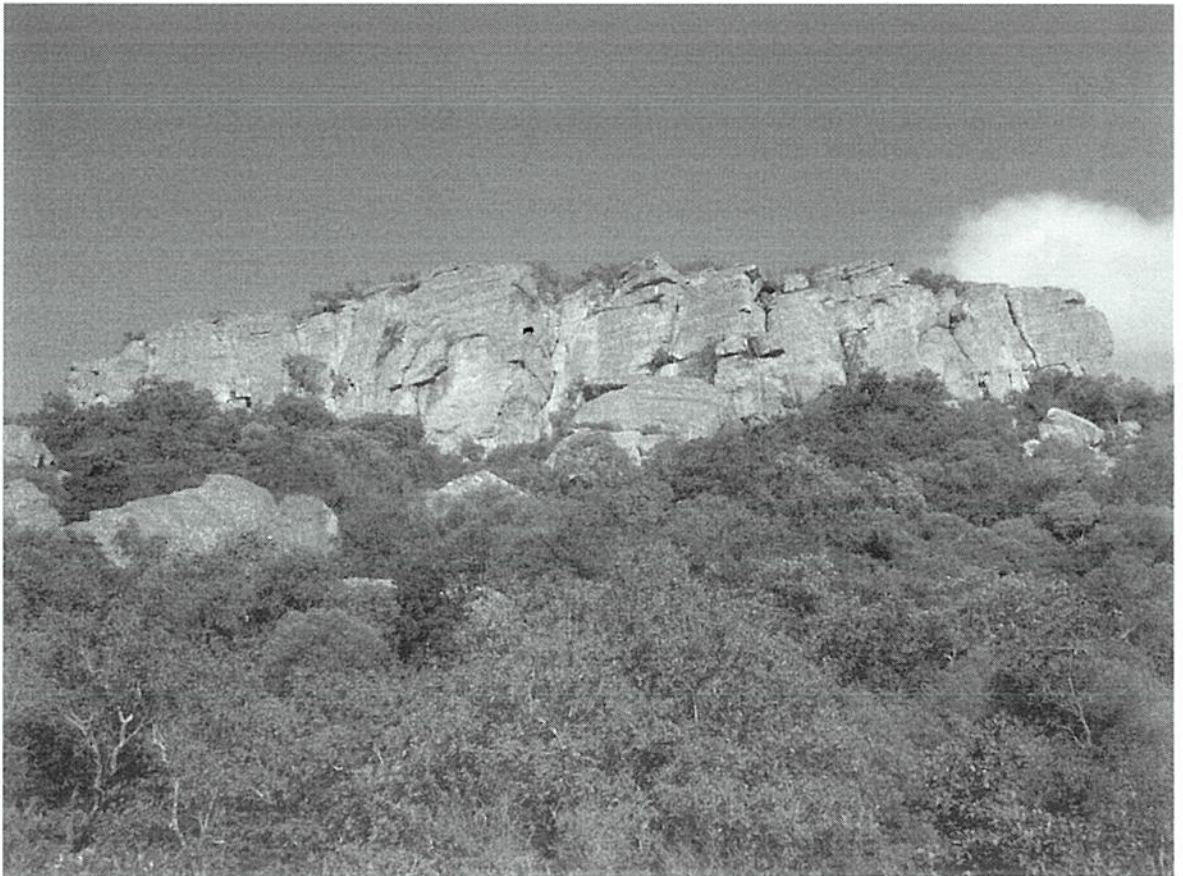


SEABAKGWANA HERITAGE AND TOURISM PROJECT

FUNDED BY

LIMPOPO HERITAGE RESOURCES AUTHORITY

COMPILED BY JONAS TLOUAMMA and MANAS RAPHADU



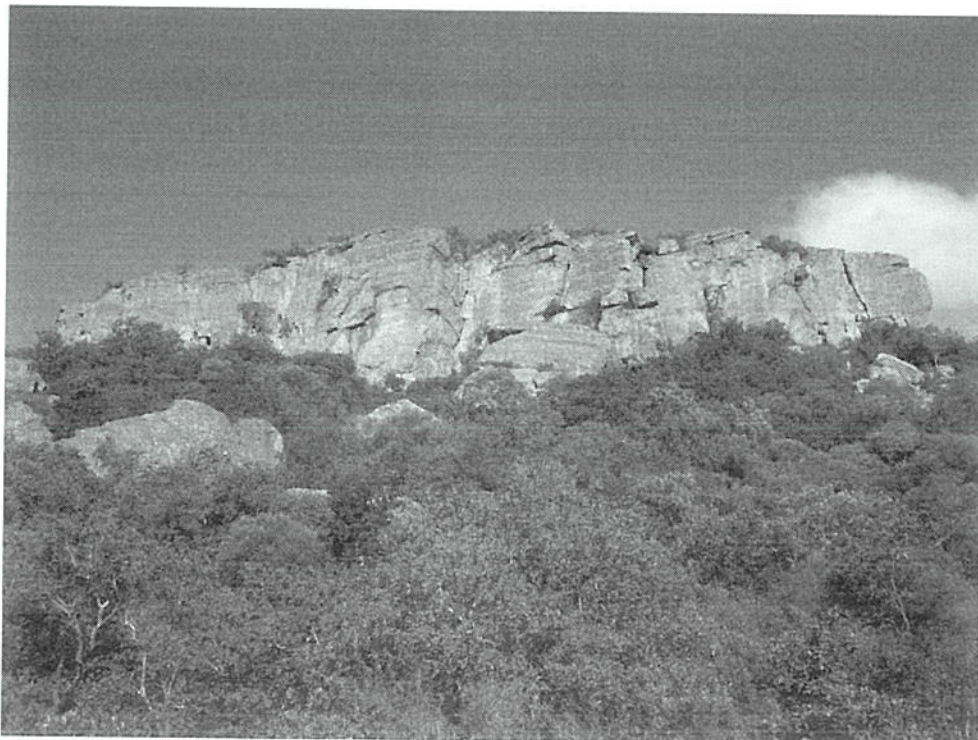
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Fig.1.1 The old Seabakgwana settlement site on the Western side of the Seabakgwana mountain

Co-ordinates

SITE NAME	MUNICIPALITY	PROVINCE	MAP POINTERS
SEABAKGWANA MOUNTAIN	BLOUBERG	LIMPOPO	23.06891S 029.01848 E

Bahananwa under the leadership of Kgoši Leboho is known far and wide for its strategic location during the Wars of Resistance towards the end of the 19th century. Most people know it as “the land on the mountain” and compare it to Kgoši Moshoeshoe’s stronghold, Thababosiu in Lesotho. It is this mountain range called Blouberg that finally gave refuge to the Bahananwa at the end of their exodus from Botswana. After the White voortrekkers had established the South African Republic (Transvaal) known as the ZAR, they decided to bring all the Black people under their authority, including their land and livestock. When the Bahananwa resisted this, the president of the ZAR, Stephanus Johannes Paul(us) Kruger declared war on them and instructed Commandant- General Piet Joubert to mobilize forces from Rustenburg, Marico, Zoutpansberg as well as allies from some Black tribes in the then Northern Transvaal for the attack. The gallant warriors of Kgoši Leboho staged a fierce resistance, also taking advantage of the mountain stronghold which almost frustrated the invaders. Ultimately the Boers’ strength in numbers and heavy weaponry forced him to surrender on 31st July 1894. The mighty ruler was taken captive and jailed in Pretoria as Paul Kruger’s prisoner.

This research project attempts to highlight a very crucial aspect of the protracted war – Seabakgwana. It is a mountain that became Bahananwa’s secret weapon and still remains a symbol of power and unity among the locals.

The project forms part of Limpopo Heritage Resources Authority’s requirements for the protection, conservation, preservation and declaration of sites in terms of section 27 (6) of the National Heritage Resources Act, 1999 (Act No.25 of 1999). Grading of sites is always informed by the statement of the significance of sites.

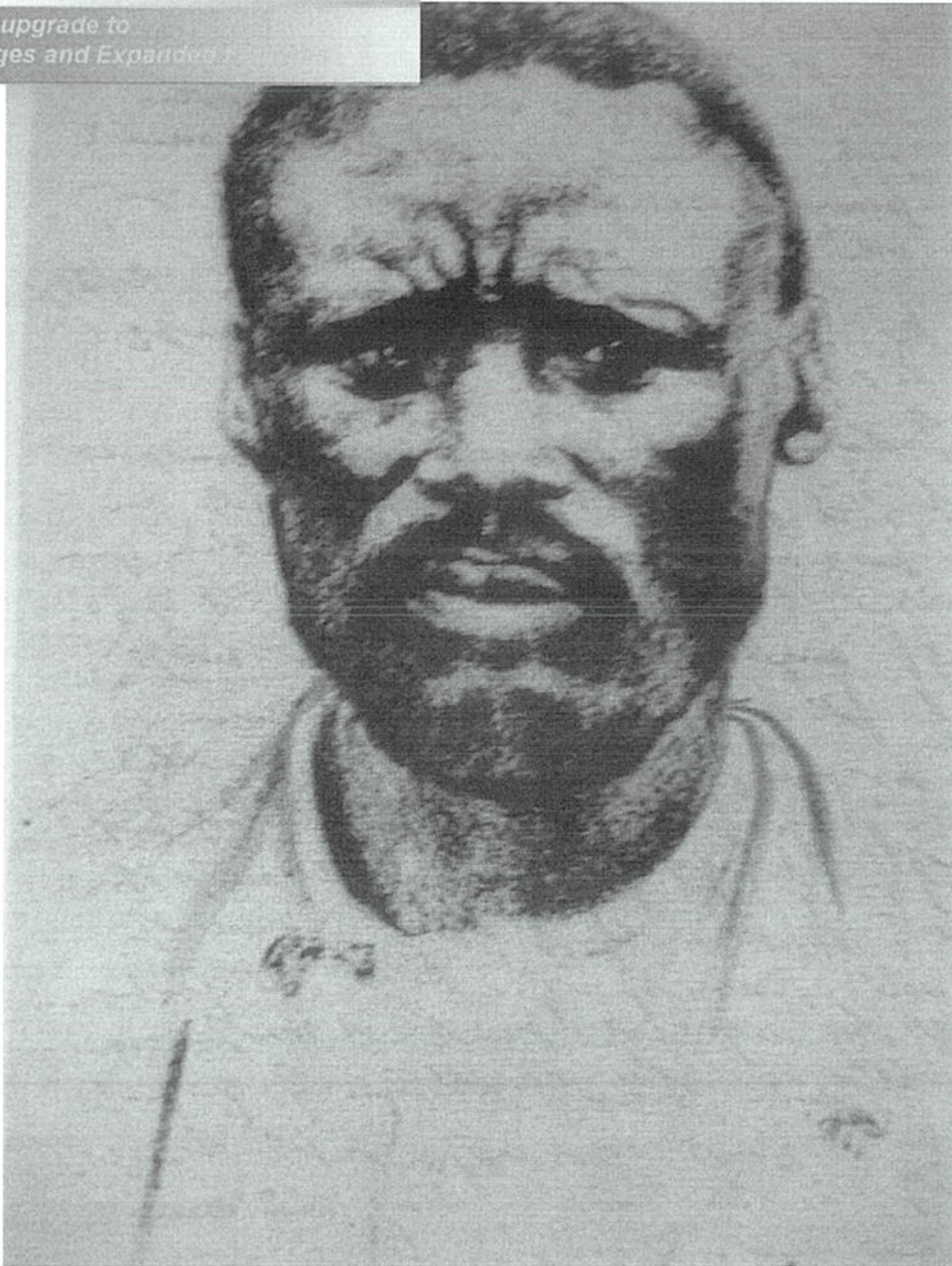


Fig. 1.2 Kgoši Seketa Kgaluši Ratšhatšha Lebogo



Fig. 1.3 Commandant-General Piet Joubert



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information on Seabakgwana, its origin, meaning and

history entailed the following steps:

- Information gathering on the site
- Stakeholder identification
- Consultation with local communities
- Identification and recording of key issues
- Formulation of statement of significance
- Recommendations to LIHRA

It is our belief and conviction that Seabakgwana has the potential to become a heritage site of note, which will attract tourists from far and near. When that happens, the local communities can only benefit as jobs will be created in the process. In highlighting issues related to Indigenous Knowledge Systems (IKS) and cultural heritage, the spirit of national pride will be re-kindled and past glory revived.

Members of the research team found the exercise both exciting and empowering. As individuals who grew up in the area, we discovered that many communities take their heritage for granted and never realize the huge potential in it. Most of the interviewees and places we visited were known to us and it was not very difficult to accumulate facts. The most challenging aspect of the research was on “sacred places” about which some of our informants and tour guides warned as out of bounds. However, we always found a way around that and got hold of the crucial information about the places. We later realized that some of the warnings were just based on the fear of the unknown, while others were really sensitive and respected by both young and old. Our earlier consultation with stakeholders assisted us very much in this regard.



Figure 1.4 The Seabakswana mountain

What is Seabakswana?

Seabakswana is the name of a mountain with a strategic cave which gave refuge to the Bahananwa women and children during the war of resistance against the Boers of the Republic of South Africa (Transvaal) also known as the ZAR towards the end of the 19th century. The group that arrived in the Blouberg mountain range area earlier than the Bahananwa was the Madibana people. When the Bahananwa sought protection from them in big numbers, Madibana was able to accommodate them. The

ecame their home. He felt so good about this and

declared – Re a ba kgona –



Fig. 1.5 The cave that sheltered the Bahananwa women and children during the War of Resistance between Kgoši Malebogo and the forces of the ZAR

¹ Re a ba kgona – we are capable of accommodating them



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SITE NAME	MUNICIPALITY	PROVINCE	MAP POINTERS
SEABAKGWANA CAVE	BLOUBERG	LIMPOPO	23.0685S 029.01427E

This action resulted in a long-lasting strong bond between the two groups. As the Bahananwa were greater than the Madibane people in numbers, an agreement was reached that the latter would be ruled by the former. In turn, the Madibanes would take care of the health and welfare aspects of the whole community. That agreement still hold to this day.

Location

Seabakgwana is part of the scenic Blouberg Mountain range in the Blouberg Municipality, Limpopo Province. It is located east of the Bahananwa tribal capital village of Hananwa. Other mountains surrounding it are:

- Modirwane in the East
- Makubjana, Monna a sena moriri, Blouberg and Malweng in the North West

All the above mountains have their own caves which vary in shape and size. Each cave has its own story, but our focus in this project is on the Seabakgwana one.

On the western side of the site flows a big perennial river called Makoro. The river played a pivotal role during the stay of the Seabakgwana people by supplying both the people and their live stock with water. It is still a source of life for the

ing around the site today. Some religious groups – both Christians and traditional healers - believe in the spiritual super power of the waters of Makoro river and perform rituals therein.

