

LIMITLESS ART

CÔA & SIEGA VERDE



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VERDE

EXHIBITION

LISBON | JULY - OCTOBER '22
MADRID | NOVEMBER '22 - FEBRUARY '23

ORGANISATION

Junta de Castilla y León e Fundação Cão Parque

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Museu Nacional de Arqueologia (Lisboa), Museu de Arte Popular (Lisboa) e Museo Arqueológico Nacional (Madrid)

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Interreg Espanha-Portugal | Programa Paleoarte | Fundo Europeu de Desenvolvimento Regional

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© De la Edición: Consejería de Cultura, Turismo y Deporte. Junta de Castilla y León.

© De los textos e ilustraciones: los autores

ISBN

978-84-9718-715-2

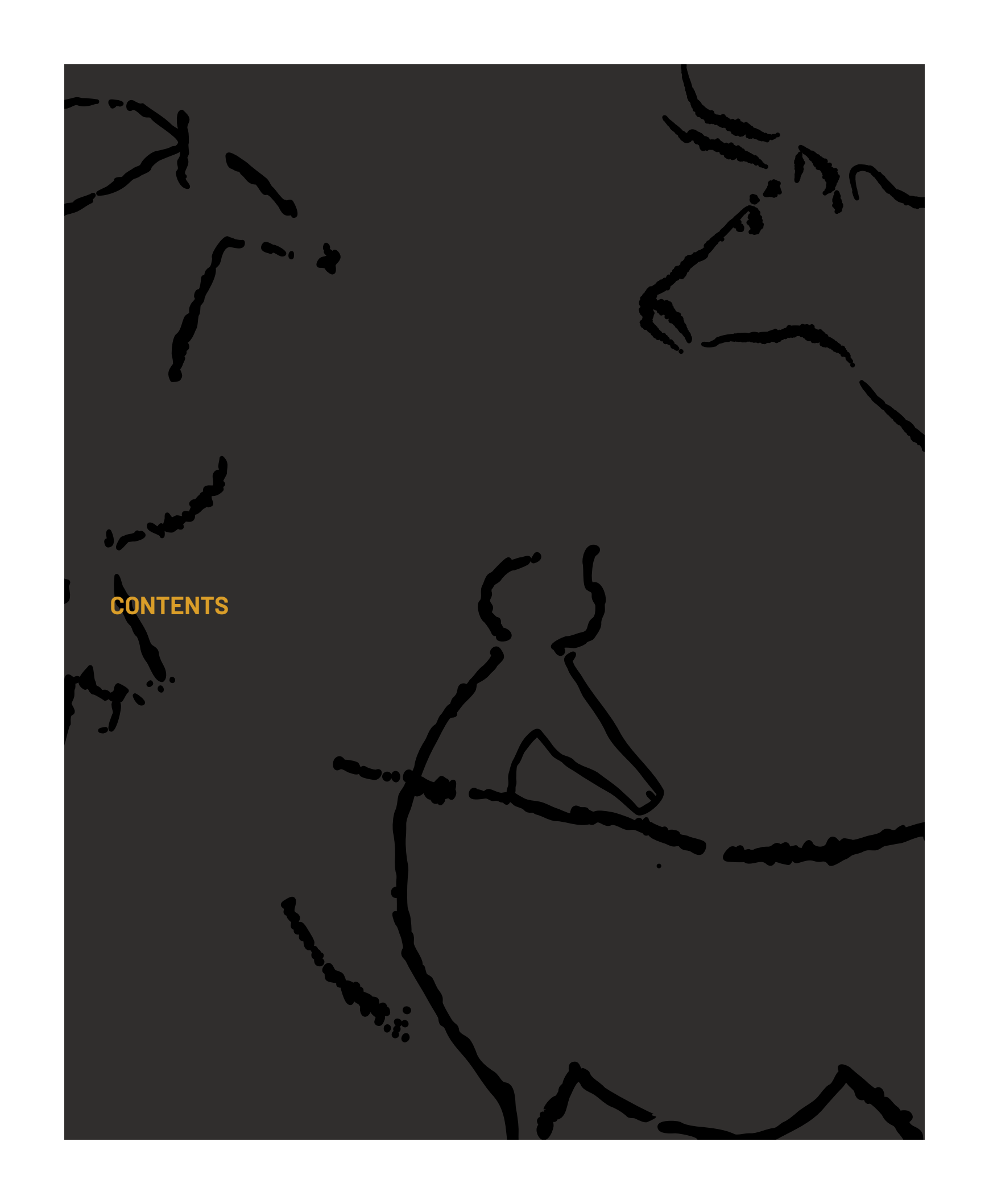
Legal Registration

VA 647-2022

In memoriam a Bruno Navarro

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SIEGA
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CONTENTS

