

CARVED ROCKS, FUNCTIONAL AND SYMBOLIC (LEMNOS ISLAND, GREECE)

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Abstract: *At the Kastro rock-cut site, on Lemnos island (North-Eastern Aegean Sea, Greece), we may observe diachronic uses and modification of functions of carved rocks. Recent research has shown that various rock-cut features hint at possible symbolic behaviours as well as at practical concerns in connection to the local environment and surroundings. Mythology and ancient literary sources offer intriguing possibilities to the attempts at understanding some characteristics of both carved structures and rock-art. This complex coastal site is particularly suited for consideration of varying patterns of human behaviour in a rugged seaside scenery through time since pre- and proto-history.*

Key words: *Greece, Aegean Sea, prehistory to antiquity, rock-art, rock-cut structures*

Résumé: *Sur le site taillé dans la roche de Kastro, dans l'île de Lemnos (nord-est de la Mer Egée, Grèce), on peut observer une utilisation diachronique et des modifications des fonctions des rochers taillés. Des recherches récentes ont montré que différents éléments taillés dans la roche laissent deviner des comportements symboliques possibles ainsi que des préoccupations pratiques liés à l'environnement local et au cadre naturel. La mythologie et les sources littéraires anciennes offrent des possibilités intrigantes aux essais de compréhension de certaines caractéristiques, aussi bien des structures taillées, que de l'art rupestre. Ce site côtier complexe se prête particulièrement à l'examen des modes variés du comportement humain dans un paysage côtier accidenté, à travers le temps, depuis la pré- et protohistoire.*

Mots-clés: *Grèce, Mer Egée, préhistoire et antiquité, art rupestre, structures taillées dans la roche*

INTRODUCTION

The Kastro rock-cut site is situated on the western coast of the island of Lemnos, in the North-East Aegean Sea, on the peninsula delimiting the northern side of the Myrina harbour (Fig. 12.1). Carved rocks are mixed with natural volcanic ones into complexes in the scenery and it is often difficult to distinguish what is man-made from what is not. Rocks may in fact have been significant as natural forms on certain locations and their shapes perceived, chosen and artificially enhanced. Heavy erosion and the destruction by man, including the use, at some time, of the area as a quarry and the re-use of blocks of rock for construction, have certainly influenced the initial picture dramatically. The area has repeatedly been occupied in successive periods, since at least the end of the Bronze Age, through the Iron Age and the Archaic and Classical periods to the Hellenistic times and even later, with the result that the aspect and presumably the functions of the rocks, the carved features and the spaces have time and again changed. The research project, in progress, includes unearthing of selected sub-surface rock-cut elements and entails the expected dating and interpretation difficulties.

DESCRIPTION

Various structures have been carved on the rocks: footholds, ramps and a large number of flights of steps of different numbers, dimensions and orientations and seemingly diverse purposes; carved channels, including along flights of steps; smaller or larger cavities; "windows"; rectangular "façades", as well as numerous platforms or "rooms" delimited by two or three walls (Marangou, 1999, figs. 4-5); and countless niches, in a variety of forms, proportions and sizes. Linear engravings

or carvings in relief are also encountered sometimes on vertical or horizontal surfaces. In this preliminary presentation, we will consider a number of features and suggest some hypotheses and perspectives for further research.

