

Paleolithic Rock Art in Molino Manzanéz Area (Alconchel-Cheles, Badajoz, Spain)

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Extremadura, a region in the west of the Iberian Peninsula bordering to Portugal, has become one of the most important regions in number and quality of paleolithic and post-paleolithic rock art in the last few years. A significant part of the new finds and achievements has been compiled on synthesis works, like the hundreds of new shelters with Schematic Rock Art paintings that have been found in the National Park of Monfrague in the region of Cáceres (Collado et alii 2001a), and the new complexes at several mountain ranges as *Sierra de la Oliva*, *Sierra Pinos*, *Hornachos*, *San Serván* (Collado 1997a, Ortiz 1998) and others in the region known as La Serena, Badajoz (Martínez 2000). To complete this panorama we should mention the reviews on the works of classical investigators such as H. Breuil (Collado et alii 1999b) and the attempts to connect the Rock Art paintings with sporadic settlements detected on shelters and their vicinity (Gonzalez 1999).

We should mention a new and still unpublished complex of rock art carvings that have been found at Alconchel, southwest of Badajoz, (see localization map, Fig. 1). It is placed in an area close to the Portuguese border, on the left bank of the Guadiana River, that is flooded nowadays because of the Alqueva dam; meaning that the carvings are submerged and lost forever under the water. Trying to prevent the damage the Portuguese government had projected a first rescue campaign with the objective of documenting the carvings during the months of January, February, June, September and October of 2001. During these months 570 rock art places with more of 5000 paleolithic and post-paleolithic engraved motifs have been studied.

The distribution of these carvings in the whole complex is irregular. There are areas of bigger concentration, topographically higher, denominated as sectors (Sectors: Molino da Volta, Camelo, Mariposas, Molino, Isla Molino, Espadas, Isla Nueva, Grilling, Heineken, Simpson, Comecocos, Cangrejos y Friega-muñoz). The sectors are separated by empty or scarcely carved spaces. At the same time we can establish a system of differentiation between areas according to their distance to the riverbed. The first area should be constituted by those sites that, in case of natural river flood, will remain inside the riverbed or at the river's bank. In these cases the carvings present intense signs of degradation and in numerous cases the rock surface gets covered by layers of mud. The second area presents the higher number of carvings and is constituted by the sites that could be covered by the river only in exceptional occasions during the rainy season. The third area gathers those located far from the riverbank and in the higher cotes, which usually remain save of water effects, except in cases like the inundation that took place in February 2001. In such

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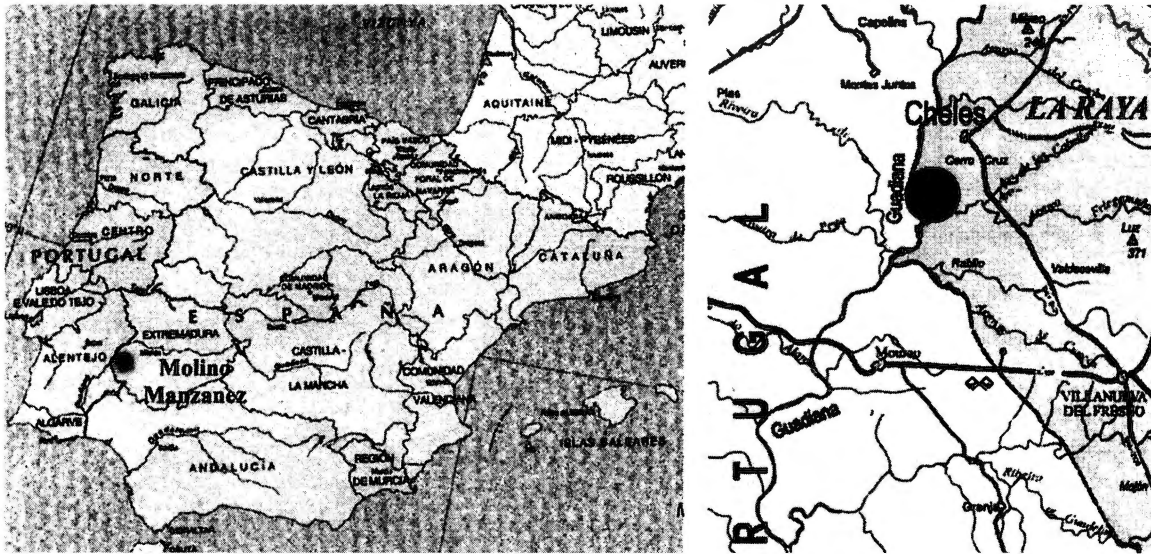


Fig. 1. Situation of the Molino Manzanéz Area near Alconchel-Cheles (Badajoz, Spain). The paleolithic sites are concentrated on the left bank of the Guadiana River.

a case of exceptional rise of level, the reasons of partial or even the probable massive destruction of carvings are the thermic degradation of the rock, which would increase the exfoliation of all those surfaces suitable for containing representations.

The used supports were in 95 % of the cases straight subhorizontal surfaces, with different inclination angles that in most of the cases not higher than 30%; with dark grey or red patina, and many different dimensions. There are also carvings on vertical supports, but these are exceptional cases with very schematic and isolated motifs. Normally, they are of thin sketch, even though there have also been documented pecked techniques. It is possible that the different exfoliation of the supports, much more intensive in the vertical ones, contributed to the loss of many carvings.

Two different techniques have been documented in the Molino Manzanéz complex:

1 – Lineal Technique Carving (*Grabado filiforme*): It can appear isolated, as an exclusive technique to realize motifs on a rock surface, or together with pecked technique. In the last case we will consider this association according to space factors: the creators of both linear and pecked techniques used the same rocks as support for their works. This phenomenon motivates the usual superimpositions of the figures. In any of these cases it could be assumed that both representation types were complementary parts of the same iconographic message. To support this theory we should mention that in any of the cases a clear intention to organize the space according to the carving types was detected. On the contrary, superimpositions are scarce, especially the ones of pecked motifs over lineal figures. On the other hand the joint use of both techniques on the same figure has not been detected neither, as has been studied in other peninsular carving complexes Domingo Garcia (Ripoll et alii 2000); Siega Verde (Balbin et alii 1991, 33–48) and Cõa (Martinho Baptista 1999) where the lineal sketch carving is used to project the pecked shape of the definite figure as a sketch.

This technique as well can be divided into two phases. The first one is constituted by the lineal carving of single or group figures depicted on rocks with superimposition, that always occupy the first stage of the diachronic superimposition. There are extremely slender sketches, almost invisible without the use of assistant lighting systems. The representations of this technique are basically geometric figures, using a continuous lineal sketch or multi-lineal sketch (various small sketches with the same direction).

The second phase on the contrary always covers the rest of representations, and was realized with both the lineal and the pecked sketch. They are generally geometric shapes but with a superior tendency to naturalism in some zoomorphic depictions. The sketches are lineal incise and continuous, thicker than in the previous phase (aprx. 1 mm) and in "V" section. Its visualization is easier and can be observed with natural light.

2 – Pecked Carving (*grabado piqueteado*): In this case the figure was obtained by more or less continuous indirect percussion with a sharp object on the support rock. With the pecked technique the shape of the figure is outlined, although occasionally it occupies and fills the inner part of both geometric and zoomorphic figures. The execution process of the pecked technique has been analysed in some of the figure groups. First, the artist outlines the entire shape of the figure and, afterwards, fills it with multiple percussion. Despite the uniformity of the pecked technique we can make out two variants on the execution process. The first variant, also chronological if we take into account the analysis of superimpositions, describes the finest technique of circular tendency, scarce depth and very uniform. The figures of this group were carved out by indirect percussion, placing the hammer element perpendicular to the rock surface.

The second variant, posterior on the whole diachronic sequence, and richer on examples is a pecked technique coarser than the first one. The sketches are bigger and with elliptical tendency. In this variant the indirect percussion is also used, but the hammer element is placed in oblique position against the support rock; achieving, that way, a deeper pecked sketch on the impact area, and getting progressively more superficial as the pressure of the hammer element is being reduced after the hammer knock. Both techniques never appeared combined in the same figure, although it is possible to find some types of motifs realized indiscriminately using each one of both techniques.