007	Preface
013	Introduction
019	Human groups and the occupation of the Douro Valley during the Upper Palaeolithic and the emergence of prehistoric art
033	The Douro Valley during the upper Palaeolithic environmental conditions and livelihoods
049	The palaeolithic art of the Douro Basin in the context of Southwestern Europe
067	Distribution and contextualisation of open-air Palaeolithic art of the Côa and Siega Verde ensembles
081	Characteristics and evolution of Palaeolithic art at the Côa Valley and Siega Verde sites.
097	Finiglacial art (Style V/Azilian). Characteristics of the art forms and contextualization of the Côa and Siega Verde ensembles.
113	Between Spain and Portugal. Schematic art in the middle and lower Douro basin
135	Iron Age representations near the western boundary of the northern sub-plateau: characteristics and their spatial and conceptual relationship
147	Shepherds, millers and other people. Historical rock art on both sides of the border
159	Côa Valley and Siega Verde. World Heritage Sites to visit

**IRON AGE REPRESENTATIONS NEAR THE WESTERN
BOUNDARY OF THE NORTHERN SUB-PLATEAU**
CHARACTERISTICS AND THEIR SPATIAL
AND CONCEPTUAL RELATIONSHIP

Luís Luís

Fundação C&aa Parque

Carlos Vázquez Marcos

C.E.M., Labtec y (Gir) Prehusal

IRON AGE ART IN THE SOUTHWEST OF CASTILLA Y LEÓN

In the north-western corner of the province of Salamanca stands the pre-Roman settlement of Las Merchanas (Lumbrales), 'embracing' two small hills around the River Camaces, a tributary of the River Huebra. A fortified town that was inhabited from at least the 4th century BC until the 4th or 5th century AD, it was indexed in the early 20th century. In addition to its area (greater than 5 ha), its noteworthy features include its barrier of driven stones, the repeated and fruitful excavations of its necropolis, located to the north and largely post-Imperial, and at the southeast gate, modified in the 3rd or 4th century AD. Another highlight is the presence of 22 motifs created using pecking and abrasion on the granite ashlar and on the reused stelae embedded into the stretch of wall, as they have helped reveal this site's potential to shed light on the relationships between human beings at the end of the Prehistoric Period and the engraved stones in the places where they lived.

Among these artistic representations, created throughout the period when the fortified settlement was occupied and largely discovered in 2005, we must highlight those located along the north-western section of the wall. However, these figurative expressions, one in a zenithal position – at the base of the northern face of the wall – and the other of a horse – at the southern gate of the western tower, do not correspond with the predominant themes of the site: symbols (grids, a square with a dot, a triangle lacking vertices with an inner semicircle, circles, a wheel with spokes, a cruciform, a cross, etc.) as well as a possible schematic carriage.

A short distance away (approx. 14 km), near the Rivers Huebra and Valaña, we find the second fortified settlement of relevance in the province of Salamanca to be considered: that of Yecla de Yeltes. This archaeological site was also