Rocks with a view: the sea and the scenery

The rock-cut elements are located both in view of the sea and landwards. Some niches and a few steps (Fig. 12.2) or platforms with window-like configurations (Marangou, 2006, p. 131, fig. 22.3) have been carved on strategic points at the edge of the rocks towards the sea at altitudes of some tenths of meters above present sea level, offering an unobstructed view of the harbour or the open sea. Connection to the sea (Marangou, 2002a, p. 148-149; 2002c; 2002d; 2006) is evident from the history and mythology of the island, but also from ship representations, such as a long oared ship, possibly earlier than the Archaic period (VIIIth-VIth c. BC), on the vertical surface of a double and stepped niche (Marangou, 1995; 1999; 2002b) (Fig. 12.3), or a partially preserved oared ship, painted on pottery. It is not excluded that another (sail-)boat is represented by the linear relief-carvings (under study; Fig. 12.4-12.5) on one at least of two small niches on both sides at the upper part of a large carved façade. On the second niche, the remains of a very eroded, linear pattern are similar in form and technique to the engraving of the first niche and of the ship. This relationship to the sea may also be attested by a carved space close to the summit of an abrupt rock, perhaps an observation post – hiding place at about 80 meters above present sea level (Marangou, 2002c, p. 13-14; 2002d). In addition to the obvious links of an island to the sea and sea-travel, all these elements could, as may well be the case with the strategically located rock-cut structures

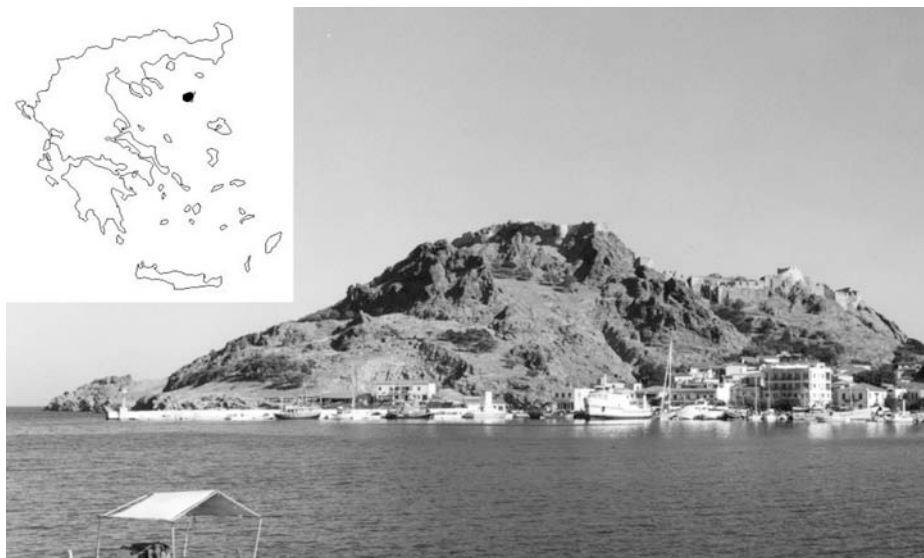


Fig. 12.1. The Kastro peninsula from the south



Fig. 12.2. Rock-cut niches and steps at the edge of the rocks from the west

mentioned above, be connected to the reputation the Lemnos' early inhabitants, Sintians and later Pelasgians or Tyrhenians, had as pirates or raiders in the pre-Archaic and Archaic periods (Marangou, 2006, p. 130, 132 with references; cf. Marangou, 2002a, p. 148-149).

Nevertheless, in several cases, the view offered by other rocks is directed landwards, dominating the landscape for a distance of a few kilometres up to the surrounding hills. Such rocks are again convenient observation posts, yet with a different orientation. It was then possible to control access to the site from all directions from a number of strategic points (Marangou 2002c, p. 9-11).

Rocks, conduits and cavities: liquids management

Several channels of various lengths have been carved in the rocks of the Kastro. Some of them run parallel to flights of steps, while others occur on sloping (Fig. 12.6) or even horizontal zones, exceptionally starting near platforms or flattened surfaces, but without any visible connection to utilitarian structures, such as rooms or walls. They may also begin at the edge of shallow circular cavities, to which they are thus connected; or cross horizontal surfaces –possibly landings or platforms– and even inter-rupt ascending flights of steps (see below and Fig. 12.8b).