At this moment the carving complex of Molino Manzaner presents the main accumulation of prehistoric carvings at the Guadiana banks. Unquestionably this complex presents clear relations with the pecked carving series of River Tagus, in the location (proximity to the River's bank) and in the iconography (similar figure typology and technique). Nevertheless there exists a great difference between them. The presence of lineal technique carvings in the Tagus Complex is unknown. The published articles record the presence of pecked carving and analyse the different superimposed depictions with the objective of setting a diachronic sequence to these carvings. The works of Mario Varela Gomes are the most remarkable ones on this topic (Varela 1983, Varela and Cardoso 1989). In his article published by the journal *ALMANSOR* (Number 7, 1989), he establishes seven different periods, some of them subdivided into phases:

- Period I: Subnaturalistic (chronology: Epipaleolithic)
 - Phase a: archaic
 - Phase b: developed
- Period II: Stylized aesthetic (chronology: Neolithic)
- Period III: Stylized dynamic (chronology: Neolithic)
- Period IV: Meridional (chronology: late Neolithic-Chalcolithic)
 - Phase a: descriptive
 - Phase b: idiomorphic
- Period V: Atlantic (chronology: Early-Middle Bronze Age)
 - Phase a: ancient
 - Phase b: superior
- Period VI: Circles and lines (chronology: Late Bronze-Iron Age)
 - Phase a: initial
 - Phase b: final
- Period VII: Historic (chronology: Roman, Middle Ages and later)

Obviously an exhaustive classification like this one, realized after serious studies, and hardly criticized (Martinho 1981) has not been achieved yet in the Guadiana area, which is due to the recent discovery of the finds and the uncompleted data base. Nevertheless, after the analysis of the superimposition observed in the documented rock, we can raise a brief sequence of the diachronic phases that will allow us, as well, to present some provisional and hypothetical reflections.

Phase I: Thin lineal carvings

Animals, bundles of lines, stairs, zig-zags, etc. shape a whole typological group with multiple parallels in the paleolithic rock art. These sketches are always covered by pecked figure series. The evident parallels between some zoomorphic figures in the area of Cheles and figures of the Solutrean and Magdalenian periods give proof of chronology. To support this theory technical, typological and contextual aspects have been taken into consideration. Every technique (lineal, multiple stroke, scraped, etc.) documented at Molino Manzanéz presents clear parallels with the ones used in the big open-air paleolithic complexes: Siega Verde (Salamanca) (Balbin et alii 1991, 33–48); Domingo Garcia (Segovia) (Ripoll et alii 1999); and the Côa valley in Portugal, where the coexistence with post-paleolithic carvings is documented. The typology can also be compared with motifs documented at paleolithic ambits. Of special relevance seem to be the parallels with some of the documented motifs in the carved plaques of Parpalló. For an example the figure denominated “La Hoz” (the sickle) on the rock XII at Molino Manzanéz is really similar to the motif carved out on the plaque 16342 at the Parpalló Cave, which is chronologically sited in the middle Ancient Solutrean. Finally, we should make reference to the contextual aspect. The existence of an important Epi-paleolithic site (Quinta da Barca) in vicinity to the carving complex, has been used to support the thesis on an earlier Epi-Paleolithic chronology to part of the carvings; especially to the zoomorphic peckings that were assigned, according to style characteristics, to the periods I and II of Mario Varela. The site is located downstream on the Portuguese bank of the river, and during the recent excavations fauna and fireplaces dated before 8000 B.C. were documented.

Looking for confirmation of a Paleolithic chronology for the lineal carving motifs, covered by Epipaleolithic pecked figures, we should move to the Escoural Cave. In gallery 2 and gallery 7 (Varela 2000) similar motifs to the ones documented at Molino Manzanéz are visible. In the Maltravieso cave, Cáceres (Collado et alii 2001b), appeared, as well, lineal carvings (triangular and bundles of lines) similar to the ones placed in the Guadiana context. We should mention also the paleolithic carvings recently discovered at the Ocreza River Valley very significant due to its proximity to the riverbed and environment context similar to Molino Manzanéz.

Phase II: Pecked carvings

In spite of the evidence of zoomorphic representations like the bovine figure of station CXXV (“El Toro”) in the Molino Manzanéz complex that could indicate an earlier chronology, the majority of schematic pecked depictions are assigned to a Neolithic-Chalcolithic chronology (IV–III Millennium B.C.) parallel to the Megalithic phenomenon's development. First, this affirmation is based on contextual relation. Both open-air carvings and Megaliths share the same geographic framework. There is Megalithic funerary architecture in the area of Molino Manzanéz: an unexcavated dolmen in the Cheles municipality area, and in the Portuguese region of Monsaraz, where megalithic architecture reaches an intense development (Gonçalves 1995). Second, the graphic relation between the megalithic decoration and the theme of the open-air carving has been exposed in many works (Bueno et alii 1999, 102–105; Gonçalves 1999, 61–69).

The technique (pecked) as well as the human figures, circles, zoomorphs, meanders, etc. provide a consistent basis to affirm the chronological and cultural relation between both types of representations. This affirmation challenges the Mario Varela thesis. According to his diachronic sequence for the open-air carv-

ing complex at Tajo River, period IV (circles and lines) is dated between the Late Bronze and the Iron Age. In the Guadiana complex we can not affirm that the motifs with a circular base, although this is one of the most frequent themes, constitute a later phase than the rest of complex s representations. The superimposition of a circular figure over a naturalist bovine figure in rock CXXV ("El Toro"), remained of the existence of a previous stage of naturalistic style and zoomorphic thematic in the pecked technique. The development of the schematic carving open-air complex of Molino Manzanéz, as is indicated by the superimpositions analysis, was simultaneous to all the morphologic categories that were established in the introducing chapter; and in consequence, the circular figures should not indicate a chronologically later stage but a synchronic coexistence with the rest of the typological groups previously described.

Finally, we should point out the concentration of carvings in a specific area of the bank where the possible existence of water which should permit the formation of lagoons at the river even in the driest season is important. This fact leads us to the theory of Primitiva Bueno. She considers the carvings to be territorial marks, together with funerary depiction and dolmen architecture, and even with schematic rock art paintings (which are documented in vicinity). "They constitute the evidence of a territorial occupation system" where the space remains marked by graphic references so it could be recognized by anybody who passes through the area (Bueno et alii 1999, 107).

Phase III: thick lineal carvings

They should mark the final stage of the diachronic sequence of prehistoric carvings at Molino Manzanéz; although this sequence is really close to historic carvings. There are easily differentiable from the rest by the theme (names and initials followed by dates) and by the different patina, much lighter than the one of prehistoric carvings. The sketch is lineal and continuous, without breaks or cuts. The theme in those phases is radically different from previous ones. We can find motifs like swords with "Afalcatada" blades and rectangular hafts and five pointed stars. Unique ones like the precise depiction of a bovine figure in horizontal position, oriented to the right and seen from the side with the horns in twisted perspective; and the depiction of a horseman with a lance riding on a horse (these last two executed at rock XII). We should mention that this horse (technically, formally and in the style) presents close parallels to the equine figure represented in a slate plaque of 25 × 37 cm located at the site of Cancho Roano (Maluquer 1985). The representation of the ride, the details in the anatomical study of the animal, especially the differentiation of the hooves and the resolution of the jaw are the basic arguments to defend a similar chronology for both representations, which Maluquer dates on the V century B. C., on the bases of the archeological context where the plaque was found. The presence of Afalcatada swords and knives at the station XCI (Las Espadas) and the location (upstream) in the San Bartolome area of an important Preroman fortified site at the Guadiana bank, corroborate the chronological and cultural context that was assigned to those carvings. Beginning in the centuries VII–VI B.C. and ending with the roman conquest of the territory in the first century B.C.

Catalogue of paleolithic figures in the Molino Manzanéz complex

The exhaustive cataloguing of all the paleolithic fauna representations that have been documented at the site of Mill Manzanéz has not been carried out yet, since the revision of the tracings has not been finished. For that reason this paper must be considered a preliminary report about this part of the field records in process of study. Nevertheless, some figures of undoubtedly paleolithic character are included as well as some reflections upon techniques, style and typology have been contributed to give an approximate idea about general characteristics of this complex.