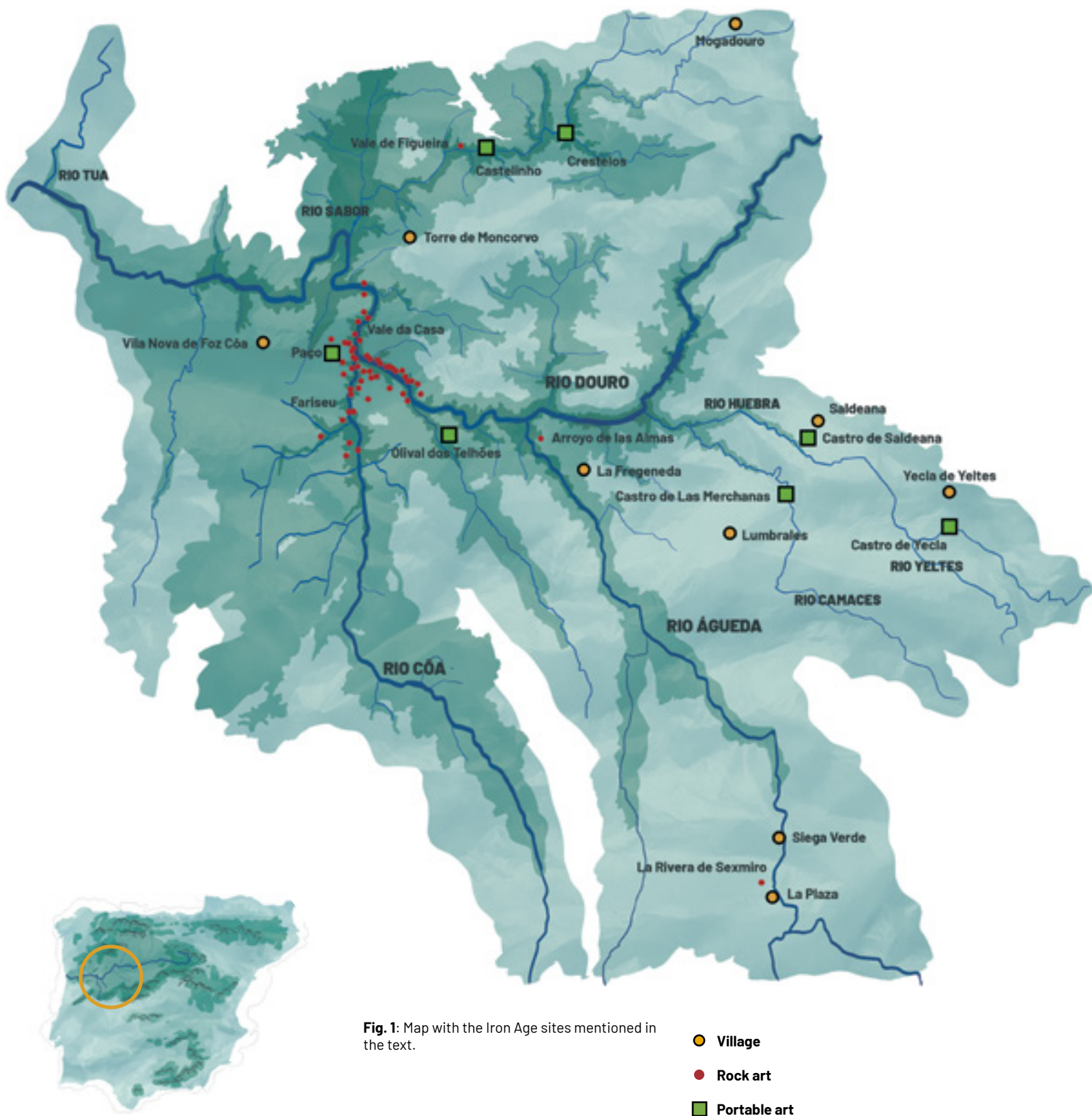


Fig. 1: Map with the Iron Age sites mentioned in the text.

indexed in the first decade of the 20th century, having an area similar to that previously discussed (4.5–5 ha). Its extensive occupation from the 5th or 6th century BC until the early Middle Ages, its more than 125 motifs attributed to the cycle in question, and their differing locations (both outside and inside the enclosure and even on the ashlar in the wall, where more than 100 are found) make this place another essential reference for the art forms of the period under consideration.

Among them, we must note the marked presence of horses and red deer, although the latter appear to a lesser extent, compared to other inventoried animals (e.g. wild boars, caprids, canines, bulls, mustelids, snakes and cats). Also noteworthy is the limited number of symbols and human figures, although there are horsemen that were engraved using the same techniques as those observed at Las Merchanas

As in the aforementioned fortified settlements, in that of Saldeana, to the southwest of the municipality of the same name and along the River Huebra, engravings have also been discovered. There are three motifs that could be attributed to the chronocultural period under study, having been designated as geometric symbols and created by incision. However,



Fig. 2. **A.** Partial photograph of the Las Merchanas fortified settlement showing part of its wall, the Vettones gate, the driven stones and a verraco. Photograph by Carlos Vázquez Marcos. **B.** Partial photograph of one of the reconstructed (western) gates of the Yecla de Yeltes fortified settlement. Bottom left, an engraved scene of a doe nursing her young. Photograph by Carlos Vázquez Marcos. **C.** General view of the main rocks and rock shelters with Iron Age artistic expressions from Ensemble II at Arroyo de las Almas. Photograph by Mário Reis.

