This volume is dedicated to all those individuals who participated over the years in the excavation, conservation, study, site development and publication of the results.

This lofty vision for Petras and its region was made possible by their hard work, dedication and support.
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The conference participants gathered in the courtyard of the Danish Institute at Athens 15 February 2015
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### Abbreviations

#### Archaeological periods

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<th>Period</th>
<th>ACronym</th>
<th>Description</th>
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<tr>
<td>EBA</td>
<td>Early Bronze Age</td>
<td></td>
</tr>
<tr>
<td>EH</td>
<td>Early Helladic</td>
<td></td>
</tr>
<tr>
<td>EM</td>
<td>Early Minoan</td>
<td></td>
</tr>
<tr>
<td>FN</td>
<td>Final Neolithic</td>
<td></td>
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<tr>
<td>LH</td>
<td>Late Helladic</td>
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<tr>
<td>LM</td>
<td>Late Minoan</td>
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<td>Late Bronze Age</td>
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<td>MBA</td>
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#### Other

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<tr>
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<tr>
<td>PTSO U</td>
<td>Petras Rock Shelter</td>
</tr>
<tr>
<td>Σ-palace</td>
<td>Stratigraphical trenches of the palace</td>
</tr>
<tr>
<td>W</td>
<td>Wall</td>
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<tr>
<td>A.S.L.</td>
<td>Above Sea Level</td>
</tr>
<tr>
<td>diam.</td>
<td>diameter</td>
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<td>gr</td>
<td>gram</td>
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<tr>
<td>h</td>
<td>height</td>
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<td>kg</td>
<td>kilogram</td>
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<td>width</td>
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<td>wt</td>
<td>weight</td>
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<tr>
<td>th</td>
<td>thickness</td>
</tr>
<tr>
<td>lt</td>
<td>liter</td>
</tr>
<tr>
<td>MMD</td>
<td>Mean Measure of Divergence</td>
</tr>
<tr>
<td>MNI</td>
<td>Minimum Number of Individuals</td>
</tr>
<tr>
<td>NISP</td>
<td>Number of Identifiable Specimens</td>
</tr>
<tr>
<td>SM</td>
<td>Archaeological Museum, Siteia</td>
</tr>
<tr>
<td>vol.</td>
<td>volume</td>
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#### Petras Area

<table>
<thead>
<tr>
<th>Area</th>
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<tbody>
<tr>
<td>HT</td>
<td>House Tomb</td>
</tr>
<tr>
<td>R</td>
<td>Room</td>
</tr>
<tr>
<td>L</td>
<td>Lakkos</td>
</tr>
<tr>
<td>P</td>
<td>Petras</td>
</tr>
<tr>
<td>PTSK</td>
<td>Petras Cemetery</td>
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</tbody>
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The form of the English language for the native speakers (British or American) was the author’s choice. For the non-native speakers the American form was used.
### Bibliographic Abbreviations

