

Natural and artificial colours: the megalithic monuments of Brittany

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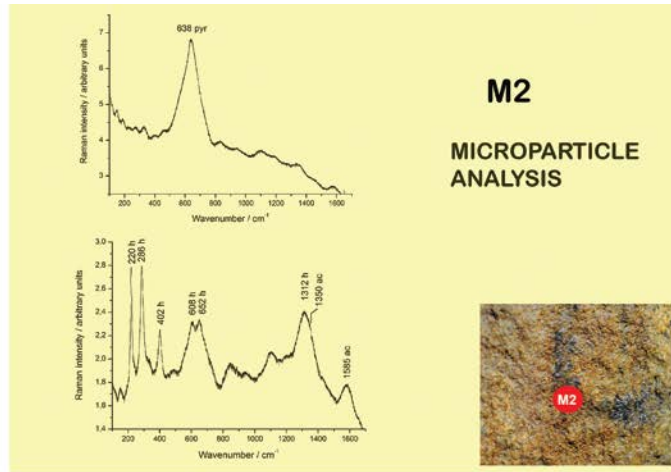
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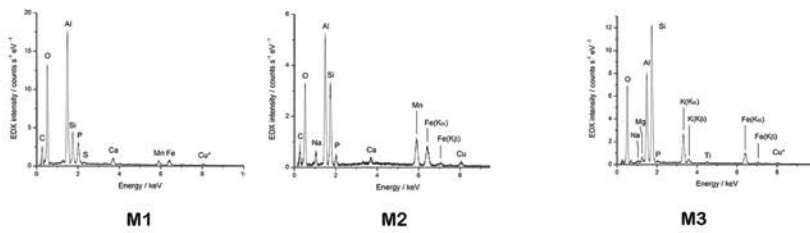
Megalithic art is a well-known feature of the Neolithic chambered tombs of Atlantic Europe dating to the fifth to third millennia BC. The surviving evidence consists largely of carved motifs, and until recently painted megalithic art was thought to be restricted to western Iberia. Recent discoveries have expanded that distribution, assisted by new methods of detection, recording and analysis. The discovery of painted motifs at Barnenez in northern Brittany, reported here, nonetheless marks a breakthrough and raises the possibility that many megalithic tombs in north-west Europe were once coloured as well as carved. Similarities in motifs and techniques also point to the likelihood of direct connections with Iberia.

Keywords: Atlantic Europe, megalithic art, chambered tombs, pigments, Raman microscopy, microparticle analysis



M2
MICROPARTICLE
ANALYSIS

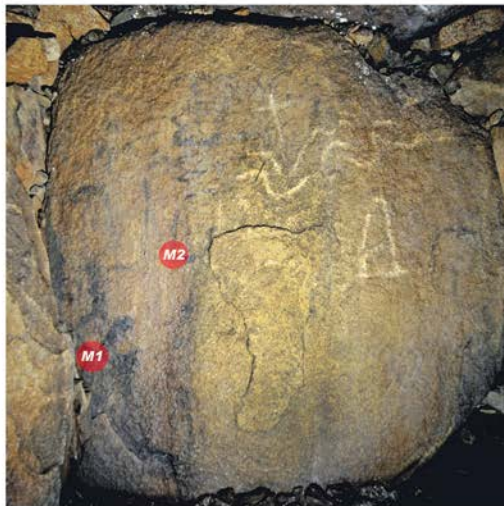
DETAIL OF M2 SAMPLE



M1

M2

M3



ORTHOSTAT C



ORTHOSTAT E

Figure S1. Microparticle analysis by Raman spectroscopy of pigments in chamber H at Barnenez. Below: extraction sites of samples from orthostats C and E; middle: initial results of pigment identification obtained from M1, M2, M3 (after Bueno Ramírez *et al.* 2012); top: Raman spectra of M2 (orthostat C) with image of sample extraction point.