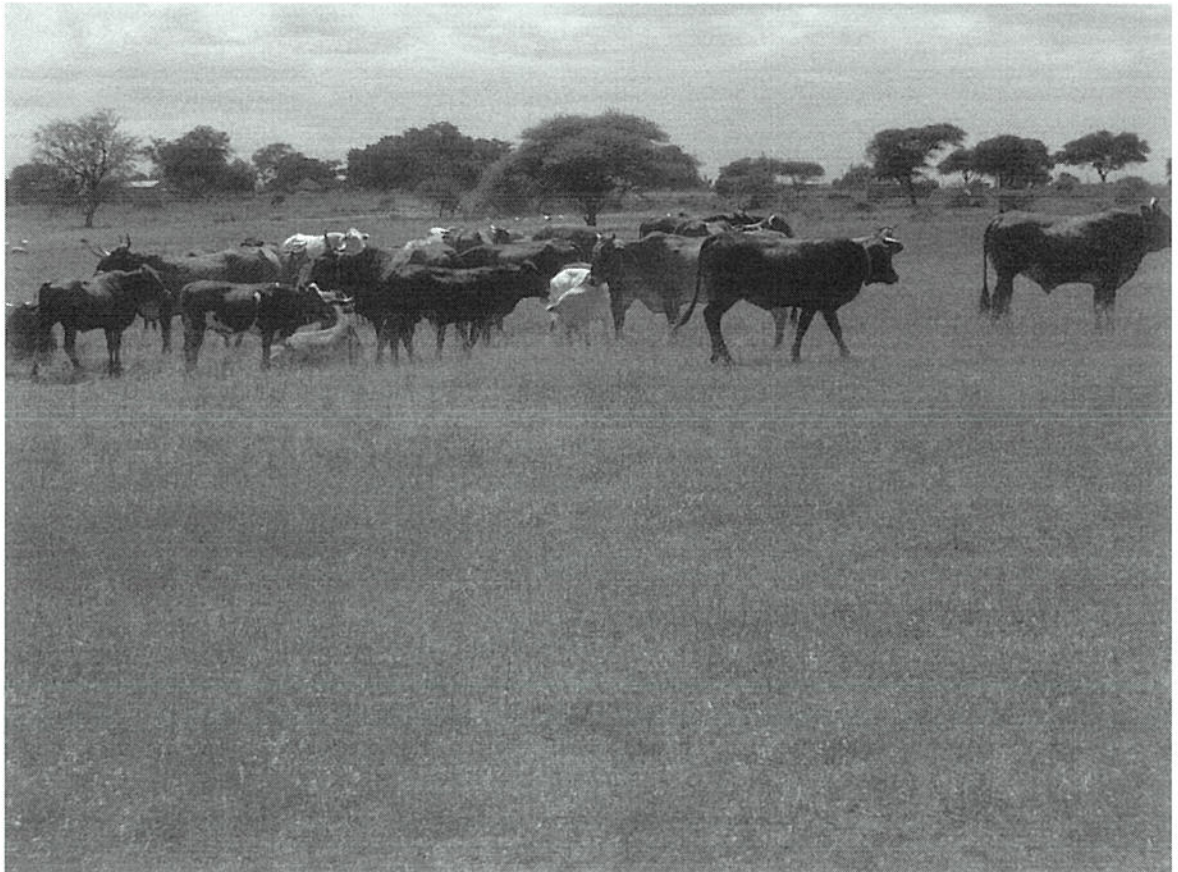


Fig. 1.6 Livestock remains the most valuable form of investment among the villagers

As the site falls within the jurisdiction of the Blouberg Municipality, its grading will:

- enable the municipality to create the much-needed jobs
- empower the relevant stakeholder/s to effectively manage and conserve the site
- uplift the living standard of the citizens

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CHAPTER 2 : HISTORY

Documented History

This is a people's past which was recorded as it occurred or researched, corroborated and documented in order to be passed on to future generations. This makes it easy for communities to nurture and conserve their legacy. According to our findings the history of Senwabakwana, like many in the Black communities has never been documented. The discriminatory rule of previous White governments was either biased or totally ignored the history of the African people in this country. While it was not taught in schools, it was not commemorated in any manner anywhere in the country. That is why after 1994 the new democratic and non-racial government introduced an intergrated and interactive management of national heritage resources. To understand the reasons behind this, it is perhaps necessary to have an overview of heritage legislation in South Africa:

- Although the South African National Society established 1905, was not associated with any legislation, it did foster an appreciation of South African heritage, made the public aware of vandalism on certain sites, and advocated the need for protective legislation.
- The Bushmen Relics Protection Act [Act no. 22 of 1911] was prompted by the need to protect prehistoric san paintings and engravings and engravings. Although limited, it provided for the protection of san rock art, contents of caves, rock shelters, graves and shell middens.
- The National and Historical Monuments Act [Act no.6of 1923] provided for the appointment of the historical monuments commission. However, no conservation funding was allocated to the commission and it had no power to proclaim national monuments.

Monuments, Relics and Antiques Act [Act no 4 of 1934] had several deficiencies, but also repealed the two previous Acts of 1911 and 1923. The act empowered the commission to recommend the proclamation of any monument, relics or antique to the minister. The commission could control access to the proclaimed areas and issue permits for archaeological and palaeontological excavations the export of antiques and for the destruction and alteration of proclaimed monuments. The Act was subsequently amended in 1937 and 1967 to broaden the powers of the commission.

- The National Monuments Act [Act no 28 of 1969] not only replaced the previous Act but also established the new National Monuments council [NMC] which replaced the historical monuments commission. The Act has been amended several times [1970, 1971, 1975, 1979, 1980, 1981 and 1986] to keep up with development and public request. It is thus illegal to destroy damage, alter, excavate, remove or export fossil, archaeological sites, graves, rock paintings and engravings. British and Boer war graves, shipwrecks and buildings older than 50 years. The council also had to compile and maintain a register of immovable property and a national list of cultural treasures. One of the major deficiencies of the Act is a lack of integrated conservation with the result that regional and town planners, as well as developers were not required to liaise with the heritage authority when planning new developments.
- The National Heritage Resources Act [Act no 25 of 1999] came into effect in April 2000. The Act heralded a new era of integrated and interactive management of national heritage resources. The premise of the new Act is that all national estate belong to the state. Compulsory environmental impact assessment [EIA] focusing on the integrated management of cultural heritage is enforced for the first time. The Act promotes the pro-active involvement of the community in heritage management especially when determining cultural significance.



Fig. 2.1 The totem of the Seabakswana people is the lion as displayed here by this traditional healer on the kanga



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Oral history is a nation's past as told verbally from one generation to the next. As Galileo once said, "Telling the truth is one thing, but the most important thing is to uncover it". Though not ideal, currently it is the best method to be used in documenting the history of Black people in this country. However, it has its pitfalls:

- Some of the eye-witnesses of events have already passed on due to age or sickness. In such cases we're left with no option but to rely on second-hand hearsay which raises even more questions than answers. The risk of this is the recording of unfounded events as a nation's past. Such distortions sometimes give rise to frictions or even civil wars amongst the people.
- Most of the aged people available for interviews suffer from memory loss and fatigue. Most of their facts and figures are based on estimations which may be as broad and unspecified as "around that time" or "after that year of hunger". Due to frailness it is almost impossible for them to take one to some of the important heritage sites.
- Due to legends and taboos sometimes sources are unwilling to talk about or lead one to some sites as they are believed to be no-go areas. Resultantly, some important milestones in our history are left buried in the dark corners of the past.
- This method is not easy as all gathered evidence and facts have to be corroborated for credibility. Even documents stored in archives and libraries by the previous regime still need to pass this test as most of them were written to favour the "master race".

According to oral history the first people who lived at Seabakwana are the Madibana group. Madibana was a great traditional healer whose knowledge of herbs was complimented by his rainmaking powers. He was also a master of various rituals and supervised the running



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y. Other well-known men in the Madibana community

- Mokgapha - a man who used herbs to keep enemies far away from the groups' settlement and possessions.
- Moitsi - a man who always knew what was to be done for his people and how.
- Segata - a man who would make you unwilling to go anywhere once he had decided to pay you a visit, as if you were spellbound.
- Morata - a man who loved his people very much.
- Malebatja - a man who made enemies forget about the group's whereabouts and movements.

These names later became well-known surnames and are common in the area today. The Madibana people's origin is traceable back to a place in Zimbabwe. When the Bahananwa people of Kgoši Maleboho arrived in the Blouberg Mountain from Botswana, they found them already occupying the eastern side of the mountain. They lived on wild fruit, animals and related products and did not have a formal leadership structure. Their strength lied in their knowledge of the terrain as well as fauna and flora. As a small group, It looks like they always felt vulnerable to enemies. As such, they were open to friendly visitors who'd strengthen their group. When Kgoši Maleboho arrived with his people, Madibana did not hesitate to embrace them and turn them into allies. He also decided to accept Kgoši Maleboho as his ruler. The two leaders agreed that the traditional healer would be responsible for the running of initiation schools; as such, he would be consulted in such matters and his permission would be sought. This agreement is still binding and followed by the Bahananwa people. The two developed a good working relationship and that is the reason why some of the Bahananwa sought refuge at Seabakgwana during the war between them(Bahananwa) and the ZAR government forces under the leadership of General Piet Joubert following instructions from Paul Kruger, the then president of the former Transvaal. The cave at Seabakgwana provided shelter to the above-mentioned families during conflicts with their enemies.



Fig. 2.2 The snake is a symbol of spiritual power among the locals as displayed on this ngaka²'s back

² Ngaka – traditional healer



Fig. 2.3 Drums of various sizes surround the spiritual healer as she demonstrates the rituals



Fig.2.4 One of the village traditional healers at work scrutinizing her ditaola³

The Madibana people had reliable traditional healers who, through their bones could tell the direction/s from which enemies were advancing towards them for attack. Legend has it that the mutimen could perform rituals which made their group invisible to their enemies while

³ Ditaola – traditional healer's bones used for diagnosis

could enter the cave, he would never see them, but they
did not attack the enemy but allow him to go away with
the impression that there was nobody in that place.



Fig.2.5 After diagnosis, these are some of the herbs from local plants that may be prescribed to a patient



Fig.2.6 Sometimes this beadwork becomes part of the diagnosis supporting the brown pheko⁴ to hang around the neck. In some cases the prescribed necklace could have been inherited from the ancestors.

In the olden days communities preferred to settle at the top or near mountains for various strategic reasons. Some of the reasons include safety from their enemies and wild animals. The mountains allowed them to spot enemies from a distance, while they could also stop the enemy from climbing up the mountain by rolling stones down to him. The mountains also have shelter in the form of caves in which they could hide away from the enemy and bad weather in times of war.

⁴ Pheko – muti normally worn by the person prescribed for on the body



Fig.2.7 A village woman tilling the fields like her ancestors before her

The Sebakgwana people were subsistent farmers who cultivated crops like millet and sorghum. They were also stock farmers boasting large herds of cattle, sheep and goats. There is a story about two sheep still living on top of the mountain believed to have belonged to the ancestors of the Sebakgwana people. According to the story the two animals always face two different directions, whether they are resting at one place or grazing; one faces east, while the other one faces west. Traditionally the East symbolizes birth while the West is associated with death. This is said to have been inspired by the rising sun in the East and the setting sun in the West. This is also seen when we bury our dead; they either face West or their feet point to the East.



Fig.2.8 Sheep continue to be one of the favourites among local stock owners

The people living close to the site believe that the owners of the sheep who died many years ago still have the power to save them from any harm including leopards which roam the mountains. They say only herbivorous animals like klipspringers and bushbucks come near the site while predators are never seen. It is alleged that walking on the Seabakwana mountain, it is common to come across fresh cattle dung, hot porridge or fried biltong inside clay dishes without animal tracks or human footprints at the scene.

One of the villagers at Sewale tells the story of a chicken. She says one day while a man called Jordan was walking through the bushes of Seabakwana, he suddenly saw a chicken busy feeding itself. He gave chase and caught it. Miraculously, on his way back home he was caught up in a big storm which threatened his life and suspecting that it might be the

luck, he immediately released it. After the chicken had immediately calmed down.



Fig. 2.9 The story of the chicken is still being told by the elders of the community even today

Other stories include this one about people who sometimes came across piles of fire wood and surprisingly never saw any footprints of the people who perhaps dropped them there. All these stories indicate how powerful the presence of the ancestors still is around the Sebakgwana area. It is a spiritually rich place and therefore, sacred ground.



Fig 2.10 Sometimes people came across piles of fire wood like these and surprisingly never saw any footprints of the collectors who dropped them there

The people who lived at Seabakswana never experienced drought during their period of stay there because they had good rainmakers among themselves. During the Maleboho Boer War of 1894 the eastern part of the mountain was wet and green with good crops, a clear indication of good rains and this was particularly around Seabakswana area. The western side of the mountain was dry, a clear indication of little rain they get per annum. The people at Seabakswana had good crops and in April 1894 the Boers sent a certain Mabena to burn their fields, but that fire frustrated the arsonist as it never burned. It is believed that it was stopped by the powerful protection the site had from the ancestors. It is alleged that the mountain and its surroundings were well protected by their ancestors. Traces of old cattle dung can still be seen at Seabakswana as evidence that those people had live stocks.



Fig. 2.11 Grazing land for the live stock of people who lived at Seabakwana is still evident even today



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CHAPTER 3: HERITAGE

3.1 what is heritage?

The meaning of heritage in this country changed dramatically when the National Heritage Resources Act, 1999 [No. 25 of 1999] established the South African Heritage Resources Agency[SAHRA] which replaced the National Monuments Council[NMC]. The term heritage as used in the new Act, embraces a broader cultural focus than the previous legislation with the result that living heritage [i.e. oral history] is included as a resource for the first time. Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic building, works of art, literature and music, oral tradition and museums collections and their documentations which provides the basis for a shared culture and creativity in the arts.

Heritage is of value to people in the present; it makes them proud to associate with a sense of identity and belonging. For this reason, heritage is viewed as a resource as it can be used to attain both immaterial and material benefits. Heritage can be used to shape cultural identity, enhance spiritual well-being and influence nation-building, as well develop tourism and economy.

3.2 Tangible heritage

- Natural Heritage

Natural heritage includes sites of particular beauty such as forest, coastal areas and mountains and areas considered to be unique, such as the fynbos vegetation found in Cape Town, South Africa. However, it has been recently acknowledged that often the distinction between cultural and natural heritage is not clear. In South Africa, for example, natural places often also have cultural significance. A cave, body of water or landscape may be important because it is linked to a particular group of ancestors, it may be regarded as cultural landscape that is fundamental to particular group's identity wellbeing.