Station XV – “Esquinera” (Fig. 2)

1. **Horse:** The figure engraved with the incision technique of continuous line in “V” section, oriented towards North, is representing the neck and complete head of an equine, with mane line to the nape point and the beginning of the vertebral spine line. The measures are 7,6 cm high for 16,5 cm wide, and it appears in absolute side-view and without any indication of compartmentalization on the inside nor any “M” scheme detail. Its detailed description, from left to right, is as follows: The dorsal line is intentionally represented only partially. A first line configures the line of the spine, reaching the upper part of the cross, then the drawing continues with another line prolonged up to the head, constituting the nape to the back of the neck and the mane, represented without step. Subsequently, two semi-vertical lines are indicating both ears, being prolonged to the right to describe the frontal silhouette. Like this one, another line composes the forehead, the curvature of the snout, and finishes with the indication of the nose. The snout is defined with a curved line of quadrangular tendency, which breaks downwards 1 cm, from where it turns to the left just at the point of the befo, that is affected by a crack of the rock, coming out again to indicate the bit point and to be prolonged describing a pronounced jawbone. Finally, the last line, in vertical disposition, defines the neck, interrupted by a fracture, and is prolonged subsequently to indicate partially the line of the chest.

2. **Deer:** A naturalistically engraved deer made by the incision technique with a thin line in “V” section, and the figure is infraposed to the equine figure located in the same rock and to a pecked circle. Represented almost completely, it is oriented to the South and measures 30 cm max. height) and 38,5 cm (max. width). It is very affected by splits and cracks of the rock, that cross the engraving diagonally. The head, broken by superposition of a pecked circle at the snout and also in the upper part at the nape, presents forward lines, with details of ears and the rising of two frontal horns. The jaw and the beginning of the neck are made with a double line, that can be seen in the inside of the pecked circle, although it is interrupted by it, and is easily recognizable after it is prolonged in divergent ways downwards. The upper line of the jaw turns indicating the neck and, reappearing under the pecked circle line, forming the line of the chest, again double lined, to connect with the forward leg that is indicated by a vertical line of 13 cm length that does not connect with any other. The line that appears underneath at the jaw, turns lightly and reappears as a prolongation inside the animal, describing an arch of 9 cm, breaks in parallel with the exterior line and is prolonged 8,5 cm. The lower part of the animal has almost disappeared. Two small incoherent lines, aligned in an converging axis, seem to form part of the interior line of the forward leg. The abdominal line, very fragmented, is interrupted by a crack of 1,2 cm that is prolonged in an ascending diagonal backwards the animal. The rear leg, affected likewise by cracks, preserves two small lines of the inner side, showing the hock and a line that is prolonged to the tail, constituted by two converging short lines. Finally, a curved line infraposed to the line that indicates the chest of the equine closes the rear side of the figure. It is rather destroyed by loss of rock surface, and reappears drawing the crupper that, crossed by the vertebral spine line of the equine representation, shows again the superposition among both figures. Therefore this figure is composed by a continuous line that forms the crupper, the spine and the back top to the cross of the animal, then broken by the pecked circle at the neck point, and finishes drawing just one ear “V” shaped slightly inclined backwards, which has several attached filiform lines. The horns so far described are rising just behind the ear and they were carried out with a double line showing great size, 17,7 cm. This element is represented in a twisted perspective, with the double frontal antlers carried out in three curved lines not joint at the upper end, and four smaller horns, two of them rising at the same point to indicate the twisted perspective and the other two forming a double fork shape at the top end.

3. **Deer without head:** Placed on the lower part of the panel a few centimetres below the others there is another naturalistic figure carried out with incision technique, lineal and continuous. This representation is oriented to the left and totally from side view. From left to right we can recognize on the upper part the back of the head which line is broken by a pecked circle in superposition, next the representation draws the neck, the nape curve, affected by a fissure, and the dorsal line which is curved in the right end to shape the crupper of these animal. Another crack of the rock is interrupting the carving at these point and the continuation must be recognized a few centimetres below in an angular line that indicates the angle and prolonged to the left in a pronounced semicircular curve or belly line, ending cut by a fissure. The last line associated to this figure is right to the left and may be part of the chest-neck line. Besides, and without any clear relation with other possible representations but disconnected with the described figure there is a kind of horn, that maybe part of it, taking to account the total lost of the head. All these characteristics reinforced by the presence of the isolated horn, gives as conclusion the possibility of identifying this big motif as a male deer. Its total dimensions are 21,45 cm long and 14,3 cm high.

Station CCLXXVI “Bonito día” (Fig. 3)

4. **Female deer:** Located onto an horizontal surface and placed right into the lower part of panel 1, this little female deer figure is partially represented. The drawing is simply defined by short continue lines shaping the head and the dorsal line. The hole figure is oriented facing right and in absolute side view. The head and face suggests the forehead with a sinu-

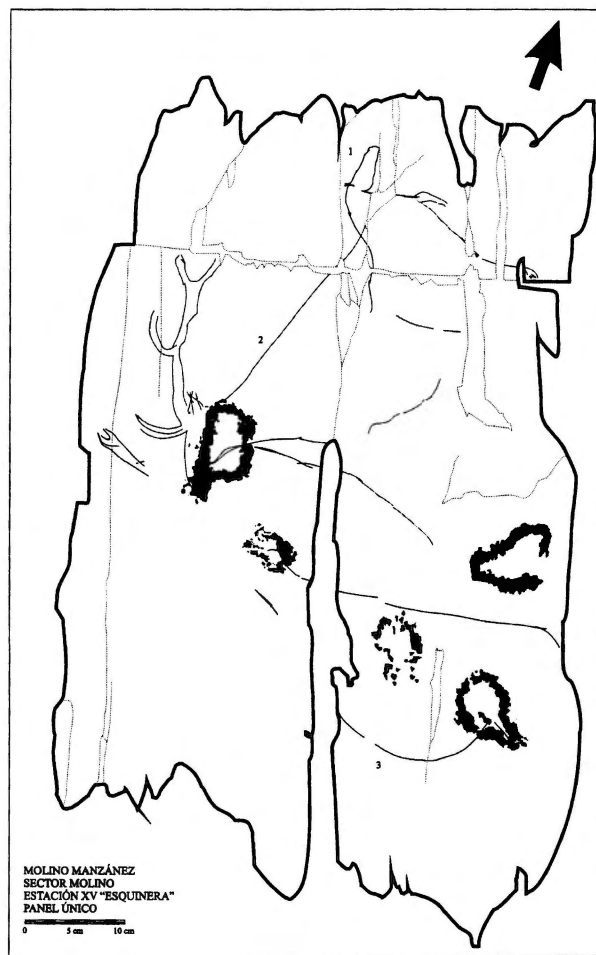


Fig. 2. Station XV – “Esquinera”

ous upper line and another two little lines beneath are shaping the jaw line not closing the snout but clearly convergent to the upper line. On top of the head and depicted backwards there are found two curved lines joint in angle that indicate the ear of this delicate animal representation. Finally, one continue and independent engraved line running backward to the right is shaping a pronounced dorsal line. The total measure of this naturalistic zoomorphic motive is 7,15 cm long and 4,5 cm high.

Station CDXCVII – “Sete” (Fig. 4)

5. Female deer head: It is very difficult to observe due to the extreme polishment of the surface caused by running water. The partial representation is situated on the lower part of panel 5 on the right side of the rock 497 “Sete”. It consists of the complete head of a female deer turned to the right (Southwest) and the beginning of the back line representing only the nape and a short part of the back. It is shown in absolute profile. A short part of the back is drawn by a straight line. A slightly concave curve indicates the nape. It is interrupted by two lines in angle that indicate a long narrow ear pointing backwards and giving the figure some perspective though it is drawn in side view. At this point starts the line of the forehead, almost straight but sharply bent to shape the rectangular snout and curved again to indicate the lower lip. Two little engraved points in the interior of the head indicate the eye and the nostril. The total measures of the figure are 5,3 cm long and 2,5 cm high.

