

An abstract black line drawing on a dark gray background. The drawing depicts a face in profile, looking upwards and to the right. The lines are expressive and sketchy, capturing the essence of the face and neck. The text is overlaid on the central part of the face.

LIMITLESS ART

CÔA &
SIEGA
VERDE



LIMITLESS ART

CÔA &
SIEGA
VERDE

EXHIBITION

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

ORGANISATION

Junta de Castilla y León e Fundação Cão Parque

PARTICIPANTS

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

FUNDING

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

EXHIBITION

Comissários

Thierry Aubry | José Javier Fernández Moreno | André Tomás Santos | Cristina Vega Maeso

Project

byAR - Pedro Pereira | Patrícia Ferreira | Saeideh Shekoohi

Design

byAR - Pedro Gonçalves | Teresa Monteiro | Pedro Matos | Thierry Aubry | Jorge Sampaio

Production

Stripeline - Helder Mata | Gonçalo Tomás
byAR - Alexandra Allen | Tiago Duarte | Ruben Rebelo | Pedro Teixeira | Alberto Flores
VPrint - Produção de imagem, Lda.

Miscellaneous

Morph - Geociências | 3D Factory | Pedro Cura | Thierry Aubry | Jorge Sampaio | Marcos Terradillos

Translation

EURO-TEXT Traductores e Intérpretes

Photographs, tracings and drawings

José Javier Alcolea González | Manuel Almeida | Beatriz Alonso | Thierry Aubry | Rodrigo de Balbín Behrmann | António Fernando Barbosa | Julián Bécares | Carmen Cachom | Francisco Fabián García | Marcos García Díez | Pedro Guimarães | António Jerónimo | Miguel Angel Martín | Julián Martínez | José Javier Fernández Moreno | Marina Mosquera | Luciano Municio González | Pedro Pereira | Alejandro Plaza | Mário Reis | Olívia Rivero | José Paulo Ruas | Agustín Ruiz | María de Jesús Sanches | André Tomás Santos | Pedro Saura | Joana de Castro Teixeira

Audiovisual materials

El Maestro de Altamira AIE. | Morena Films Productions | Morph - Geociências | Plan C Creatividad sin límites S.L.

Illustrations

Alexandra Allen

MUSEU DE ARTE POPULAR | LISBON | PORTUGAL
MUSEU ARQUEOLÓGICO NACIONAL | MADRID | ESPANHA

Collaborating persons and entities

Mariana Abreu | Maria José Albuquerque | Miguel Almeida | Alicia Ameijenda | Marian Arlegui | Benito Arnaiz | Alberto Bescos | Carmen Cacho | Andrés Carretero Pérez | Joana Carrondo | Antonio Carvalho | Adriana Chauvin | Aida Carvalho | Hipolito Collado | Dalila Correia | David Cuenca | Pedro Cura | Pilar Fatás | António Batarda Fernandes | José Antonio Fernández de Cordoba | Verónica Fernandez Navarro | Paulo Ferreira da Costa | Alejandro Fonseca | Ana Fraile | Ana Fromesta | Carlos García | Rita Gaspar | Sérgio Gomes | Isabel Leal | André Leitão | Carmen Manzano | Ana Belén Marín | Alexandra Marques | Santiago Martínez Caballero | Andrea Martins | Tania Mosquera Castro | César Neves | Marta Negro | Luis Nobre | Roberto Ontañon | Sofia Figueiredo Persson | Nuno Ramos | Ketty Ratero | Manuel Santonja | Filipa Santos | Marcelo Silvestre | Renata Talarico | Ignacio Triguero | Jesús Maria del Val Recio

Agência Portuguesa do Ambiente | Ayuntamiento de Castillejo de Martín Viejo | Ayuntamiento de Fuentes de Oñoro | Ayuntamiento de Villar de Argañán | Ayuntamiento de Villar de la Yegua | Direção Geral do Património Cultural | Hemeroteca de Castilla y León | Ministério da Cultura | Ministerio de Cultura y Deporte | Ministério da Economia e do Mar | Ministério da Ciência, Tecnologia e Ensino Superior | Município de Figueira de Castelo Rodrigo | Município de Pinhel | Município da Mêda | Município de Vila Nova de Foz Côa | Turismo de Portugal | Fundación Siega Verde | ADECOCIR | Arqueologia e Património - Ricardo Teixeira & Vítor Fonseca Lda.

Lending entities

Gobierno Principado de Asturias. Consejería de Cultura, Política Lingüística y Turismo. Dirección General de Cultura y Patrimonio | Gobierno de Cantabria. Consejería de Universidades, Igualdad, Cultura y Deporte | Junta de Extremadura. Consejería Cultura, Turismo y Deporte. Dirección General de Bibliotecas Archivos y Patrimonio Cultural | Servicio Territorial de Cultura y Turismo de Salamanca | Servicio Territorial de Cultura y Turismo de Segovia | Museo Nacional y Centro de Investigación de Altamira | Museo de Prehistoria y Arqueología de Cantabria | Museo de Segovia | Museo de Salamanca | Museo Numantino | Museo de Burgos | Museo de la Evolución Humana | Universidad de Cantabria | Universidad de Salamanca

CATALOGUE

Coordination

Thierry Aubry | José Javier Fernández Moreno | André Tomás Santos | Cristina Vega Maeso

Texts

José Javier Alcolea González | Thierry Aubry | Rodrigo de Balbín Behrmann | Julián Bécares Pérez | Primitiva Bueno Ramírez | José Javier Fernández Moreno | Luis Luis | Juan Antonio Martos Romero | Mário Reis | Olívia Rivero Vilá | María de Jesús Sanches | André Tomás Santos | Joana de Castro Teixeira | Carlos Vazquez Marcos | Jesús Maria del Val Recio | Cristina Vega Maeso

