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Dance Scenes in the Levantine Rock Art of Bajo Aragón and Maestrazgo: A Critical Synthesis

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From the beginning of the research on Levantine rock art a series of scenes have been interpreted as representations of dances. This article aims to check the likelihood of this identification as dances by analyzing the corpus of scenes as such in the stylistic province of Bajo Aragón and Maestrazgo. Using the theoretical concepts and methodological approaches put forward by the Archaeology of Dance, we examine the scenes according to an explicitly defined set of criteria. These criteria refer to the individuals that participate in the dance and to the type of dance. As a result of our analysis, we conclude that only five out of the thirteen scenes published as dances present features that fit the parameters needed to represent this activity. Among the accepted scenes we identify one individual dance, two dances with couples and two collective dances. We argue that dance scenes seem to have been represented predominantly in the last chrono-stylistic periods of this rock art tradition.

Key words: Mesolithic; Neolithic; Iberian Peninsula; Spain; Archaeology of Dance; Cultural Practices; Analytical Criteria.

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Pottery decoration in the Neolithic of Kaf Taht el-Ghar (Tetouan, Morocco). **AGRIWESTMED Works 2012**

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Here we present the study of the pottery remains from the Neolithic phase of Kaf Taht el-Ghar (Mechrouha, Tetouan, Morocco), focused on the analysis of decorative patterns and techniques. In its early phase, its association with the first evidence of agriculture and livestock in the western Maghreb, framed in the third quarter of the 6th millennium BC, is noteworthy. A variety of impressions are dominant in the decorations, those made with striated and smooth shells, combs, and cowry. The use of these techniques could include these first ceramic productions within the *impresa*-cardial complex of central-western Mediterranean Europe. An advanced phase, assigned to the Middle Neolithic, includes a group of ceramics with strong analogies and connections with the so-called Ashakar Ware, of notably different technical and stylistic features. These include the use of coloured slip and the application of roulette-corded impressions, suggesting a link with former traditions specific to the Sahara territory.

Key words: Tingitanian Peninsula; Neolithic pottery; technical-stylistic patterns; impressed decoration; slip.

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Visibility as a Locational Factor in the Megaliths of Southern Galicia

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The analysis of the visual role of ancient monuments has a long tradition in the archaeological field, being one of the most important applications of GIS methods today. This paper analyses the visibility as a locational factor in the megaliths of Monte Penide and Serra do Galíñeiro, using Geographic Information Systems and spatial statistics. The research aims to analyse if it was the view from the mounds, the view to them, or a joint explanation among both factors, the element which determined the spatial value of the megalithic structures. To this end, the geographic territory in which the megaliths are located –*visualscapes*– and the horizon lining of the landscape is analysed; a study of the size of the visual basins of the megaliths and the visibility from the natural transit routes is also carried out. The results point out the complexity of this locational variable which, with high probability, was crucial in the choice of the location of the megalithic barrows. We argue that a homogeneous visual presence of the megalithic mound may have been one of the elements that marked the conformation of spatial structures in Neolithic communities, i.e. their territories.

Key words: Geographic Information Systems; Spatial Statistics; Landscape Archaeology; Natural Transit; Megalithic phenomenon; Monte Penide; mound.

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The Use of Vegetal Mats as a Building Material: Evidence from the Southeast of the Iberian Peninsula during the Late Prehistory

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In this paper we present diverse archaeological evidence of a building aspect that has not been addressed up to now by the research on the Late Prehistory of the Iberian Peninsula and little known in general: the use of vegetal woven mats integrated in structures as just another construction material. These have been recovered from various prehistoric sites from the Southeast of the Iberian Peninsula through the study of daub fragments. The main evidence comes from the chalcolithic site of Les Moreres (Crevillente, Alicante), along with other signs coming from five enclaves, the Neolithic site of Los Limoneros II (Elche, Alicante) and those of the Bronze Age Caramoro I (Elche, Alicante), Cabezo del Polovar and Terlinques (Villena, Alicante), as well as Lloma de Betxí (Paterna, Valencia). Those findings highlight the highly informative potential of hardened mud pieces and the necessity of considering more elements as prospective building materials from Prehistoric dates.

Key words: Western Mediterranean; Metal Age; Matting; Architecture; Basketry; Imprint; Daub Fragments.

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Mediterranean and Atlantic. Archaeometallurgy of the Late Bronze Age and Early Iron Age from the settlement El Morredón (Fréscano, Zaragoza)

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The excavations carried out between 2002 and 2004 at El Morredón, a Late Bronze and Early Iron Age site located in the Huecha valley, Zaragoza, have enabled the site to be revised and its unpublished materials to be studied using new techniques and methodologies. The metallic repertoire of the site is identified with a set of domestic objects, mostly made of bronze, of a reduced typology, in which decorative objects predominate, followed by weapons and working tools. In order to determine the composition of the metallic materials, X-ray fluorescence –XRF– analyses were carried out. The presence of two different alloys has been documented: Cu-Sn binary bronze and Cu-Sn-Pb ternary bronze. This composition points to possible connections with the Lower Ebro and, in turn, with the Southern Meseta, Levante or Andalusia, while the typology of some pieces seems to be linked to the Atlantic or Central European Bronze tradition. The metallurgical production that took place in the settlement itself is another example of the confluence of Mediterranean and Atlantic traditions, which is becoming increasingly clearer and more intense in this area.

