the rock art sites can also contribute to the development of a more effective constituency that encourages land management agencies to place higher priority on the preservation, protection and study of an archaeological heritage (Drewet, 1991) .This reflects the essence of documenting rock art sites as an archaeological heritage.

Documentation of rock art sites enables heritage managers to attract investors and other tourist (Spencer, 1990). The funds can be used to create interpretive centers at places with rock art sites in order to make visitors to fully embrace the essence and concept of the archaeological heritage to our society. There is no way heritage managers can be able to attract different audience if the sites are not documented properly. Documentation tools that can facilitate the interpretation of Cultural heritage for instance rock art paintings.

Coles (1994) postulated that documentation of rock art sites enables heritage professional to create heritage conservation policies which can be used by professionals when they will be managing sites with rock art .The heritage conservation policies can assist heritage practitioners to know about how visitors are suppose to behave when they get to the places with archaeological heritage. More so, the heritage formulation policy can also be used as a guideline when interpreting rock art sites. This articulates that documentation can play an instrumental role in the interpretation of rock art sites.

Documentation of rock art sites is very crucial during the restoration of the archaeological site when it has been deteriorated or damaged by the physical or human induced factors. It

can be a complicated issue to restore an archaeological site if there was no previous documentation which was done before (Drewet, 1991). Documentation of the archaeological heritage is crucial because it enables professionals to have a record about how the sites were used and the nature of the landscape and significance of the archaeological heritage. This enables even future generation to maintain and conserve a place with rock art sites. Rock art can be a valuable asset to the nation when it easy still in its aesthetic format. Rock art can be easily be interpreted when it is still visible and the aesthetic value on rock art can be preserved , conserved and maintained by heritage professional when the rock paintings are documented properly. When a site with rock art is documented, it can become easier for heritage practitioners to accurately interpret the archaeological site to the visitors.

In relation to the above point, when an archaeological site is properly documented, this can enable the public to develop a stewardship mindset and the capacity to appreciate the rock art sites as an essential heritage asset (Schiffer, 1987). This can also reduce the damages and threats that are caused by visitors when they arrive at an archaeological heritage sites. Some of the visitors can become so enthusiastic even to the extent of participating in the interpretation of the archaeological heritage. All this cannot be achieved if a site is not properly documented. This emphasize that documentation of cultural heritage can play a crucial role in the interpretation of the rock paintings as an archaeological heritage which was left by the prehistoric societies.

Documentation of rock art sites can act as a part of the condition assessment and monitoring of the archaeological heritage site (Dorell, 1989). The documentation of rock art sites enables professionals to capture the essential components of the particular heritage site for instance the historical, aesthetic, social, sacreadship and economical value. In addition, the natural components of the landscape can also be captured by the heritage professionals. Some of the historical aspects like folklores; traditional events which might have occurred at an archaeological heritage can be interpreted in a meaningful and fruitful way. This substantiate that documentation can contribute to the proper interpretation of rock art sites.

Documentation of rock art sites enables the heritage professionals to know about the thoughts and views of the public who will be residing in the vicinity of the rock art sites (Drewett, 1991). Heritage professionals can manage to source and gather information about the attitude, beliefs and values which are attached on the rock art sites as an archaeological heritage sites. This can result in the upholding of the identity of the local people who might be residing near

the heritage site. Lack of proper documentation can result in the denigration of values that are attached on the archaeological site for instance the rock art sites. Documentation enables heritage professionals to acquire detailed information about the particular rock art sites. This stresses the fact that documentation can play a pivotal role in the interpretation of the archaeological heritage site.

Coles, (1994) noted that documentation of rock art sites enable heritage professional to create an effective or funding allocation scheme when managing rock art sites and other archaeological heritage sites if rock art sites are not properly documented. Documentation of rock art sites enables heritage managers to manage and become fully fledged about all the rock art sites. This means that funds can be distributed fairly without neglecting other rock art sites. The proper management of rock art sites can also result in an effective interpretation of the rock art sites. This articulates that documentation can play an essential role in the interpretation of an archaeological heritage site.

Drewett, (1991) documentation of cultural heritage enables professionals to gather important information which can be conveyed from one generation to another. When a site is documented the records will be archived by an institution which will become responsible for the management and interpretation of an archaeological heritage site. The archival records can be used for the interpretation of the rock art site even after a long period of time .Documentation of heritage property can be done to objectively identify and record the archaeological sites, to create a report about the changes and patterns that might occur at an archaeological heritage site. This can also facilitate the interpretation of an archaeological heritage even for the upcoming future generations.

2.1.3 The Characterization of Rock Art in Southern Africa

Stow, (1995) put forward that rock art is one of the category of the archaeological heritage which has been continuously surveyed and characterized by many researchers in various parts of the World. An attempt to characterize and analyses the rock art paintings can contribute to a unification of thoughts and beliefs of the hunter gatherers and agro-pastoralist that existed in the prehistoric sites and people who are still living today. Looking at a global perspective, Rock art is found in many parts of the World, for instance in Southern Africa. The rock art in Southern Africa is categorized into the hunter gatherers art and the Agrarian rock art (Stow, 1995). In Southern Africa , hunter gatherers rock art have got motifs of wild game animals , zigzags, dots, grids and spiral U-shaped, chevrons and vortexes which were related to the

belief system of the people who executed the rock art. Hunter gatherers were associated to the Stone Age period .In addition the agrarian rock art have got other motifs which includes boats, ships, domestic animals and abstract figures. The people who executed the rock art like domestic animals are believed to be farmers who were documenting their way of life.