Design and layout

byAR

Pedro Gonçalves

Printing

Graficas EUJOA SA

© 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

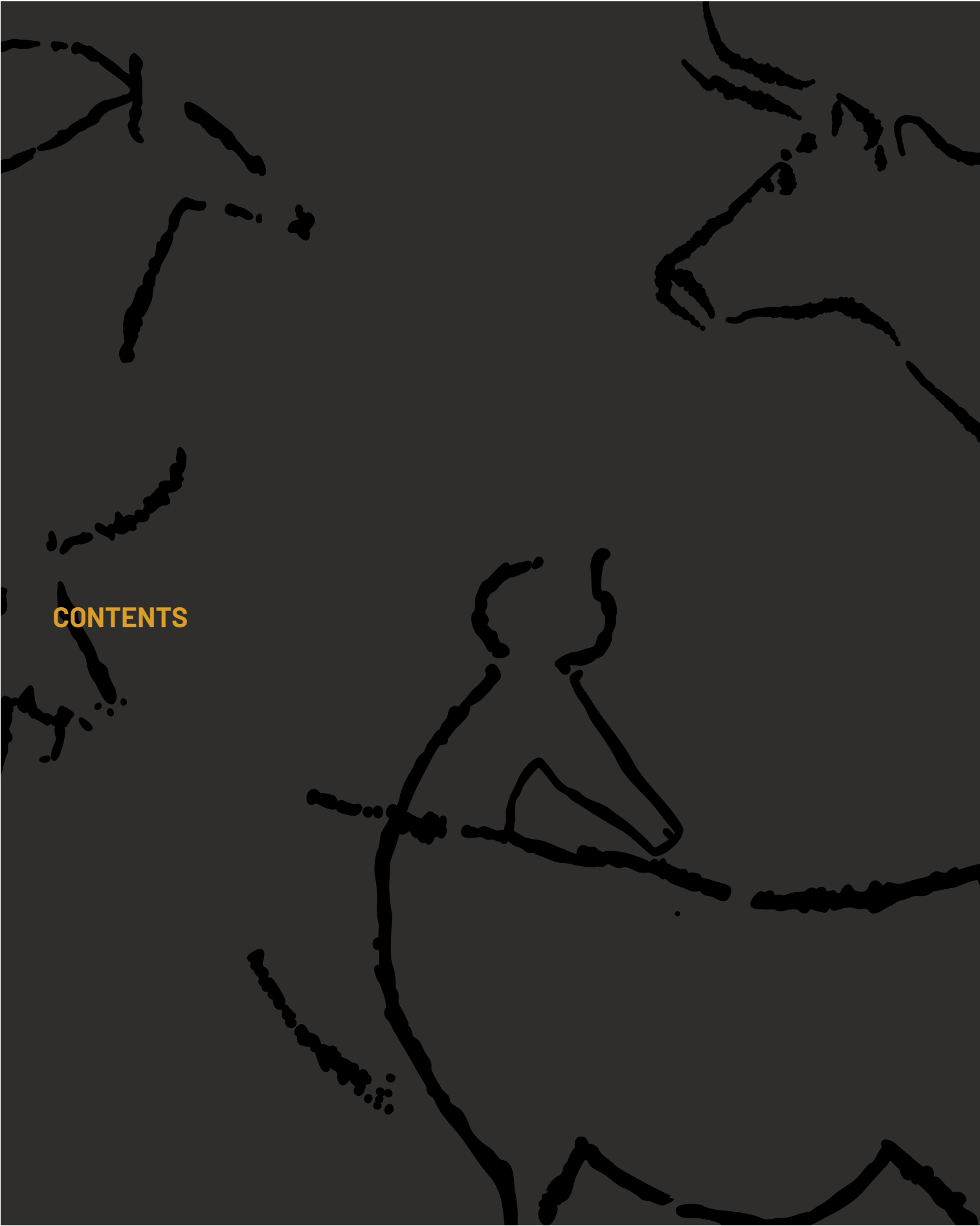
VA 647-2022

In memoriam a Bruno Navarro



LIMITLESS ART

CÔA &
SIEGA
VERDE

An abstract black line drawing on a dark gray background. The drawing consists of several thick, irregular, and somewhat jagged black lines. These lines form various shapes, including what might be interpreted as a stylized figure in the center, a horizontal line across the middle, and several curved lines at the top and bottom. The overall effect is that of a quick, gestural sketch, possibly representing a landscape feature like a hill or a person, or perhaps a stylized animal. The lines vary in thickness and have a slightly textured, hand-drawn appearance.

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

**CHARACTERISTICS AND EVOLUTION OF PALAEOLITHIC ART
AT THE CÔA VALLEY AND SIEGA VERDE SITES.**

André Tomás Santos

Fundação Côa Parque; UNIARQ - Centro de Arqueologia da Universidade de Lisboa)

J. Javier Alcolea González

Universidad de Alcalá

Rodrigo De Balbín Behrmann

Universidad de Alcalá

The Côa Valley and Siega Verde sites make up the world's most important open-air ensemble of Palaeolithic art, which more than justifies their status as a UNESCO World Heritage Site. As we mentioned earlier, while the Côa Valley contains the highest concentration of sites with art from this period, Siega Verde presents the highest concentration of rocks engraved using pecking or abrasion, making it the most monumental site known today.

The Côa Valley is very close to Siega Verde, and Fariseu (central site in the Côa Valley) is located about 50 km in a straight line from the Salamanca site. Both ensembles are situated along left-bank tributaries of the Douro that originate a little more than 1,250 m apart, on opposite slopes of the same elevation – the Serra das Mesas – both travelling about 130 km before flowing into the Douro at less than 16 km apart. The relationship between these rivers surely did not go unnoticed by our prehistoric ancestors.

