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*Eduardo SAINZ-MAZA**, *Diego GARATE MAIDAGAN*** and *Alejandro GARCÍA MORENO***. * Dpto. de Ciencias Históricas. Facultad de Filosofía y Letras. Univ. de Cantabria. Edificio Interfacultativo. Avda. de los Castros, 52. 39005 Santander. E-mail: eduardosmsm@hotmail.com. ORCID ID: <https://orcid.org/0000-0002-4591-141x>. ** Instituto Internacional de Investigaciones Prehistóricas de Cantabria. Gobierno de Cantabria-Univ. de Cantabria. Avda. de los Castros, 52. 39005 Santander. E-mail: diego.garate@unican.es; alejandro.garcia@unican.es. ORCID ID: <https://orcid.org/0000-0001-6685-9588>; <https://orcid.org/0000-0003-4861-7774>

News Evidences of Post-Palaeolithic Rock Art in Las Merindades (Burgos)

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The NW of Las Merindades, Burgos, was an area with little presence of post-palaeolithic rock art, unlike other areas in the southern part of the Cordillera Cantábrica, such as the neighbouring region of Campoo-Los Valles, Cantabria, and the Karst Complex of Ojo Guareña, in Merindad de Sotocueva, Burgos, despite sharing similar geographical characteristics with both places. Thus, the main objective of our research was aimed at solving this lack. For this, an intensive survey was used as a method, focused on a series of areas defined from a predictive model of archaeological potentiality, created through the application of Geographic Information Systems –GIS–. As a result, 14 new open-air rock art stations were documented, attributable to the recent prehistoric period, which would be added to the 5 stations of this chronology already known in the studied sector. This makes the Alto Ebro one of the regions with the highest concentration of post-Palaeolithic art in the Iberian Peninsula.

Key words: Rock Art; Late Prehistory; Las Merindades; North of Burgos; Cantabrian Mountain Range; Alto Ebro.

*Nelson J. ALMEIDA**, *Ana Catarina BASÍLIO***, *Célia SILVA****, *António MONGE SOARES***** and *Nelson BORGES****. * Centro de Arqueologia da Universidade de Lisboa-UNIARQ. Faculdade de Letras da Universidade de Lisboa. Alameda da Universidade. 1600-214 Lisboa, Portugal. E-mail: nelsonjalmeida@gmail.com. ORCID ID: <https://orcid.org/0000-0002-3653-0850>. ** Interdisciplinary Centre for Archaeology and Evolution of Human Behaviour (ICAEHB) / Fundação para a Ciência e a Tecnologia (FCT). Faculdade das Ciências Humanas e Sociais. Universidade do Algarve. Campus de Gambelas. 8005-139 Faro, Portugal. E-mail: catarinasbasilio@gmail.com.

ORCID ID: <https://orcid.org/0000-0001-7999-3831>. *** Ripórtico, Engenharia. Archaeologist. E-mail: celia.silva@riportico.com; nelson.borges@riportico.com. **** Centro de Ciências e Tecnologias Nucleares (C2TN). Dpt. de Engenharia e Ciências Nucleares. Instituto Superior Técnico. Universidade de Lisboa. E-mail: amsoares@ctn.tecnico.ulisboa.pt. ORCID ID: <https://orcid.org/0000-0001-7112-0649>

Faunal Remains Manipulation during the Chalcolithic in Pits 13, 16 and 54 from Montes das Cabeceiras 2 (Beja, Southern Portugal)

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The Chalcolithic time is a period widely debated in Southwestern Iberia Late Prehistory. During the last few decades, the number of contexts known has grown, especially with the discovery and publication of several ditched enclosures from Southern Portugal. To contribute to ongoing discussions, three Chalcolithic pits –13, 16, 54– from the Complex of ditched enclosures of Monte das Cabeceiras 2, in Beja, were analysed from a zooarchaeological and taphonomical perspective. The results are combined with information from the material culture, human remains and stratigraphy in order to discuss infilling sequences. Hypothesis on the possible meaning of social practices related to the management of animals are addressed.

Bovine, caprine, swine, cervids, leporids and canids were identified with different abundances. A possible feasting or offerings of bovine –including auroch– and to a lesser extent red deer, wild boar and domestic species is suggested for pit 13, where a burial was also identified. Pottery and animal depositions were recorded in this pit, and the contiguous pit 54 that also had human remains. Pit 16 had a possible selection of horns and antlers from bovine, caprine and cervids, as well as a deposition of canid limb bones inside a large pot. The pits analysed can be framed in the wider Southwestern Iberian Peninsula phenomena of ditched enclosures where structured deposits including animal remains are recurrent.