Fig. 12.3a-b. Stepped niche from the south-east (photo) and tracing of oared ship engraved on its vertical surface (reconstruction)

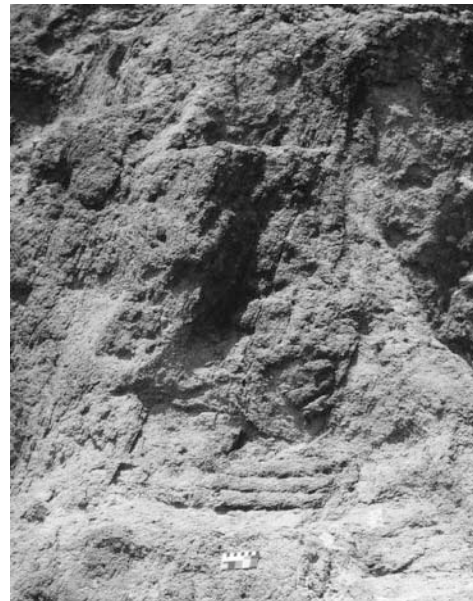
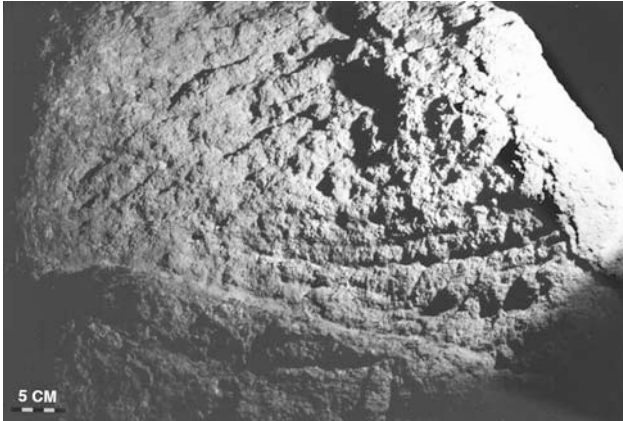


Fig. 12.4.-12.5. Engraved niches from the east



Fig. 12.6. Rock-cut channel from the east

Cavities, mostly circular, but also rectangular, may be isolated or form small groups of various depths and dimensions (Fig. 12.7a-b). A number of them could be cup-marks or dowel-holes, in which case their precise usefulness is not obvious, in particular when they do not show any organized pattern, but also sometimes holes for fixing vertical posts or horizontal beams (Marangou, 1999, fig. 4). There are also some large and deep “wells” or silos, which have not been investigated yet.

Similar to the Kastro rock-cut cavities, pits (“small wells”, “cisterns”, “basins”, “troughs”), cup-marks and conduits are common in Anatolia (Ussishkin, 1975;

Frankovitch, 1990, vol. I, p. 16-43; vol. II, figs. 3, 26, 30, 98, 201-202, 390; Gonnet, 1993), where they have often been considered as evidence of libations (Ussishkin, 1975, p. 100-103; Isik 1996, p. 61; Vassileva, 2001, p. 55) and compared to mentions of cup-marks and conduits in Hittite texts (Gonnet, 1993, 219). In Phrygia, they have been interpreted as evidence of a fertility cult, a cult of ancestors or as entrances to the subterranean world (Gonnet 1993, 220); in Thrace, as cult installations, connected to water or some kind of liquid or evidence for sacrifices (Naydenova, 1990, 88, 94). In some cases, rectangular cavities of Phrygian or Lycian monuments could have been dowel-holes serving to stabilize stelae or statues (Isik, 1996, p. 57, 59, 62 and fig. 9).

Rocks and steps: useful ascents and irrational climbing

Obviously utilitarian, several flights of carved steps, which may be long and combined to ramps or stepped pathways, join together lower to higher levels or different areas on the flanks of the Kastro hill (Marangou 2006, p. 133). In contrast, some other flights of steps, including dead-ends without any discernible goal, do not seem to be of any obvious use, unless in order to be concealed from view or to serve unknown symbolic purposes, in particular when access to them is difficult and they are located on precipitous rocks (Marangou, 2002c, p. 13-14, fig. 6; 2005). An ensemble of such seemingly useless flights of steps, presented in a previous paper and compared to an open-air maze, were carved around and on a large rock (Marangou, 2002c, p. 12-14).