Parking ton (1969) noted that in Southern Cape Province is characterized with rock paintings which reflect the issue of fertility symbolism. The rock art reflects motifs of Venus figurines of women carved from stone or mammoth ivory or sometimes molded with clay and ash. The rock paintings contain motifs of women with heavy breast, protruding belly and wide hips. Parking ton (1969) interpreted the motifs as an expression of fertility which is reflected by the image of woman in fulfilling the magical and religious purpose of encouraging fertility.Moreso there are numerous scenes of mother and child relationship among animals and the exaggeration of phallic proportions among men. Identifiable births and mythological fertility scenes are rare there are numerous occurrences of paintings which show enlarged male sex organs. The phallic representations may also have some associations with fertility and propagation of species and it seems reasonable to indicate that there significance may relate to the symbolism of fertility .Animal representations are reflected with young ones for instance elephants with a calf, rhinoceros with a calf as a way of reflecting birth and fertility.

Vinnicombe, (1976) postulated that , South African rock art is characterized by several motifs which symbolize Shamanism and these include therianthropic , human figures in a squatting position, others with nasal bleeding, human figures with crossed legs. Some of the depictions are undetermined. In Southern Africa, some of the rock art reflects the evidence of the interaction of hunter gatherers and the early farming communities (Manyanga 2009). In the Thuni River in the Eastern Botswana, the rock art is characterized by depictions which reflect motifs of fat tailed sheeps. In addition several motifs of sheepø are depicted on the farms of Edsmondbug, Hilda in the Venetia of the Limpopo Nature of the Reserve, Thuni Basin of the Motloutse river valley. Motifs of sheepø reflect an agro pastoralist way of life which was introduced by the early farming communities (Hammond, 1998).

Manyanga (2009) noted that some of the rock art sites in the Malinga Homestead of Gwanda have got depictions of motifs of domesticated animals, the other two motifs were depicted as cattle and they were painted in black (monochrome).Some of the motifs which reflects the domestication of cattle are depicted in standing and walking postures were documented in Nottinghamø and Sentinel Farms in order to unveil the contact between hunter gatherers and

the early farmers which results in the incorporation and acculturation in terms of their economic activities. According to Manyanga (2009) rock art in the Mchela Cave Gwanda have got some motifs of several hands which are believed to be executed by the Hunter gatherer societies.

In Zimbabwe, the rock art is mainly characterized by few depictions of eland, bleeding and heading upward postures than in South Africa (Nhamo 2003). Several motifs of the Eland are highly depicted in Cede berg and Drakensberg of South Africa. Zimbabwean rock art is characterized by various motifs of animals likes Kudu, elephant and giraffes in walking postures which are found in many parts of the regions in Zimbabwe. In additions, Garlake 1989, Mguni, 2002) argued that rock art in Zimbabwe is also characterized by motifs of plants like coconuts and form lings. Frobenius 1929 , coined the name form lings and defined it as large forms, shaped like gall or livers, into which human figures are painted . Garlake (1994) noted that Zimbabwe rock art is characterized by archetypes which reflects man as the hunter and woman as gatherers and this substantiated by the motifs at the Chivero which show human figures in running postures with bows and arrows in an effort to attack the animals and these motifs differs with the rock art in South Africa (Nhamo, 2006).

Some of the rock art sites are also found in the Makaha area. The paintings are characterized by distinct figures of human beings in standing postures, a man with a bow and an arrow. The paintings were executed in pale yellow ochre instead of the brown and another depiction of a man with a flute instruments holding a bow and an arrow. According to Cooke (1963) rock art which is also referred to as the Karanga paintings are found in the Matopo Region. Cooke, (1957) pointed that the art was executed using a finger and they were painted in white colour, Silos wane cave have got a depiction of a tree shedding its leaves in summer .In Nswatugwi Cave the rock art is characterized with motifs of Giraffes and elephants in walking postures. Cooke and summers (1963) concurred that the art was executed for mnemonic when they attempted to ascertain the reason why the art was executed (a technique way of presenting or writing something so that it can be remembered easily). The rock art was believed to be executed in order to reflect how boys initiation ceremonies were conducted.

Rock art sites in the Malilangwe area in Marondera reflect several hunter gatherers rock paintings which are also another form of an archaeological heritage (Garlake, 1992). The rock art is executed on sandstone hills in Malilangwe and about 82 rock art sites were documented. The rock art is characterized by hunter gatherer rock art motifs like finger or

dots. The appearance of a protruding belly or buttocks on the human figures is very popular in Malilangwe than anywhere else, five bi cephalic (double-headed) animals, these are extremely rare and only two sites are known in Southern Africa which has got these forms of depictions. In Malilangwe the rock art is also characterized by Fly whisks which are mostly found in San Rock art which were believed to be used by the Shamans during the trance and when curing the sick. In addition rock art in the Malilangwe area is characterized by form lings. Which are also unique to the other parts of the whole world .Cooke (1993), argued that Malilangwe is characterized by different animals like elephant in walking posture and Hippo, Buffalo, Giraffe in standing postures, Hartebeest and Wildebeest, zebra, antelope, Impala, Baboons hanging upward postures, Sable, Ostrich and motif which reflects like a wild dog in running postures.

