

Corrigenda

Southern African Field Archaeology and Publisher inform the Readership of the following corrections made to **A cave with agency: Ochre, blood and women at Keurbos 4** by Emily-Jane Vowles & John Parkington

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Page 1

Correction

In this article we address the identification of painted themes and of painter identities and motives in Holocene rock paintings at one of the sites at Keurbos along the Rondegat River in the northern Cederberg, Western Cape (Fig. 1) (see also Van Rijssen 1980: 65-74; Solomon 1995: 169-173).

Original

In this article we address the identification of painted themes and of painter identities and motives in Holocene rock paintings at one of the sites at Keurbos along the Rondegat River in the northern Cederberg, Western Cape (Fig. 1).

Correction

More specifically, we argue that this site, labelled Keurbos 4 in our surveys was, on several occasions, a place where paintings were made by women, about women and for women with didactic intent (Solomon 1992, 1995).

Original

More specifically, we argue that this site, labelled Keurbos 4 in our surveys was, on several occasions, a place where paintings were made by women, about women and for women with didactic intent.

Correction

As did Van Rijssen (1980) and Solomon (1995) we conclude that this was an opportunity for women to engage in secluded, gendered behaviours that relate to the dynamic concept of womanhood that appears to be the prevailing thematic scheme around which the rock art at Keurbos 4 is structured: the theme may have incorporated instruction and guidance from older to younger women.

Original

We conclude that this was an opportunity for women to engage in secluded, gendered behaviours that relate to the dynamic concept of womanhood that appears to be the prevailing thematic scheme around which the rock art at Keurbos 4 is structured.

Page 2

Correction

Binaries including nature/culture and animal/human were blurred (cf. Solomon 1995: chapter 3, 1997) so that a leather bag made from a steenbok skin remained a steenbok as well as a bag, a cloak made from an eland remained an eland as well as a cloak (Parkington & Paterson 2022), and an elephant may be **at the same time** a person (Parkington & Alfors 2022).

Original

Binaries including nature/culture and animal/human were blurred so that a leather bag made from a steenbok skin remained a steenbok as well as a bag, a cloak made from an eland remained an eland as well as a cloak (Parkington & Paterson 2022), and an elephant may be at the same time a person (Parkington & Alfors 2022).

Correction

In this 'other' we include rock shelters and argue that this shelter actively participated in the events that took place there (e.g., Solomon 1997; Morris 2022).

Original

In this ‘other’ we include rock shelters and argue that this shelter actively participated in the events that took there, *sensu* Morris (2022).

Correction

To better understand the behaviours of past forager San people, we accept that we should ask how they experienced the environment in which they lived, looking for lived experiences and probing how painters saw themselves in their world alongside other beings and contexts (see Solomon 1997: 58-59, 71-72).

Original

To better understand the behaviours of past forager San people, we accept that we should ask how they experienced the environment in which they lived, looking for lived experiences and probing how painters saw themselves in their world alongside other beings and contexts.

Correction

Images on cave walls have obviously not moved since they were painted: they are where they were intended to be, and we may ask why their place should not be as significant as their time and their form (Solomon 1997: 59).

Original

Images on cave walls have obviously not moved since they were painted: they are where they were intended to be, and we may ask why their place should not be as significant as their time and their form?

Page 3*Correction*

If images have to be where they are, we may ask why and what is significant about that place, as Solomon (1995: 173) argues was the case at Keurbos 4.

Original

If images have to be where they are, we may ask why? What is significant about that place?

Page 6*Correction*

The human figures at Keurbos 4 (exemplified in Points A1-A4 in Fig. 5) are scattered and varied in posture, but arguably include only one (out of about 30) possibly anatomically male individual (contra Solomon 1995: 169, 183), painted in a very unusual cartwheeling posture; all the remaining figures appear to be female.

Original

The human figures at Keurbos 4 (exemplified in Points A1-A4 in Fig. 5) are scattered and varied in posture, but arguably include only one (out of about 30) possibly anatomically male individual, painted in a very unusual cartwheeling posture; all the remaining figures appear to be female.

Page 7*Correction sentence removed**Original*

They were hypothesised to represent a mythological female figure from San folklore (Solomon 1995).

Correction

As Solomon (1995: chapter 7) found, the complications faced are far fewer when reference, as here, is only to the Keurbos 4 images, where none are male, none are armed, none carry objects in the hand and none have lines or streams emanating from the groin, although there may be paint smears below the groin on some figures (see illustrations in Solomon 1995: figs 9-41).

Original

The complications faced by Solomon are far fewer when reference, as here, is only to the Keurbos 4 images, where none are male, none are armed, none carry objects in the hand and none have lines or streams emanating from the groin, although there may be paint smears below the groin on some figures (see illustrations in Solomon 1995: figs 9-41).

Correction

Solomon (1995: 132, tables 3 & 4) placed the Keurbos images in Group B of her “mythic women proper” category. Our intent here is to refer to the coherence of what we, following Van Rijssen (1980: 66) and Solomon (1995: 170), have informally called ‘squatting women’ at Keurbos 4 and to delay comment on how widespread and how variable the group might become if we extend our attention across the Cederberg, southern Africa, or even more widely (Sutterlin 1989; Garlake 1995; Chaloupka 1999; Hodder 2010).

Original

Our intent here is to refer to the coherence of what we have informally called ‘squatting women’ at Keurbos 4 and to delay comment on how widespread and how variable the group might become if we extend our attention across the Cederberg, southern Africa, or even more widely (Sutterlin 1989; Garlake 1995; Chaloupka 1999; Hodder 2010).