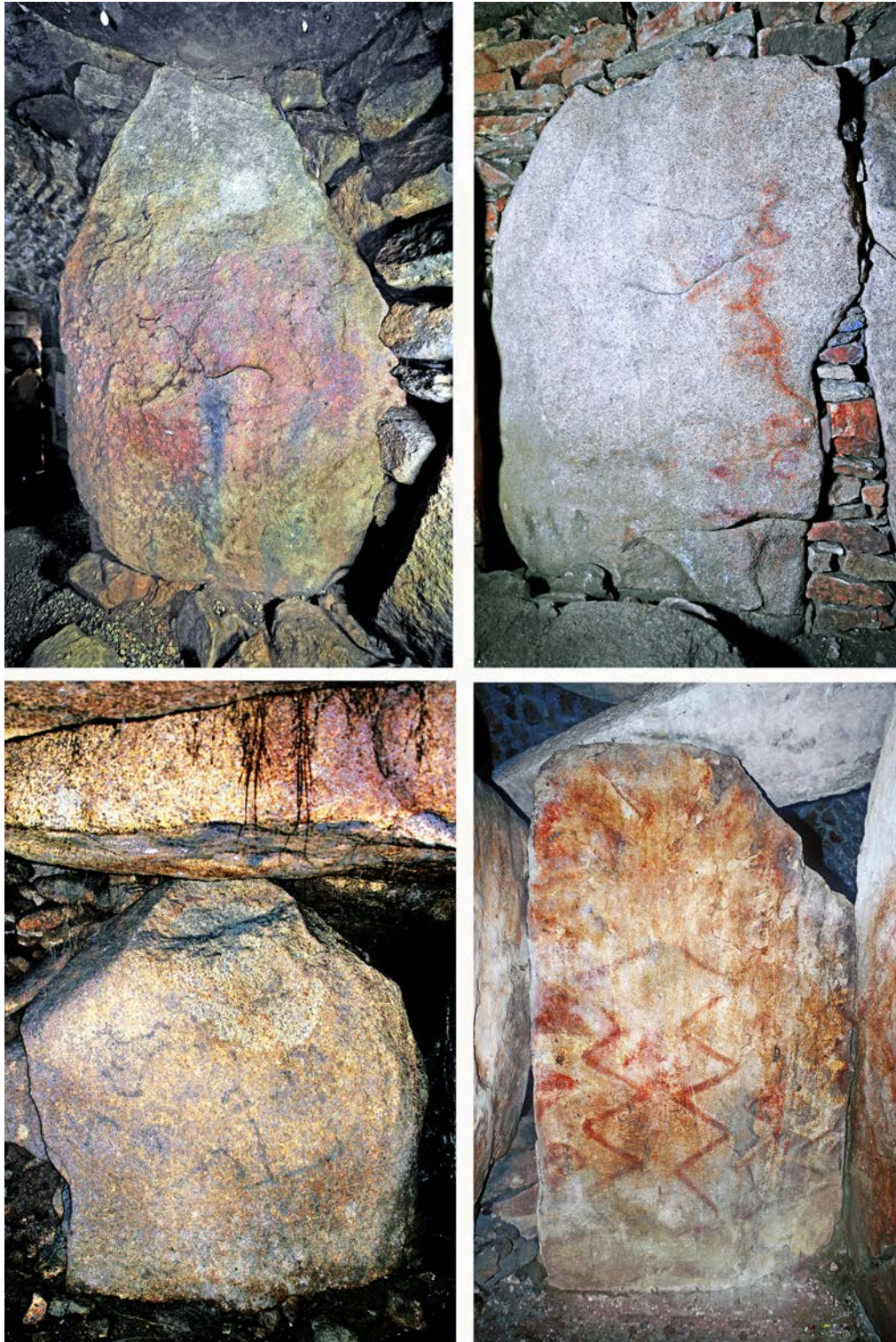


Figure S2. Painted motifs in Brittany and Spain: angled passage tomb of Goërem (Gavres, southern Brittany) (black paint); dolmen 2, Tumulus de Saint Michel (Carnac, Brittany) (red paint and carving); dolmen 2, Petit Mont (Arzon, Brittany) (red paint); Santa Cruz (Asturias, Spain) (red paint and carved vertical zig-zags).