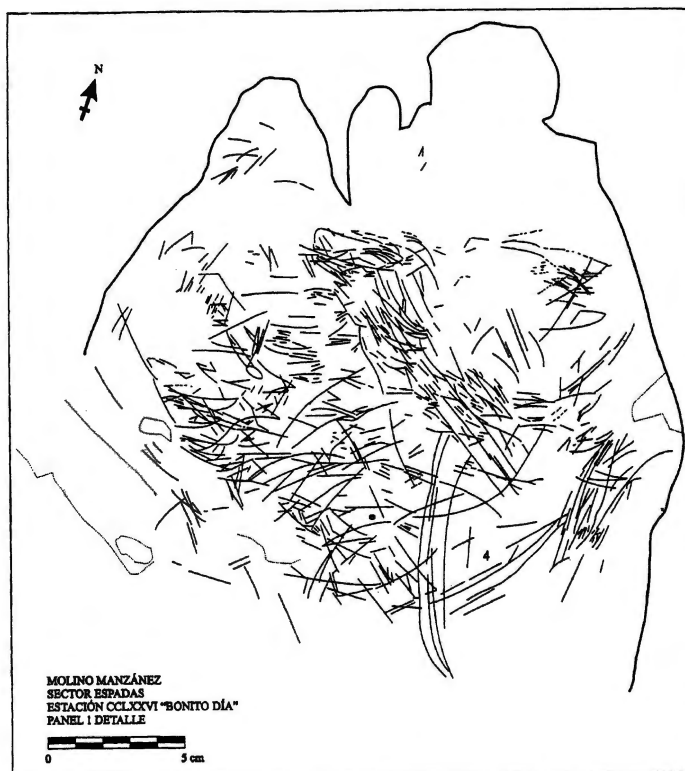


Fig. 3. Station CCLXXVI – "Bonito día".

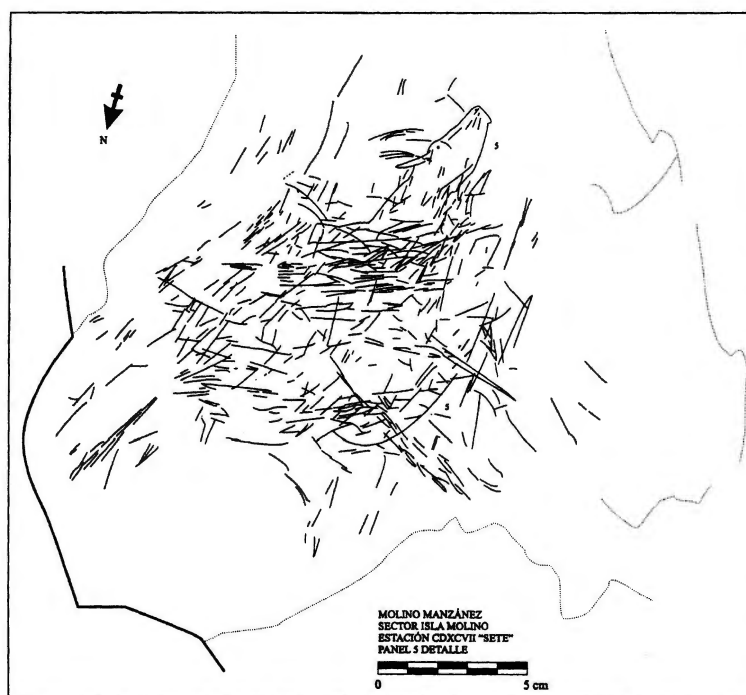


Fig. 4. Station CDXCVII – "Sete"

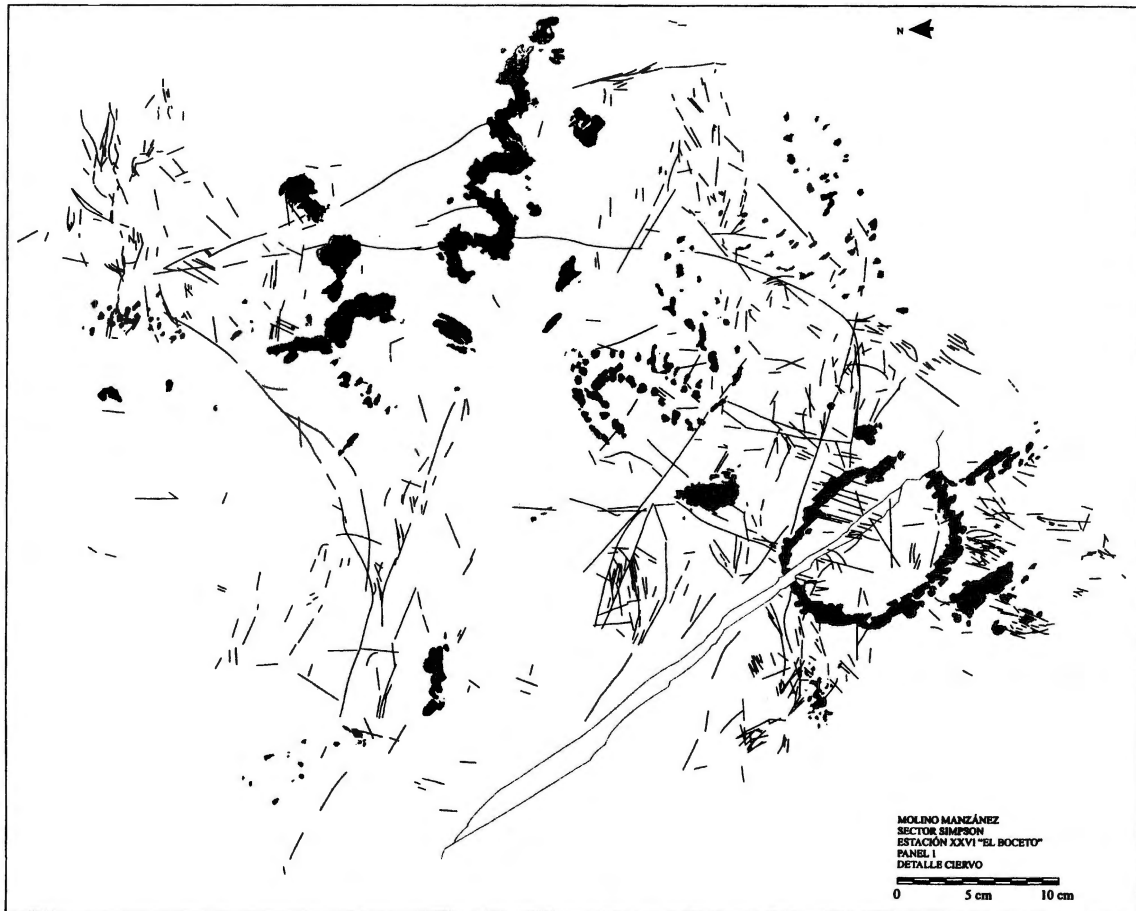


Fig. 5. Station XXVI – “El Boceto”

Station XXVI – “El Boceto” (Fig. 5)

6. Deer: An almost complete deer of naturalistic style represented by a filiform line in “V” section. Its face is oriented north, its dimensions are 41 cm of height and 49 cm of maximum width among parallels, and observes a disproportion among the body and the head, of 4,9 cm. From the head to the southwest are represented two divergent dorsal lines, of which the lower one is part of the most complete figure that is described in the following terms: the dorsal line is prolonged 42,7 cm, until it closes the rump. The tail is composed by a small bunch of several lines that close in a curved line, and it measures 5 cm in length and 0,5 cm in width. A new line indicates a very pronounced hock, and the rear line of the forward leg, which does not come too close with frontal line. The belly line conserves just a few parts and it forms a horizontal line not connecting with the forward leg, which is drawn by two parallel lines in vertical 15,6 cm long, without hoof. The previous line continues wavy, describing a smooth curve towards the left, in which the connections of the thigh with the chest and of the chest with the neck can be made out, until it connects with the head that presents a round snout of very small dimensions. Ears drawn by a pair of straight lines can be observed and also the big antler, 10 cm long, of the male deer is represented. Despite the extreme damage it shows still at least four horns.

Station XXII – “El Globo” (Fig. 6)

7. Unidentified animal: The naturalistic zoomorphic head oriented to the West is carried out with multiple filiform lines. The composing lines are of small size and configure the outline of the forehead, the snout with straight tendency and indication of the mouth, the cut of the jaw and part of the birth of the neck. The back of the head and neck is just in-



Fig. 6. Station XXII – “El Globo” (no scale).

the post-paleolithic engraving, continues to the back as well as the abdominal line. The first line ascends with a gentle curve and turns to form the tail that is separated from the body as if showing an elevated position and connects again with the buttocks line a few millimetres beneath. The outer line of the tail runs independently at the same height and continues to the north describing the rump, the crupper and part of the back. At this point the line turns upwards to form the upper part of tail and rump of the second figure. This one, also partially represented and damaged by the pecked figure in its lower part of the leg, is interrupted before the crupper and prolongs this line downwards, marking with several and successive lines the internal face of the thigh and, with continuous a line, the rest of the animal's leg. At the rear part, also in connection with the previous figure, a small line first delimitates its tail and then curves to define the buttocks, followed by hock and the final development of the leg. Exactly where the hock of the second figure is placed the abdominal line of the first figure reaches without connecting, and this resolution of the lines gives a pronounced depth to the composition which represents half animals one behind walking the other as can be seen on the herds. The dimensions of the group are of 13 cm of length and 14 cm of maximum width.