Both ensembles are dominated by representations of the large herbivores most commonly depicted in Palaeolithic art south of the Cantabrian Mountains: horses, aurochs, ibexes and red deer. These are joined by less frequent themes, such as anthropomorphic figures, chamois, bears, bison, etc. Alongside them, we also find a number of abstract representations. In both groups, we can identify different engraving techniques: various types of pecking and incision, abrasion, scraping and even painting (preserved in the Côa Valley and evidenced in Siega Verde) and bas-relief (only in the Côa Valley).

But along with these similarities, which make these sites stand out from the others in the region (see Chapter 4), there are some differences between them, particularly in terms of the frequency of the animals depicted and in the weight of the different styles and techniques used. Some of these differences have to do with the respective predominance of each chronological phase and others with the fact that the two sites correspond to two different chapters of the 'book' discussed in the previous section.

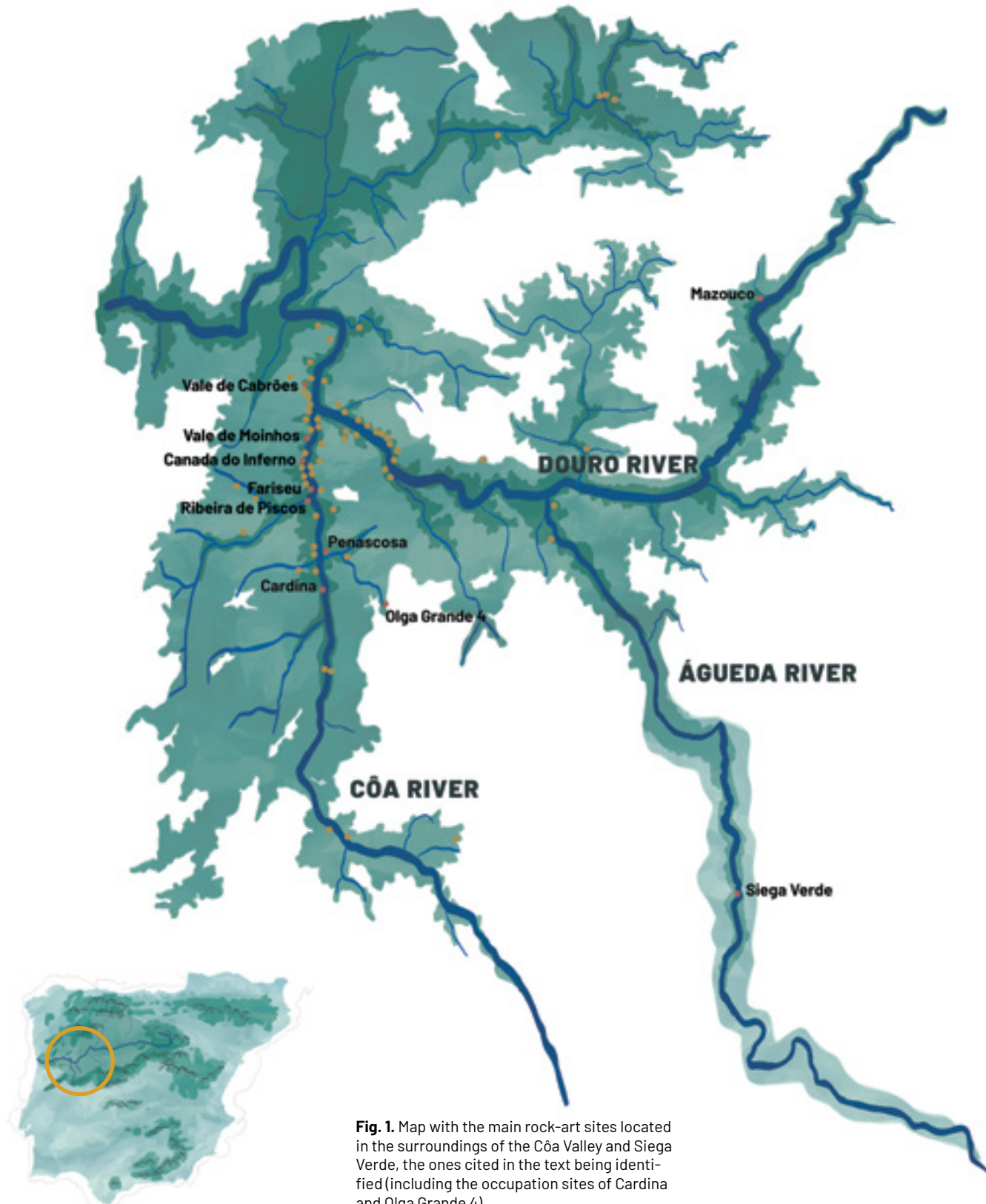


Fig. 1. Map with the main rock-art sites located in the surroundings of the Côa Valley and Siega Verde, the ones cited in the text being identified (including the occupation sites of Cardina and Olga Grande 4)

ANOS CALBP	CÔA	SIEGA VERDE	LEROI- GOURHAN	GRUPO TECNOCULTURAL
45.000-42.000			Prefigurative	Chatelperronian
42.00-33.000				Aurignacian
33.000-30.000			Style I	
				Gravettian
30.000-23.000	Phase 1		Style II	
		Classic		Lower and Middle Solutrean
23.000-18.000	Phase 2		Style III	Upper Solutrean
		Recent		Magdalenian I to III
18.000-15.000	Phase 3		Style IV	Magdalenian III and IV
14.000-12.000	Phase 4	Style V		Late Magdalenian and Azilian

THE CÔA VALLEY

Based on our statistical comparison of the complete figures of the four most represented animals, we have identified four different categories of horses and aurochs and three of ibexes and red deer. By studying the overlay on the panels with more than one of these categories, and based on geoarchaeological observations, we have determined that the Côa Valley ensemble was created over the course of four phases.