The fact that not all the steps had the same function and the problem of relative dating can be seen in an area located at approximately 18 to 21 meters above present sea-level (Fig. 12.8a-b): a partly destroyed and eroded,



Fig. 12.7a-b. Rock-cut cavities of different dimensions and linear carvings



Fig. 12.8a-b. Ensemble of parallel flights of steps, niche (upper right) and carved channel from the east

double stairway arrives at a double intermediate landing and from there continues uphill in parallel to a third flight of steps. Although with the same, roughly east-west orientation, each one of the three stairs has different widths of treads, heights of risers and breadth of steps. Besides, the smaller (southern) steps are located on the external side of one of the two carved walls delimiting a “room” or platform, while the longest (northern) flight apparently ends with a last step, shaped like a small rectangular niche, in the natural rock: no more steps have been found till now, for a distance of at least about one metre uphill. Because of the landings, the higher part of the stairways and the niche are hidden from view before one starts climbing upstairs from the lower part. An ascending, deep channel, separating in the beginning the lower two flights of steps, crosses the northern landing towards the north and ends upon arriving at a carved horizontal surface, perhaps a platform, where work has been temporarily interrupted in 2006. Part of the area (still under study) had apparently been covered with earth and stabilized with parallel stone walls, perhaps during the Archaic period or later.

“Cult” stepped structures ending in carved niches (e.g. Roller, 1999, figs. 16, 18) and/or so-called “seats” or “thrones” (e.g. Vikela, 2001, p. 49-52) are known from

other areas in Greece, such as in Western Thrace (Triandaphyllos, 1985; Konstandinidis, 2000) or in islands of the Eastern Aegean Sea (Chios: Kaletsch, 1980; Samos: Yannouli, 2004, p. 119, fig. 17), as well as from the Balkans, in Bulgarian Thrace (Delev, 1984; Naydenova, 1990; Domaradzki, 1994; Fol, 1982, pl. 180; Vassileva, 2001) and also principally in Anatolia (Turkey) (Haspels, 1971, figs. 230-232; Frankovitch, 1990, figs. 76, 81; Vassileva, 2001; Berndt, 2002, p. 26 figs. 36-37, p. 37 fig. 60, p. 38 fig. 61, p. 43 figs. 68-69, p. 62 fig. 110).

Similar structures are usually considered to occur from the Late Bronze Age to the Late Iron Age for Thrace (12th to 3^d c BC), from the Hittite (c. 1600 BC) to the Roman period for Anatolia. Similar flights of steps and thrones with an extensive view and of difficult access have been considered as the entrance to the upper world at the mountains’ tops by Naydenova (1990, p. 94). When dating from the 8th century BC or later, they are usually, in Anatolia, mainly in Phrygia, connected to the cult of Mother, Mother of the Mountain(s), Mother of the Gods, or Kybele/Cybele by her Greek and Latin name. She is a female divinity of nature and mountains, a goddess which has, as well as rock-carving, a long and much earlier background in Anatolia (Roller, 1999, 27-62; Vikela,