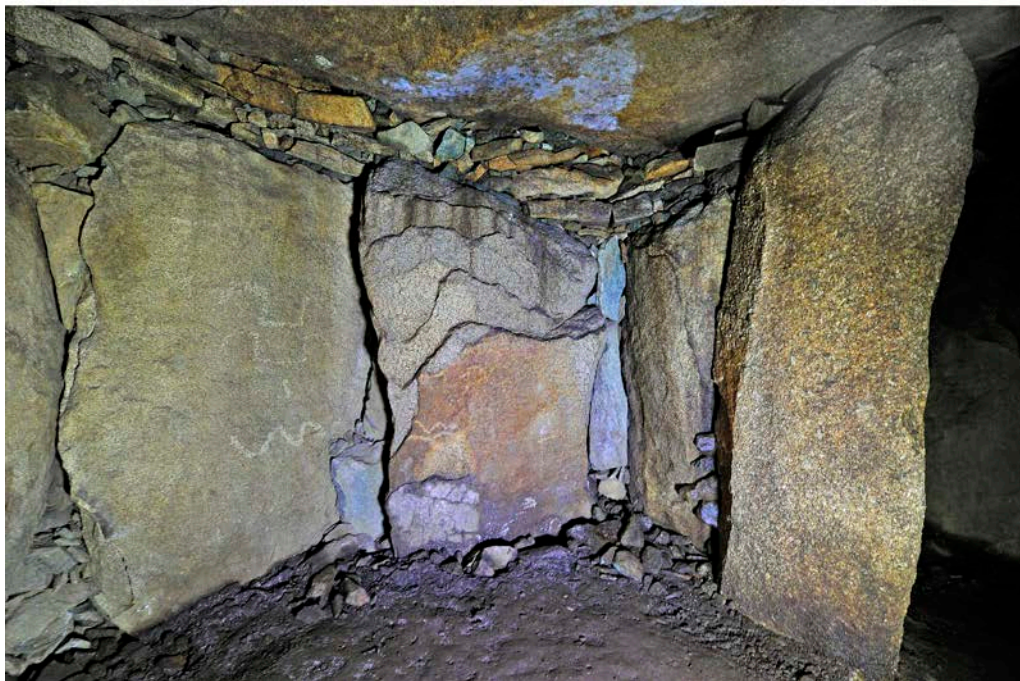


Figure S3. Motifs on the northern and southern sides of chamber H at Barnenez (Plouezoc'h, northern Brittany).

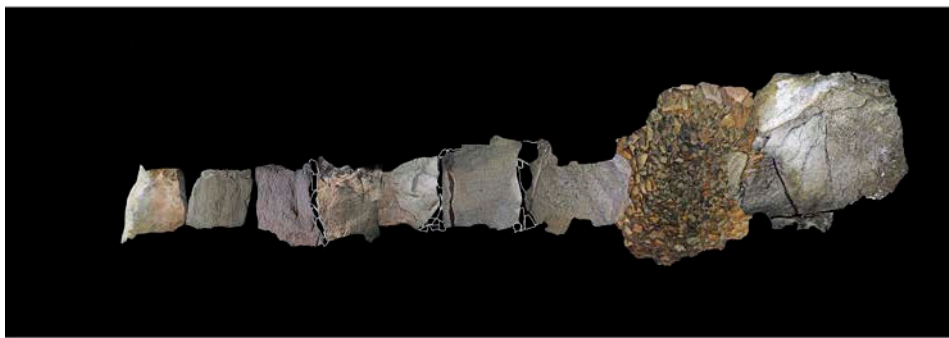


Figure S4. Updated elevation with the restituted photographs included.