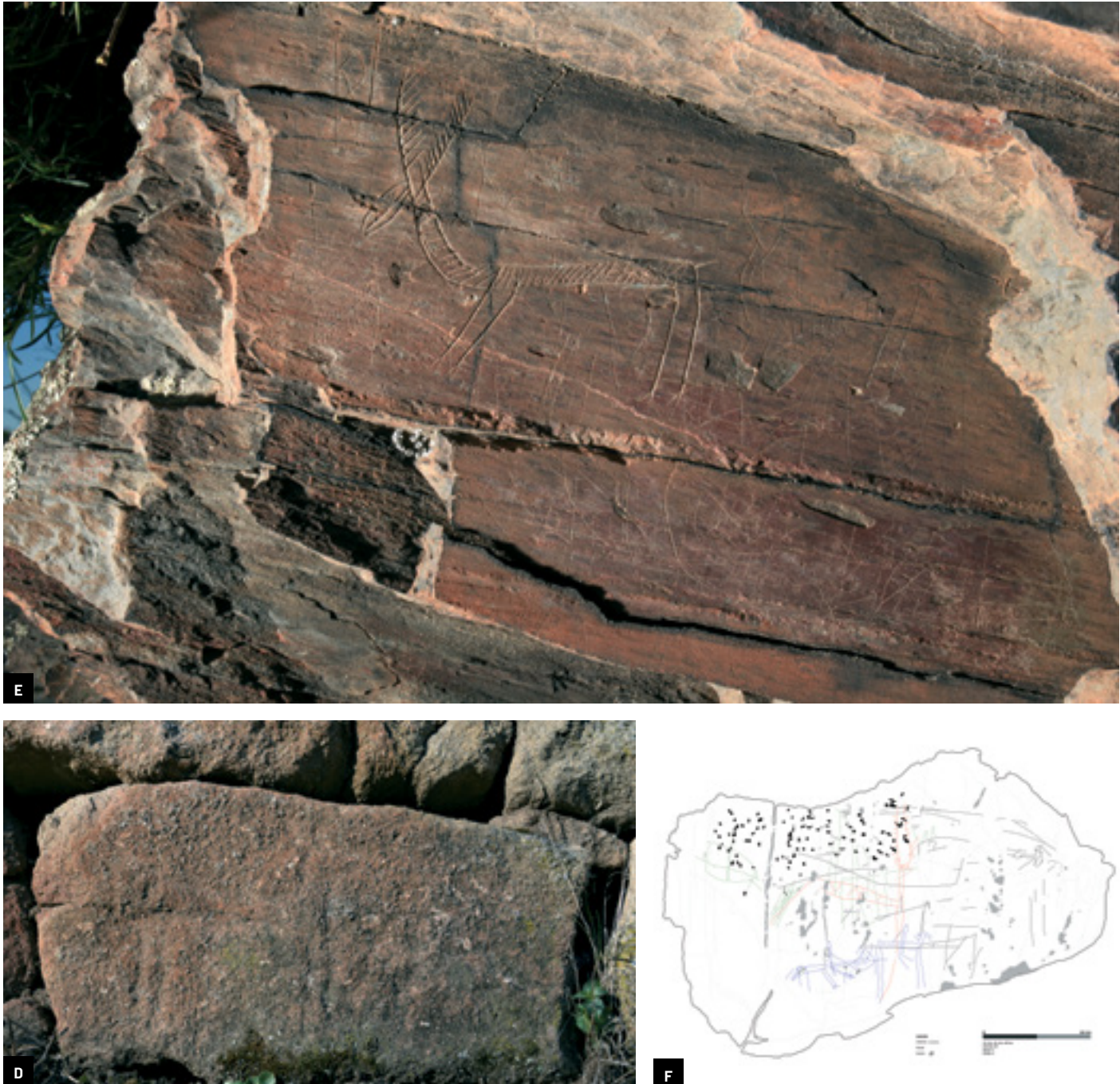


Fig. 2. D. Horse engraved on one of the stone blocks at the southern gate (west tower) of Las Merchanas. Photograph by Carlos Vázquez Marcos. **E.** Red deer on panel 8, amongst other Iron Age figures on rock 1 of Ensemble II. Photograph by Mário Reis and Carlos Vázquez Marcos. **F.** Partial tracing of panel 2 on rock 4 of Ensemble III at Arroyo de las Almas. Tracing by Mário Reis.

as occurs with the rock art site of La Rivera de Sexmiro (Sexmiro), in the vicinity of the River Águeda and the fortified settlement of La Plaza, which has a small group of motifs from the same thematic category, engraved by incision and inventoryed in two small caves and on one free-standing slate and schist rock, such attribution could be made to Late Antiquity or even more recent times.