Cooke (1963) put forward that Domboshava rock art is characterized by motifs of birds, men elephants and anthropomorphic figures which appear like ghost. More so human depictions like anthropomorphic figures and different styles of fine animals are also depicted. The style of the paintings reflects a peculiar long parallel torsos and a strange backing muzzles. Several human figures reflect shoulder bags, tassels, armpits and hands. Burkit (1928) attempted to interpret another panel in Domboshava as the rain God in which a human being is apparently reflected as pouring rain water over a tree. The figure which is situated at the centre holds an object which appear like a quiver from which the rain fall towards a tree and another unidentified motifs which are considered as mysterious figures like ghost Good all, Garlake (1987) attempted to interpret the motifs in a bid to characterize the rock paintings at Domboshava.

According to Zhou (2006) some of the rock art sites in the Mutoko area have got several motifs which reflect gender. Madzimudzangara rock art is characterized with male figures in running postures, male figures in walking, a woman figures bending forward and male figures with bows and arrows as they will be hunting. More so Manemba cave is also characterized by women figures holding some digging sticks and women figures carrying rattles and wearing aprons, and recumbent figure with arrows piercing it, males holding bows and arrows, a procession of a man, male hunters attacking a kudu, women figure in a sitting posture, another panel have got two female figures, male hunters, domestic gathering with hunting and gathering bags that are put on shoulders and family gatherings with their children.

The rock art panels at Charewa cave in Mutoko is characterized by motifs of a group of human male figures that are shown in hunting postures and most of the motifs reflect the issue of gender as a theme. Some of the motifs reflect figures that are carrying their weapons, bags together with bows and arrows. An elephant is also decorated with white schematic lines and surrounded by men who appear to be dancing close to the elephant. Another two figures are holding rattles. Zhou, (2006) noted a male figures with large tulip penises, tufts on their buttocks and hobbled hair. More so a woman figure dressed in an apron and a stick is also depicted. About nine men reflected motifs of male figures which have got bows and arrows with leather bags which were used for hunting purposes. The other panel at Charehwa rock art is characterized by a group of male and female dancers, ten figures is also reflected with one arm raised and knees that bent down and the female are skirted, the other panel of the wall reflects motifs of Kudus. At the bottom of the panel, a woman is depicted picking up something into the bucket. Ten male figures are also depicted in association with a group of Kudus; finally quite a number of male figures are represented with bows and arrows. (Zhou, 2006).

2.2 CONCEPTUAL FRAMEWORK

The researcher of this study will use the guidelines of ICOMOS Principles for The Preservation and Conservation-Restoration of Wall Paintings (2003).The document was ratified at the ICOMOS 14THGeneral Assembly in Victoria Falls, Zimbabwe. The ICOMOS Principle for the Preservation and Conservation-Restoration of Wall Paintings is an amalgamation of The Venice Charter (1964) which provided the basic principles for the conservation órestoration of cultural heritage, The Amsterdam Declaration (1975) which introduced the notion of the integrated conservation and the Nara Document on the Authenticity (1994) which also focus with Cultural diversity, and other contributions from the ICOM óCODE OF Ethics (1984),Document of Pavia (1997) and The Burra Charter of 1999 .It is also known as the ICOMOS Charter for the Conservation of Places of Cultural Significance.

The ICOMOS Principles for The Preservation and Conservation-Restoration of Wall Paintings (2003) contains a detailed list of definitions like fabric, place, protection, preservation, restoration, reconstruction, compatible and adaptation which are also enshrined in the Burra Charter of (1999) which emphasize about the protection of places with Cultural Significance, aesthetic, scientific, historic and social value for the past, present and for

posterity. The Charter also emphasize for the establishment of conservation plans at places with cultural heritage like rock art. (Walker, 1964). It also incorporates conservation principles and processes that are supposed to be followed by institutions which are responsible for managing Cultural heritage. In Article 1: reflects the necessity to have an approach which can be implemented when protecting wall paintings of every culture and religion and to make inventories of monuments and sites which include wall paintings even in the cases when they are not presently visible. In Article 4: highlights about the Preventive Conservation, Maintenance and Site Management. Article 5: reveals about the precautionary measures which are suppose to be followed when conserving and restoring rock art. Article 6: emphasize on the implementation of emergency procedures in order to protect the rock art which will be suffering from threats.

However more emphasis about the documentation of rock art is mainly articulated in **Article 3** of The ICOMOS Principles for the Preservation and Conservation-Restoration of Wall Paintings (2003). Article 3 state that:

“In agreement with the Venice Charter, the conservation-restoration of wall paintings must be accompanied by a precise program of documentation in the form of analytic and critical report, illustrated with drawings, copies, photographs, mapping, etc. The condition of the rock paintings, the technical and formal features pertaining to the process of the creation and the history of the object must be recorded. Furthermore every stage of the conservation-restoration, materials and methodology used should be placed in the archives of public and made available to the interested public. Copies of such documentation should also be kept in situ or in the possession of those responsible for the monument or site. This documentation should consider definable units of area in terms of such investigation, diagnosis and treatment. The traditional Methods of written and graphic documentation can supplement regardless of the techniques, the permanence of the records and the future availability of the documentation is utmost importance.” (ICOMOS Principles for the Preservation and Conservations-Restoration of Wall Paintings (2003) as stipulated in The International Charters for Conservation and Restoration of Sites and Monuments.

Some of the principles emphasize about the documentation of rock art as a form of heritage with cultural significance. The ICOMOS Principles for the Preservation and Restoration of Wall Paintings (2003) was used as a conceptual framework when conducting this study because it is flexible and incorporates other forms of heritage like rock art sites as postulated

by the Vernice Charter of 1964 and Burra Charter of 1999. This notion has led the researcher of this study to use The ICOMOS Principles for the Preservation and Conservation of Wall Paintings (2003) as the conceptual framework when documenting and characterizing rock art in Chiremba area.