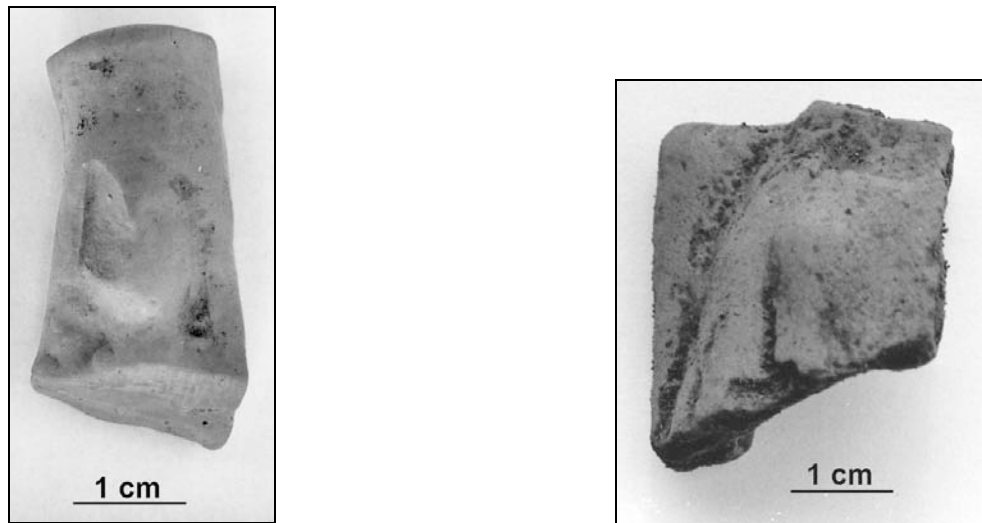


Fig. 12.9a-b. Fragmentary, clay female figurines: head with a *polos* hat and veil and torso seated on a high-backed seat

2003, p. 43) and whose cult was widespread since the Archaic period in the Aegean, the Black Sea, mainland Greece and the Western Mediterranean, as far as Marseilles, Sicily and Southern Italy (Roller, 1999, p. 63-65, 131). The evolution and the geographic distribution of the Cybele iconography has been studied recently by Rein (1996), Roller (1999) and Vikela (2003).

Rocks and a female presence

A female presence is well attested on some investigated areas of the Kastro, by the occurrence, since the Archaic period, of clay tools connected to female everyday tasks, in particular weaving and cloth-making, such as loom-weights and spools, as well as fragmentary female figurines (Fig. 12.9a-b) (several of them Classical or Hellenistic), mostly heads (cf. Marangou, 2006, p. 133, fig. 22.5), but also seated-on-a-seat torsos (Marangou, 2005) and exceptionally feet. Cult of female divinities is attested in Lemnos since before the VIIIth c BC, with the “Great Goddess” bearing the same name as the island, to whom virgins were sacrificed (Ivantchik, 2005, p. 92 with references) and whose temple may have been discovered at the city of Hephaistia in Lemnos (Beschi, 1998, p. 53-55). The cult of female divinities persisted, later goddesses succeeding the earlier ones (Beschi, 2001, 217). Figurines with a *polos* hat (showing their divine nature), including Cybele figurines, were made since the Archaic period, as well as sirens and sphinxes (Archontidou, 1994, p. 55, figs. 12-13; 2000, p. 27, fig. 40; Acheilara, 2000, p. 11, fig. 10; Beschi, 2001), while the goddess Artemis had a number of temples in the area in Classical and Hellenistic times (Beschi, 1998; Archontidou, 2000), one of which at least probably succeeded to an Archaic sanctuary of the Great Goddess (Beschi, 2001).

Nevertheless, it is difficult for the moment to confirm with certainty the identity of the possibly adored on the