THE IRON AGE ART OF THE CÔA VALLEY

Along the banks of the River Douro, in the Portuguese territory of the Côa, an important ensemble of rock art was identified in Vale da Casa (near Vila Nova de Foz Côa) during the construction of the Pocinho hydroelectric dam in 1982. This rock art site is placed in a different context from that described for the fortified settlements in Spain, although similar, in part, to the latter site mentioned above and to that of Arroyo de las Almas, which we will address later. Vale da Casa has 23 schist panels in a horizontal position and hundreds of engraved representations that have been submerged since the reservoir was filled.

And although the first period of artistic production is associated with pecked figures known as corniforms, most of the representations at this location correspond to animals (for example: horses, dogs and red deer), human figures, weapons and symbols, engraved by fine linear incision, with dense su-



Fig. 3. A. Panel 10 at Vale da Casa. Based on A. M. Baptista (1999), with partial tracing by António Fernando Barbosa. **B.** Tracing from panel 1 at Meijapão. Design by António Fernando Barbosa.



Fig. 3. C. General view of panel 1 at Vermelhosa. Photograph by Luis Luís. **D.** Foz do Côa and Vale de José Esteves. Photograph by José Paulo Ruas.

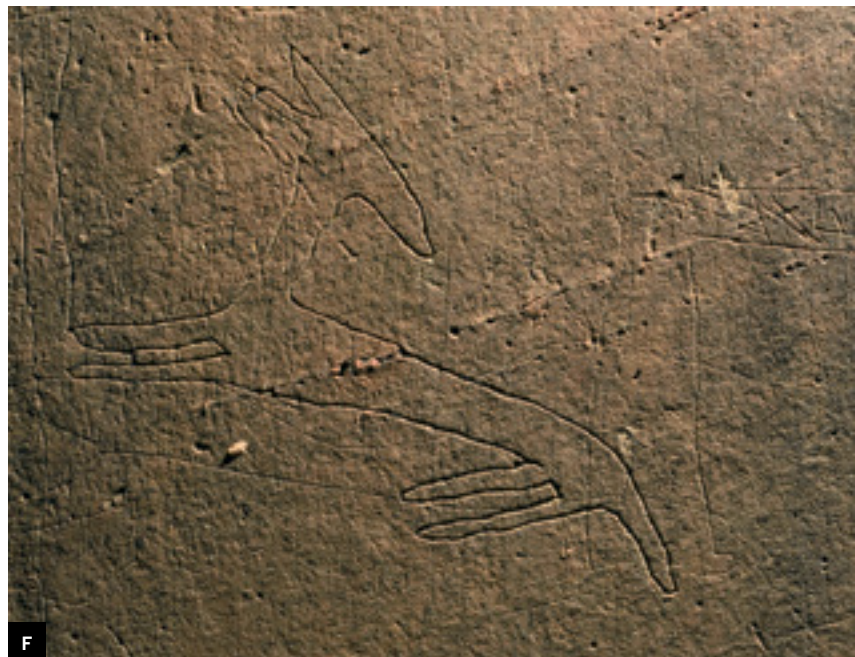
perimpositions (e.g. panel 10) or scenes where the motifs are juxtaposed (e.g. panel 23).

Among the latter, we must highlight the scene of the horseman hunting a red deer with the help of several dogs, which is also associated with an inscription in Ionic Greek characters. Based on this, along with the types of weapons and some of the formal and technical characteristics of the animal and anthropomorphic figures, we can attribute the ensemble's second chronological period to the time period under consideration.

In November 1991, also during the construction of a dam, the rock art of the Côa River Valley, 5 km upstream from Vale da Casa, was identified. And although the new engravings were mostly Palaeolithic, panel 1 at Meijapão had already been discovered before March 1993, featuring engravings similar to those of Vale da Casa, which would be followed by further discoveries. Its importance was such that in the first publication on the matter, reference was made to the artistic cycle of the Iron Age, defining it as an '*expressive ensemble*' of figures of '*men, animals and symbols, with angular lines and a high level of stylisation*', engraved by incision and having similarities with the engravings already known from Vale da Casa.

The archaeological survey continued, and today there are more than 500 known panels with engraved art from the Iron Age at the Côa site, distributed across more than 50 different ensembles, along the last 10 km of this river and the valleys adjacent to its confluence with the Douro.