CHAPTER THREE

3.1 RESEARCH METHODS

Research Methods refers to the ways, instruments and design that are used by a researcher when gathering data in order to complete the research project (Trigger, 1980). In relation to the archaeological study of rock art in Chiremba area. The researcher will use both qualitative and quantitative approach in order to unravel the data about the rock art paintings in Chiremba. The researcher used the narrative documents, photographing, field survey and Mapping in a bid to document and characterize the rock art in Chiremba Area.

3.1.1 Sampling Technique.

The researcher of this study used the simple random sampling in order to select the rock art sites in Chiremba Area. The sites were randomly selected in a bid to serve time and resources.

3.2 Narrative Documents

The researcher used narrative items like the field notebooks for data capturing, Rock Art Site Recording Forms and ball pen when documenting rock art in Chiremba area. The advantage of using a field note book is that, the researcher will have a hard copy of the details of the archaeological heritage in Chiremba area which can also be used for future reference purpose (Walker, 1996).The rock art site recording forms have got details which encompasses the site name, Location, Recorder's Name, name of the nearest access point, vegetation type of the site for example cave, overhang, rock shelter, orientation, estimated number of painted images, clarity of paintings, outline, detail, colour of the paintings, subject matter. For instance human, patterned, state of preservation, access to drinking water, recording for instance photography, site previously recorded whether yes or no, rock type, threats, general site description and other finds.

3.3 Field Survey

A Field survey is one of the imperative methods which were used by the researcher when conducting his studies.

The researcher used the Geographical Position System (GPS) which is known as Garmin in order to locate the coordinates, distributions of the rock art sites in Chiremba area. Campbell, (1987) noted that GPS is worldwide radio navigation system formed from a constellation at twenty four satellites and their ground stations. The satellites are used as reference points to calculate position or location of sites.

3.4 Photography

The researcher took various photographs using a Camera known as Nikon and it has got 16 Mega Pixels. The photos were used by the researcher when presenting data in a bid to shed more light about the distribution, themes, current pigmentation of the rock art paintings in Chiremba. Bahn, (1982) revealed that photographing is one of the most practical and economical way of documenting rock art.

Advantages of using a Nikon Camera.

A Nikon camera is not difficult to operate and it can be adjusted easily especially when taking photos in dark places like caves with rock art. In addition it is portable and can be handled easily. In terms of its performance it is very fast when shooting photos. Nikon Camera is good to use when taking photographs due to its color accuracy and sharpness. Best (1991) indicate that reflectors and large plastic mirrors can also be used to improve the possibilities of recording and photographing rock art which is complicated to view. Although photographing have got some disadvantages when used during the documentation of rock art. It is still considered as essential when recording rock art because it serves the time of the researcher. As result the researcher will also employ this method when recoding rock art in Chiremba Area.

3.5 Mapping.

In addition the researcher used the AUTO CARD Software when producing a map which reflects Chiremba area which has got some rock art sites. GOZ, (2010) noted that Auto card software have got many advantages, for instance it is more convenient to use, efficiency

when designing the map and computers can create a back up and simplify the products of the design process. All this reflect the merits of using an AUTO CARD when designing the map.

CHAPTER 4

4.1 DATA PRESENTATION.

The researcher documented four sites which include Muguta Rock art site A, Muguta Rock art site B, Circular Drive Rock Art and The Devils Rock art site. The first two sites are located outside the premises of the Chiremba National Monument and the last two sites are situated within the premises of the Chiremba National Monument.

4.1.1Muguta Rock Art Site A

GPS :(S17⁰ 51¹ 36.1, E 031⁰ 07¹ 48.6ø)



Fig 2: shows an overview of the Muguta Rock Art Site A.

The researcher of this study named this site with rock paintings as Muguta Rock art site A because it is located about 1, 5 kilometers away from Muguta Secondary School which is also considered as one of the prominent government school in Chiremba Area. There is a dust road at the back of the Kastler kopje which is used by pedestrians and cyclist when they will be travelling from Chiremba Area to Massa Park .The place is also used by individuals or groups of people who regularly visit the site to conduct their prayers especially the Mazowe Apostolic church. The paintings are drawn on a middle granite rock boulder which forms a Castle kopje.

The paintings are visible from underground level of the eye contact, one need to navigate the base boulder which is about 3-4 metre high. The place with rock art have got a Castle kopje with an overhanging which face to the North Western direction, the rock art was executed below that overhanging cap of a Kastle Kopje. The background of the site reflects bush encroachment to the left part of the photography. At the right side of the background there are Castle Kopjes and balancing rocks which are seen at a far distant. The place has got loom soils which are cultivated by the urban dwellers in Chiremba area during the rainy season. The urban dwellers also practice bush fallowing cultivation as a way of improving the fertility of the soil .The granite rocks are also experiencing weathering and disintegration. The panel with the rock art has got a length of about 3, 5 metersøand 2 metersøhigh.

Motifs that are depicted at Muguta Rock art Site A

The panel at Muguta Rock art site A has got several motifs which comprise of different depictions of animals and plants. The rock art panel has got a total number of **75** motifs. The panels have got 9 Impalas, 3 elephants, 3 Kudus, 11 human beings, 8 therianthrope figures, 1 monkey, 1 tortoise, 3 hares; I form lings and plant images. Some of the motifs are no longer visible to be denoted.



Fig 3: shows a motif of an elephant at Muguta Rock Art A.