PHASE 1

Characteristics: Currently, 474 animal figures could be attributed to phase 1. They are found on 70 rocks distributed across 10 sites. They were mainly created using pecking and/or abrasion, but incision was also used. In Faia, red pigment was detected inside previously pecked lines of five auroch heads and one horse head. On rock 22 of Quinta da Barca, it was determined that bas-relief was used in the depiction of an ibex head. The figures from this phase are generally represented directly from the side, normally with pronounced backs and bellies, one leg per pair and no hooves. Their bodies have limited details, sometimes with dots for eyes, while their noses and mouths are depicted with lines. The horses' manes and sections of the bulls' snouts can also be distinguished.

Time period: During excavations at the Fariseu site, it was determined that the figures in this phase were created prior to an erosion episode in the valley more than 23,000 years ago, probably related to a change in the course of the river over 26,000 years ago, as verified in the Cardina excavations. Moreover, we know that these types of figures must have been engraved in the Côa Valley at least 30,000 BP, because the quartzite picks probably used to create them were found at coetaneous levels of the Olga Grande 4 site. Similar figures elsewhere in Europe date back to periods more than 23,000 BP.

Fig. 2. Chronocultural table with the sequence of open-air art at Côa and Siega Verde in relation to the art of the Upper Palaeolithic



Fig. 3. Panel with various engravins at Fariseu. Côa. (Photograph by Rodrigo de Balbín).

Fig. 4. Horse engravings. Panel 3 at Fariseu. Côa (Photograph by André T. Santos; Côa Parque Foundation).



Thematic distribution: This phase is dominated by aurochs (28.48%), horses (20.25%) and ibexes (19.83%). Red deer are far less prominent at 11.18%. There are also seven chamois, a fish, a bird of prey, a bear, an unidentifiable figure and 84 indeterminate quadrupeds. The abstract repertoire is almost exclusively incised and dominated by linear and angular forms.

PHASE 2

Characteristics: 324 animal figures found on 68 rocks at 20 sites are attributed to phase 2. Most were made by incision (85.54%) but pecking and abrasion (13.25%) have also been identified, as well as four figures scraped into the rock. These figures have less

powerful bodies, and four legs are represented a bit more frequently, from an oblique biangular perspective (that is, seen from a 45° angle in relation to the rest of the body) and sometimes ending in spherical hooves. Anatomical details are also more frequent, particularly on the horses' muzzles.

Time period: The figures were made after the aforementioned erosive phase of the valley, which freed up many of the surfaces of the engraved panels. Similar figures in Europe seem to be at least 18,000 years old. The majority of the figures of Siega Verde must be contemporaneous with this phase.

Thematic distribution: Here, horses are the most represented theme (27.16%), followed by aurochs (21.30%), red deer (16.05%), ibexes (12.04%) and human figures (3.09%). Two felines, two unidentified figures and isolated representations of chamois, bison, birds and fish complete this repertoire created ex-nihilo. However, 21.8% of the figures correspond to indeterminate quadrupeds. In the cumulative total, the distance between aurochs (26.14%) and horses (21.85%) narrows, as does that between ibexes (17.16%) and red deer (12.74%). The abstract

repertoire is almost exclusively incised and dominated by linear and angular forms.

PHASE 3

Characteristics: Only 164 animal figures are attributable to this phase. They are distributed across 29 rocks from nine sites in the Côa Valley. These figures were created mainly using incision, but deep abrasion is also identified, and there are no figures created exclusively by pecking. The forms are extremely realistic, with well-proportioned bodies defined by soft edges. Anatomical details such as almond-shaped eyes, circular snouts and contoured mouths become commonplace, as does the depiction of all four legs in a 'classic' profile. These tend to be well defined, and the different anatomical regions can be distinguished. Naturalistic representations are commonplace, with marked hooves and body delimitations, such as the 'M'-shaped ventral divisions on the horses.

Time period: Some overlays provide evidence that these figures were created after those of the previous phase and predate those of the subsequent phase. We also know that a significant part of this art predates the sedimentation phase of the valley, which happened around 15,000 years ago. The absence at the bottom of the valley of the 'hyperrealistic' figures characterising some of the motifs attributed to this phase (such as the large auroch on rock 32 of Vale de Cabrões or some of the horses on rock 41 in Canada do Inferno) suggests they may have been created during this sedimentation phase in the valley. The stylistic comparisons that we can draw with other European figures further support our inferences. In fact, this phase is mainly related to Leroi-Gourhan's style IV. Therefore, it must also be contemporary with an important part of the Siega Verde ensemble.

Thematic distribution: The figures attributed to this phase are evenly distributed among the four most represented species: 21.95% red deer, 20.73% horses, 18.90% aurochs and 18.29% ibexes. Anthropomorphic figures are the fifth most represented theme (8.54%) Two chamois, an imaginary being, a possible mustelid and a potential bison complete this repertoire created ex-nihilo. 9.15% of the figures are indeterminate quadrupeds. Towards at least the end of this phase, some of the panels were likely covered in sediment. Therefore, the total number of animal figures visible at the end of this phase was probably not the total of 935 animal motifs depicted at the Côa Valley until this point in time. In fact, a large part of the Fariseu site and at least a panel of rock 24 at Piscos



Fig. 5. Engraving of an auroch looking back. Panel 38 at Penascoa. Côa. (Photograph by André T. Santos; Côa Parque Foundation).

are hidden under sediments. Thus, of the 914 figures that were probably visible in the valley at the end of this phase, it is likely that 24.62% were aurochs, 21.33% horses, 17.61% ibexes and 14.66% red deer. Anthropomorphic figures account for 2.52%. The figurative repertoire becomes more diverse, with an increasing number of wavy and triangular shapes, as well as tree-shaped, reticulated and triangular forms, etc.