Station XCII – “Heineken” (Fig. 9 and 10)

10. Horse: A partial zoomorphic figure of 20,5 cm of length for 9,8 cm of width among parallels, is carried out in fine line of section in “V” and broken by pecked figures that cross through several points of this figure. Oriented towards East, it is an equine representation in absolute side view with a round snout and indication of the mane with step. It presents the nostril, the mouth and the eye. A pecked line crosses the zone of the jaw, impeding us to verify its development, although seems to be resolved by means of a simple line and curve that connects with the neck and is prolonged 5,5 cm to the chest, where it is interrupted. Although affected by the pecked engraving that caused the lost of the nape, the representation reappears on the basis of the neck with a vertical line that defines the cervical point and is prolonged through the spine line, to the back and crupper of the animal closing its posterior side with the curve that describes the rump, where it disappears.

11. Horse: A zoomorphic figure carried out with filiform line in “V” section and affected by pecked engravings superposition. It is a small equine oriented towards North in absolute side view, which is 6 cm high and 10 cm long among parallels. By means of a curved line the mane is defined, which is interrupted by peckings on both ends. The figure continues in the line of the spine which is prolonged defining the back and the crupper until it reaches the tail with back line

indicated by a few incoherent lines and remains hidden by a net of small lines. This group of lines running oblique could also configure the development of the neck in negative. The complete figure measures 9 cm of height and 14,5 cm of maximum width.

Station LXXIII – “Tanios” (Fig. 7)

8. Unidentified animal: The naturalistic filiform figure is infraposed to a pecked spot. It remained the vertebral line becoming double on the neck and partially interrupted by the pecked spot, part of the back, the crupper to the rump curve with the tail attached to the buttocks. A new line indicates the hindquarters ending incomplete. Subsequently, in its lower part a multiple line describes the curve of the abdomen from the rear groin to the front. The same line indicates the beginning of the thigh by a joint of multiple lines, to the half of the belly. Finally, a short line detectable in a small surface between the pecked blows of the mentioned spot marks the forward part of the neck. The figure measures as a group 7 cm of height and 12 cm of maximum width among parallels.

Station LXXVI – “La Cuchara” (Fig. 8)

9. Unidentified animals: Double linked figures carried out in a single filiform line of “V” section that represent two naturalistic hindquarters or partial zoomorphic figures in absolute side view. The representation is infraposed to a line of pecked engraving. From left to right, the first figure shows the hindquarters of an animal whose leg neither closes nor presents the hoof but, although it is interrupted by



Fig. 7. Station LXXIII – “Tanios”.



Fig. 8. Station LXXVI – “La Cuchara”.



Fig. 9. Station XCII – “Heineken”.

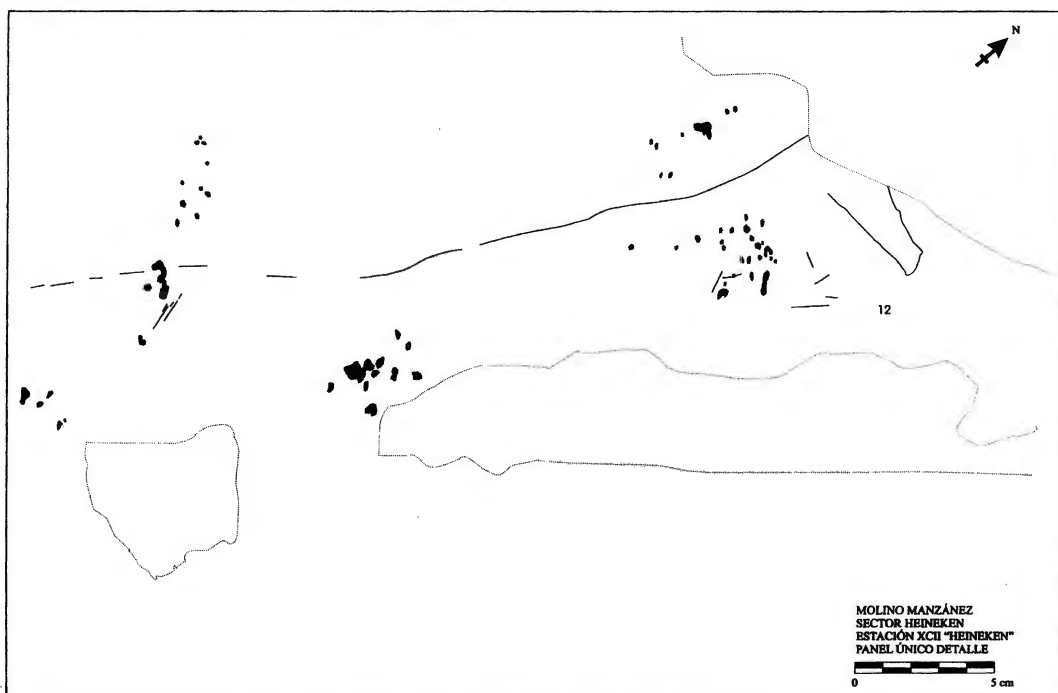


Fig. 10. Station XCII – “Heineken”.

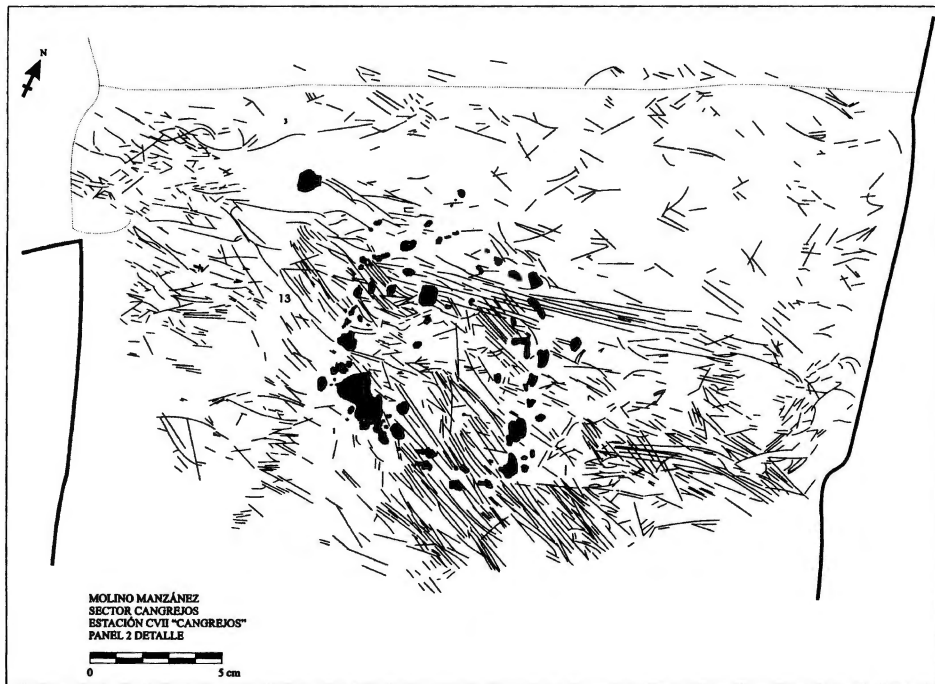


Fig. 11. Station CVII – “Cangrejos”.