This rock art is largely located on the vertical schist surfaces typical of the region as well as distributed in different areas with steep slopes on the hillsides at the end of the Côa (for example, Foz do Côa and Moinhos de



Cima). Above all, it is found in the steep, deep valleys descending from the plateau of the western edge of the northern sub-plateau of the Iberian Peninsula (400 m approx.) to the bottom of the valleys (120 m approx.) (e.g. Vale de José Esteves, Vale de Cabrões and Vale do Forno).

The main motifs of this cycle of Côa art are animals (e.g. horses, canines, red deer, birds, wild boars, and fish), which are sometimes accompanied by some imaginary figures. Human figures are also present, with warriors on foot or horseback with weapons (e.g. spears, shields, falcatas and daggers) and sometimes bird heads. Finally, it is worth mentioning the presence of numerous structured geometric symbols, which would make up, together with the aforementioned ones, the four main categories of motifs. Furthermore, these symbols frequently appear in dense superimpositions or



Fig. 3. E. Warrior's head in the shape of a bird. Panel 3 at the Vermelhosa site. Photograph by André Tomás Santos. **F.** Canine on panel 18 at Vale of José Esteves. Photograph by André Tomás Santos. **G.** Paço plaque. Photograph by Manuel Almeida.

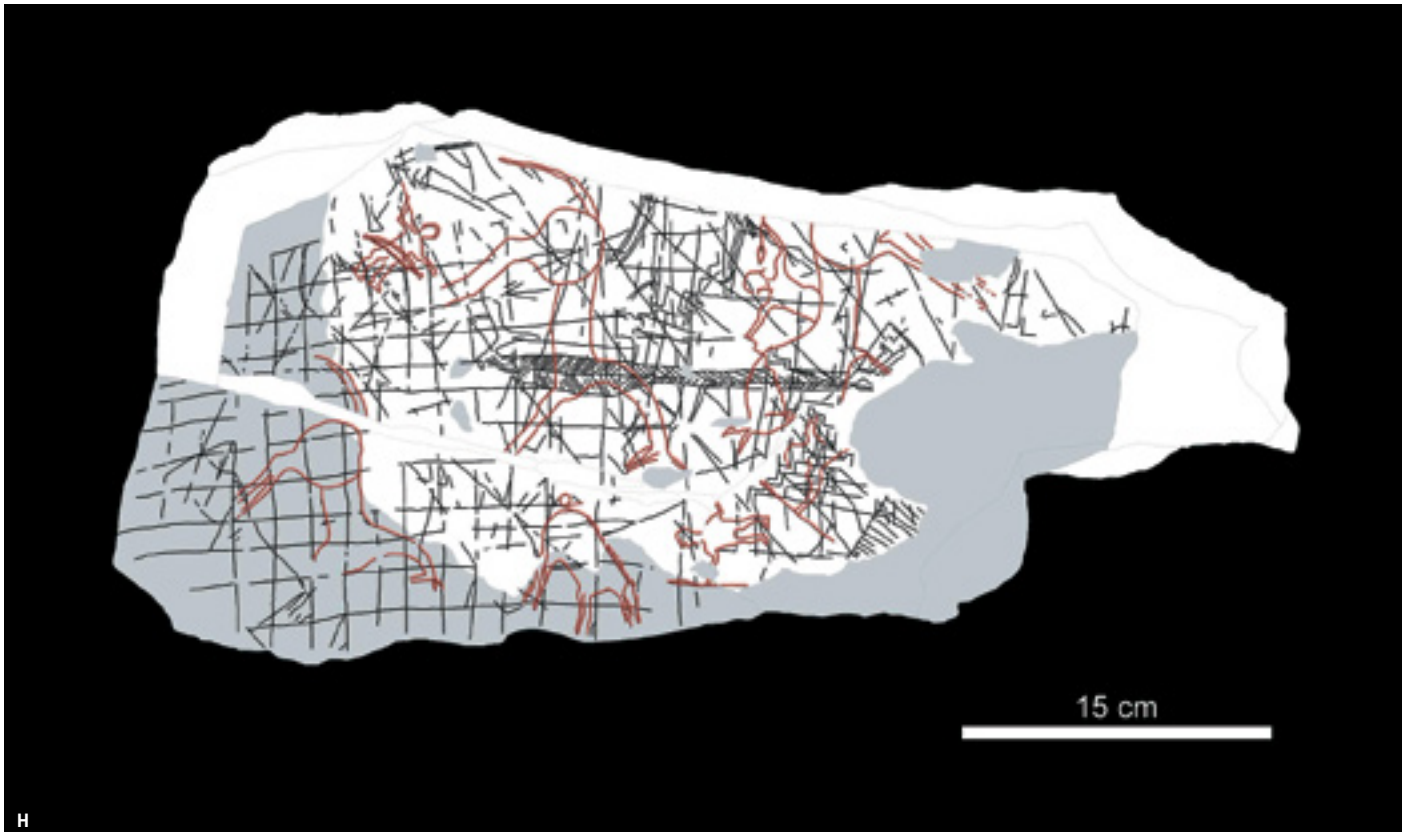


Fig. 3. H. Slab 1 at Castelinho. Based on F. Santos *et al.* (2012).

in narrative scenes focused on the figure of the warrior fighting on foot, on horseback or hunting.

These representations were created almost exclusively through linear incision, using metal tools that have been identified through the detection of U-shaped grooves, as observed in sites on the other side of the border (e.g. Arroyo de las Almas).

The iconography of this art would be related to the heroisation of the figure of the warrior and his immortalisation after death in a liminal context. Due to its iconography and the archaeological context of portable art in the Sabor Valley, discussed below, its suggested time period is between the 3rd or 2nd and 1st centuries B.C.

AFTER THE ART OF THE CÔA VALLEY: THE SABOR VALLEY AND ARROYO DE LAS ALMAS

After this rock art was discovered in the Côa, new samples of portable art of the same style appeared in the region. Following the discoveries of Olival dos Telhões and Paço, the archaeological works in the context of the Lower Sabor Hydroelectric Project brought to light a remarkable set of artistic discoveries and two sites with rock art (Vale de Figueira and Crestelos). Above all, a vast ensem-