PHASE 4

Characteristics: Rock art from this period is distributed across 52 of the Côa Valley sites. More than 500 rocks contain figures from this time, but thus far only 46 of them have been studied. So far, we have inventoried 353 figures from this phase, mostly incised, although there is also evidence of pecking, scraping and painting. The bodies are geometrical and very frequently filled, especially using incised lines. The animals have no interior details. In terms of limbs, they may show a distinction between triangular haunches and linear legs, generally from an oblique or straight biangular perspective (represented at 45° and 90° angles, respectively, in relation to the body).

Time period: The main reference from this phase is the Fariseu portable series, a collection of eighty-four engraved pieces and five painted ones, mostly recovered at a level dating back to about 12,000 years ago. However, some of these figures may be slightly older, given certain parallels with figures dating back to earlier times, of no more than approximately 14,000 years old. This art belongs to the group of figures from the Douro Valley attributed to style V, which will be discussed in further detail in the next chapter.

Thematic distribution: In the sample studied, most of the figures correspond to red deer (34%), followed by ibexes (15.58%), horses (12.75%), fish (5.1%), aurochs (4.53%) and human figures (1.42%). A possible canid, a bird and a chamois complete the repertoire. Indeterminate quadrupeds are far more prevalent than in previous phases (25.78%), a reflection of not only the number of incomplete animals – possibly for taphonomic reasons – as is the case in the previous phases, but also the highly schematic nature of many figures in this phase. The profound transformation of rock art in this period is clearly confirmed when we consider that, based on only the limited sample from this phase (from which we should subtract at least the figures on rock 1 at the Fariseu site, which are surely covered), the red deer is now the most represented figure in the Côa Valley. In our opinion, a more thorough study of rock art and of the valley's geomorphological evolution (enabling us to identify which rocks were likely covered during this phase and the prior one) will clearly reveal the significant weight of not only the red deer, but also the ibex in this epoch. This is seen in the Fariseu portable series and at contemporary sites in the immediate region of the Côa Valley (see next chapter).

SIEGA VERDE

General characteristics: The Siega Verde station (Villar de la Yegua, Villar de Argañán and Castillejo de Martín Viejo, in the province of Salamanca) is located on the western bank of the middle course of the River Águeda. Unlike the Côa Valley ensembles, it is a single, extensive graphic ensemble, spanning approximately one kilometre long and built on the schist outcrops that were exhumed by the river cutting through the area on its way to the northern confluence with the Douro. It presents 91 decorated panels with 443 Palaeolithic representations together with a group of figures (11) with a more modern appearance, dating from the transition between the Pleistocene and the Holocene.

Based on a statistical analysis of the representations from the Palaeolithic age, animal figures stand out (55.01%, 221), while the list of species is typical of the Palaeolithic repertoire that have been found in Europe. There are four main genera here, in statistical order: horses (51%); large bovines (18.4%), which appear in two versions, aurochs (16.8%) and bison (1.64%); cervids (12.46%) in the form of red deer (9%), reindeer (1.23%) and megaloceros (1.23%); and ibexes (5.32%). Additionally, we find a few other species (woolly rhinoceros, fox, bear and feline), which account for a much smaller percentage of the figures, and three anthropomorphic forms.

Abstract representations constitute 37.3% of the total repertoire. Most of them consist of simple forms, particularly linear, a group in which the representations range from simple lines to more complex elements such as zigzags or 'comets'. Along with this formally simple group, there are two types of markings of greater significance due to both their morphological and technical consistency and their associated peculiarities: oval and claviform shapes.

In the vast majority of cases, these figures were created with engraving techniques, although traces of paint have been detected, used to fill in pecked lines or as a prior preparation of some panels. In terms of engraving, the most common technique used for the contours is pecking, devoid here of the posterior abrasion so frequently found in Phase 1 of the Côa Valley. However, we also find different forms of incision, dominated by simple, singular incisions.



Fig. 6. Red deer, horse and bull from panel 15 at Siega Verde (Photograph by Rodrigo de Balbín).

We have identified two differentiated topographic areas at the site whose characteristics vary slightly, having compositional and chronological implications. These areas allow us to speak of two chronological phases.

CLASSIC PHASE

Themes, techniques, style and composition: This phase is reflected in the south-central area of the site, which has the largest number of decorated panels (1 to 53) and a length of 700 m. It is characterised by the intensive use of vertical shale surfaces located along the River Águeda floodplain and usually oriented to the east.

The statistical distribution of themes is similar to the aforementioned list, while the techniques show a greater balance between pecking and incision, the former predominating in animals and the latter in simple abstract forms. In some cases, the techniques are associated with themes; for example, while red deer and ibexes are frequently incised, aurochs and horses are almost always pecked. Likewise, claviform and oval shapes are always associated with pecking.

The figures tend to be contoured, with a special emphasis on the main areas and disregard for the extremities. The animals have rather elongated barrels, and this is especially seen in the large pecked figures. The level of detail and conventionalism is low, chiefly involving the main areas and generally reflected in linear solutions.

This model is particularly applicable to horses and aurochs. The former figures are frequently depicted with archaic ventral sections, crowned with double manes ending at an angle on the forehead and semi-circular eyes attached to the forehead. The aurochs are represented with linear horns, shown at a right angle or from an oblique biangular perspective, with linear cuts on their snouts and eyes similar to those of the equids. Some animals, such as ibexes or red deer, seem more graphically sophisticated, but only when they appear incised and in smaller sizes.