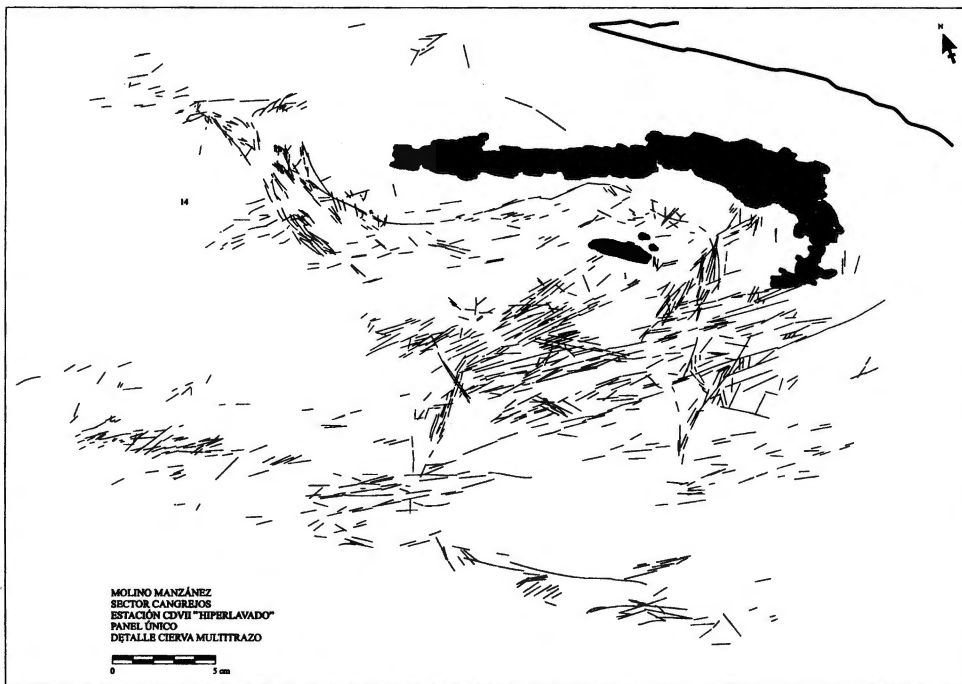


Fig. 12. Station CDVII – “Hiperlavado”.



Fig. 13. Station CDXXIV – “Noel”.

convex-concave-convex type. The tail, main element for the equine identification of the figure, is composed by two consecutive lines that leave from the top of the rump to continue down in parallel 2 cm. The rear leg follows a triangular sketch and does not connect with the ventral line that describes a smooth symmetrical curve to the line of the back until it is cut by the pecked one.

12. Horse: This naturalistic figure is located on the central upper part of the panel. Its state of preservation is bad due to the superimposition by pecked figures that interrupt its lines, and by the degradation of the surface that shows several cracks. Nevertheless a horse can be identified represented in absolute side view and quite disproportionate. The body is big and long. It is indicated by a long dorsal line. The small rectangular head with a straight muzzle is cut off from the back line by a big crack that spit off the upper part of the head (mane and ears). The head is drawn by very straight lines, in contrast to the sinuous dorsal line. Some filiform lines on the left beneath a group of pecked carvings may be the remains of a neck line and the beginning of the animal's head. Total dimensions are 32,89 cm long and 6,1 cm high.

Station CVII – “Cangrejos” (Fig. 11)

13. Female deer: A naturalistic figure carried out with filiform multiple lines in “V” section that measures 15 cm of height by 23,5 cm of maximum width among parallels. Oriented toward West, it represents the frontal half without extremities of a female deer in absolute side view. The head, which is stretched up, shows, by means of a continuous line, the forehead, the snout with an indication of the nose, the eye, one triangular ear stretched backwards and the jaw line, carried out in two lines, that connect with the neck and the start of the chest. These last ones run upon an only axis and they are carried out with short multiple lines. From the neck, a bunch of multiple crossed lines fill the body of the animal to the cervico-dorsal line, that closes the upper part also with straight development.

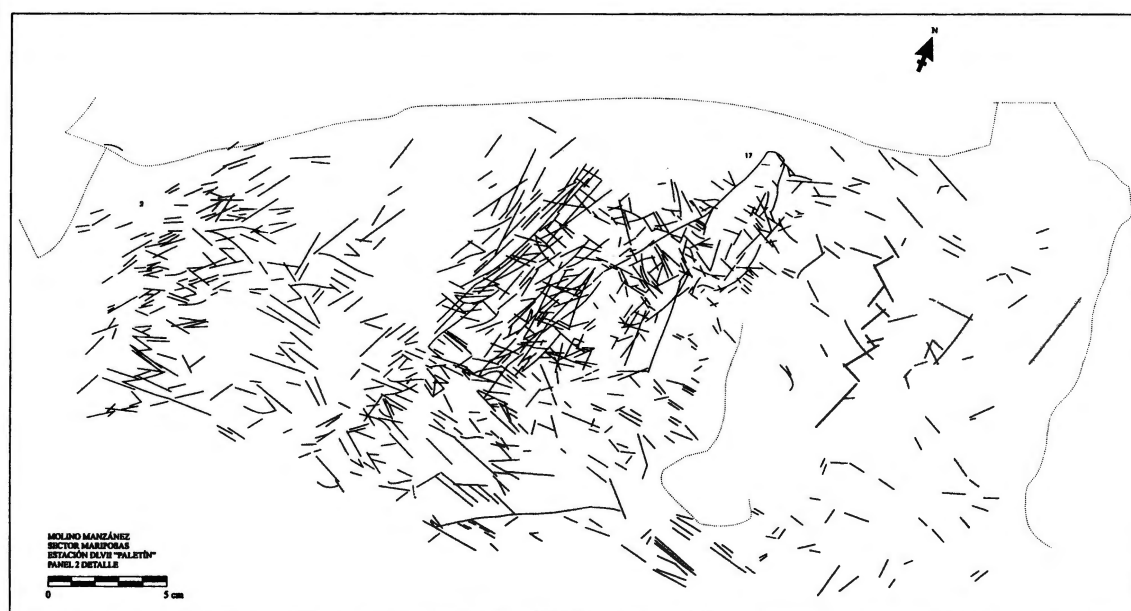


Fig. 14. Station DLVII – “El Paletín”.

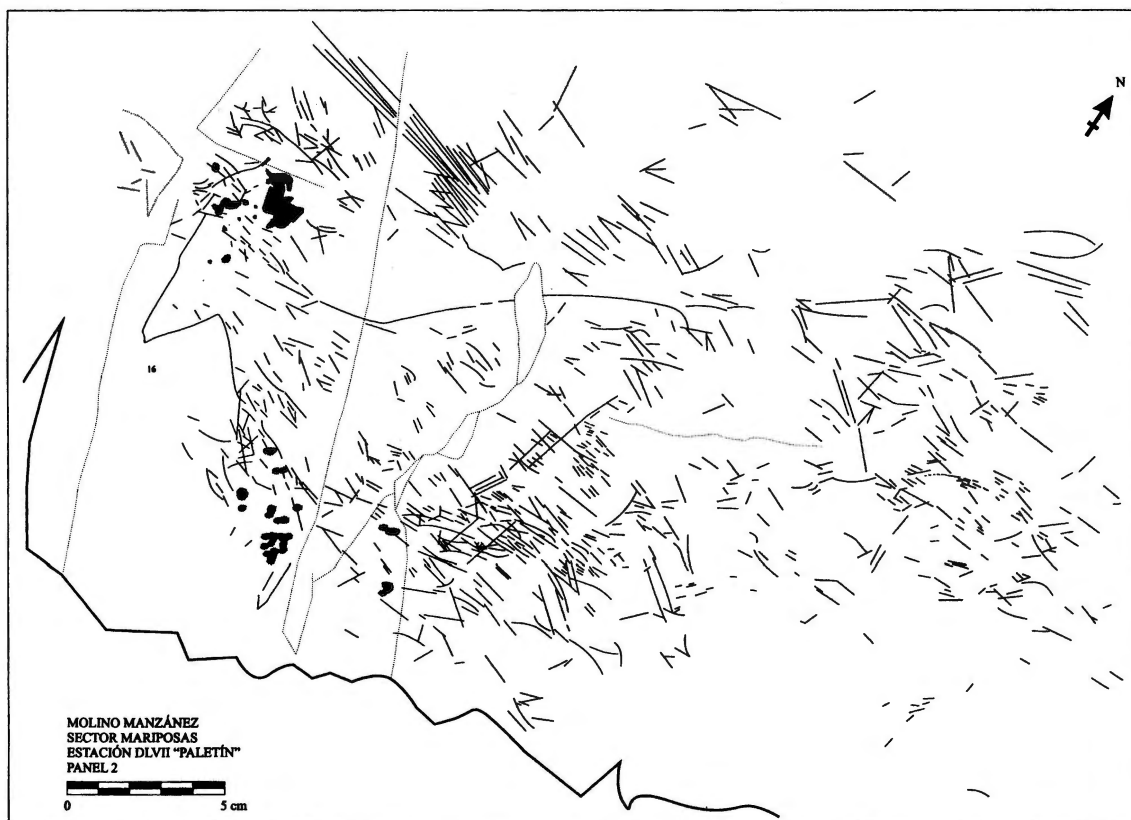


Fig. 15. Station DLVII – “El Paletín”.