Kastro divinity (-ies), as a number of goddesses could be represented with similar attributes (for ambiguities in the iconography of goddesses see Hermary, 2000). They seem in any case to be entities related to nature, such as the Great Goddess of Lemnos, the Phrygian Cybele, the Thracian Bendis (Beschi, 1990; 1998, p. 52), Artemis (Beschi, 1992; 2001, p. 217), or even Hecate, several of which are also connected to liminality (Marangou, 2006, p. 133-134 with references). However, in antiquity, “visiting” figurines of various gods or goddesses could be offered to sanctuaries of a different divinity (Alroth, 1989, p. 108-113) and mortals might also sometimes be represented. Whatever the case may be, votive offerings of weaving, spinning or cloth-manufacturing tools as well as of real garments to female goddesses’ statues and weaving for their actual clothes are attested in several ancient sanctuaries of female divinities (Beschi, 2001, 216-217 on tools offered to the Myrina and Hephaistia goddesses; Wallrodt, 2002, p. 185-188 on loomweights, spindlewhorls and weaving at the Athena temple in Ilion/Troy; Baumbach, 2004, p. 34-35, 91-93 about Hera sanctuaries). Besides, at the profane level, Lemnian women (*ra-mi-ni-je*) were well known spinners since the Late Bronze Age, according to Linear B tablets (Ventris and Chadwick, 1973, 410). Furthermore, during the mythical time of the Argonauts’ passage from Lemnos, an exclusively female population inhabited the island. Their queen, Hypsipile (Euripides *Hypsipile*, fragment Iii, 9-11), having later become a slave, far from home, laments and remembers her songs and her crafts, spinning and weaving, at home, in foregone better times.

The attributes of some figurines found during the research at the Kastro, such as the high *polos* hat and veil and the “*thronos*” -the seat with a high back- have parallels in Lemnos in several Classical or Hellenistic figurines, but also in Archaic, VIth century BC, figures from the Artemision in Thasos (Weill, 1985, p. 61-62) which may

represent various goddesses, according to Weill (1985, p. 192-196). The iconographic type characterizes, among other divinities, the Great Goddess of Lemnos and the Phrygian Cybele and bears oriental and Neo-Hittite influences (Weill, 1985, p. 147-202; Beschi, 1992; Roller, 1999, p. 27-62). A small figurine fragment representing a lion's head found recently in an investigated area of the Kastro points towards Cybele (who is often represented with a lion), or at least a divinity with similar characteristics.

Similarly as the spread of Cybele's cult, the affinities of the Mother with the Thracian goddesses Kotyto and Bendis has been explained by migration, in the latter case of Phrygians from the Balkans to Asia Minor, according to Vassileva (2001, p. 51). As maintained by Graf (1985, p. 113-114), if the Phrygian goddess did not arrive in Ionian areas, in south-western Turkey, where her cult is quite early, directly from Central Phrygia, it may have had through the Troas and the Northern coast of the Hellespont (north-western Turkey), both closely related to Phrygia in the Archaic period. The Mother *temenos* at Ilion (Troy) is the oldest one of the area (c. 700 BC or Troy VIII phase) and the connections of Lemnos with the opposite coast of Troy known since at least the Trojan war and Homer. Such transfers should not be surprising: early mentions of a female "Asian" divinity (a-si-wi-ja po-ti-ni-ja) and of a Mother of the Gods (ma-te-re te-i-ja) in Linear B might suggest that migrant labour from Anatolia and adjacent islands had imported, if not literally "transported", to the distant Mycenaean world, already in the Late Bronze Age, such divinities and their cult (Rein, 1996, p. 228; Morris, 2001, p. 423, 425).

IMAGERY VERSUS ANICONICITY

The Cybele connection, as attested by Classical or Hellenistic and possibly Archaic figurines, should then be supported by some stepped structures and niches at the Kastro. Those are, however, different from the usual "Phrygian type" niches, where the goddess is represented in rock-relief, as in Anatolia (e.g.: Roller, 1999, figs. 22-23; Haspels, 1971, vol. II, pls. 99, 159, 183-185, 187, 189; Frankovitch, 1990, vol II, figs. 232, 410; Naumann, pls. 5,1; 20, 2-3; 32, 2) -in Phrygia particularly in front of fictional doorways (Thomas, 2001, 250), in Chios (Kaletsch, 1980, pls. 44-47) and in Samos (Yannouli, 2004, figs. 5, 8) -although erosion might partly account for this absence. Credible dowel-holes which could receive her cult figures -statues or relief plaques- (Mellink, 1981, p. 99; Thomas, 2001, p. 250; Vikela, 2003, p. 52, 53; Yannouli, 2004, p. 119) are rare. Furthermore, there are no large groups of small trapezoidal niches as in Thrace (Delev, 1984, fig. 14; Fol and Venedikov, 1976, pls. 2, 4-16; Fol, 1982, pl. 154-156; Naydenova, 1990, p. 91; Vassileva, 2001, p. 58) or Samos (Yannouli, 2004). Besides, explicit carved seats or "thrones" as in Anatolia (e.g. Frankovitch, 1990, vol. I, p. 56-72; vol. II, fig. 254) and Thrace (Vassileva, 2001, fig.