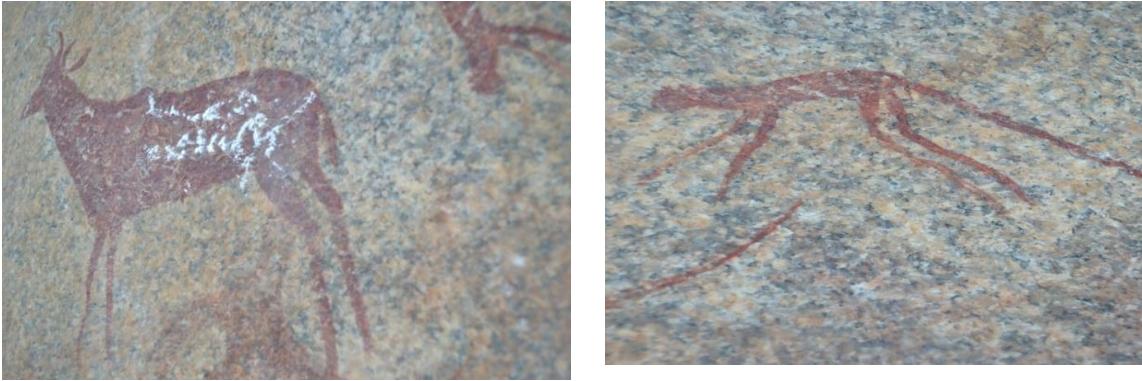


Fig 4 and 5 respectively shows a kudu in a standing posture and a monkey in a running posture at Muguta Rock Art Site A.



Fig 6: shows motif of tortoises that are depicted in a walking position.



Fig 7 and 8 respectively shows plant images like fruits.



Fig 9, 10 respectively shows the depiction of form lings and a kudu heading downwards at Muguta Rock Art Site A.



Fig 11: shows the depictions of men with fat bellies at the Muguta rock art site.



Fig 12: shows undetermined features at the Muguta Rock art Site A.

In terms of **style**, the paintings are depicted in monochrome (red pigments) and bichrome color which is a combination of red and brown. Moreover, in relation to the **elevation** of the motifs some of the figures are depicted facing to the (left and right) from the front and back

of the panel. In addition, in accordance to the execution they are medium, the rock paintings reflects that they were executed with medium instruments which produce lines of a width between 1, 5 and 5 millimeters .

Furthermore in terms of the **condition** of the paintings, they are still in a good although some of the motifs are complicated to denote because they are considered as undetermined features.

4.1.2 Muguta Rock Art Site B

GPS: (S17° 52' 40.2ö, E 031° 08' 27.3ö)



Fig 13: shows an overview of Muguta Rock art B.

The researcher of this study derived the name Muguta Rock Art Site B from the government school which is also located about 1 kilometer away from the rock art site. The place have got Kastler Kopje which have got several balancing rocks that are piled one boulder on top of the other. The rock art was executed on the face of the huge boulder and some of the pebbles disintegrated from the huge boulder of the granite rock art paintings. At the back of the huge boulder there are also other balancing rocks. The sites have got Castor trees at the front of the huge boulder with the rock art

Motifs that are depicted at Muguta Rock art Site B

The site have got depictions of 1 elephant,5 impala, 1 warthog (Njiri in Shona) ,3 human figures The site have got 20 motifs but some of them are no longer visible due the deterioration of the rock art.



Fig 14: shows the substrate which has got the rock art paintings at Muguta Rock art site.



Fig 15 and 16 respectively shows the motif of an Impala in a walking posture at Muguta Rock Art Site B.

There are depictions of males attacking a kudu and other kudus were drawn on top of the other motif of an elephant. In relation to the **style**, the motifs reflect that they were executed using monochrome paints to produce the rock art. The motifs were drawn using a red pigments which are now fading into a brown colour. In terms of the execution the paintings reflects that they were executed with a medium instrument and the motifs reflects lines of width between 1, 5 and 5 metres. In terms of the **condition** of the painting, they are in a poor state because it is difficult to view the motif. (*See Fig 13*).

4.1.3 The Devil's Rock Art

GPS (S170 53¹ 02.1, E 031⁰ 07¹ 39.9)

The Devil rock art is located in the Chiremba National Monument. At the background of the Balancing rocks which is a Castle kopje, there are also small bush encroachments. The Kastler Kopje has got a born Heardt, and the paintings were executed at the middle of the bornheardt. This is also another panel which can be viewed on the west facing shelter, north of the ðAmphitheatreö .The paintings consist of standing figures with the upper part of their bodies elongated and their legs are very short and fat. Some trance-like sensation is shown by the unusually long drawn out torsos and the limbs and figure with single legs.



Fig 17: shows an overview of the natural landscape at the Devils Rock Art site.

The panel below reflects motifs of different creatures and these include 3 jackals, sun, 9 human figures, 3 theariantropes .In relation to the **style** of the rock art paintings reflects that they were executed using the red pigments (monochrome).The paintings are still in a good condition because they were executed at the middle of the rock shelters and they cannot be affected by weather conditions like sunlight.