Fig. 16. Station CCXIV – "El Toro Peló".



Fig. 17. Station CCXCIV – "Muflón".

Station CDVII – “Hiperlavado” (Fig. 12)

14. Deer: Located in a surface inclined about 30° that is facing North and arranged in a vertical way with the head towards the lower part of the panel aiming to the floor, we find a deer figure of 7 cm of height and 27 cm of length. It is a female of naturalistic character, carried out in a mixed incision technique, with both straight and multiple lines. The technique emphasizes its long neck. Of the head, that follows a subtriangular scheme, the forehead, the snout, with indication of the lower lip, and the jaw are represented. The ears are constituted by various lines in diagonal with regard to the forehead. The neck, of 7,5 cm, describes an arch until binding with chest and spine. Then, on the upper part, neck, spine and crupper appear well defined following a concave-convex lineal scheme that is lost in the zone of the rump and reappears to draw the tail attached to the buttocks. The rear leg, with a very marked hock finished in V, has almost disappeared. Several multi-lineal bundles are placed in the ventral area, and the figure is completed with the forward leg, carried out following a triangular scheme.

Station CDXXIV – “Noel” (Fig. 13)

15. Head of horse: An equine protomus carried out in a continuous line and infrazposed to loose pecked blows. This head in absolute side view just shows forward line and forehead, the snout with marked lower lip and jaw. Its measures are 3 cm length and 7,5 cm width.

Station DLVII – “El Paletín” (Fig. 14 and 15)

16. Female deer: A naturalistic figure carried out with the incision technique combining continuous and multi-lineal strokes. It measures 20 cm of height and 28 cm of maximum width among parallels. The head, 4,9 cm wide and 3,2 cm high, is subtriangular, with a pointed snout and triangular ears inclined forward. The jaw connects in a straight angle with the line of the neck, that is prolonged multi-lineally following a line slightly curved on the chest. Two vertically developed multiple lines are located in the area pertaining to forward and rear legs, although both are not clearly defined. On the backside of the animal multilineal strokes fill the area hardly covered with lines up to the upper part of the rump, from where the slightly convex and lineal spine curve, though discontinuously, goes to connect with the neck.

15. Head of deer: Just to the right of the last figure and quite hidden among several short multidirectional, non figurative lines exists a little deer head, orientated to the right, stretched up in similar attitude as other naturalistic representations of these site (e.g. 497 “Sete”, 107 “Cangrejos”, 407 “Hiperlavado”). The motive shows despite of its little size a rounded head with a triangular ear on the upper part. The ear continues into the line of the forehead, a light concave trace ending at the quite rectangular muzzle. The nicely defined jaw turns down on the left indicating the beginning of the animal's neck. Its total dimensions are 4,5 cm long and 2,8 cm high.

Station CCXIV – “El Toro Pelón” (Fig. 16)

18. Bull: Located upon a small rectangular shale rock barely elevated on the soil surface the panel is 58 cm of length and 27 cm of width. The panel is oriented north-south and inclined toward the south 17° approximately. It presents a smooth wavy surface that supports several series of engraved incision of different characteristics and chronology among which it is possible to recognize the clear representation of a marked naturalistic bovine figure carried out in only one continuous incise line, securely manufactured and without escape lines, with an excellent anatomical knowledge and nicely figured proportions. The figure is facing South and it is represented in absolute side view. The composite line shows a round snout with a prolongation to the forehead, continued to draw the horn which is double lined and closed convergently, slightly inclined forward and quite wavy. Next, running backwards, the line presents a marked intention to shape the nape, continues with a detailed indication of the bull's fleshy back of the neck and describes the dorsal curve closing the figure with the crupper. The line, not interrupted, here shapes the beginning of a long tail double lined and with an indication of the hairy lower end. Then, the rear leg of the animal presents a well defined hock and hoof. The two extremities are connected by a regular ventral line, curved and well marked, which is just interrupted to indicate the sex of the animal. Finally, newly on the front part, the figure ends with the forward leg straight and with hock, whose line comes to close the tracing with a long concave line that shapes the low neck and the jaw. All through the interior of this bull a short series of wavy lines are visible similarly patinated and mainly concentrated on the back upper part of the animal, which we interpret as the representation of the bull's fur. The total measures are 26 cm max. of length and 16,5 cm of max. height on top of the back.

Although this one is a motive of common presence and has notable parallels in the rock art complexes of paleolithic open air sites on the Iberian Peninsula (Domingo García, Siega Verde or Còa), we cannot fail to mention its direct stylistic rela-

tion with the figures found at the cave of Tajac in France and, in order to geographical proximity, with the figure of the black painted bull of Maltravieso Cave (Collado et alii 2001).

Station CCXCIV – “Muflón” (Fig. 17)

19. Deer: Naturalistic figure whose conservation is quite bad due to the degradation of the rock surface. It represents a deer, probably a male. Its was carried out in mixed technique that combines incised lines and abrasion. The figure is quite complete and shows the head facing to the right (Northwest). It consists of a clear forehead line and a muzzle of rectangular tendency in abrasion technique. It ends at the jaw and continues only after a concavity of the rock into the neck-chest line and the foreleg. Above the head, though anatomically separated, exist several curved and wavy lines that may summarily represent the animal's horn. The figure is completely lost in its central part. But some other scraped traces shape the hindquarters, some simple lines represent the triangular hind leg and a short tail und complete the animal. Total dimensions are 33,03 cm long from head to tail and 37 cm high.

Technic and stylistic resources

The paleolithic motifs were drawn on the rock surface with sharp flint or quartz instruments. They generate an extremely thin line, difficult to see the so-called filiform engravings. One single exception to this guideline in the making of the figures exists in Molino area. It is situated on Rock CCXCIV (Muflón, Fig. 17) of the Isla Molino Sector where probably a female deer representation shows the mixed technique that combines the lineal engraving of wide furrow with lines obtained by means of the technique called abrasion, combined also with some natural cracks of the rock to complete the motif which, joint with irregularities of the surface create together a figure with some volume. The patina of the furrow presents the same colour of the surface in all cases. The use of the irregularities of the surface in order to complete the anatomical details of the figures and to obtain volumes is also evident in the small horse head located in the Rock CDXXIV (Noel) where a small protuberance serves to give some relief to the animal's befo and the neck and a thin crack completes the figure's jaw. Finally, another of the technical resources that the authors of the paleolithic bestiary used in the making of the figures was that of sharing specific lines to define details of two different animals, as happens for example in Rock XV (Esquinera) in the Molino area, where the same line draws the hindquarters of the deer on one hand and the neck and chest of the horse on the other.

Coming back to the incise engravings as the main technique employed in the representations of paleolithic fauna, according to the different types of line, two systems of execution can be distinguished:

A. – Continuous Lineal Line: carried out by means of a sure and firm unique incision that does not present any escape line and is barely modulated. Generally, it is employed for the silhouette and to define carefully some anatomical details of the animal.

B. – Discontinue Lineal Lines: proportionally less numerous than the previous one. In this case the line of execution appears interrupted systematically shaping one single line, employed to define the outline as well as the other.

C. – Multiple Line: Frequently found at Molino Manzaner complex, it is obtained by means of diverse length lines grouped in bundles with the same direction, which are mainly employed to fill the figures, especially on the neck, the legs and the head.

All the animals represented are hieratic, although they perform different attitudes: they might be standing up straight, as in the case of the male deer, horses and bovids, or with the neck and the head stretched up and the ears stretched backwards, as all the female deer of this complex we are talking about. This last attitudes make us think of the intention of representing the animals roaring or browsing on hypothetical bushes, as is common in other representations of painted female deer, as A.5, B.5 or D.1 of the

Covalanas cave or the one known as I.4, or the reindeer II.8 of La Haza (Moure et alii 1991, 28–52). The author also tries to specify movement in the male deer representations by means of doubling certain lines that define any concrete anatomical part of the animal. Thus, in the great deer of Rock XXVI (Boceto) there appear two clear dorsal lines, one on top and another below that converge at the same point of one single neck and head, showing then two different attitudes of the animal whether you choose one or the other. Another example is found at the excellent deer of Rock XV (Esquinera), in which the double line coming from the jaw to the forward leg, lets us see a static animal standing up, or one animal moving, with a leg advanced, starting to walk.