4) do not occur unequivocally here. On the other hand, flights of steps are omnipresent and there are several rectangular "rooms" delimited by two or three walls (Marangou, 1999, figs. 4-5), sometimes similar to the Urartian *Felscellae* (Isik, 1996, p. 62).

Moreover, the absence of a (divine) rock-image seems to challenge the interpretation of some Kastro structures as cult-related. However, regional variations and various cultural influences as in the widespread Cybele cult (Roller, 1999; Vikela, 2003, p. 49) are to be expected, as noticed by Tacheva-Hitova (1983, p. 134-135, 158-161) regarding differences in the cult of "imported" divinities, in particular the Thracian cult of the Anatolian "Mother of the Gods". At the same time, comparable characteristics are nevertheless encountered: the ritual for the Mother (and perhaps her predecessor), according to both Greek literary tradition and the most well known Phrygian Midas monument, implies open-air ceremonies on rocks, often in a rock-cut complex, climbing of steps and along roads winding up the mountains, walking towards a platform, a façade or a niche, use of cup-marks, grooves, basins and channels (Vassileva, 2001, p. 55). The significance of water, including rock-cut formations for liquids management in the sacred spaces has been noted by Vikela (2003, p. 63, footnote 77a) concerning the cult of the Phrygian Cybele. The Kastro evidence combines some of these trends:

- outdoor setting, rock outcrops, high locations, flights of steps and a scenery transformed by the rock-cut structures; large view towards the surrounding landscape;
- liminality; monuments hewn in wild places, on the mountainsides or on hills, even shaped as doorways, but also close to the sea, as the Cybele monument in Chios, the goddess probably protecting seafaring (Kaletsch, 1980, p. 228), or the Mother sanctuary initially on the seashore and by the harbour at Ephesos (Thomas, 2001, p. 259); the Kastro niches are located near the sea;
- difficulty of access and stepped pathways or flights of steps, as generally encountered in all monuments both in Phrygia and Thrace; ascending routes towards the sanctuaries of Cybele are also noted in Samos (Yannouli, 2004, p. 117).
- structures combining steps, niches, cavities and/or "rooms" or platforms. On the above-mentioned façade with the engraved niches (Fig. 12.4-12.5) there are steps on both sides of the outcrop, as well as a flattened surface with a niche-like construction on its top, while a few cavities, dispersed on the floor of the platform, might have been used to stabilize missing elements; an as yet non-investigated large and deep "well" on the floor is of unknown use.

It is conceivable that, at the Kastro, the Archaic and later figurines representing a divinity with characteristics comparable to those of Cybele and the tools for female activities succeeded to an earlier stage of empty niches and façades, without reliefs or statues. More to the point,

some carved “altar”-shaped rocks at the Kastro might in fact be older than the earliest (VIIIth c BC) Anatolian Cybele stepped altars and niches: a part of the pottery found in the lowest level close to one of these structures may belong to the end of the Late Bronze Age or the beginning of the Early Iron Age, whereas the space in front and by this rock-cut construction had been heavily modified in the Archaic period. The spot must, in fact, have been of importance for observation, communication and transit, at least since the latter period: it is located by the crossroads of a road leading to other parts of the site and of flights of steps and ramps descending towards the sea (Marangou, 2006, p. 133-134). The structure is equipped with steps on both sides and the upper surface on its summit is worked and flattened, while a natural outcrop projects over it.