Fig. 3.1.1 Some of the beautiful Mountains which surround Seabakgwana – Malweng and Boubeng



Fig. 3.1.2 The Makoro river West of theSeabakgwana mountain

Co-ordinates

SITE NAME	MUNICIPALITY	PROVINCE	MAP POINTERS
MOKORO RIVER	BLOUBERG	LIMPOPO	23.06817S 029.01182E

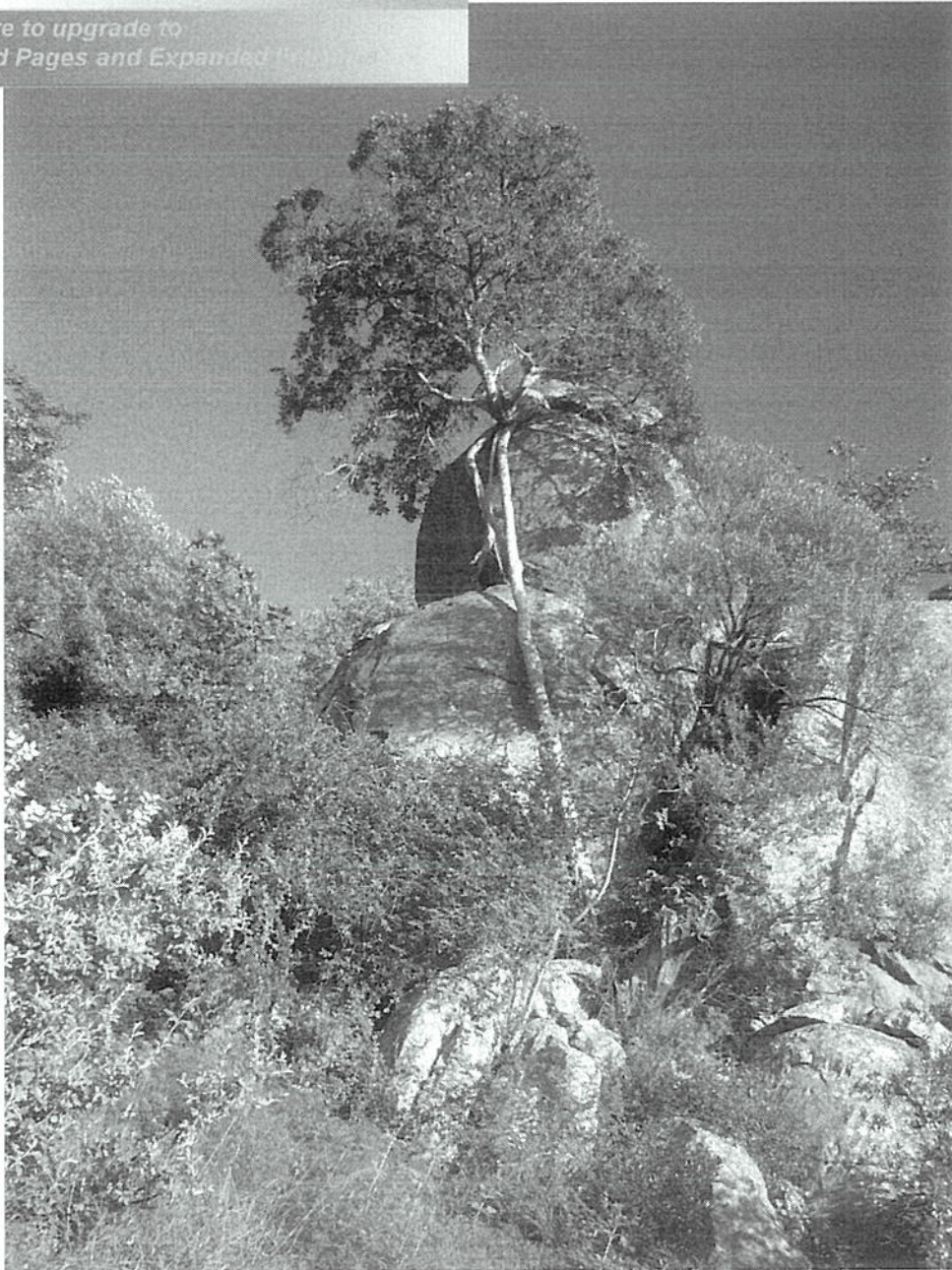


Fig. 3.1.3 Some of the most peculiar features on the mountain include this fascinating co-existence between trees and rocks, as seen with the rock fig tree thriving on the rock

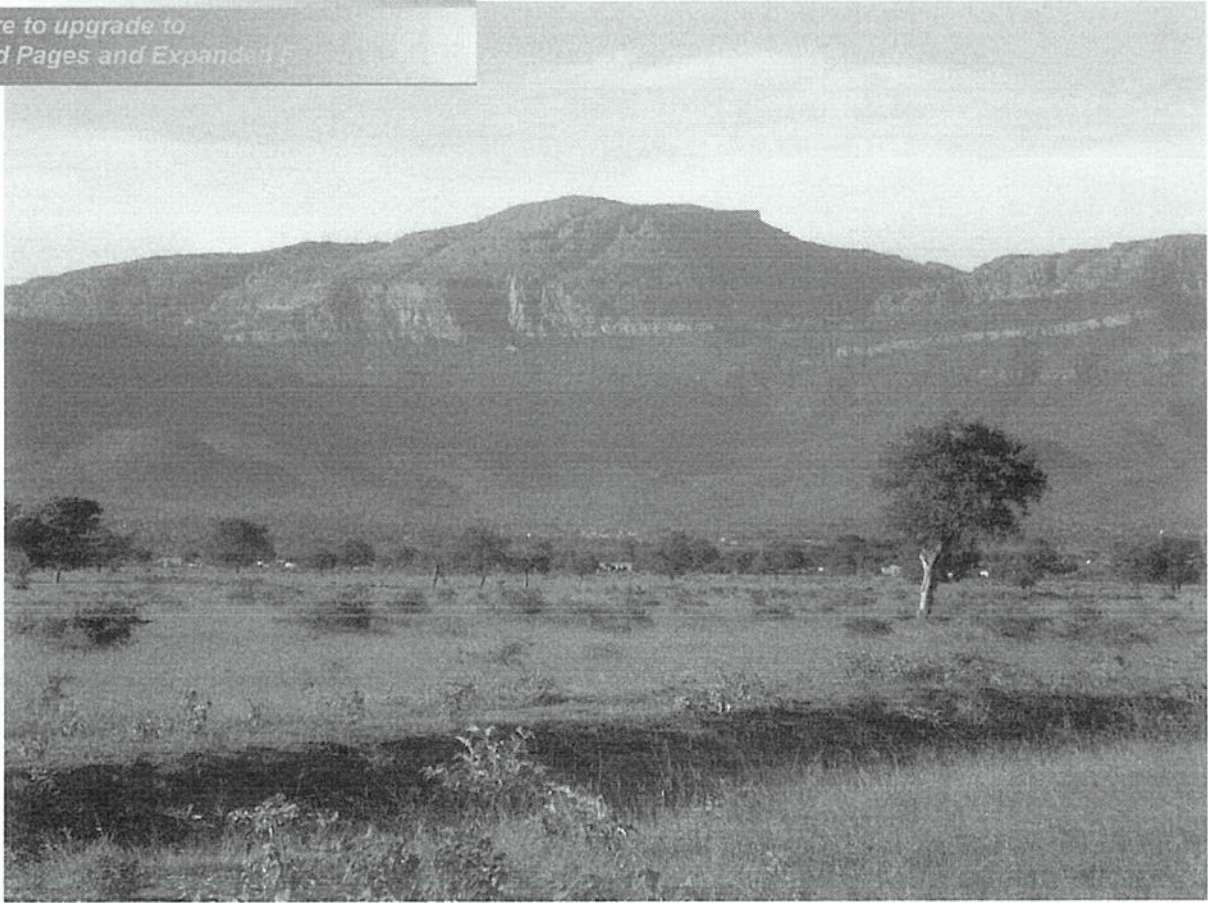


Fig. 3.1.4 Part of the Blouberg mountain known as "Monna a se na moriri"⁵ viewed from the South

⁵ Monna a se na moriri – a man without hair



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Fig. 3.1.5 Modirwane mountain lies on the eastern side of Seabakgwana



Fig. 3.1.6 This spectacular rock formations can only be a cliff hanger's paradise



Fig. 3.1.7 These kind of rock formations lend credibility to the old theory that the area was once under water



Fig. 3.1.8 The rock formation the locals named “leswika la ngwedi”⁶ due to the white droppings of birds which look like a white moon from a distance

⁶ Leswika la ngwedi – the moon stone

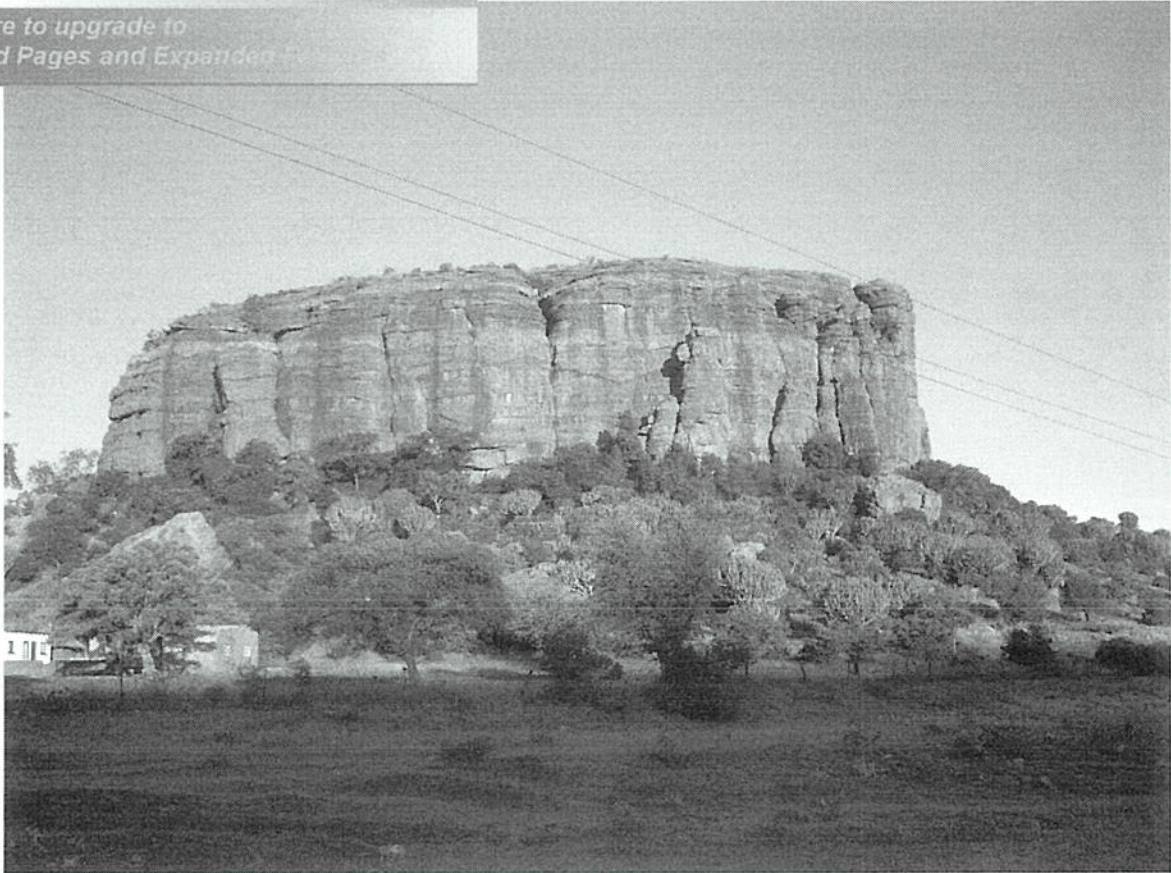


Fig. 3.1.9 This small mountain in Sehlong village is called “Thabana ya Lepokisana⁷” due to its form which resembles a small box from a distance

⁷ Thabana ya lepokisana – a small mountain that looks like a small box

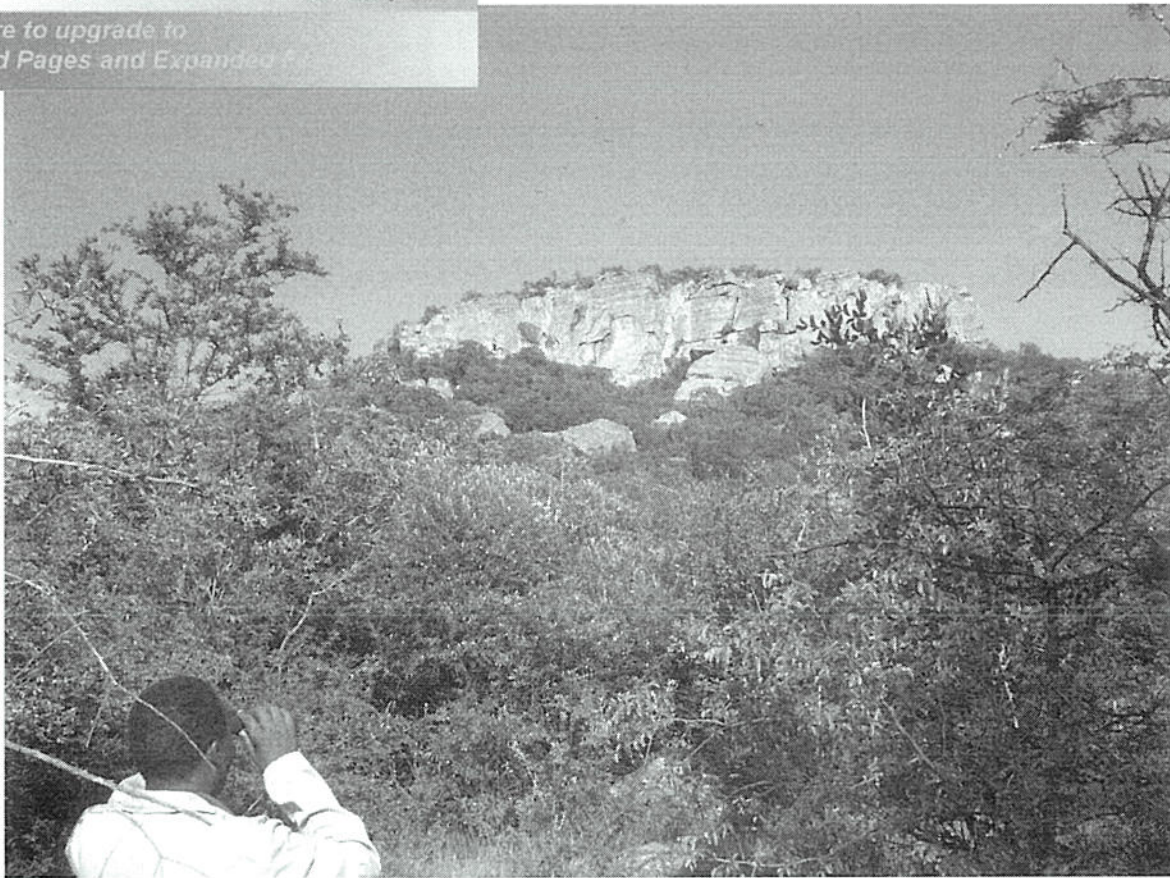


Fig. 3.1.10 High up in the blue sky flies the magnificent birds of prey – the Cape Vultures. Their breeding ground is in neighbouring Morale



Fig. 3.1.11 This mountain pass was discovered by a man called Rapotlo;hence its name – Sefate sa Rapotlo⁸

⁸ Sefate sa Rapotlo – the Rapotlo mountain pass

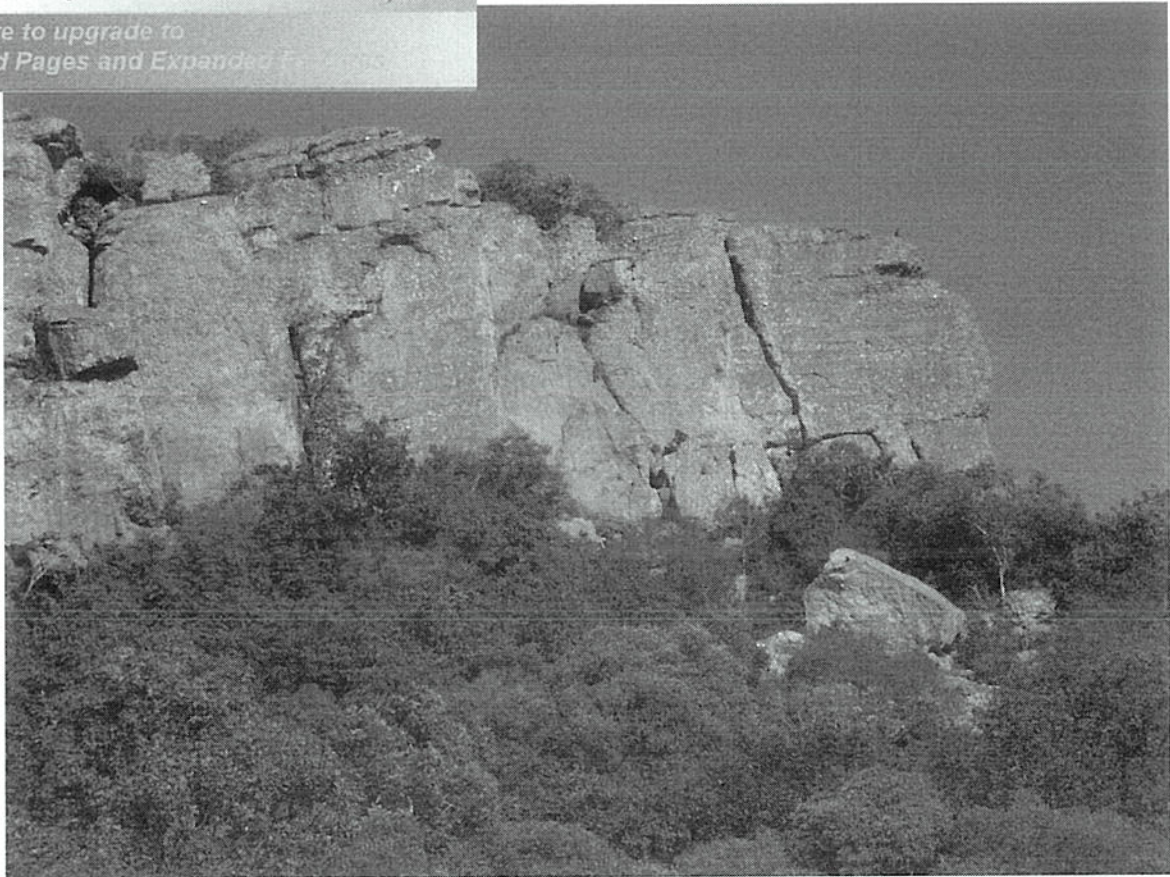


Fig. 3.1.12 This rare process of rocks falling from their motherbody was experienced by the locals in 1999, prior to the new millennium which was accompanied by floods