In the paleolithic figurative complex of Molino Manzaner, besides the habitual representations of Pleistocene fauna (bovids, deers and equids) one must add the presence of some representations of symbolic character as bundles of lines, nets, triangles, fusiforms, zigzags, stair-shaped schemes and the so called reels. Next to this series of representations the presence of extensive series of thin lined undetermined abstractions technically similar to those found in association with undoubtedly paleolithic motives, as they are found with patina and clearly placed underneath to the percussion engravings of Neolithic-Chalcolithic date, seem to present the possibility of equal forms in the range of representations of Pleistocene chronology. This series of lines configure no concrete motive and its presence has been interpreted on the basis of two different circumstances:

1. – These engraved lines form part of the abstract symbolic paleolithic complex and its presence must be explained in the context of the whole figurative group documented at the moment. But this type of lines is not completely strange to other open air paleolithic series. Perhaps the most significant example might be that of Rock 3 of Peñascosa in the Côa valley where a big group of non figurative incisions is found infraposed as a first and older phase in the sequence of superpositions of the mentioned rock-site (Martinho 1999, 25).

2. – It could be a matter of conserved remains of older representations, which are much more complex, that disappeared because of the erosion provoked by wear of water. This last observation might be evidenced on the case of some art stations where it is clearly visible how filiform lines remain interrupted in those zones of the rock lightly waved in consequence of water run off that sporadically covers the rocky surfaces.

Anyway and with independence of the interpretation applied in each case the certain reality is that the group of rocks that contain paleolithic rock art, whether figurative or schematic, exceeds the hundred, which places the Molino Manzaner paleolithic complex as one of the major concentrations of open air paleolithic of the Iberian Peninsula and might be perfectly compared in quantity to the Côa Valley 137 rocks that support 267 paleolithic figures (Martinho 1999, 21), Siega Verde (Salamanca) with 43 stations that gather a number of 190 representations (Balbin, Alcolea and Santonja 1994, 11) or Domingo García (Segovia) where have been documented 115 figurative representations (Ripoll et alii 1999, 197).

With regard to the zoomorphic motives identified, 19 by now, their scarce variety, which remains reduced to just three species clearly identified, must be emphasized: bovid, horse and deer, the former ones with both male and female presence. Thus, the faunistic pattern is very similar to the one observed at the plateau, except for the notable absence of goat, which are largely documented in the other three large peninsular complexes of Côa, Domingo García and Siega Verde. Therefore, other less usual representations remain absent in the actual state of study, such as the antropomorphic motifs on the Rock 2 of the Bank of Piscos (Martinho 1999, 30), fishes also documented on the Côa valley (Rocks 14 and 36 of the Canhada do Inferno) (Martinho 1999, 70–71) or the canine zoomorph and the cold fauna animals located in Siega Verde. Quantitatively deer representations prevail upon other species with 10 representations (52,63 % of the total) 4 males and 6 females, followed by the percentage of horses that have been represented on 5 occasions (26,31 % of the total) and finally the bovine figure, one single representation (5,2 % of the total).




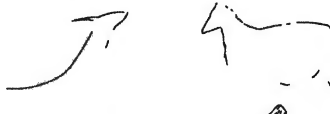
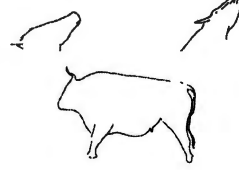

	PHASE 1 UPPER SOLUTREAN EARLY MAGDALENIAN	PHASE 2 MIDDLE MAGDALENIAN LATE MAGDALENIAN
HORSES		
STAGS		
HINDS		
BULLS		
INDETERMINATE ANIMALS		

Fig. 18. Chronology of the paleolithic art of the Molino Manzanéz Area.

Next to these zoomorphs, which can be clearly identified, 3 more figures have appeared in such a fragmentary state that no faunistic attribution can be given (15,78 % of the total).

Chronology

It turns always out to be very problematic to fit paleolithic representations in a chronological frame, especially as nowadays the stylistic chronologies are seriously criticized with regard to the absolute data provided by dating upon figures drawn with organic pigments (AA.VV. 1993). In engraved open air complexes such as this of Molino Manzanéz, where no archaeological context gives a detailed information

about the age of the motifs, there is no other possibility than stylistic comparison, taking into account the reserves of this method, in order to set its temporal bound on the Pleistocene iconography.

In this way and upon the base of the always uncertain stylistic criteria two periods for these group of figures of Molino Manzanéz can be established (see Fig. 18).

The first one of them would include those figures, anatomically incomplete or, in the contrary case, with their morphologic characters summarily resolved or showing clear disproportion: extremities formed by simple convergent lines, extended head, very stretched neck and ears or antler positioned backwards, mainly female deer. This position of the animals with the neck stretched and the head up, which as we said might represent roaring or browsing on hypothetical bushes, seems to be another of the characteristics of the complex as well as the utilization of the multilineal sketch to configure extremities or interior fill. All these stylistic conventions, especially the pointed finishing of extremities, together with the so stretched neck, multiple lines to configure the extremities and the use of "M" scheme for the lower half, remit to a style III–IV between Upper Solutrean and the Late Magdalenian (18.000–15.000 BC) with clear parallels in Côa Valley (rocks 13 and 14 of Canhada do Inferno, rock 1 da Vermelosa) (Martinho 1999, 27) or Domingo García (rock 39-II of the Hill of San Isidro) (Ripoll et alii 1999, 208), in the portable art of El Castillo (level 8, Early Magdalenian) (Almagro 1976), Altamira (Cantabrian Lower Solutrean) (Corchón 1986, 265–266) or Parpalló (plaque 17109 B, Upper Solutrean) (Villaverde 1994, 375) and in the cave art of the Spanish-León plateau, with very eloquent representations of anatomically disproportionate animals, emphasizing the stretched neck, in the caves of Ojo Guareña (Balbín and Alcolea 1992, 404, Fig. 4), or La Griega (Corchón et alii 1997, 60–61), which intensify its presence among paleolithic fauna representations of central-southern Iberian Peninsula, independently of the species that were intended to be represented. In this sphere we should mention the black painted bull at the Camarín of the Santuario in the cave of La Pileta (Benaolán, Málaga: Sanchidrián et alii 2001, 17, Fig. 2), the female deer of the Cave of Atlanterra (Ripoll and Más 1999, 5, Fig. 2), deer of the bottom area at Cave of Ardales (Ramos et alii 1992, 106–108), the horse of the right panel right of Escoural Cave (Varela 1999, 3), other deer of the Cave of Nerja, especially the female that is painted on the Sala del Cataclismo (Sanchidrián 1986, 299), showing a style, which regardless of regional shades that wait for deeper studies in this line of investigation, we would be able to consider characteristic and representative of the paleolithic rock art of the central-southern area of the Iberian Peninsula.

The second period comprises figures of animals represented by means of a single line that describes the outline of the figure from absolute side view. There is no evidence of inner details such as "M" schemes while the anatomical details such as the hock, the horns, the tail or the hoof were carried out meticulously. All these characteristics indicate an advanced horizon of Upper Paleolithic period, although the absence of facial elements (eyes, nostril and mouth) as occurs in the representation of the bull of rock CCXIV (Fig. 16), as well as in the deer on rock XV (Fig. 2) or in the horse head of the same rock (Fig. 2) could invite us to attribute them to the very end of the old style IV or even to the beginning of the recent style IV, i.e. into the Middle-Late Magdalenian (15.000–13.000 B.C.). The parallels take us again to the relation with the open air complexes of the Spanish plateau: Domingo García (bovids of the rock 12 of the Hill of San Isidro) (Ripoll et alii 1999, 209) and Siega Verde (groups III and XIV) (Balbín et alii 1995), or Côa in Portugal (rock 6 of Vale de Cabroes, rock 11 of Canhada do Inferno) (Martinho 1999) and to the series on shoulder blades of Parpalló (plaque 20175 Late Magdalenian) (Villaverde 1994, 384), (plaque 21612-indetermined age) (Villaverde 1994, 386).

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