Along with these peculiarities, the animal figures from this phase have other distinctive features, depending in part on the technique used. There is a recurring size difference between the large, pecked animals and the small, incised figures, which normally span the size of the artists' manual field. This association between themes and techniques explains why horses and aurochs are nearly always depicted as large figures, while the quantitatively secondary themes, such as ibexes and red deer, are smaller.

The compositional characteristics of this first phase (which, with some nuances, are the same as those documented in the Recent Phase) coincide with rather typical patterns found within Palaeolithic art. However, they diverge from some very common characteristics of the Côa Valley, such as the construction of the panels through the intensive overlay of figures. The evidence of a physical delimitation of the panels, making it easier to isolate the graphical compositions, has allowed us to identify a clear associative model. This is centred around large, pecked figures of aurochs and horse, complemented to the sides by smaller, incised red deer or caprids. Lastly, the model is characterised by symbols that are internally and repeatedly associated with the central themes



(claviforms – horses, ovals – bovines). This associative structure is joined, on some panels in the central area of the station, by figures that share anatomical parts (dorsal curves, heads, antlers). This original compositional resource is parallel to the peculiar multiplication of heads at the nearby Côa Valley, practically absent here.

Time period: Unlike the neighbouring Côa Valley, Siega Verde currently lacks an archaeological or sedimentological context that allows a more direct approach to its dating, so we must rely on a dating system based on stylistic aspects.

The figures from the classic phase have stylistic and morphological characteristics that point to a middle stage, neither very archaic nor very evolved, of Palaeolithic art. Among the elements with archaic roots are the constructive standards of many figures, with overly elongated bodies, poor detail, disregard for extremities, and the predominance of figures depicted directly from the side. However, these characteristics are joined by others with a more advanced appearance, such as the presence of ventral, pectoral-facial or capital delimitations, or softer dorsal lines on the animals.

Fig. 7. Horse from the discovery of Siega Verde (Photograph by Rodrigo de Balbín).



Fig. 8. Bull and horse from panel 21 at Siega Verde (Photograph by Rodrigo de Balbín).

These features suggest these figures are from the epoch when more delimitations of the body were represented, in the transition between Leroi-Gourhan's figurative-synthetic and figurative-analytical period or, in more 'current' terms, coinciding with the transition between the pre-Magdalenian and Magdalenian periods. That is to say, between the Solutrean and the Magdalenian, within advanced style III and the beginnings of old style IV of Leroi-Gourhan. Drawing parallels with the Côa series is problematic since, hypothetically, it should correspond to its Phase 2, but the major technical and associative differences documented between the two places prevent us from making an effective style comparison.

RECENT PHASE

Themes, techniques, style and composition: The second chronological phase documented in Siega Verde occupies the last 200 m of the station in its northern area and the panels numbered from 54 to 91. The general morphology of the outcrops in this area is different, the result of a complex system of rocky

terraces, with zenithal-oriented surfaces and other minor faces oriented vertically and to the east, all used for engraving.

In a similar scenario to the one described, here there is a slightly more varied range of themes, including most of the examples of exotic fauna in the group (reindeer, woolly rhinoceros, felines and bears), although other marginal themes, such as megaceros or anthropomorphs, have completely vanished. In contrast, the variety of symbols is more limited, almost exclusively including claviforms and some oval or circular shapes. This is directly related to the technique of this phase, absolutely dominated by pecking, and there is evidence of only one incised figure on the 37 panels.

The most obvious changes are observed in style. On the one hand, sections and forms more in line with the classic Palaeolithic, such as the ventral M on the horses, are widely used, and archaic treatments disappear almost entirely, such as the stepped mane on the horses or the eyes attached to the forehead in bovines and equines. On the other hand, although pecking is used exclusively, all of the themes are smaller in size, achieving more balanced subjects. However, the sizes of the figures continue to vary by themes, and the representations of caprids and cervids are usually smaller than those of aurochs and horses.

While the aurochs and horses continue to be located in the centre of the panels, the peculiar structure that combined incision and pecking on the panels in the classic phase has disappeared. However, a previously unknown practice is incorporated: the construction of scenes in the strict and modern sense of the term. In them, the same 'story' is always reflected: a carnivore (feline or bear) stalking one or several herbivores (horses or ibexes) from an elevated position.

Time period: The differential characteristics of the recent phase at Siega Verde, such as the overall reduction in sizes and improved proportions of the figures, the presence of some classic forms, including the archetypal ventral M on the horses, the multiplication of exotic animals and the use of narrative scenes, signal a real chronological advance with respect to the Classic Phase of the ensemble. Some of these features are well known in other complexes in the central Iberian Peninsula, and also in the neighbouring Côa Valley, where they have been attributed to Phase 3, although here, again, a fundamental technical difference is observed (Côa – incision/Siega Verde – pecking).

All these facts allow us to associate this area of the site with an incipient ancient Leroi-Gourhan Style IV, although some of the characteristic features are missing, such as the meticulous 'naturalistic' detail of the representations. This may be related to the fact that the figures were created using pecking, a technique that is not very suitable for detail work. However, and as we have pointed out before, the Recent Phase does not signal a break with what is observed in the central and southern parts of the station, as evidenced by the continuity of the general system of abstract symbols (claviforms/ovals) or the same general associative procedure.

RELATIONSHIP BETWEEN THE CÔA VALLEY AND SIEGA VERDE

As has already been said, the main difference between the Côa Valley and Siega Verde concerns scale. Siega Verde is distributed over approximately 1 km, while the Côa Valley is a set of sites that are distributed over a much larger territory. The Côa Valley's greater spatial amplitude also corresponds to a greater chronological amplitude, or at least to a more balanced distribution of its repertoire. Therefore, for example, the representations in Siega Verde that correspond to the 1st phase of the Côa Valley, although they exist, are rare, and most of the figures in Siega Verde are very possibly contemporary with phases 2 and 3 of the Côa Valley. However, as mentioned above, there are also differences between the images from Siega Verde and those from these phases of the Côa Valley. The Siega Verde figures are mostly pecked, while those of the Côa are mainly incised.