Key words: Ditched Enclosures; Chalcolithic; Southwestern Iberian Peninsula; Zooarchaeology; Taphonomy.

*Juan Antonio CÁMARA SERRANO**, *Alberto DORADO ALEJOS***, *Liliana SPANEDDA**, *Marcos FERNÁNDEZ RUIZ**, *Julián MARTÍNEZ GARCÍA**, *Martín HARO NAVARRO**, *Gabriel MARTÍNEZ FERNÁNDEZ**, *Francisco CARRIÓN MÉNDEZ** and *Fernando MOLINA GONZÁLEZ**. * Dpto. de Prehistoria y Arqueología. Facultad de Filosofía y Letras. Universidad de Granada. Campus Universitario de Cartuja, s/n. 18071 Granada. E-mail: jacamara@ugr.es; spanedda@ugr.es; mfernandez888@hotmail.com; yulianmg3@gmail.com; mharonav@ugr.es; gabmar@ugr.es; pcarrion@ugr.es; molinag@ugr.es. ORCID ID: <https://orcid.org/0000-0003-4007-0639>; <https://orcid.org/0000-0003-4672-8542>; <https://orcid.org/0000-0003-1423-7749>; <https://orcid.org/0000-0002-1135-1610>; <https://orcid.org/0000-0001-9318-6040>; <https://orcid.org/0000-0002-1225-0694>; <https://orcid.org/0000-0002-3571-4113>; <https://orcid.org/0000-0002-9189-4198>. ** Laboratorio de Arqueometría. Dpto. de Prehistoria y Arqueología. Facultad de Filosofía y Letras. Universidad de Granada. Campus Universitario de Cartuja, s/n. 18071 Granada. E-mail: doradoalejos@ugr.es. ORCID ID: <https://orcid.org/0000-0003-0351-7550>

The Demarcation of Transit Spaces in Los Millares (Santa Fe de Mondújar, Almería) and its Relation to Megalithic Symbolism

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Recent researches at Los Millares Chalcolithic site, Santa Fe de Mondújar, Almería, have allowed us to recognize different figurative representations associated with the outermost wall or Wall 1, built around 2900

cal BC. The erection of this wall represented an important extension of the village occupying areas previously intended for necropolis. It is proposed that some features belonging to the necropolis area were respected and reused in order to justify, through the ancestors, the ability to access the settlement through the main gate –with the statue-menhir placed next to the gate–, the exclusion of strangers –with all the representations at both ends of the wall–, the integration of new populations –with the Tomb 63 included in the layout of the wall–, the role of certain characters –with the statue-menhir and stela in the Tomb 63– and, ultimately, the rights to occupy and exploit a territory. The relationship of these processes with those traditionally identified in the tombs of the necropolis is also pointed out.

Key words: Copper Age; Iberian Peninsula SE; Fortifications; Necropolis; Megalithic Art; Statues-menhir; Ancestors.

Esther RODRÍGUEZ GONZÁLEZ and Pablo PANIEGO DÍAZ. Instituto de Arqueología (CSIC-Junta de Extremadura). Plaza de España, 15. 06800 Mérida (Badajoz). E-mail: esther.rodriiguez@iam.csic.es; pablo.paniego@iam.csic.es. ORCID ID: <https://orcid.org/0000-0002-5813-9035>; <https://orcid.org/0000-0002-6218-0938>

Burying oneself in Community: Mechanisms for the Analysis and Reconstruction of the Funerary Paleolandscape of the Tartessian Necropolises

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Many tartessian necropolises dating from the Early Iron Age are well-known at present in both the Guadalquivir Valley and the Guadiana Valley. The knowledge we have of these funerary spaces comes from the study of their burials and their grave goods. Issues related to landscape and settlement patterns have not yet been addressed. In this work we propose a methodological analysis which combines LIDAR data, historical photography, and flood records. The main objectives of this analyses are to reconstruct the ancient landscape in which these necropolises are located and to discover the possible existence of a pattern related to these locations. This methodology has been put into practice in the analysis of the necropolises of the Middle Guadiana Valley dated between the 7th and 5th centuries BC. The result allows us to observe a pattern that connects these funerary spaces with Eastern origin traditions.