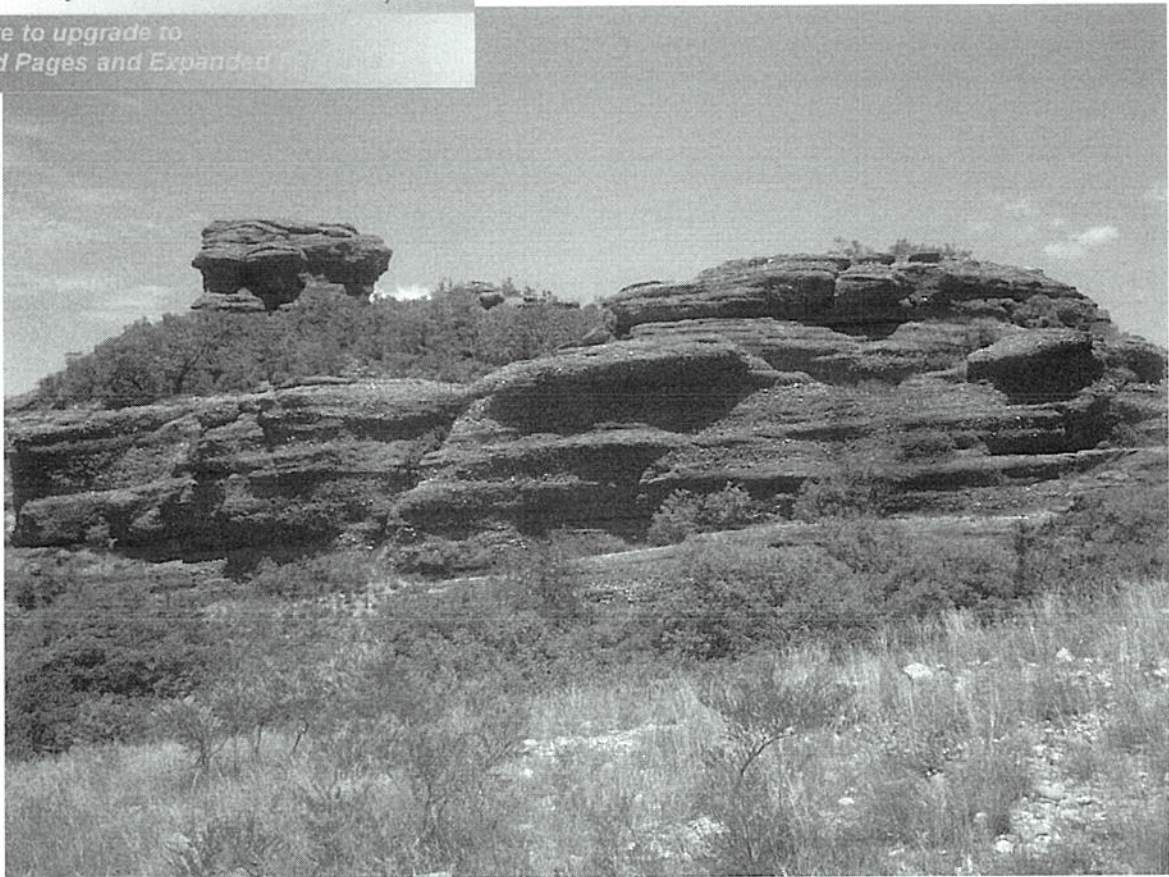


Fig. 3.1.13 Breathtakingly beautiful sceneries like these greet tourists to the legendary land of Seabakswana

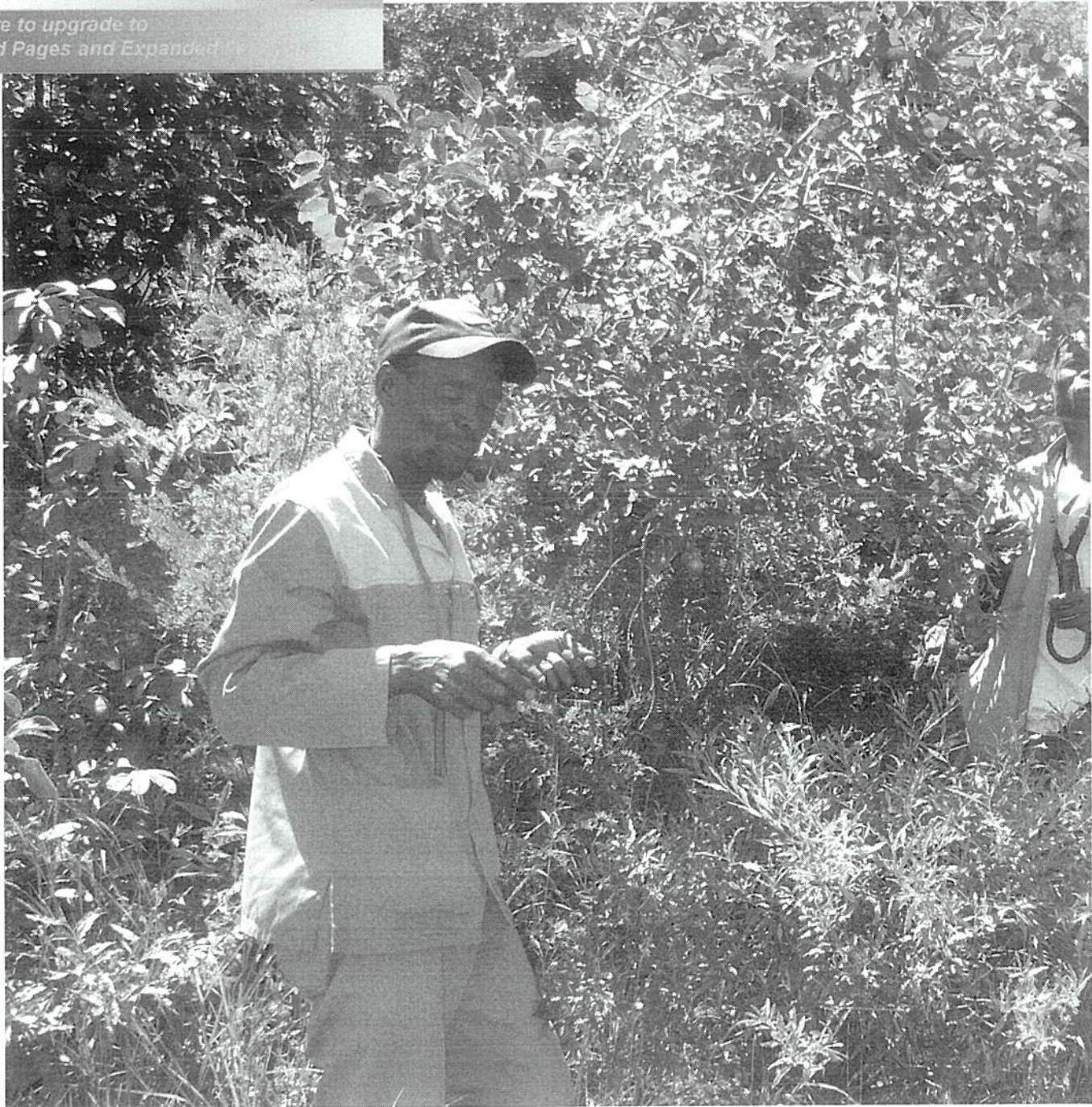


Fig. 3.1.14 Wild fruit trees like this mmilo feed the locals with free meals. Others include morula, mohlatswa and mmupudu



- Cultural Heritage

Cultural heritage is generally seen to include architectural, technological, mechanical or scientific accomplishments made by humans at various points in history .e.g. Pyramids, as well as spaceship, are important parts of cultural heritage. Archaeological heritage is a tangible heritage as it comprises the material record of human activity and achievement. These records consist of many different kinds of cultural remains, from buildings and monuments to objects or artefacts that are located on the surface, below the ground or even under water. Seabakswana mountain and its cave serve as the best example. Archaeological heritage is considered to be of particular importance as it comprises the knowledge and understanding of human origin, development and prehistoric endeavour. Examples of these include the hill known as Tlhabanantlhana which is part of the Makgabeng plateau to the south-west of the Bloberg mountains. The hill is home to a cave which houses rock art paintings of different cultural traditions like the Northern Sotho, Khoe-Khoe and San. It is also home to the grave of a Masebe who was a renowned rainmakers in the past.



Fig. 3.2.1 Stone tools used by the people found in the cave



Fig. 3.2.2 In neighbouring Makgabeng mountains these rock art paintings of the white camel tell us much about the early dwellers of the area



Fig. 3.2.3 Some of the ochre found at the site



Fig. 3.2.4 Samples of pottery found on top of the Seabakgwana mountain

Co-ordinates

SITE NAME	MUNICIPALITY	PROVINCE	MAP POINTERS
SEABAKGWANA	BLOUBERG	LIMPOPO	23.06851S
POTTERY SITE			029.01853E

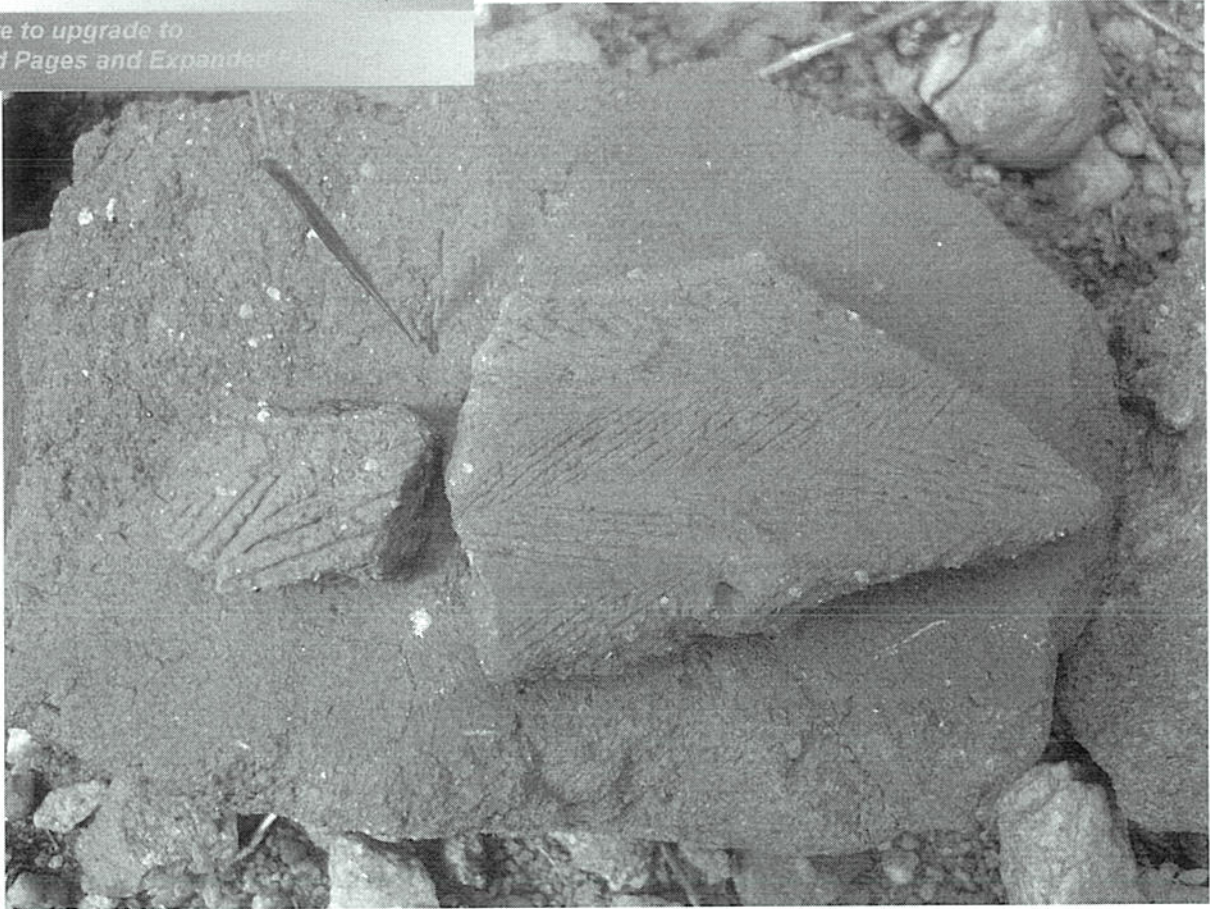


Fig. 3.2.5 Pottery with beautiful decorations reveals the earlier styles and patterns



Fig. 3.2.6 The grinding stones found at the top of the mountain

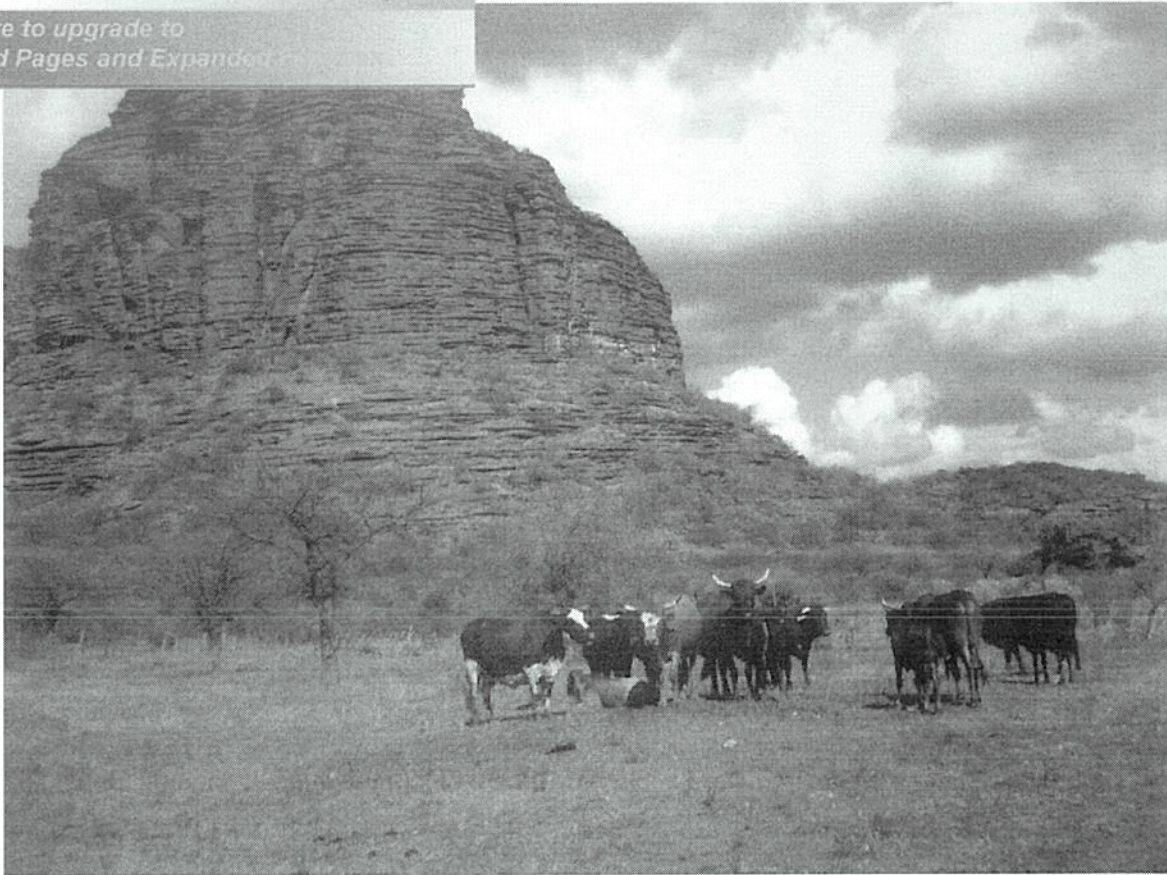


Fig. 3.2.7 This spectacular hill called Thabanantlhana is the remains of a pre-Cambrian desert and forms part of the Makgabeng plateau, south-west of the Blouberg mountains



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According to the National Heritage Resources Act 1999, living heritage means the intangible aspects of inherited culture – it is not something that can be readily seen or touched. It encompasses intangibles like oral history; cultural tradition; rituals; belief system; indigenous knowledge systems; skills and techniques; symbolic value; performance art; language; folklore; traditional music or popular memory; indigenous methods of safeguarding cultural heritage resources; and the holistic approach to nature, society and social relationships. These elements are thought to be central to a group's cohesion and continuity.