Fig 18: shows the panel of The Devils rock art

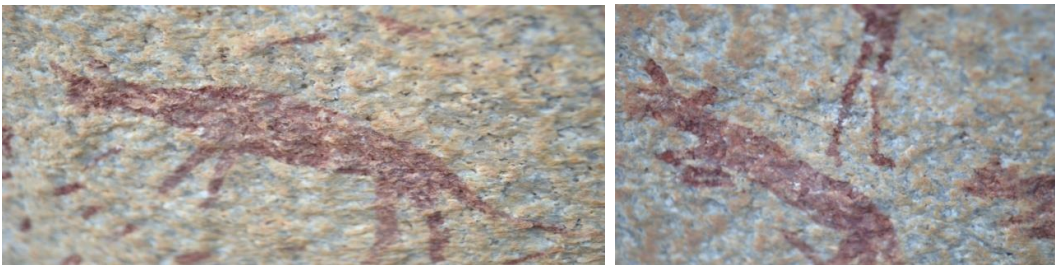


Fig 19 and 20 respectively shows the motifs of jackals at The Devils rock art in the Chiremba area. The first one is depicted in a walking posture and the second jackal is depicted in a crawling posture in bid to attack human beings.



Fig 21 and 22 respectively shows the motif of a jackal, heading upwards and an undetermined motif like a ghost at the Devils Rock art Site.



Fig 23 and 24 respectively shows the motif of an undetermined feature which has got the features of a human being with a short tail and an abnormal head and another therianthrope motif which is depicted at the Devils Rock Art Site in Chiremba Art.



Fig 25: shows 2 human figures and giant human being with long legs at the Devils Rock Art in Chiremba Area.

4.1.4 Circular Drive Rock Art

GPS: (S17° 53' 14.900", E 031° 00' 07.1" 41.8)

The rock art site is located in the Chiremba National Monument along the way which leads people to the Flyingboat. The rock art site contains different motifs that are no longer clearly visible due to weathering and other agents which can cause the paintings to deteriorate



Fig 26 :shows an overview of the Circular Drive Rock Art .

Motifs that are reflected at Circular Drive Rock art.

The Circular Drive Rock art have got 20 motifs. The motifs include, 1 hare, 4 Impalas, 1 formling, 11 human figures. Some of the motifs are no longer visible due the unfavourable conditions which are affecting the rock art.



Fig 27 and 28 respectively shows human figures that are depicted in black colour and the second fig which shows a motif which reflects a man of a motif which appears like a man who is striving to shoot a hare with a bow and an arrow.



Fig 29 and 30 respectively shows the depiction of giant human beings. The other giant is holding his head and the other is handling a bow and an arrow. The other Fig shows a depiction of an Impala and the other leg of the motif indicates that it is in a walking posture.



Fig 31: shows an undetermined feature at the Circular Drive Rock art.

Contemporary use of the Rock Art in Chiremba Area.

Rock art sites in the Chiremba Area are currently being used as worshipping centers by the Mazowe Apostolic Churches. They strongly believe that the place is so spiritual to such an extent that their petitions and supplications can be easily heard by God /Yahweh. Some of the people usually converge during the day and night in a bid to worship the lord. Muguta Rock Art A reflects the Mazowe Apostolic Church that was worshipping at the Muguta Rock art Site.



Fig 32: Mazowe Apostolic Church that were converging at Muguta Rock Art Site A.

4.2 CONSERVATION STATUS OF THE ROCK ART IN CHIREMBA AREA

There are so many challenges that are currently affecting the rock art at the Muguta rock art site A, Muguta rock art site B and Circular Drive Rock Art. The Devils rock art site is a little bit well preserved because the art was executed on a panel which can be viewed on the west facing rock shelter, north of the "Amphitheatre". Some of the challenges include weathering, dust, human vandalism, wasp, vegetation and graffiti.

Weathering is one of the major challenges which affecting Muguta Rock Art B. Trigger (1980) is noted that weathering is the chemical break down of rocks in situ and in situ means that rocks are stationary. Water can reach rock surfaces through rainfall, underground water and humidity. Chemical weathering refers to the changes in the rock (structure and composition) as a result of the decomposition of minerals. Some of the pebbles of the rock art are currently being disintegrated from the major rock boulder which has got the rock art and this is affecting the rock art site.



Fig 33 shows the Muguta Rock Art Site with small castor oil plants

In addition accretion is also one of the major challenges which are affecting Muguta rock art A and B. According to Rudner (1970), accretion refers to all additional substances that are

added on the substrate. Some of the students from Zimphos primary School usually apply some chalks on the rock art surface; sometimes they write their names on top of rock art, this is also affecting the rock art pigment.

More so, Insects like spiders and wasp is another challenge which is affecting Muguta Rock art Site A. Wasp are also building their nest on top of the rock art or substrate and this is affecting the aesthetic value on the Muguta rock art A. Wasp nest are also difficult to remove when implementing the conservation techniques at the rock art site. Wasp is also a threat to people who visit the rock art site. All these issues are some of the challenges that are affecting the rock art at Muguta rock art site A. Sunlight are one of the major challenges which are affecting Muguta rock art site A, B and the rock art at the Circular Drive. The rock art is currently fading due to heat from the sunlight. Some of the motifs are no longer visible due to the threats from sunlight.

Furthermore dust is also another threat which is affecting Muguta rock art site A .Dust is being produced through production of rhino set by the Zimphos company .Dust from the waste of rhino set is dumped close to the rock art site and this means that the company is not recognizing the importance of Muguta rock art Site A in Chiremba area maybe due to lack of knowledge. As a result some of the motifs are now turning into whitish color due to the effects from rhino set. This reflects one of the major challenges which are affecting the rock art in Chiremba area.

Vegetation is one of the challenges which is affecting rock art at the Circular Drive .The rock art is currently being disturbed by vegetation which is produced by some of the organic salts that have got an impact on the rock art surface. Some of the vegetation types include the Lanta Camara.The tree trunks are also rubbing against the rock art surface and this is causing many effects on the rock art. Lichens and bacteria can contribute to the breakdown of rocks physically by producing acids from their hyphae which can contribute to the deterioration of rock art .Algae and lichens can also derive their nutrients direct and this is negatively affecting the rock art motif.