Key words: Tartessos; Early Iron Age; Necropolises; Funeral Landscape; Spatial Analysis; LIDAR.

Jorge GARCÍA CARDIEL. Dpto. de Historia Antigua, Historia Medieval y Paleografía y Diplomática. Facultad de Filosofía y Letras. Univ. Autónoma de Madrid. Avda. Tomás y Valiente, 1. 28049 Madrid. E-mail: jorge.garcia@uam.es. ORCID ID: <https://orcid.org/0000-0002-1093-8129>

Mastering Time and Space: Exploitation of Ritual and Memory in the Necropolis of La Albufereta, Alicante, in the 3rd century BC

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A detailed analysis of the artifacts included in the deposit L127A of the necropolis of La Albufereta, as well as the available documentation on its discovery, reveal a more nuanced picture about its functionality, chronology and meaning. It cannot be dated in the early 4th century BC, as is generally supposed on the basis on

the Attic pottery, but in the second half of the 3rd century BC. By then, the Attic wares must have been genuine relics. The archaeological record shows the celebration of a rite in which several carefully chosen objects were cremated. Those objects had different origins and chronologies, and they had strong funerary and mystery connotations. The people responsible for the rite may try to highlight their 'distinction' at a particularly troubled time at local and regional level.

Key words: Second Iron Age; Iberians; Carthaginians; Religion; Relics; Tanagra figurines; Attic pottery; hybridization.

*Jesús ACERO PÉREZ** and *Catarina FELÍCIO***. * Dpto. de Prehistoria y Arqueología. Facultad de Geografía e Historia. Universidad de Sevilla. C/ Doña María de Padilla, s/n. 41004 Sevilla. E-mail: jacero@us.es. ORCID ID: <https://orcid.org/0000-0003-4265-8399>. ** Centro de Humanidades (CHAM). Faculdade de Ciências Sociais e Humanas (FCSH). Universidade Nova de Lisboa. Avda. de Berna, 26 c. 1069-061 Lisboa, Portugal. E-mail: cfelicio@fcs.unl.pt. ORCID ID: <https://orcid.org/0000-0002-7274-600X>

Aquae pluviae et caducae. Drainage and Waterproofing Systems to Avoid Surface Runoff in Augusta Emerita (Mérida, Spain) and Mirobriga (Santiago do Cacém, Portugal)

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This work focuses on a hardly analysed issue in Roman urbanism studies, namely the drainage of runoff water from streets and public areas. We present the cases of two cities located in the province of Lusitania, *Augusta Emerita* and *Mirobriga*, each one representative of two different urban layouts, which are here compared. The first case, the provincial capital, was a Roman colony founded *ex novo* which had an underground sewer network designed along with the orthogonal city plan. The second, *Mirobriga*, developed from a pre-Roman *oppidum*, was a secondary town that did not have a proper drainage infrastructure, that resulted in both rain and wastewater flowing through the paved streets. While the first case study offered a wide range of drains to carry the runoff to the sewers, the second case produced different waterproofing structures designed to protect the buildings from the excess of water flowing on the surface.

Key words: Lusitania; Roman urbanism; public works; water evacuation; sewage network; sewers; rainwater.

*Lara ÍÑIGUEZ BERROZPE** and *Carmen GUIRAL PELEGRÍN***. * Dpto. de Patrimonio. Escuela de Turismo Universitaria de Zaragoza. Plaza Ecce Homo, 3. 50003 Zaragoza. E-mail: laraib@unizar.es. ORCID ID: <https://orcid.org/0000-0001-5006-8693>. ** Dpto. de Prehistoria y Arqueología. Facultad de Geografía e Historia-UNED. C/ Senda del Rey, 7. 28040 Madrid. E-mail: cguiral@geo.uned.es. ORCID ID: <https://orcid.org/0000-0002-3391-4736>

Carper Style in the Roman Wall Painting of Hispania

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We propose in this work the study, based on a comparative descriptive methodology, and an update of a decorative system consisting of the ordered repetition of a module, whose motifs are usually represented independently, tangent or secant; the resulting geometric pattern can be adorned with geometric, vegetal and

figurative elements, or a combination of all three. Two of the most repeated ornamental motifs are studied in depth: female heads and turkey feathers. This compositional scheme is characteristic of the ornamentation of the ceilings and the upper area of the wall, although, to a lesser extent, it can also occupy the entire middle area. In Hispanic painting it appears at the time of Tiberius and lasts until the 6th century and, thanks to the study in specific regions, it has been possible to establish workshop relationships.