Living heritage at the Seabakswana site include the following:

- Ritual practices at site the cave.
- Rain making site.
- Ancestral worshipping.
- Loincloths and aprons made of animal skin e.g. goats and klipspringers' skins.
- Cattle skins to use them as blankets.



Fig. 3.3.1 Ancestral worshipping in session; the green plant is called lehwama⁹ and is usually planted at the corner of the lapa¹⁰ identified as the preferred spot of the ancestral spirits

To show how proud Africans are of their own, they compose poems or praise songs with rich captivating lyrics which fully express their love for what the praise song is about. There are gifted village griots who excel in this art and it is always wise to reflect the praise song in its language of origin. History has shown how translations of these creative presentations can be distorted into something totally different. Here follows such work of art by the local village praise singer in appreciation of the rich heritage the

⁹ Lehwama – a wild potato plant marking the ancestral worship corner

¹⁰ Lapa – traditional courtyard in front of a house/s

unity. It is also about the rituals, the wars, the heroes, as well as various aspects that form the character of

Seabakgwana.

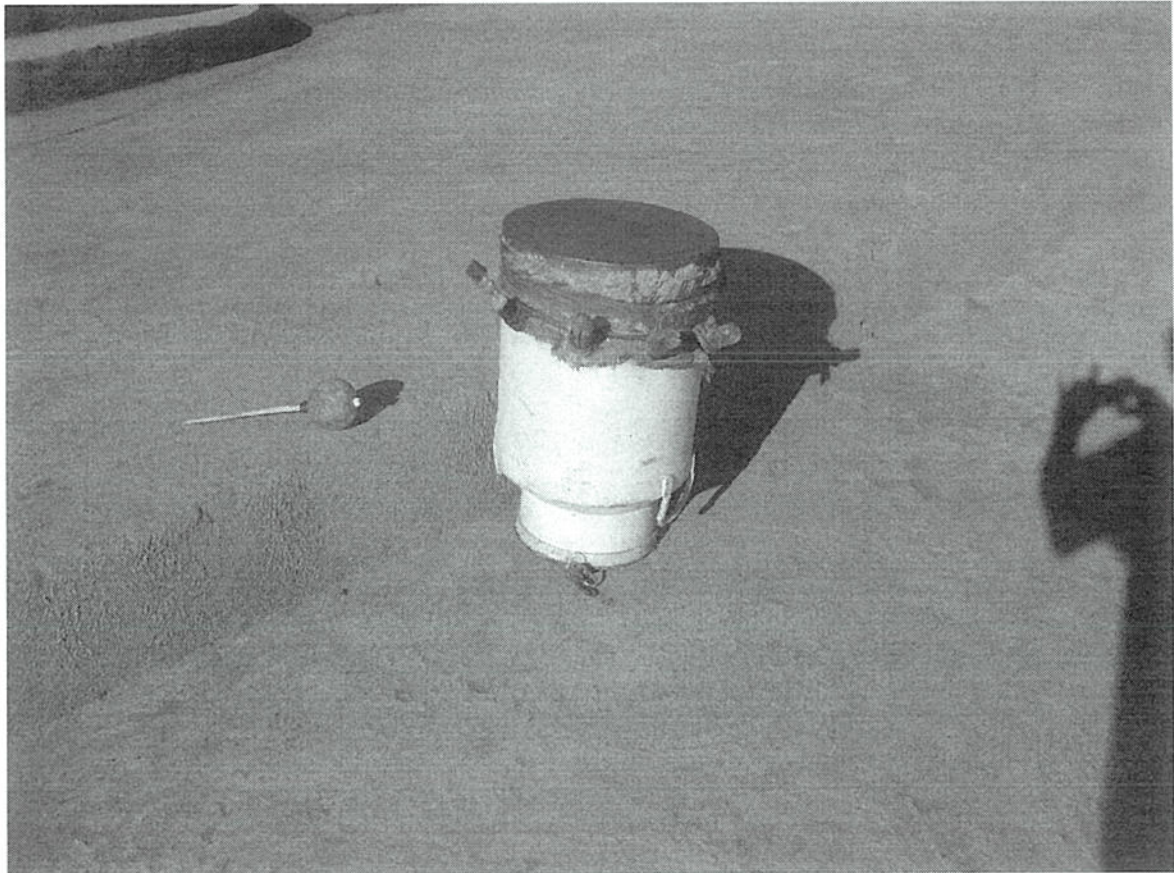


Fig. 3.3.2 This drum and the shaker are mostly used by malopo¹¹ to communicate with the ancestors through song and dance

¹¹ Malopo – people possessed by the ancestral spirits



Fig 3.3.3 The praise singer of Sebakgwana with a claypot in front of her. The pot is a symbol of respect for the ancestors and usually contains sorghum beer spilled at the sacred place of the gods for them to enjoy it.



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Sotho)

Ke Seabakgwana sa dira

Ke thaba ya bo Matome wa Madibana

Wena o yago Boubeng se reme more-motse

More-motse ga o rengwe, ke hlare sa bo nkabe

O hwe motho kala ya monobe e šale

Ke Boubeng bo llela batho ga bo Rakatli

ga tšhilo ga gabo kwena ya mosela o mogolo,

Banna bare ga e hlabiwe, basadi bare e sa gola,

Ga bo Morakane wa Madibana

Ke thaba ye tala selemo , marega ke ye ntsho

O kae Manaka mabea bohlola

Manaka le Madibana

O ka re ke bana ba mosadi

Ke batho ba go tšwa Malweng!

Ba re maina a mangwe re reta lefifi

Re reta bao nkilego ra ba bona

Manaka le Madibana ba tlola setee



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Manaka tologa thabeng kgomo tsa thaba di a ota

Ke batho ba ba tšwago kua jelele mogoteng

Ga naka tša dinare ke bitšwa tseleng mogoteng

Ke biletšwa go ntšha moja magoro le ka Madibana

Ke batho ba go bušwa ke Seiphi sa bo Raisibe

Seiphi ge a e ya bošole re tla ya nae, re tla

šala ge a e ya makgoweng

Moreti o ipea bjang o re a ka buša Hananwa,

A buša lekwaru le namela thaba

Thalane ke Thalane la bo molebo

Thalane o eta bane, babedi ba ile

Ke a theoga ke ya Makgabeng

A kgabakgaba makgaba

A gana ge letšatši le dikelela,

Makgaba a bo Mmasewela

Kwa gabo Piletši wa bo Mamogoši

Monna yo a bego a abula ka diatla



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Piletsi diatla tsa tshwene

Ke Bahananwa bammatšhwene a lebule

Ke batho ba mmakobo di a nkgā

Wena mamoremi a mokata

O rile ke rema mokata wa re ke a lomeletša

Gadima morago o bone

Lekala la bo mokata le tsogile

Ke ra wena mmetli wa kgekgetho

Tšhilo le lwala ga di kwane

Lebelelang Boubeng

Go fologa pholo tše di tšwago Boubeng

Bahlankana ba Marabastata

Ba nkgahlile ka go tseba go buša

Ba re ge re buša re ala diatla



Figure3.3.4 Demonstrations of pottery making technology by one of the village old women, Masimon Ramone

At Seabakswana there were potters who made pottery for the people living in the cave and one prominent potter was Mokhudu Morukhu. They made clay pots of different sizes designed for different usage. There is a rock called pome which is alleged to stay hidden underground and can only be seen after some ritual performance. After ritual performance the rock will rise up from underground and be clearly seen by the ritual specialist who will

decoration. White people are said to have gone there to mine clay because they did not follow the correct procedure.

Ochre of different colours including lime was also used for pottery decoration. Clay pots made were used for brewing beers, cooking food, herbs, carrying and storing water. The great potter of Seabakgwana was wise enough to transfer her knowledge of pottery making to other community members like Masimon Ramone and Paulina Morukhu. In turn they too are currently busy with pottery and imparting the skill to others.



Figure3.3.5 This is the site where the Seabakgwana people mined clay for their pots, it is located at Ga matoane near Blackhill (Ga Kobe)



figure 3.3.6 Pottery clay mine from where the potters get the raw material for their trade



Fig. 3.3.7 Current Seabakgwana pottery expert, Poulina holding the pome¹²

¹² Pome – the rock used in pottery decorations



Fig. 3.3.8 Members of a village traditional dance group who also engage in assisting one another in tilling the soil, a practice known as letšema¹³

¹³ Letšema – the practice of volunteering to help one another, mostly in groups



Fig. 3.3.9 Every female in the village is taught from an early age that the first thing in the morning is to sweep the lapa for the day



Fig. 3.3.10 One of the popular male indigenous games is moruba. A player is seen here moving small stones from one hole to another.

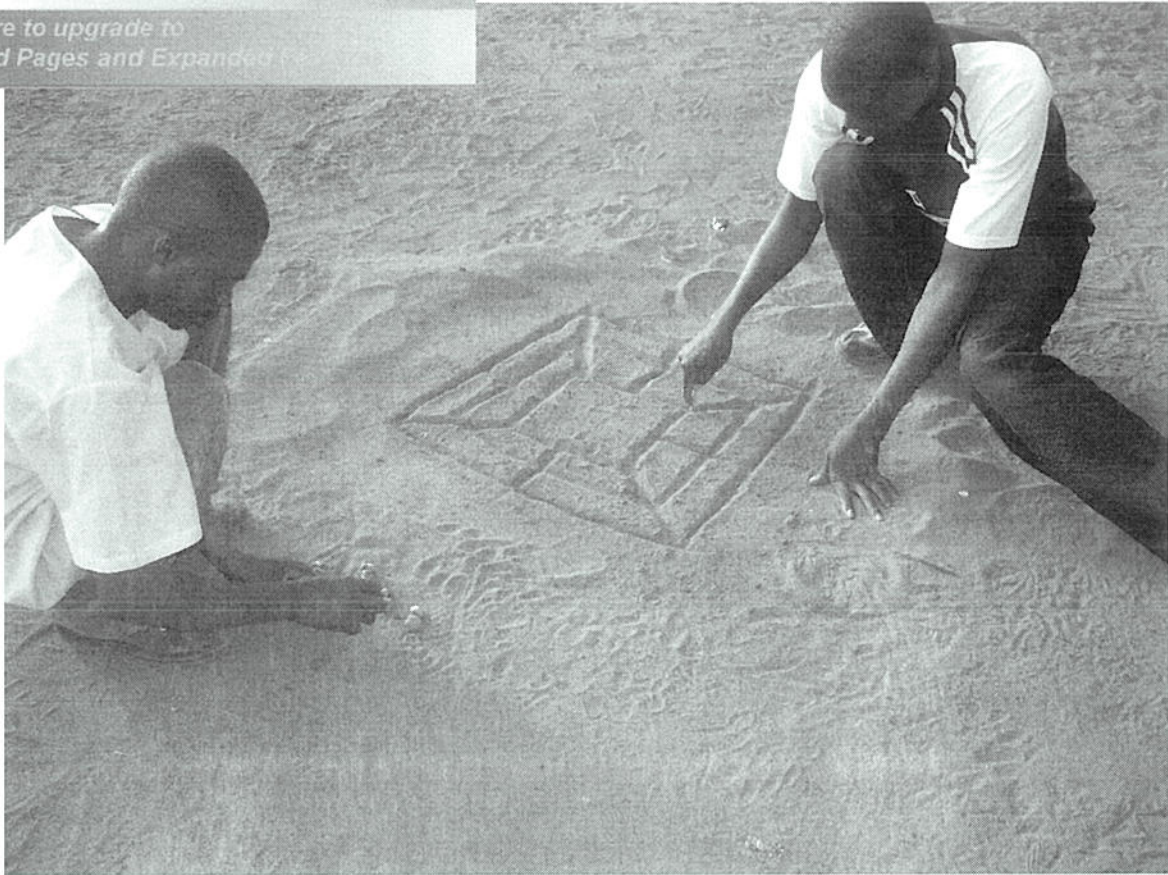


Fig. 3.3.11 Another male indigenous game is morabaraba, played by two participants



Fig. 3.3.12 This woman is demonstrating a female indigenous game known as diketo in which small stones are thrown into the air



Fig. 3.3.13 This game is known as tsheretshere, played by females in the village



Fig. 3.3.14 Through the Indigenous Knowledge Systems men built kraals like this one for goats with logs only



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Fig. 3.3.15 This bigger kraal is meant for cattle



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Fig. 3.3.16 This is a traditional wooden fence around the homestead



Fig. 3.3.17 Thatched roofing has always been used as seen here. Note the artful decorations both on the walls of the house and on the floor



Fig. 3.3.18 This indigenous tree is called mosehla and is used for medicinal purposes

CHAPTER 4 : ARTS AND CRAFTS

within the Seabakgwana community there are talented individuals in this field. Besides the already talked-about pottery which has become an industry in its own right, there are artifacts made of a variety of raw materials like wood, reeds and grass. These articles were traditionally used in the day to day lifestyles of the people before Western civilization introduced enamel and plastic. If displayed in an organized manner, these articles can bring income for the locals who create them, as well as the sellers.



Fig. 4.1 The finished product of pottery is displayed for potential buyers. These vases and pots are sought-after ornaments of beauty among florists and decorators.