Fig 34: castor oil plants are affecting the rock art at Muguta Rock Art site B.

4.3 DATA ANALYSIS

a) Aquatic life.

Rock art in Chiremba Area is characterized with features that reflect the presents of creatures that were obtained from the water by the hunter gatherers and these include tortoiseø .Probably hunter gatherers obtained tortoises from the Mukuvisi woodlands .Motifs of tortoises that are reflected in a walking position when considering the movement of its legs (*See fig 6*).

b) Gender.

Some of the motifs of man with fat bellies and a phallic tulip penis represents depictions of maleø motifs at Muguta Rock Art Site A. Motifs of men with fat bellies at the Muguta rock art site A. The depictions of men reflect that they are in a walking posture (*See Fig 11*).

c) Hunting scene

Circular Drive Rock art reflects a man who was chasing a kudu. This reveals that hunting is one of the themes which are revealed by the rock art in Chiremba Area. The researcher of this

study believed that hunting was associated with sympathetic magic. The Circular Drive Rock Art Site which reflects a man who was striving to shoot a hare with a bow and an arrow (*See Fig 28*).

d) Plant images.

Some of the motifs reflect plant images which indicate that these are probably fruits that were gathered by hunter gatherers. Some of the plants were believed to have been obtained from the Mukuvisi woodlands because the place have got fertile soils which would produce health plants that were used as part of their diet. Some of the plants were uprooted and the roots were used to prepare for medicines. The medicines were used to treat the sick people .Some of the diseases include stomach pains. In addition some of the plants were used to manufacture paint which was very essential when creating the rock art. . In addition Muguta rock art site A is the only rock art site that have got motifs which reflects **plant images** and perhaps these are fruits (*See Fig 7, 8*).

d) Form lings

Muguta rock art site A has got other motifs that are not commonly found in many parts of Southern African rock art sites. These are known as Form lings. Frobenious (1929:33) defined the term form ling as large forms shaped like galls or livers into which human figures are painted and this was also advocated by Good all 1959:52).Other sites like the Devils Rock Art Site and Circular Drive Rock Art Site do not have these forms of depictions (*See Fig 9*).

f) Humans

Rock art in Chiremba Area reflects motifs of humans which have got small head and the other one is bending forward. The Circular Drive Rock Art have got depictions of human figures with long legs in bending postures, the other one is bending forward with short hands without fingers and the head is very small .Other motifs of humans are depicted in sitting postures like people who are worshipping, seeking mercy from the creator and others are depicted in standing, walking, running postures when considering the movement of their legs. (*See Fig 10, 11, 25, 27, 29*).

g) Animals.

Animals are also reflected as subject at the Muguta rock art site A and B. Some of the animal motifs include tortoises, monkeys, Kudu, bucks, and elephants. Motif of an elephant is

depicted in a walking posture; motif of a male Kudu is depicted in a walking posture. The kudu which is situated facing to the south western direction of the panel. The motif reflects that it is a male kudu which have got some horns, long legs and sharp ears. Another motif of a kudu at Muguta Rock art site A reflects that the kudu is heading upwards especially when considering the body posture of the motif. Motif of a monkey are depicted hanging downwards at Muguta Rock Art Site A. Chiremba Area is mainly dominated by motifs of Impalas; Elephants are also highly depicted although they are represented in small quantities than Impalas and Kudus. This reflects that herbivorous animals are mostly depicted in Chiremba Area than omnivores. (See Fig 3,4,5,6,14,15,16, 30, 35).



Fig 35: shows elephant motif at Muguta Rock Art Site A.

The Devils Rock Art in Chiremba Area has got the motif of a jackal which reflects that it is in a walking posture especially when looking at the position of the legs. The other motif of the jackal reflects that it is in a running posture in order to attack the human beings. The other motif shows a jackal which is depicted in a crawling posture in a bid to attack human beings at the Devils Rock Art. Another motif of a jackal at the Devils Rock Art shows that it is

heading upwards; the legs of the jackals are stretched downwards and ears that are stretched upward (See Fig 18, 19, 20 and 21).

h) Social Scene

Rock art in the Chiremba Area have got some motifs which reflects some social scene. For instance at the Devils Rock Art, human figures are depicted in sitting postures and the other one is a giant human being with long legs, the giant holds his waist with one hand and the other one touches his head. The motifs reflect that they are worshipping the sun as their ancestor so that they can be rescued from the creatures like the jackals. (*See Fig 25*).



Fig 25: reflects motifs at Devils Rock Art in a sitting posture.

I) Undetermined Features

The Devils Rock art in the Chiremba area have got some of the motifs which reflects motifs which look like animal features with human features for instance at the Devils rock art. The motif are considered as therianthropic features with long legs, long tail, and a head with animal features, the creatures also reflects a tulip penis. The other front leg lifted is lifted upward like a creature which might want to attack something. Perhaps the motif reflects human being which is transforming into a shaman (medicine men) .Other undetermined

features is also depicted at Circular Drive Rock Art, Devils Rock Art. (*See Fig 22, 23, 24, 31, 36*).



Fig 36: shows another undetermined feature at Muguta Rock art Site A.

Superimposition

Moreover the Muguta Rock Art Site B is the only rock art site which have got motifs that reflect clear **superimposition as depicted** (Depictions of impalas were drawn on top of the depiction of an Elephant .The rock paintings reflects that they are depicted in red colour which is now fading (*See Fig 14*).