ble of portable art was found in Crestelos (Mogadouro) and especially Castelinho (Torre de Moncorvo). Both are characterised by being cereal storage areas surrounded by walls and moats, inside which a large number of portable art plaques have been identified: more than 100 engraved schist plaques in Crestelos and more than 500 in Castelinho. The style of the motifs represented (horses, red deer, warriors, weapons and symbols) is, in every regard, similar to that of the Côa art, having been deposited in the pits between the 2nd and 1st centuries BC.

As for the open-air parietal art ensemble of Arroyo de las Almas (La Freixeda), discovered in 2015, and just 1 km from the mouth of the River Águeda in the Douro, motifs from the Iron Age have also been inventoried. Due to its considerable number of motifs, greater than 120, this adjacent rock site can be classified as one of the most outstanding in the Iberian Peninsula among the known sites with representations attributed to this chronocultural period.

And although the motifs of 11 of the 24 rocks in the –Ensemble II and Ensemble III– group belong mainly to the category of geometric symbols, a significant presence of animals and human representations has also been detected. These were created using incisions, as seen in the adjacent Portuguese territory of Côa, with which it shares multiple characteristics, including formal and technical characteristics and those related to their implementation.

Regarding Ensemble II and its six decorated slate and schist rocks, among the seven catalogued in this short sector, its inventory has resulted in a sample of more than 60 motifs, with compelling representations of animals, isolated or accompanied by the most common and outstanding symbols. Rock 1, with 22 decorated panels, 16 of them with Iron Age motifs, and rock 4 are the most relevant. The former is a rock shelter with anthropomorphic figures (e.g. panel 3) and ten animals, including some of the most spectacular red deer of this period (e.g. panels 3 and 8). In Ensemble III, the five rocks present at least 50 motifs from the Iron Age, and the highlight is rock 4, where 40 figures have been documented on seven of the decorated panels. The dominant motifs would belong to the categories of animals and signs (for example: reticulated, zigzags or sets of parallel strokes), while rocks 1 and 3 also stand out, with indeterminate headless quadrupeds and red deer.