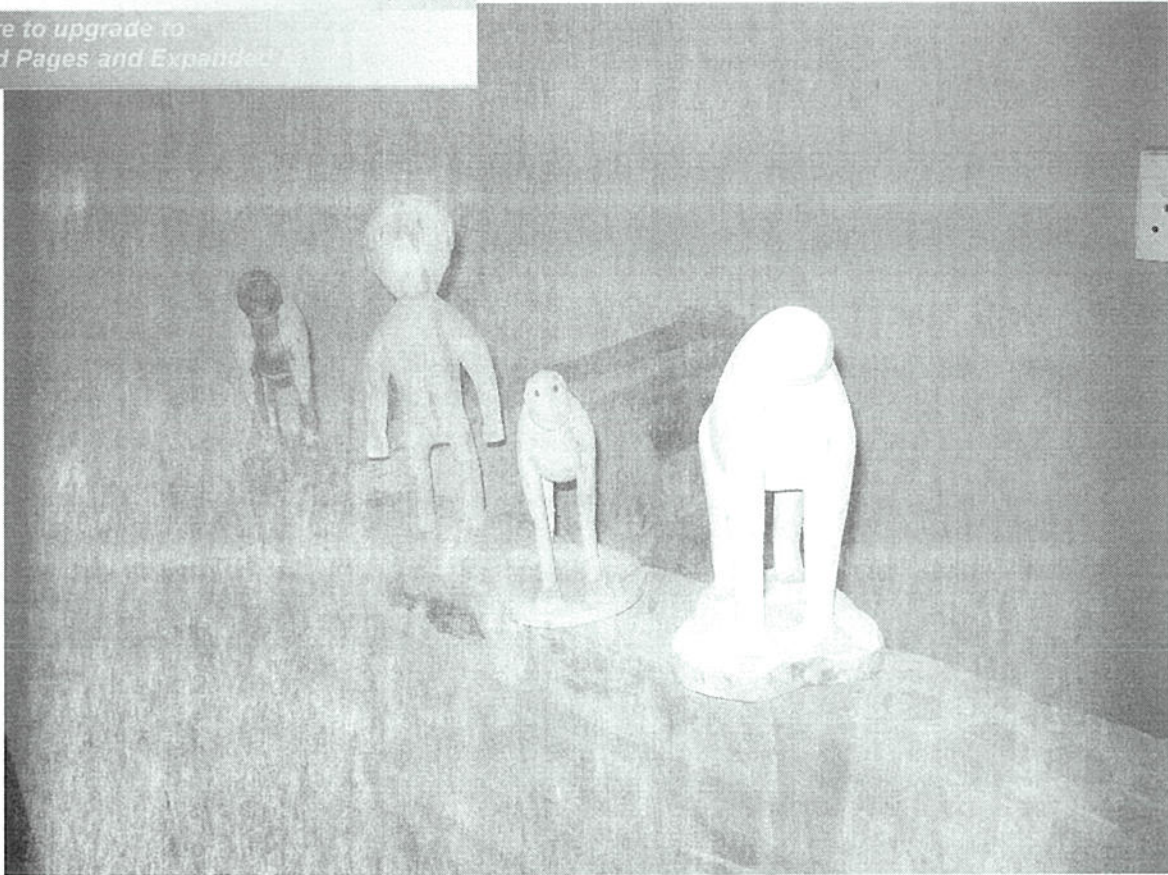


Fig.4.2 The sculptors use wood to represent some of the animals in the area

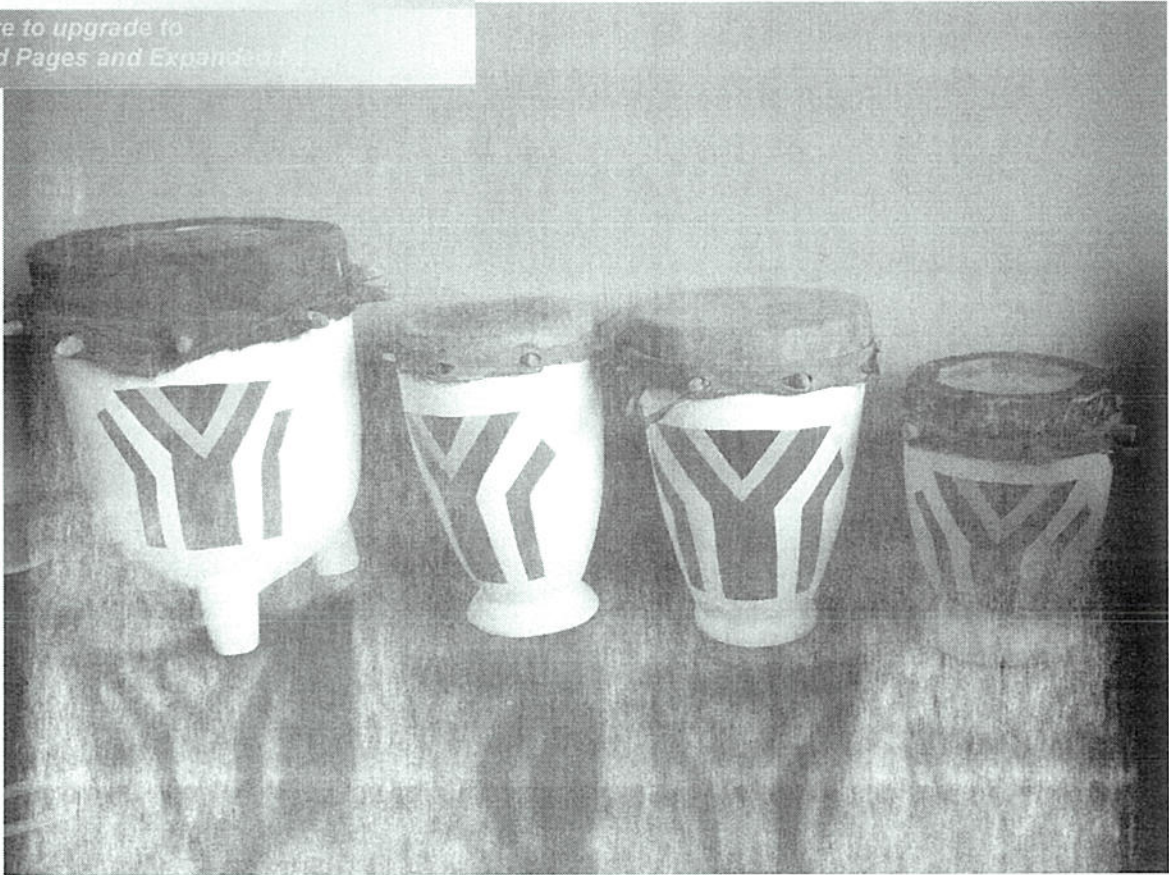


Fig. 4.3 The artist has turned these traditional dance drums into beautiful objects of visual arts

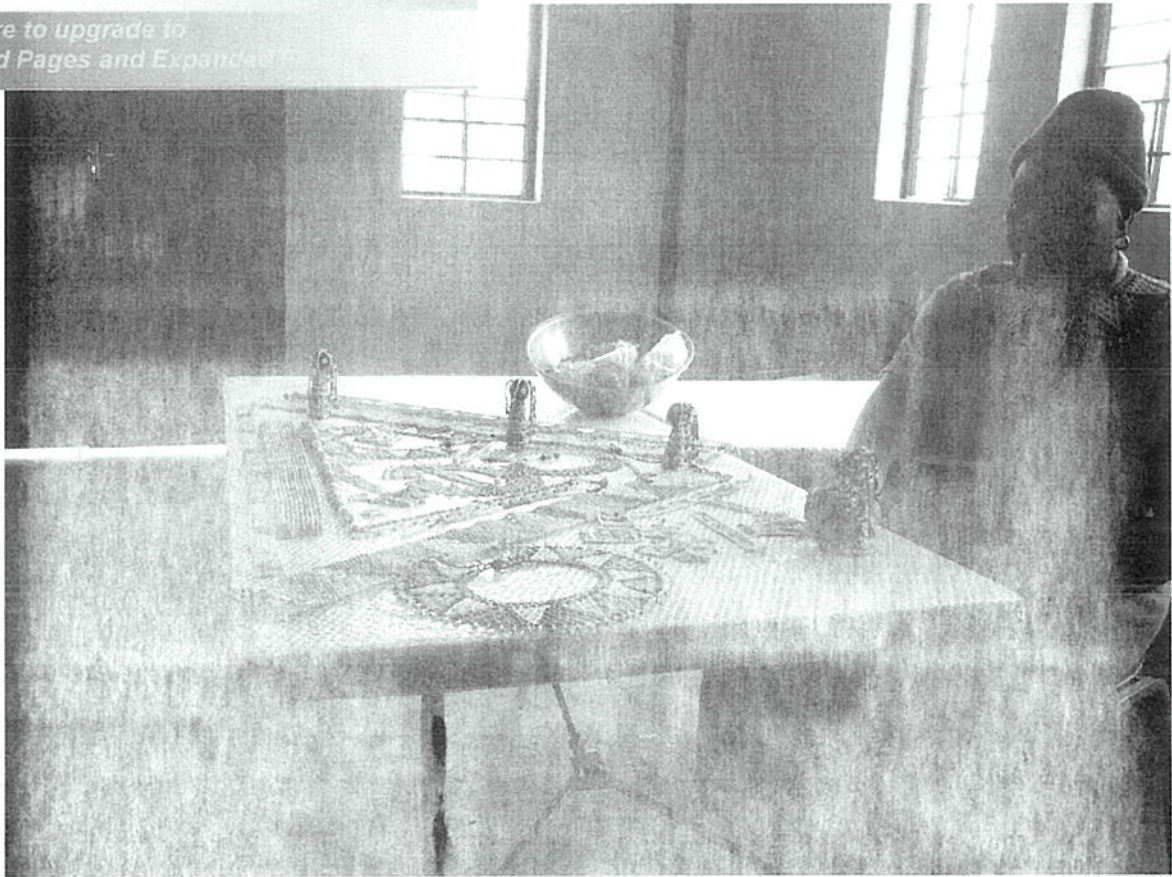


Fig 4.4 Village beadwork on display. Some of the items are worn as necklaces and belts, while others represent the power of women

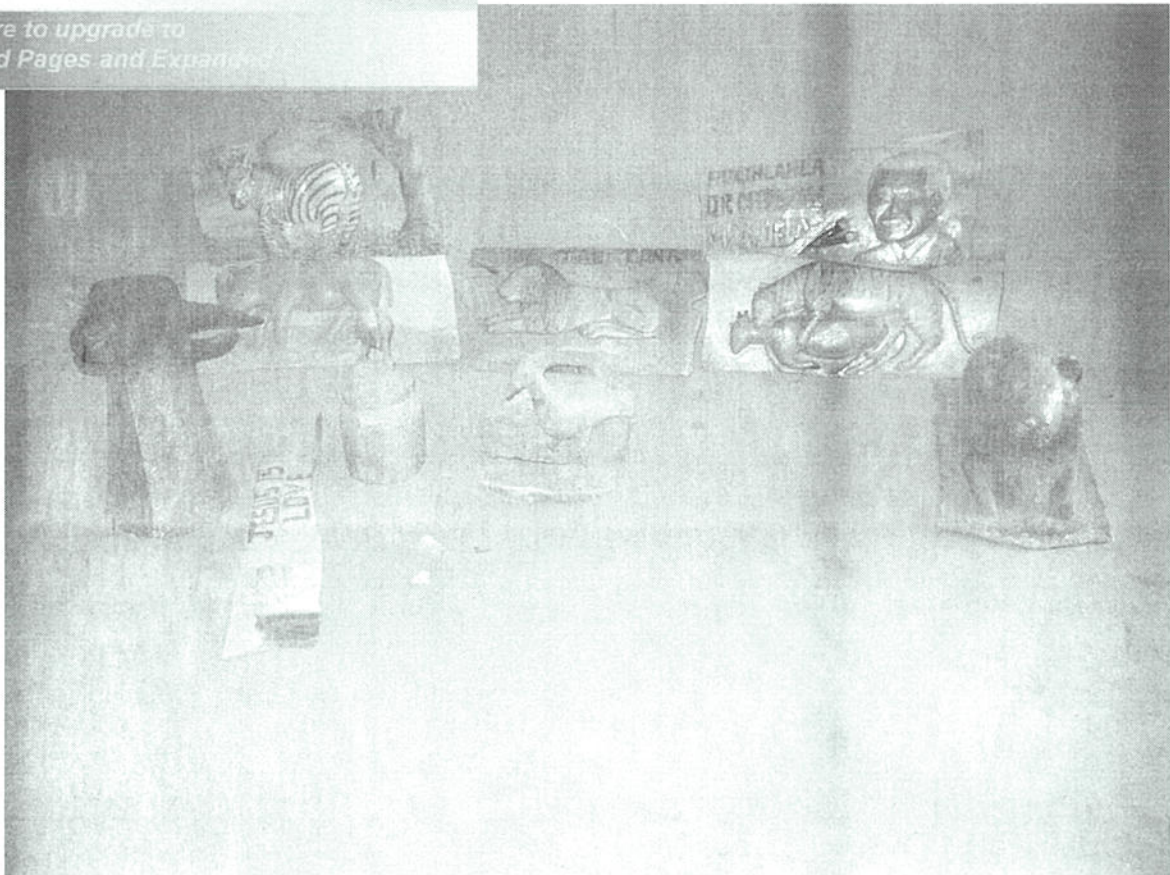


Fig. 4.5 Morula tree wood was creatively used to portray various creatures including that of former State President, Nelson Mandela

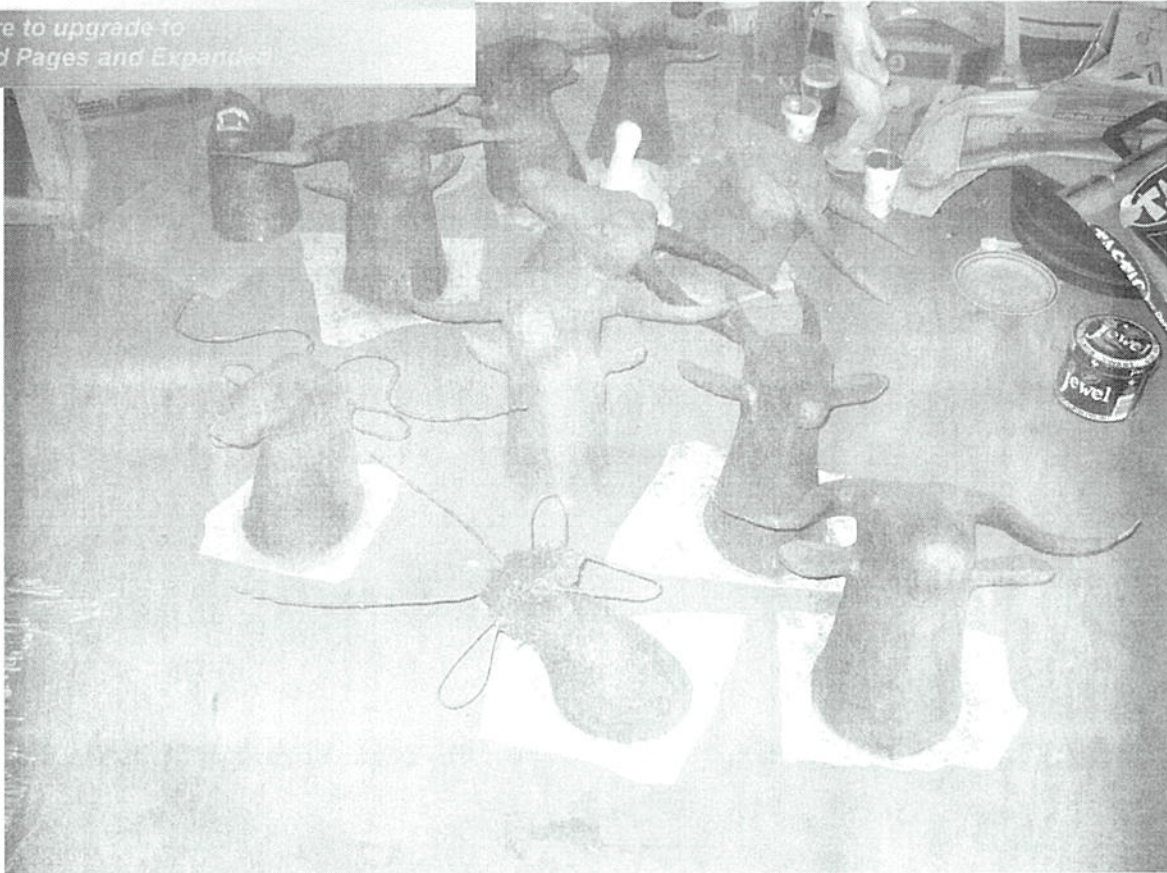


Fig. 4.6 In his pottery that uses paper as raw material the artist portrays various wild animals