The Table below shows the spatial representation of animals that were noted by the researcher at Muguta Rock Art Site A, B, Devils Rock Art Site, The Circular Drive Rock Art. Some of the motifs like plant images, form lings and those that are no longer visible were not incorporated in this table.

NAME OF THE SITE.	ELEPHANTS	IMPALAS	HUMANS	MONKEYS	JACKALS	THERIPIHR OPIC	Warthog	hares	TOTAL
MUGUTA ROCK ART SITE A	3	9	11	1		8	1	3	36
MUGUTA ROCK ART B	1	5	3				1		10
DEVILS ROCK ART			9		4	3			11
CIRCULAR DRIVE ROCK ART		4	11						12
TOTAL									57

The table below shows the representation of themes that are revealed by the rock art in Chiremba Area.

NAME OF THE SITE	Hunting Scenes	Social scenes	Gender	Aquatic life	Humans	Form lings	Plant Images		
Muguta rock art site A	<i>Yes</i>	<i>Yes</i>	<i>Yes</i>	<i>Yes</i>	<i>Yes</i>	<i>Yes</i>	<i>Yes</i>		
Muguta Rock art site B	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>	<i>No</i>		

Circular Drive rock art	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>	<i>No</i>		
Devils rock art Site.	<i>No</i>	<i>Yes</i>	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>	<i>No</i>		

CHAPTER 5

5.1 SUMMARY OF THE STUDY

Chiremba Area is located to the North Western part of Epworth in Harare. The whole aim of the researcher was to document and characterize the rock art paintings in Chiremba Area. The researcher strived to locate and map the sites with rock art, to document rock art in the Chiremba Area, the researcher also attempted to interpret motifs and to examine the conservation status of rock art paintings in Chiremba Area in a bid to fulfill the objectives of the study.

The researcher used Narrative documents, field surveys, photographs and mapping in a bid to document and characterize the rock art at Muguta Rock art site A, Muguta rock art Site B, Circular Drive Rock art and The Devils Rock Art Site. The rock art in Chiremba area have got motifs of human beings, humans, plants and form lings. Rock paintings are characterized with herbivoreø animals like kudu and elephants. However, Omnivores are depicted in low quantities like monkeys. The most depicted animals in Chiremba Area is believed to be impalas, kudus and elephants. In terms of the conservation status ,some of the paintings are currently suffering from agents of deterioration like weathering,sunlight,human vandalism just to mention a few. Rock art is an archaeological heritage which is vital to our society as it reflects the trend of the origin of humanity; hence it should be protected, conserved and jealously guarded in order to prolong its life span.

5.2 CONCLUDING REMARKS.

The aim of the study was to document and characterize the rock art in Chiremba Area. The researcher documented four rock art sites. The first two sites are located outside the premises

of the Chiremba National Monument. The Devils rock art and The Circular Drive Rock Art are situated within the area of the Chiremba National Monument. Rock art in Chiremba area have got plant images, animal motifs like the elephants, Kudus, monkey, Impalas, form lings and human images. More surveys and documentation is also needed before making a final conclusion.

5.3 FUTURE PROSPECTS STUDIES IN EPWORTH

- Future researchers are encouraged to examine the issues of dating of rock art in Chiremba.
- Researchers should strive to interpret the significance of plant images in the Chiremba area.
- Other rock art sites need to be documented in Epworth.
- There is a need to assess the differences of the variation of motifs in the Chiremba Area, for instance rock art in Chiremba area reflects motifs of a man with fat bellies whilst the rock art in places like Gwanda have got depiction of man with slim bodies without bellies.

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APPENDIX

PLANT NAME	LOCAL NAME	DESCRIPTION
BrachystegiaSpiciformis	Massa	A medium sized African Tree with compound leaves and racemes of small fragrant green flowers. The tree has got a distinctive amber and wine red color It can grow from 18-19 metres high (Drummond, 1981).
Diuroglossumrefescens	Mutamba	<p>Mutamba can grow up to a medium size. The trunk can grow up to 30-60 cm in diameter. Its leaves can grow up to 6-12 cm long. It can produce small white to light yellow flowers. In addition it can produce edible fruit that is protected by with rough barbs and has a strong honey scent.</p> <p>It is an indigenous tree and can be found in tropical America and the Amazon rainforest (Drummond, 1981).</p>
ThespesiaGarkeneaana	Mutohwe or Uxakuxaku	It is a native tree. Mutamba Tree can grow up to 10metres.The leaves have got a lamina shape up 20cm by 20cm.The leaves are sub circular in outline with linear fissure(Drummond ,1981).
Lantantanacamara	Chiponiwe or Siname	LantaCamara species are widely spread weeds. Lantana Camara is a rugged evergreen shrub which grows up to 1.8 metres.Leaves of a lantaCamara are arranged in opposite pairs. It has got an oval, rough with short hairs with finely toothed edges. Lantacamara can produce a variety of cream,pinkor orange and numerous small rounded heads which mostly in two colours ,yellow and red (Black, 1985)
Ricimuscommuis/ castor oil plant	Mupfuta	<p>It is a very fast growing sickening perennial shrub which can grow up to the size of a small tree up to 12 metres high. Some of the have got a dark green colour with reddish</p> <p>A red colour at the edges. A leaves can also turn into a purple colour. The fruit is spiny; greenish (to reddish-purple) The capsule contains large which contains large oval, shiny, bean.</p>