Correction

We suggest that these squatting women reflect actual, living women, their gendered experiences, and the ontologies through which they structured their womanhood (see Solomon 1995: 173, chapter 9).

Original

Importantly, where Solomon has located the origins of the female figures in the mythic realm, we suggest rather that these squatting women reflect actual, living women, their gendered experiences, and the ontologies through which they structured their womanhood.

Correction

These squatting women were painted in such a manner so as to draw attention to the groin and, by extension, to associations with female genitalia (Van Rijssen 1980: 66; Solomon 1995: 172).

Original

We argue that these squatting women were painted in such a manner so as to draw attention to the groin and, by extension, to associations with female genitalia.

Correction

The very variable body morphologies within this coherent set, perhaps even within a single row (Figs 6-8), leads us to suggest revisitation of the site on a number of occasions, and multiple painting events and multiple painters informed by the same, pedagogic, intent (cf. Solomon 1995: 172-173).

Original

The very variable body morphologies within this coherent set, perhaps even within a single row (Figs 6-8), leads us to suggest revisitation of the site on a number of occasions, and multiple painting events and multiple painters informed by the same, pedagogic, intent.

Correction

As is demonstrated by the preponderance of female figures, we suggest that Keurbos 4 was a place dedicated to female ritual (Van Rijssen 1980: 72; Solomon 1995: 173).

Original

As is demonstrated by the preponderance of female figures, we suggest that Keurbos 4 was a place dedicated to female ritual.

Page 9*Correction*

They are all painted to face the right, and the inclusion of presumably adult, sub-adult, juvenile and infant individuals, based on their size in juxtaposed positions within the painted herd, suggest that it is a domestic, matriarch-led group. As we have explained elsewhere (Vowles 2021), within San ontologies there is a conflation of women with elephants (Solomon 1995: 170, 172).

Original

They are all painted to face the right, and the inclusion of presumably adult, sub-adult, juvenile and infant individuals, based on their size in juxtaposed positions within the painted herd, suggest that it is a domestic, matriarch-led group. As we have explained elsewhere (Vowles 2021), within San ontologies there is a conflation of women with elephants.

Correction

Additionally, both women and elephants have a similar relationship with rain. Rain animals, typically large herbivores like elephants, are metaphorically slaughtered for the spilling of their blood ushers in the spilling of the rain (Bleek 1933).

Original

Additionally, both women and elephants have a similar relationship with rain. Rain animals, typically large herbivores like elephants, are metaphorically slaughtered for the spilling of their blood ushers in the spilling of the rain (Solomon 1996b).

Correction

Women, specifically pubescent, menstruating and pregnant women, had a similar potency. “The menstruating woman, in /Xam mythology, produces blood imbued with potency similarly to that of the rain-animal whose blood must be spilled to produce desirable rain (Bleek 1933)” (Vowles 2021: 40; also Solomon 1989 [e.g., 46, 71, 72, 102; 1992: 297, 298, 313], 2019).

Original

Women, specifically pubescent, menstruating and pregnant women, had a similar potency. “The menstruating woman, in /Xam mythology, produces blood imbued with potency similarly to that of the rain-animal whose blood must be spilled to produce desirable rain (Bleek 1933)” (Vowles 2021: 40).

Page 10*Correction*

The menstrual cycle is typically 30-days long with significant fertile and infertile phases, while the gestation period is 9-months long. The tallies may reflect the counting of the days and months associated with these two physiological cycles in response to gendered understandings of time and its quantification (see for example, Solomon 1995: 178-182).

Original

The menstrual cycle is typically 30-days long with significant fertile and infertile phases, while the gestation period is 9-months long. The tallies may reflect the counting of the days and months associated with these two physiological cycles in response to gendered understandings of time and its quantification.

Correction

David Morris has wrestled with the meaning of the rock art-place relationship (Morris 2022), in his case the rock engravings at Driekopseiland on surfaces in the bed of the Riet River (see also Solomon 1995: 189-190). We quote Morris here (2022: 257, 258, 262):

Original

David Morris has wrestled with the meaning of the rock art-place relationship (Morris 2022), in his case the rock engravings at Driekopseiland on surfaces in the bed of the Riet River. We quote him here (Morris 2022: 257, 258, 262):

Page 11-12*Correction*

The nexus of our argument for repetitively held events at Keurbos 4 focused on and for women, and their menstrual rituals, lies in the symbolic connection between ochre (haematite) and blood (haemoglobin) and the requirements of seclusion, intimacy and privacy. In an intellectual lineage stretching back to Durkheim (1915), in the wider evolutionary sense this nexus has been argued forcibly by Watts (2009) and his colleagues (Knight 2009; Power 2009) who have shown that San conceptually link the blood of women’s menstruation with the blood of a hunting kill (Solomon 1992: 313-316).

Original

The nexus of our argument for repetitively held events at Keurbos 4 focused on and for women, and their menstrual rituals, lies in the symbolic connection between ochre (haematite) and blood (haemoglobin) and the requirements of seclusion, intimacy and privacy. In an intellectual lineage stretching back to Durkheim (1915), in the wider evolutionary sense this nexus has been argued forcibly by Watts (2009) and his colleagues (Knight 2009; Power 2009) who have shown that San conceptually link the blood of women’s menstruation with the blood of a hunting kill.

References added

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- Solomon, A. 2019. Rain Stories: Interpreting water beings in the folklore of the southern African Khoisan and their descendants. *Folkloristika*, 4(1): 193-210.

Reference deleted

- Solomon, A. 1996b. Rock art in southern Africa. *Scientific American*, 275(5): 106-113.