However, there are also some figures in the Côa Valley that are very similar to those of Siega Verde. Some examples include rocks 12 and 22 at Canada do Inferno, rocks 3 and 5 at Fariseu, the bison on rock 3 at Vale de Moinhos and rock 37 at Penascosa, recently discovered. Simply, the concentration of these types of figures is much greater in Siega Verde. The big question is why?

It appears that many of the rocks engraved in the Côa Valley during this phase are probably covered with sediment, particularly those of its 'monumental facies'. In fact, geoarchaeological studies in the Côa Valley have determined that there was a phase of sedimentary erosion in the Valley between the execution of the figures of phase 1 and phase 2, followed by various subsequent sedimentation periods.

We know, for example, that at the Penascosa site there are currently at least 5 m of sediment, which began to be deposited there about 6,000 years ago. In fact, recent excavations at the site have discovered several currently covered engraved rocks, all from phases 2 and 3. One of them (rock 37) shows a pecked ibex with obvious parallels in Siega Verde.

In short, some of the figures in the Côa Valley are very similar to the pecked figures in Siega Verde, and there are probably many more beneath the sediment covering many of the rocks.

Another key difference between the Côa Valley sites and the Águeda complex is the relative frequency of the most represented animals. Although in both cases, the repertoire is dominated by the same types of animals, including horses, aurochs, red deer and ibexes, their distribution is very different. Thus, horses largely dominate in Siega Verde, accounting for more than half of the animal figures.

In the Côa, although aurochs continue to be predominant, they are followed closely by horses. Ibexes are close in number to the latter during the old phase, and when we reach the end of phase 3, a time when we can more confidently compare the Siega Verde ensemble with that of the Côa Valley, the difference between the number of figures most represented in the Côa (aurochs) and the least represented of these four (red deer) is less than 10%.

This extraordinary balance between species in the Côa Valley contrasts greatly with the dominance of a single species observed in Siega Verde (and

in all other sites in the region), which is most likely due to the different roles played by these sites during the Upper Palaeolithic. During this period, the Côa Valley was probably an important centre for groups of hunter-gatherers who would explore different territories within a radius of about 200 km around it, as evidenced by the raw materials used for stone tools from the excavations of different sites in the Côa Valley. In fact, as we stated, these come from sources found in an area ranging from the central Portuguese coastline to the eastern slopes of the Central System. Siega Verde, on the other hand, seems very obviously related to a ford in the River Águeda. It is likely that the repertoire, in which the horse and red deer are preponderant species, reflect a local group's connection with its surroundings. In contrast, the art of the Côa Valley, rather than the relationship of a local group with its environment, probably reflects the connection of various groups, some local and others foreign, with a landscape they would visit periodically, a focal point for relationships and connections between them.