Key words: Ebro valley; Atlantic Bronze; Urnfield Culture; Metallurgy; X-Ray Fluorescence Analysis.

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Early Iron Age ‘Black’ Glass from the South-West Iberian Peninsula: Typology, Distribution and Context

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In the past few years, deeply colored black-appearing glass has garnered a growing interest in the context of research on Iron Age glass technology and trade. The numerous ‘black’ glass beads found in Early Iron Age contexts of Southern Portugal have not however been considered in this discussion, and they remain largely unsystematized. In this contribution, a typological survey of these objects is presented which highlights their unusual concentration in a well-delimited area of Southern Portugal and their relatively circumscribed chronological setting. This is particularly striking when compared with other groups of beads, namely blue beads of various types, which are much more widespread and long-lasting. The global position of these beads is also considered, with typological comparisons and the few available compositional data suggesting that they may be the product of Punic, and perhaps specifically Carthaginian trade with the Western Iberian Peninsula. Finally, the possible specific historic context in which these beads arrived in southern Portugal is considered.

Key words: Ancient Vitreous Materials; Pre-Roman Glass Beads; Southern Portugal; ‘Orientalizing’ Period; Punic Trade.

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Who is buried into the Phoenician Male Anthropoid Sarcophagus of *Gadir* (Cádiz)?

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The unexpected discovery of the Sidonian anthropomorphic sarcophagus in 1887 raised great expectation among the population and the authorities of Cadiz, as well as contemporary specialists. Thus, many researchers became interested in the study of both the sarcophagus and the skeleton found inside. The skeleton was presumed to be male as the representation sculpted on its lid presaged. The purpose of this work is to evidence that the exhibition of the skeleton and the piece’s continuous transfers caused the irremediable deterioration of the remains over time as it was reported by scholars and the replacement of the original bones for others. Additionally, we aim to determine the sex of the buried individual by analyzing photographs taken during the coffin opening and the first anthropological studies carried out in the immediate years after the discovery before the replacement of the skeleton. Despite the difficulties, we believe to have enough evidence to propose that, in contrast to the widespread perception, the original remains could correspond to an individual of the female sex.

Key words: Western Phoenicians; Funerary Taphonomy; Physical Anthropology; Sex Determination; Age Determination; Paleopathology.

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The Voice through the Horn. The Documentary Paradigm of *Carnyx*

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Both Greek and Latin literary sources also as Celtic iconography show the great relevance of the *carnyx* –as a paradigm of the *feritas*, in the general view of Hellenes and Romans– and as an exponent of the *decorum*, for the natives themselves. This way, the ancestral Celtic bronze war horn –as well with the peculiarity of the Celtiberian trumpets in clay– exhibits a defining archaeological and symbolic relevance connected to the ideology and the *ethos* of these people of protohistoric Europe. The discoveries of the 21st century allow the reconstruction of some prototypes that show a certain musical potential, of course only in our contemporary terms, beside their prominent and primal military purpose, of warning and intimidation. The zoomorphic decoration of their speakers characterizes these unique pieces in the History of Organology: a defining trait related to their function as translators of a *sacra dictio* in the sacrificial panorama of the celtic war sphere.

Key words: Iron Age; Celtic Archaeology; Musical Archaeology; War Trumpets; Celtic *ethos* and Religion; Otherness.

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On an Unusual Female Head from *Italica* (Santiponce, Seville)

Zephyrus, LXXXVII, January-June 2021, pp. 197-207

A previously unpublished female head, which decorated the residential area of the Hadrianic extension of *Italica*, was found in excavations carried out by A. Parladé in 1929/1930 in the proximity of the House of the Neptune Mosaic. Its most particular characteristic is that the upper part was formed by a separately worked segment of hair. This head is the first to be documented in Hispania made with this technique, in which a tenon is located in the back of the head. As it is an unusual technique, other examples in the Empire of similar characteristics are detailed in a list. Finally, a series of arguments are given to date the object in the second quarter of the 2nd century AD and include it in the group of ideal heads made during that time in *Italica*.

Key words: Hispania; Roman Portrait; Ideal Sculpture; Assemblage; Hair Segments.

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A new Roman Pavement from *Baetica*: the so-called ‘Dolphin Mosaic’ from *Naeva* (Cantillana, Seville)

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We analyse a mosaic recently discovered in the ancient city of *Naeva*, whose chronology could be dated to the 3rd century AD due to its stylistic peculiarities and the data derived from the study of materials that show the abandonment of the building in which this mosaic pavement is framed at the end of that century. The work also explores the main peculiarity of the mosaic, which lies in its formal aspect, as it covers the entire surface of the *impluvium* and the rim of a well, of a colonnaded *atrium* possibly belonging to an important urban *domus*. The theme represented in the mosaic, which is richly polychrome, combines the elements of water and earth through the representation, located on the floor, of abundant fish fauna and a unique scene of satyrs and maenads framed in an environment of thick vines, developed around the well’s rim. To all this we should add the dramatic nature of the whole, caused by the water and the possible flooding of the centre of the *atrium*, prepared to contain a sheet of water at certain times, which would make this marine scene more realistic.

Key words: Roman Hispania; Urban *domus*; Mosaic Covering; *impluvium*, Ichthyofauna; Satyrs and Maenads; Vines.