It is unknown if the niches of the other outcrop with the façade described previously had been engraved in primary or secondary use, in which case (perhaps in the Proto-Lemnian or Early Archaic period) linear patterns would have transformed a preceding, Iron Age or earlier (Bronze Age?) “altar”-shaped structure, while the imposing natural rock with a suggestive shape was still left jutting out over it. The same doubt concerns the long oared ship carved on the vertical surface of a rock equipped with small steps on the side (Fig. 12.4a-b) similarly to the above stated examples; yet the ship could be earlier than Archaic (Marangou, 2002b). In case the engravings are secondary and if a Cybele -or similar divinity- connection to the carved rocks really existed, it is debatable if that connection was contemporaneous with the engravings and aniconic, or later, perhaps Archaic, related or not to the figurines.

Aniconic rock-cut features are already encountered in the realms of the Hittites (Haas, 1982; Popko, 1993) and the Urartu (Isik, 1995; 1996), although it is not possible to affirm a descent or an influence from these cultures (as Isik, 1995; cf. Vassileva, 2001, on Thrace-Phrygia affinities) or even contemporaneousness. There is indeed a long Hittite and Hatti tradition of cult related to mountains and rocks (Haas, 1982). There are also mythological connections of Lemnos with a mountain -the alleged volcano of god Hephaistos, husband or son of the Great Goddess, of oriental origin (Marangou, 2005). It is a fact that the Hittites represented personified divinities also as impersonal forces; an object could incarnate a divinity and be at the same time its attribute; the cultic throne was one of the cult objects in Old Hittite texts of Hatti tradition (Popko, 1993, p. 320, 321, 327). Along with the Phrygian “thrones for the invisible divinity” (Berndt, 2002, p. 39), it has been suggested that the Thracian Great Mother, before obtaining her anthropomorphic image, was a sacred rock and that her cult included solar and chthonic concepts (Naydenova, 1990, p. 94-95). Mellink (1981, p. 98; cf. Isik, 1996, p. 56) has suggested that originally, before she was rendered in iconic form, the Phrygian goddess may have received worship on mountain tops, offerings being brought to the stepped

altars, while Vassileva (1995, p. 271-272; 2001, p. 52, 61) considers the aniconic character and the anonymity of both Great Goddesses of Phrygia and Thracia in early periods. In fact, initially the Anatolian Mother did not have a specific name and was characterized each time by local epithets deriving from natural features of the landscape, probably mountains (Roller, 1999, p. 66-69). Interestingly, it is generally believed that the Great Goddess of Lemnos gave her name to the island (Beschi, 1992, 131, with references); but perhaps it could also be possible that, here too, it was rather the goddess that was named after the place – the island. This could refer to a very old attitude to the Otherworldly, comparable to the use of clothed aniconic wooden *xoana* revered as especially sacred images of divinities in ancient Greece.

QUESTIONS AND PERSPECTIVES

Concluding, despite erosion, destruction and dating difficulties, we may perceive modifications through time of the functions of the rock-cut features at the Myrina Kastro. Different sectors likely include preferably structures of diverse functions. Practical uses, such as transit, communication, control of access and liquids management, as well as display, concealment and other possibly symbolic functions seem to merge. The natural shapes of the rocks have been exploited *in situ* and transformed into “megalithic” structures modifying the scenery and at the same time offering a dominating view and perception of the surroundings. Various symbolic types of behaviour such as cult practices which take at the same time into account concerns linked to the environment may be suggested, although they are still impossible to confirm. History, mythology and ancient literature offer stimulating potential to the attempts at understanding some characteristics of both carved structures and rock-art in their natural setting. Hopefully, the continuation of the research will add more evidence towards the comprehension of this intriguing and complex site.

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