BIBLIOGRAPHY

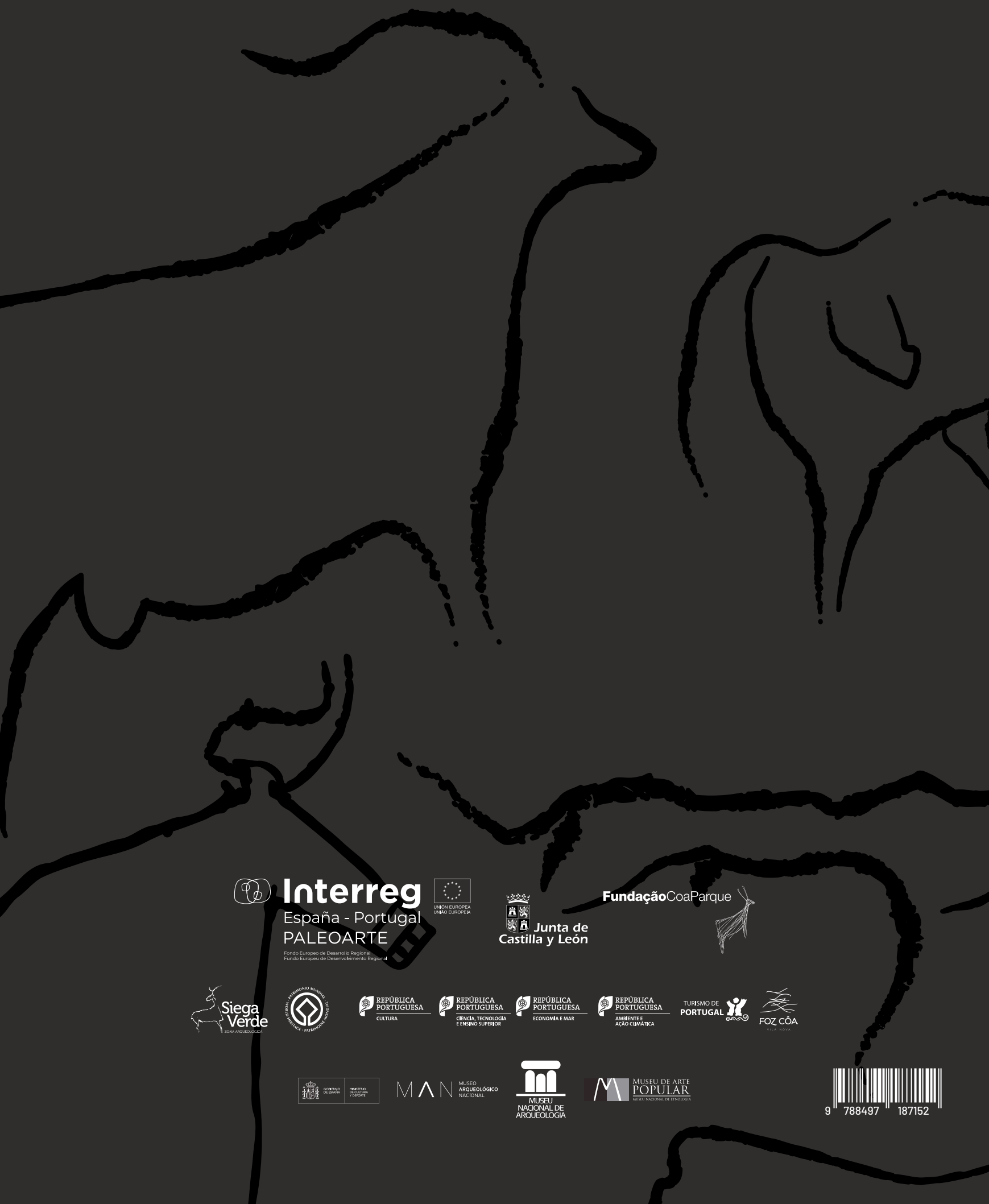
- Alcolea-González, J.J., Balbín-Behrmann, R. de (2006): *Arte Paleolítico al aire libre. El yacimiento rupestre de Siega Verde, Salamanca*. Arqueología en Castilla y León, 16. Junta de Castilla y León. Valladolid.
- (2007): "C¹⁴ et Style. La chronologie de l'art pariétal à l'heure actuelle". *L'Anthropologie* 111: 435-466
- (2007b): "Le gisement rupestre de Siega Verde, Salamanca. Une vision de synthèse". *L'Anthropologie* 111: 501-548
- (2013): "El Arte rupestre Paleolítico del interior peninsular. Arte sin artistas, una mirada al Paleolítico. Museo Arqueológico Regional. Comunidad de Madrid: 187-207
- Aubry, T. et al. (2020): «Fluvial dynamics and Palaeolithic settlement: new data from the Côa Valley (Portugal)», in Rodríguez Alvarez, X. P.; Otte, M.; Lombera Hermida, A. & Fábregas Valcarce, R. (eds.), *Palaeolithic of Northwest Iberia and beyond: multidisciplinary approaches to the analysis of Late Quaternary hunter-gatherer societies*, Paris: Publications scientifiques du Muséum & l'Académie des sciences [Comptes rendus Palevol, 19(7)]:117-135.
- Aubry, T. et al. (2020): "Timing of the Middle-to-Upper Palaeolithic transition in the Iberian inland (Cardina-Salto do Boi, Côa Valley, Portugal)", *Quaternary Research*, 98: 81-101.
- Aubry, T.; Santos, A. T. & Luís, L. (2014): «Stratigraphies du panneau 1 de Fariseu: analyse structurelle d'un système graphique paléolithique à l'air libre de la vallée du Côa (Portugal)», in Paillet, P. (ed.), *Les arts de la Préhistoire: micro-analyses, mises en contextes et conservation. Actes du colloque «Micro-analyses et datations de l'art préhistorique dans son contexte archéologique», MADAPCA - Paris, 16-18 novembre 2011, Les Eyzies: SAMRA [Paleo, numéro spécial] : 259-270.*
- Balbín-Behrmann R. de. (2009): *El Arte Rupestre Paleolítico al aire libre en la Península Ibérica*, in Balbín R. de (ed.), *Arte Prehistórico al aire libre en el Sur de Europa*. Actas. PAHIS. Junta de Castilla y León.
- Balbín-Behrmann, R. de, Alcolea-González, J.J. (2009): *Les colorants de l'art paléolithique dans les grottes et en plein air*. *L'Anthropologie* 113: 559-601.
- (2021): *Siega Verde and the open-air rock art of the northern Iberian Peninsula (Spain)*. *Comptes Rendus Palevol* 20(24): 507-538
- Bueno Ramírez, P.; Balbín Behrmann, R. & Alcolea González, J. J. (2007): "Style V dans le bassin du Douro. Tradition et changement dans les graphies des chasseurs du Paléolithique Supérieur européen", *L'Anthropologie*, 111, pp. 549-589.
- Leroi- Gourhan, A. (1971): *Préhistoire de l'Art Occidental*. 2^a edición aumentada, Mazenod. París.

Plisson, H. (2009): "Analyse tracéologique de 4 pics d'Olga Grande: des outils pour les gravures de plein air?"; in Aubry, T. (ed.), *200 séculos de história do Vale do Côa: Incursões na vida quotidiana dos caçadores-artistas do Paleolítico*, Lisboa: IGESPAR, I. P. [Trabalhos de Arqueologia, 52], pp. 436-443.

Santos, A.T. (2019): *A arte paleolítica ao ar livre da bacia do Douro à margem direita do Tejo: uma visão de conjunto*. Lisboa: Associação dos Arqueólogos Portugueses (Monografias Arqueológicas, 9).

Santos, A. T.; et al. (2018): "O final do ciclo gráfico paleolítico do Vale do Côa: a arte móvel do Fariseu (Muxagata, Vila Nova de Foz Côa)", *Portvgalia*, 39, pp. 5-96.

(2020): "Trabalhos de documentação de arte paleolítica realizados no âmbito do projeto PalæoCôa", in ARNAUD, J. M.; NEVES, C. & MARTINS, A. (eds.), *Arqueologia em Portugal 2020 - Estado da Questão*, Lisboa: Associação dos Arqueólogos Portugueses, pp. 523-536.



Interreg
Espana - Portugal
PALEOARTE

Fondo Europeo de Desarrollo Regional
Fundo Europeu de Desenvolvimento Regional



**Junta de
Castilla y León**

Fundação CoaParque



9 788497 187152