Key words: Iberian Peninsula; Compositional Scheme; Chubby Female Heads; Turkey Feathers; Workshops; White Background.

*Jorge SOUTO**, *Javier PINTO**, *Ángel Carmelo PRIETO**, *Mercedes BARRERA***, *Manuel Carlos JIMÉNEZ**** and *Alma SALINAS*****. * Dpto. de Física de la Materia Condensada, Cristalografía y Mineralogía. Univ. de Valladolid. Paseo de Belén, 7. 47011 Valladolid. E-mail: souto@eii.uva.es; jpinto@fmc.uva.es; angelcarmelo.prieto@uva.es. ORCID ID: <https://orcid.org/0000-0002-3676-1712>; <https://orcid.org/0000-0003-3155-8325>; <https://orcid.org/0000-0003-4275-0849>. ** Laboratorio de Análisis de los Materiales. Centro de Conservación y Restauración de Bienes Culturales-Junta de Castilla y León. C/ Carretera, 2. 47130 Simancas (Valladolid). E-mail: kimrest@hotmail.com. ORCID ID: <https://orcid.org/0000-0001-6087-7515>. *** Estudio de Arqueología. C/ Gütenberg, 16, bajo 2. 37007 Salamanca. E-mail: manueljimenez@usal.es. ORCID ID: <https://orcid.org/0000-0002-2074-9428>. **** Museo de Salamanca. Patio de las Escuelas, 2. 37008 Salamanca. E-mail: almacecilia.salinas@jcy.l.es. ORCID ID: <https://orcid.org/0000-0002-3969-229X>

Archaeometric Study of Pictorial Stratigraphies from a *Togatus* Roman Sculpture found in Salamanca (Spain)

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The decoration of a *togatus* Roman sculpture found in Salamanca in 2015 has been examined to identify the applied pigments. The study was performed using environmental scanning electron microscopy –ESEM– with an energy-dispersive X-ray analyser –ESEM-EDX– and Raman spectroscopy –RS– in microscopic mode. The ESEM-EDX analyser allowed the elemental chemical composition of the samples to be established, the concentration and distribution of each element in areas and cross-sections to be determined, and predefined concentration profiles in the pictorial stratum to be obtained. The ionic or molecular phases of the components in the pictorial material were identified by Raman spectroscopy. Therefore, the pigments that make up the pictorial palette of this artwork, such as iron oxides or carbon black, have been ascertained by means of these complementary techniques. The structural substrate, as well as the chemical nature of the dispersing/priming materials for the colourants, have been additionally characterised. Silica and aluminosilicates have been found to be present in combination with both the iron oxides and carbon black.

Key words: Pigments; Classical Sculpture; Polychromy; Dispersants; Marble; Raman Spectroscopy; ESEM-EDX.

Ana María GOMAR BAREA. Gabinete Ayes SL. Avda. Virgen de la Palma. Edificio don Juan, entreplanta. 11204 Algeciras (Cádiz). E-mail: agomarbarea@academiaayes.es. ORCID ID: <https://orcid.org/0000-0002-3242-5842>

The Naval Scene of Laja Alta Shelter-Cave (Jimena de la Frontera, Cádiz). A New Chronocultural Proposal

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We present a review of the boat-shaped motifs of the Laja Alta shelter-cave, in Jimena de la Frontera, Cádiz, providing a new hypothesis on its possible affiliation to historical age. Since the discovery of this enclave, the reason for the existence and the chronology of the boats that form part of its pictorial panels have been controversial. This discussion is due, in part, to the fact that these ships are notably distant from the facies of the Schematic Rock Art in which, until now, they have been included. We think that the naval scene responds to a graphic action that fits the conception of the modes of representation of the historical graphite phenomenon. We join the prolific debate on the chrono-cultural ascription of the ships by contributing new data, obtained from a methodological proposal that proposes the analysis of the boats, isolating them from the physical space in which they are located and from the technique with which they were executed, circumstances that, until now, have conditioned most of the reflections made on them.

Key words: Prehistory; Middle Ages; Southern Peninsular Tip; Campo de Gibraltar; Rock Naval Motifs; Historical Graffiti; Naval Technology.