FINAL CONSIDERATIONS

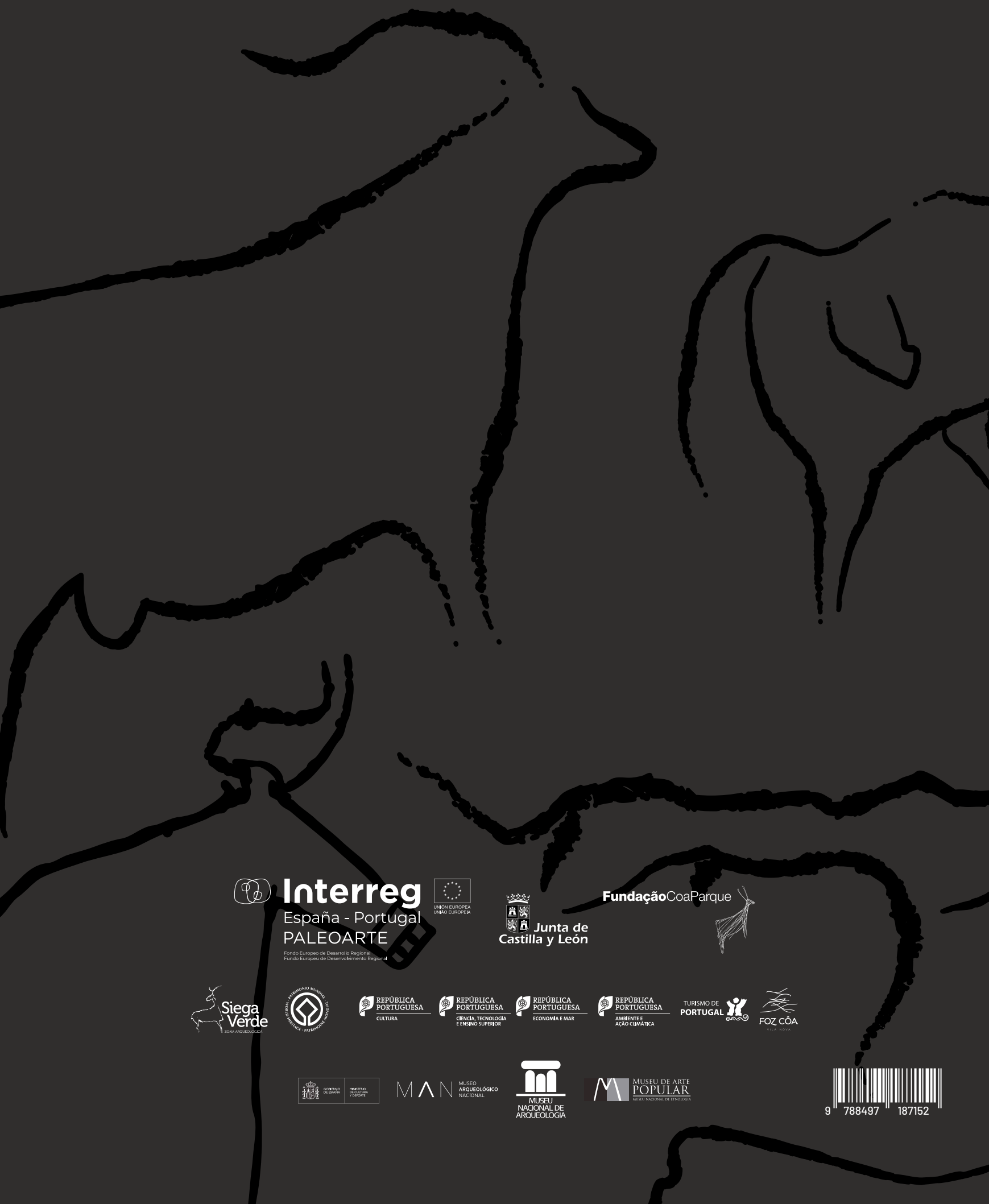
This Iron Age art near the western border of the northern sub-plateau could be divided into two types, considering the main characteristics regarding the support and context in which its motifs were documented. Firstly, due to its quantitative pre-eminence, we have the group found on natural schist and slate supports in the open air or sheltered (for example, the Côa Valley, Arroyo de las Almas, or Vale Figueira), in river valleys relatively far away from the settlements sites, whose location is conditioned by the availability of the supports defined by late Hercynian tectonics. The second group arises in the areas with fortified settlements, where these representations appear most frequently on portable supports that are integrated into stretches of walls (e.g. Yecla de Yeltes or Las Merchanas) or into moats (e.g. Crestelos and Castelinho). In both contexts, the types

of motifs (animals, human figures, weapons and symbols) and their associations show strong and quantifiable similarities, despite the existence of some formal and technical differences that are sometimes related to the differing composition of the natural supports available and used. Due to its location and figurative iconography, this art is related to the theme of thresholds, whether of populated areas (e.g. Yecla de Yeltes, Las Merchanas, Crestelos and Castelinho), in spaces used for economic exploitation (e.g. Côa Valley and Arroyo de las Almas), or, in a broader context, along the western geomorphological boundary of the northern sub-plateau.

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