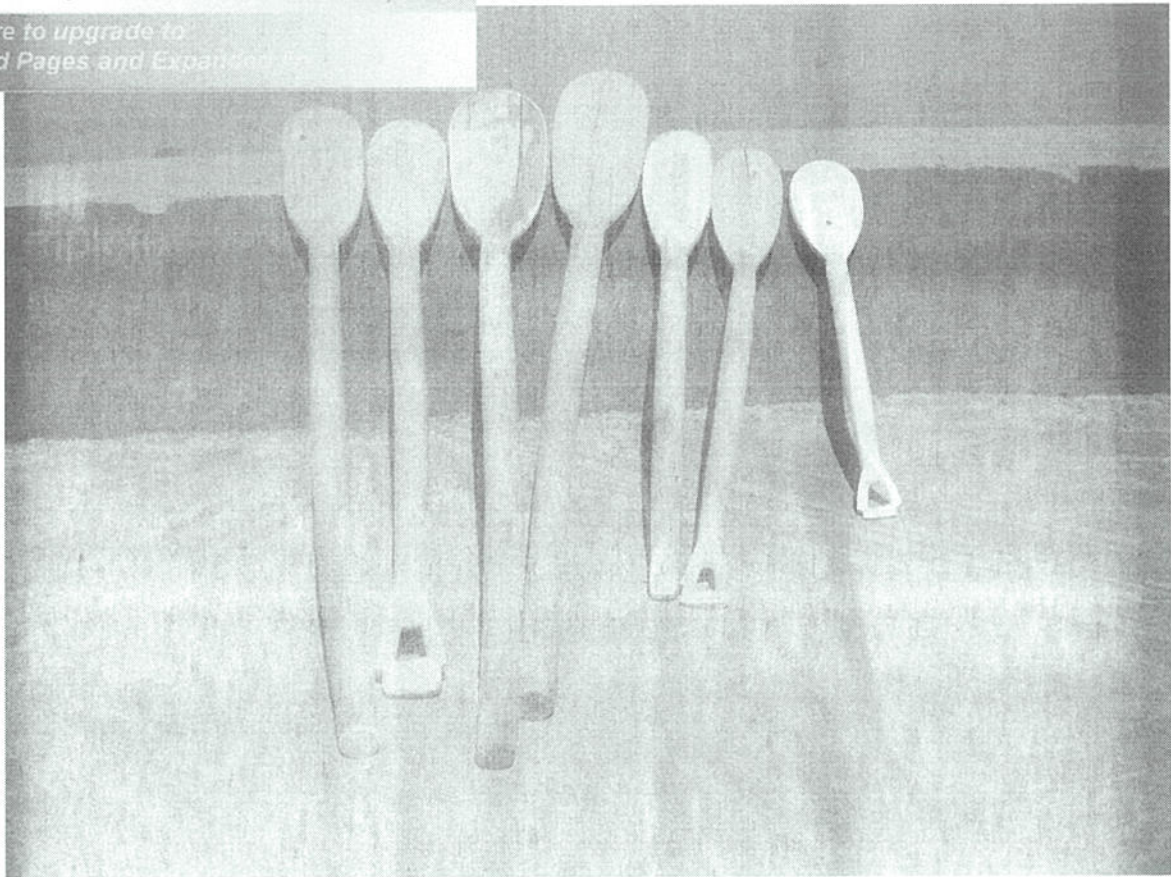


Fig. 4.7 One of these wooden spoons is called leho¹⁴, while many are maho

¹⁴ Leho – a wooden spoon used for the dishing out of porridge

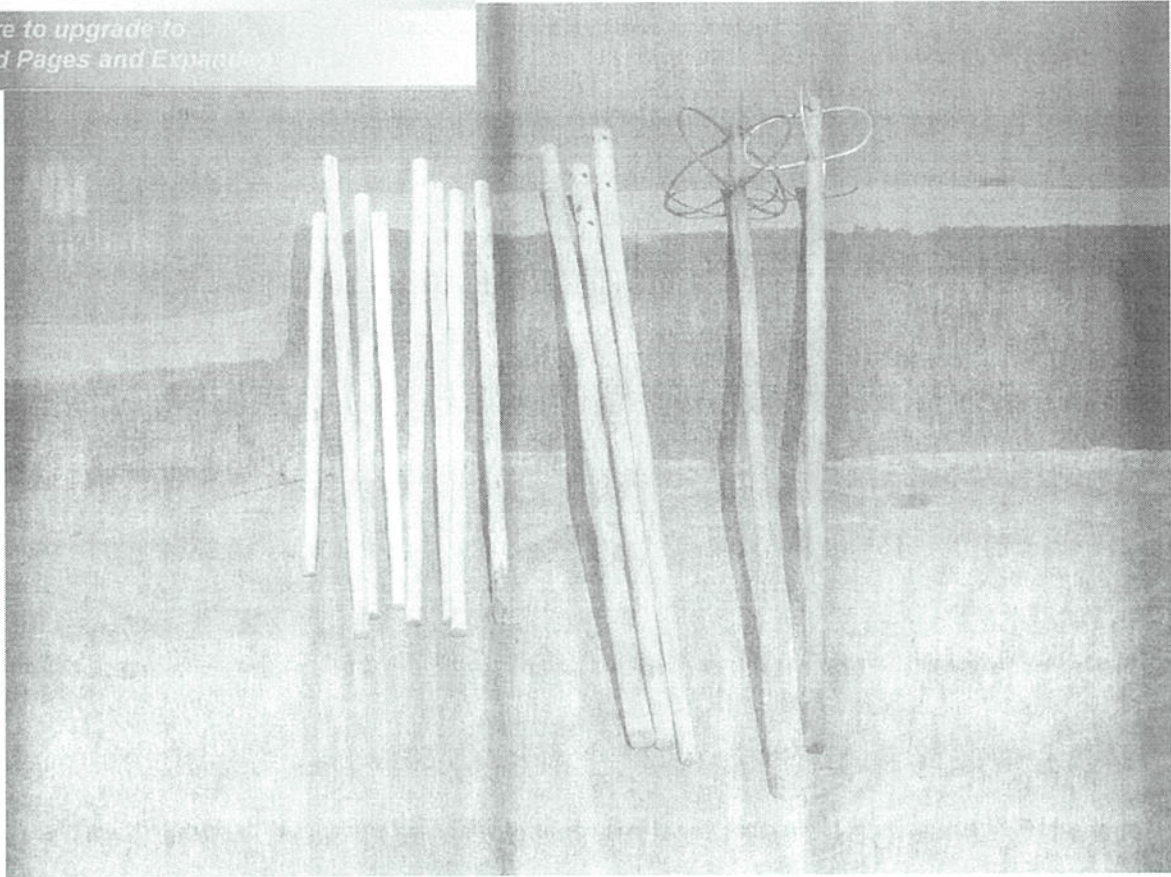


Fig. 4.8 The different stages in the making of a lefehlo¹⁵: as sticks, sticks with holes and finally with stirring wires

¹⁵ Lefehlo – a stick with wires attached to one end for stirring soft porridge



Fig. 4.9 Another form of local art is expressed on the floors when the women smear it with fresh cow dung in what is known as 'to kgopha'¹⁶

¹⁶ Kgopha – apply dung to the floor

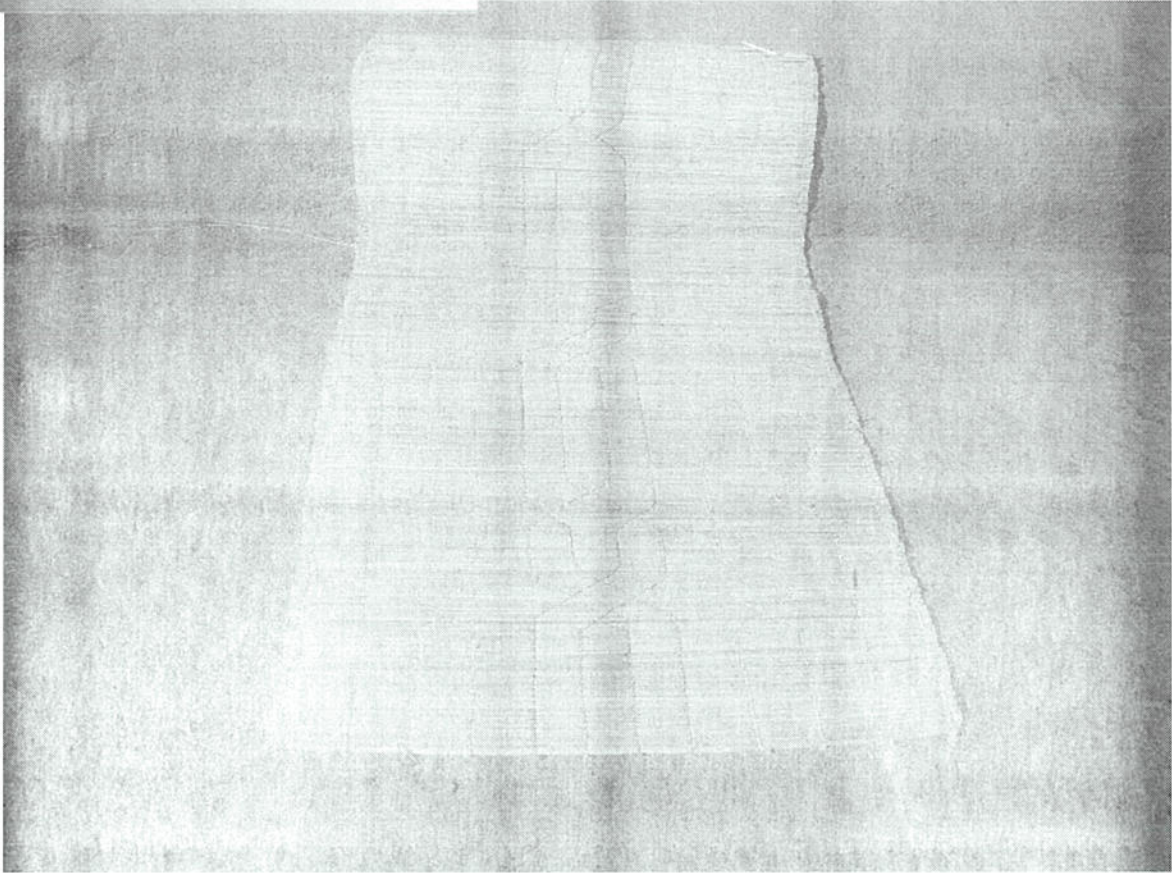


Fig. 4.10 The mat is grass-woven and is used for both sitting on and sleeping purposes

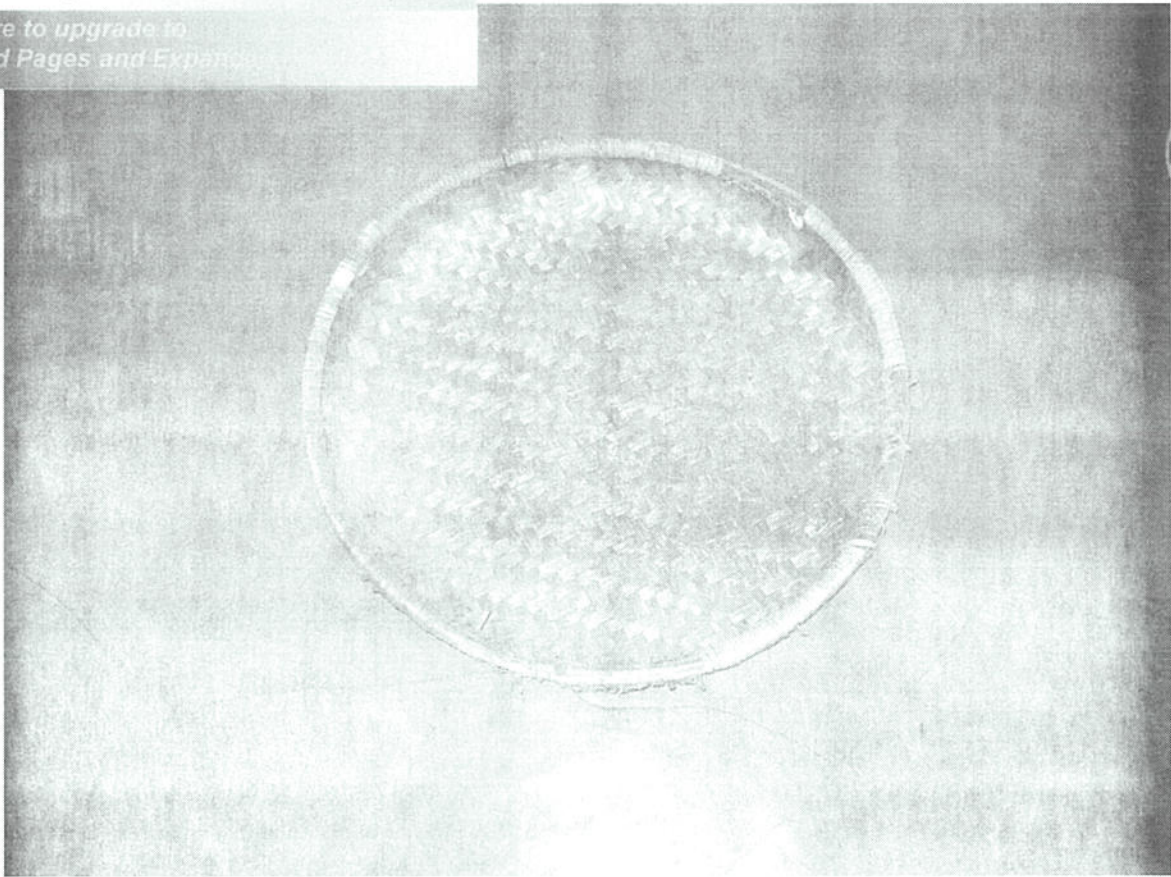


Fig. 4.11 This shallow bowl known as leselo¹⁷ is made of wood

¹⁷ Leselo – a traditional shallow bowl used for shaking grains in the purification process

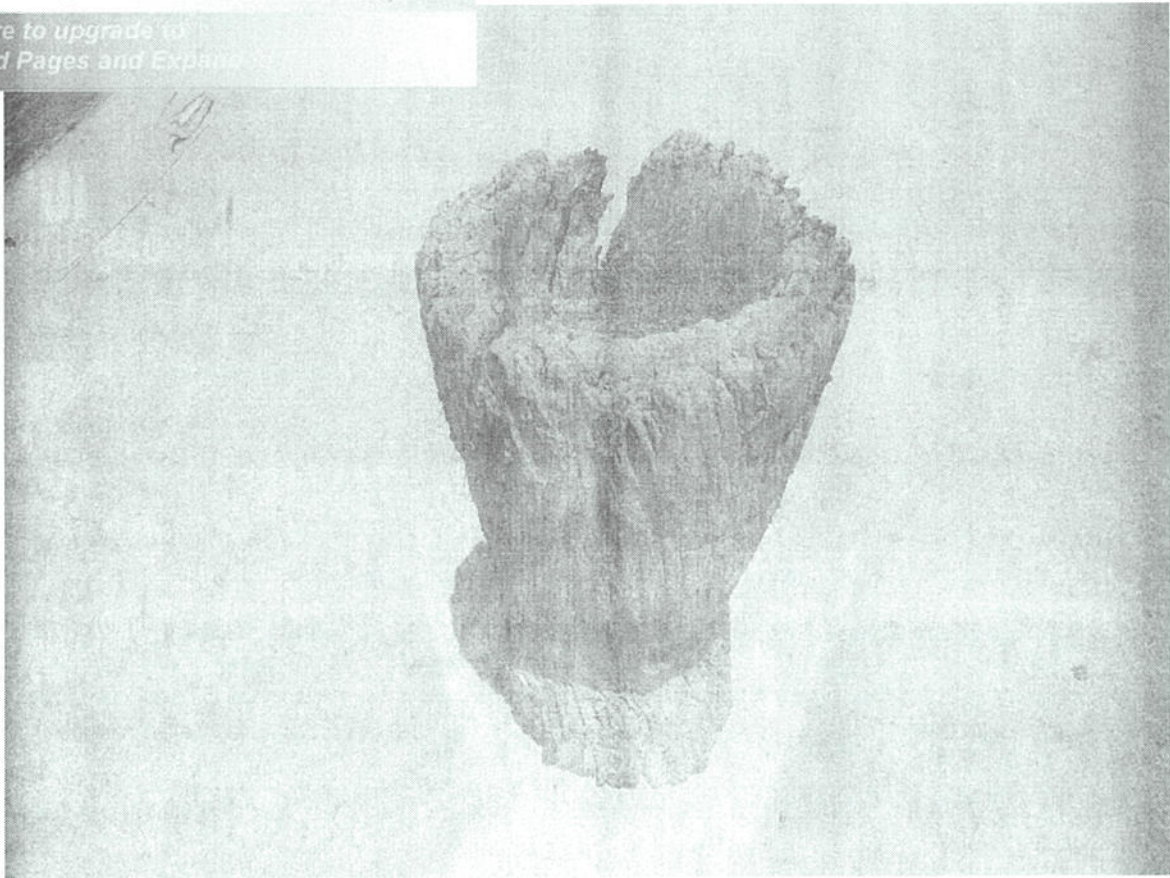


Fig. 4.12 This old wooden vase known as motole¹⁸ is used for containing grains during the stamping phase just before the purification process

