

LA VEGACHA DEL ROZO Y EL LAGAR DE LA HOYA

The engravings of the Vegacha the Rozo are well explained in the "Guide to know the rock art of Las Hurdes: "In this set appear triangular, rectangular and fusiform geometric motifs, weapons (knives, a possible halberd and arrowheads), carved by incisions, and anthropomorphic figures, at least two complete ones and remains of other one, arms up and bent at an angle, large hands, stretched and long phallus, made by knocking the rock. The engravings were realized between the Bronze Age and Iron Age. "

The document "Stations of Rock Carvings in Cacereña region of Las Hurdes", by Luis Benito del Rey and Ramón Grande del Brío also refers to that anthropomorphic figure (they are the discoverers of the idol in a praying attitude, as they themselves defined, and that was taken as the icon of the engravings, which we have reproduced on p. 24).

As for the interpretation of other symbols, their work adds: "Las Hurdes, traditional geographic environment, genuine socio-historical relic, in symbiosis with Nature, presents a dossier of prehistoric art very valuable, who-

se comprehension and interpretation has to be done in the light of the investigations in the symbolic order.

Ideas on fertility, for example, are specified in the profusion of vulvar and phallic representations in certain petroglyphs, basically, in the Lagar de la Hoya of Azabal. The sexual symbolism is clear, and such figures mustn't be confused with supposed representations of halberds or arrows. "

El Lagar de La Hoya also has some curious representations, according to these authors, among which there is an anthropomorphic figure next to a hut and palisades. The document adds: "In the case of certain figures, alluding to huts or palisades, and which are present in the Lagar de la Hoya, in district area of Azabal, we think they have a sacred character, and we consider inappropriate to force their inclusion in the typological section of netted or tectiforms, of which there is abundant sample in the context of the schematic painting. In all likelihood, the presence of figures of huts corresponds to an idea of sacredness of living space, that even has come to the present day, under the meaning of the inviolable abode, punishing its trespassing through various sanctions contemplated in modern legislations " .



Bibliography:

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