¹⁸ Motole – a tall and deep wooden vase used in the thrashing of grains



Fig. 4.13 These wooden bowls are used for keeping porridge fresh and warm and are called mogopo¹⁹

¹⁹ Mogopo – a wooden bowl that keeps porridge fresh and warm

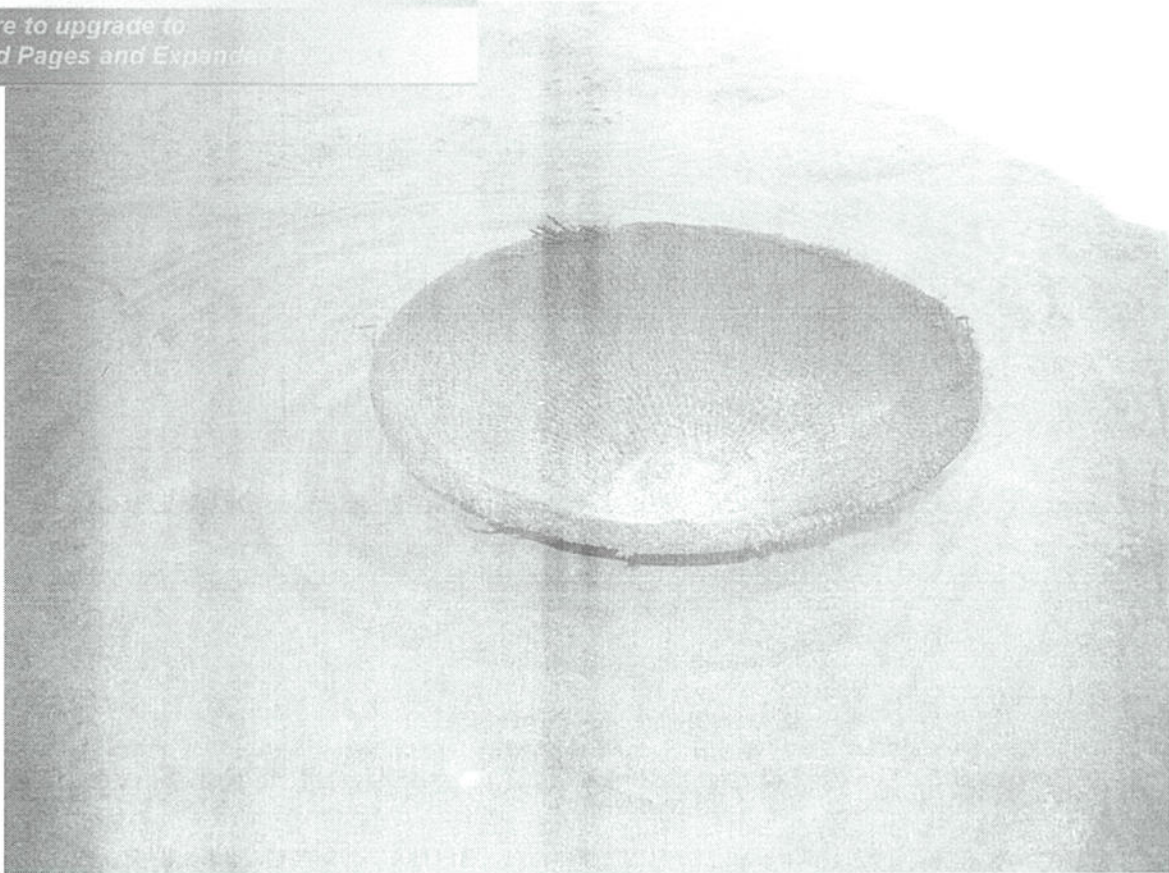


Fig. 4.14 An old deep bowl used for containing grains or meal is called seroto²⁰

²⁰ Seroto – a deep bowl mostly used to carry meal or presents at feasts

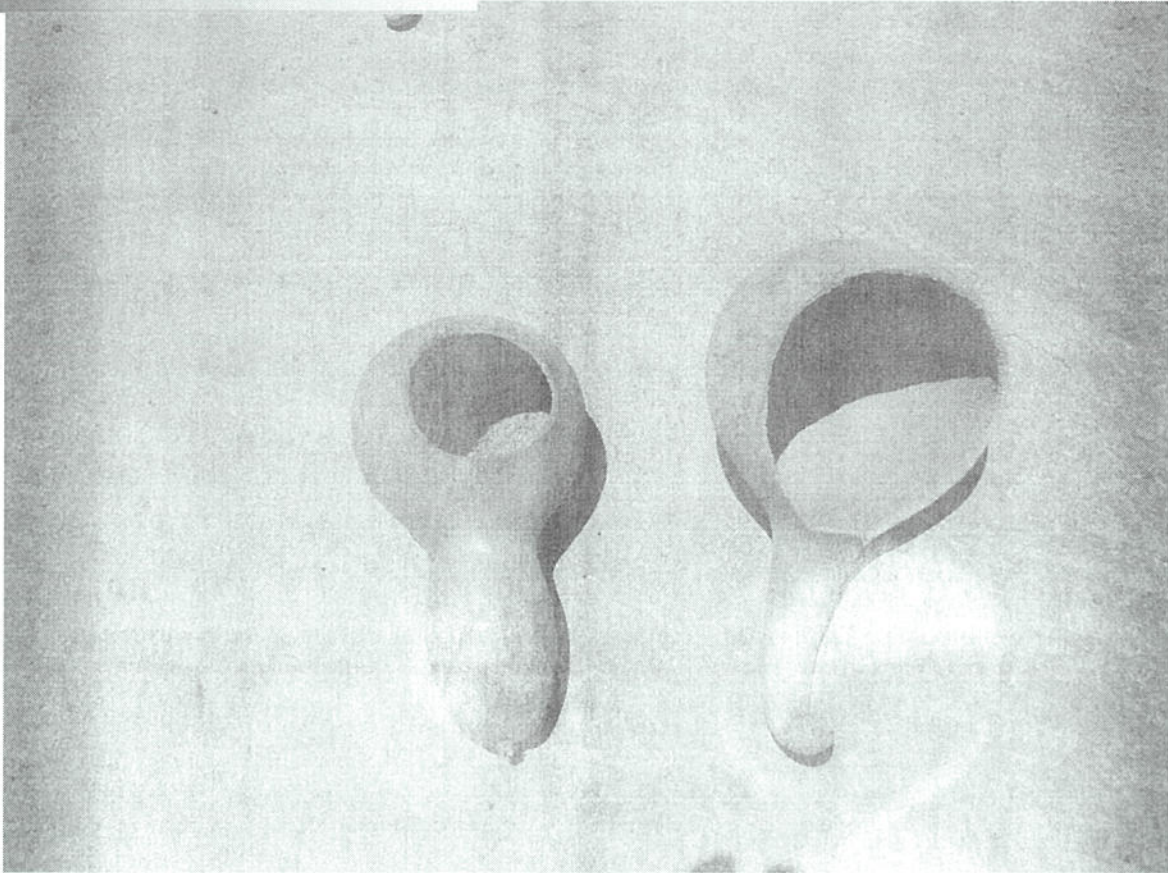


Fig. 4.15 Scoops are used to pour liquids into containers, especially sorghum beer; even during ancestral worshipping

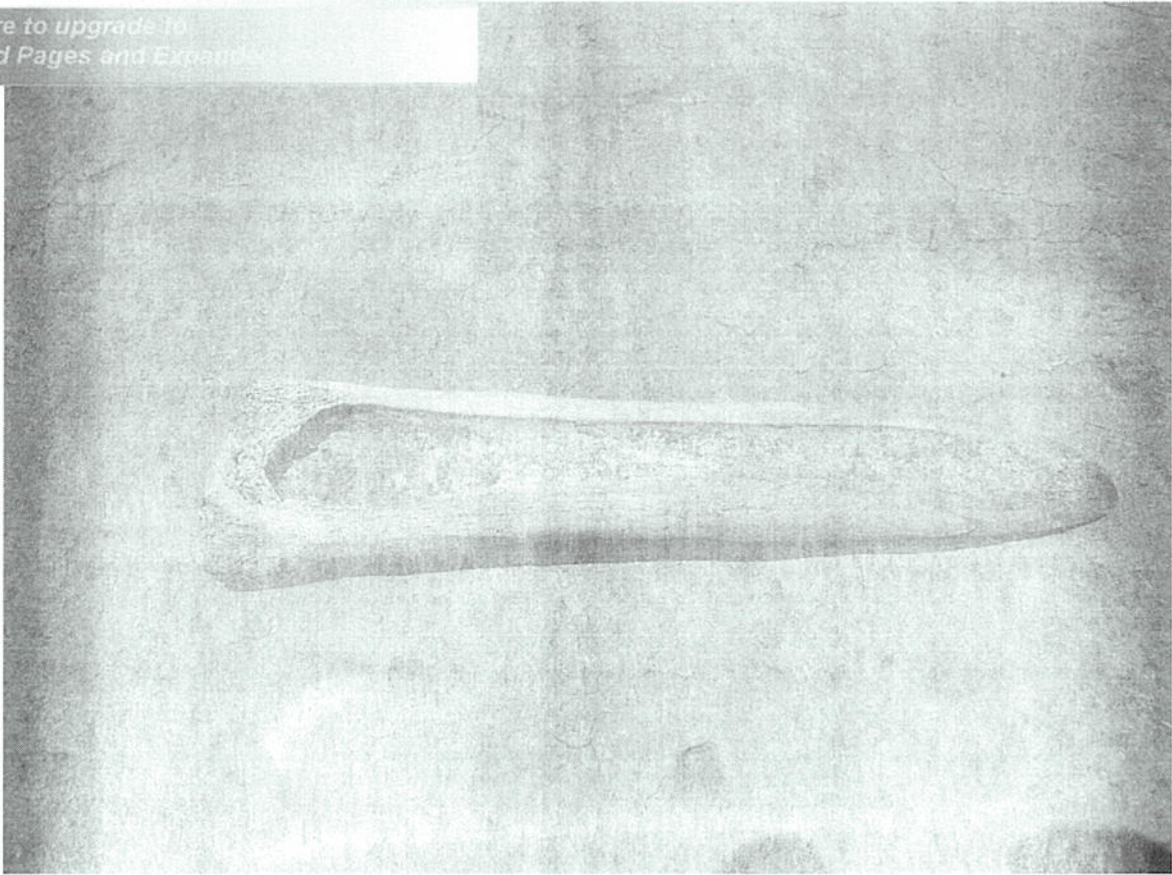


Fig. 4.16 This bone from a cow's leg is known as lehlabo and is used in the peeling of marula fruit in the process of making the marula drink

Seabakgwana is the name of the mountain with a cave in the Blouberg mountain in South Africa's Limpopo Province. Featuring the history, cultural beliefs and practices and the tradition of "dibata" [their totem animal is lion, called "sebata"/ tau in Northern Sotho] people who chose to live at Seabakgwana for many years before the arrival of the Bahananwa from Botswana. When Bahananwa arrived in the Blouberg mountain from Botswana they found that the mountain and its immediate environs is already occupied by Madibana and his people. The site had provided shelter to many people from Maleboho during fight against the ZAR government the war that was aimed at dismantling African independency. The site is also characterised technological development pottery making which represent one of oldest tradition in Africa. People at Seabakgwana used grinding stones various things for examples grinding clay, herbs, sorghum etc. The is known to have been occupied by strong traditional healers who were responsible rainmaking and opening initiation schools for both girls and boys.

When chief Maleboho wants to open initiation school in the past and even today he ask permission and some herbs from Madibana. The believe that the is a big snake called Lejapela at Seabakgwana is common to the people who live around the area. The site needs professional archaeologist to come forward with their expertise to help determine the age of the site. The most important thing about the site is, it is well protected by local people as well as ancestors.

Many of the local people are descendants of the original Seabakgwana and Chief Maleboho rules them. There is therefore a living cultural link the site. Present day potters uses pome from Seabakgwana decorate their potsherd as well as grinding stones from Seabakgwana. They used porcupine quills and thorn to do decorations on the clay pots.

They say at Seabakgwana there is a deep big hole wherein live a big snake they say the tail of this grows big and it often sticks outside and it keeps on moving it around as it does that causes big storms and there was a traditional who used to cut its tail during the raining period. The name of this traditional healer was Rankube. The fact that the white people went

going to collect pome and failed to get it because they first indicated seriousness of the site. Firewood. The presence of two sheep at the make the area to exceptionally given the period of their existence. Seabakgwana is situated at top end and of the Blouberg mountain area. Pottery makers at Seabakgwana were minning clay for their pots at thaba ntswane at Ga-Matoane near Blackhill. Both groups of Paulin Morukhu and Masimone Ramone use the same clay which was used for the past hundred of years. The two of them were showed by the late Mokhudu Morukhu who taught them the technology of pottery making. They also use the same firewood which were prefered in the past e.g marula firewood to burn their pots to make strong.



Fig. 5.17 A person grinding clay in preparation for pottery making

CHAPTER 6 : RECOMMENDATIONS

- o Seabakgwana should qualify to be declared as a provincial heritage site because it has special qualities which makes it significant to people within this province.
- o The South African legislation makes it clear that all sites are the national estate and therefore opening the site to the public, a sound cultural management plan must be done and the information be documented.
- o Seabakgwana also qualify to be declared as a cultural landscape.
- o The site must only be open to tourism after all the necessary steps shall have been followed, for example integrated management plan.
- o It should have trained professional tour guides to take tourists to the site.
- o All relevant information on the site should be documented and stored in LIHRA's database/archives.
- o Awareness campaigns should be conducted for people living around/near the site.
- o The site should be developed in order to attract more tourists and create jobs for the local.



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CHAPTER 7 : ACKNOWLEDGEMENTS

- Mr William Moitsi – for his deep knowledge of the Seabakgwana history
- Mrs Semoti Moitsi – the praise singer of Seabakgwana
- Mr Dick Moitsi – our knowledgeable and experienced tour guide
- Mr Robert Manaka – for his networking skills
- Ms Patricia Mahlo - for the history of Seabakgwana history
- Mrs Paulina Morukhu – the pottery instructor at Seabakgwana Pottery Centre
- MaSimone Ramone – another product of Mokhudu Morukhu, the late village champion potter