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<th>Abbreviation</th>
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<td>AAA</td>
<td>Archaiologika Analekta Athinon</td>
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<td>ActaPalaeobot</td>
<td>Acta Palaiobotanica</td>
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<tr>
<td>AJA</td>
<td>American Journal of Archaeology</td>
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<tr>
<td>AJPA</td>
<td>American Journal of Physical Anthropology</td>
</tr>
<tr>
<td>AJS</td>
<td>American Journal of Sociology</td>
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<tr>
<td>AmHum Biol</td>
<td>American Journal of Human Biology</td>
</tr>
<tr>
<td>Ann Math Stat</td>
<td>Annals of Mathematical Statistics</td>
</tr>
<tr>
<td>AR</td>
<td>Archaeological Reports</td>
</tr>
<tr>
<td>Arachne</td>
<td>(on-line access to the CMS, with corrected information and enhanced illustrations) [<a href="http://arachne.uni-koeln.de/drupal/?q=de/node/access">http://arachne.uni-koeln.de/drupal/?q=de/node/access</a> date March 2016.](<a href="http://arachne.uni-koeln.de/drupal/?q=de/node/access">http://arachne.uni-koeln.de/drupal/?q=de/node/access</a> date March 2016.)</td>
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<tr>
<td>ArchDelt</td>
<td>Archaeologikon Deltion</td>
</tr>
<tr>
<td>ArchEph</td>
<td>Archaeologike Ephemeris</td>
</tr>
<tr>
<td>ASA Atene</td>
<td>Annuario della Scuola Archeologica Italiana di Atene</td>
</tr>
<tr>
<td>BAR-IS</td>
<td>British Archaeological Reports, International Series</td>
</tr>
<tr>
<td>BCH</td>
<td>Bulletin se correspondance hellénique</td>
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<tr>
<td>BICS</td>
<td>Bulletin of the Institute of Classical Studies of the University of London</td>
</tr>
<tr>
<td>BSA</td>
<td>Annual of the British School at Athens</td>
</tr>
<tr>
<td>CMS</td>
<td>Corpus der minoischen und mykenischen Siegel, Berlin 1964-2000, Mainz 2002-</td>
</tr>
<tr>
<td>CretChron</td>
<td>Kretika Chronika</td>
</tr>
<tr>
<td>EtCret</td>
<td>Études Crétoises</td>
</tr>
<tr>
<td>JAS</td>
<td>Journal of Archaeological Science</td>
</tr>
<tr>
<td>JMA</td>
<td>Journal of Mediterranean Archaeology</td>
</tr>
<tr>
<td>Kentro</td>
<td>Kentro: The Newsletter of the INSTAP Study Center for East Crete</td>
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<tr>
<td>MA</td>
<td>Monumenti Antichi</td>
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<tr>
<td>OJA</td>
<td>Oxford Journal of Archaeology</td>
</tr>
<tr>
<td>Prakt</td>
<td>Praktika tes en Athenai Archaeologiikes Etaireias</td>
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<tr>
<td>SIMA</td>
<td>Studies in Mediterranean Archaeology</td>
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<tr>
<td>SMEA</td>
<td>Studi Micenei ed Egeo-Anatolici</td>
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Abstract

Excavations at the EM to MM cemetery at Petras have revealed two courts associated with tombs. Both of them contained large numbers of votive offerings. One of these courts, associated with House Tomb 2, is flanked on the south by an elaborate façade. It is positioned against a wall that forms the south side of the court, facing the open space to the north. Only the lower part of the construction survives. The façade consists of four pilasters set against the wall, creating three niches between them. Each pilaster was constructed of stone masonry with vertical wooden timbers at the corners. The three niches between the pilasters were empty, so any items that were between the vertical members did not survive. The best parallels for a group of three niches defined by vertical stone and wood architectural elements are the tripartite shrines shown in later Minoan art. In the artistic representations the central niche is taller than the ones at the sides, and the roofs are always given horns of consecration. Two different sizes of stone horns of consecration come from the cemetery, but they were not found in association with this façade. The façade would have been an impressive monumental background for ceremonial activities within the court in association with a complex group of benches around the tomb.

Rituals were regularly associated with specific architectural settings in Minoan Crete, both in urban situations and in cemeteries. Although those embellishments that were added to the ritual areas of cemeteries only survive in fragmentary condition, they provide important evidence for the attitudes and practices associated with burials. Recent excavations at Petras have added to our corpus of such constructions, and they provide welcome new evidence for our understanding of Minoan funerary rites. The new evidence suggests that two different sets of rituals were performed in the Petras cemetery, one associated with the deposition of the bones in the tombs and another enacted at later times in commemoration of the deceased.

The cemetery at Petras is located on a hill east of the Bronze Age settlement, overlooking the bay of Siteia in East Crete. The site, on the north-facing slope of the hill that overlooks the river valley south of the modern city, provides a good view of the sea and the nearby region. The cemetery consists of House tombs, and also includes a Rock Shelter. House Tomb 2 is one of the best preserved of the burial places. It is located at the south of the cem-

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1 Gesell 1985; Rutkowski 1986; Schoep 2010.
2 Tsipopoulou 2010, 2012a; 2012b; 2012e; Legarra Herrero 2014, 123.
etery. The structure consists of seven rooms, and low benches outside the building at the base of its walls complete the architecture. Five of the seven spaces in House Tomb 2 were filled with secondary burials and their associated artifacts. A sixth space, at the northwest corner (Room 9), was a semi-open area and contained bones only at the south part. The latest burials were placed in larnakes in Rooms 1 and 3 at the north of the structure. In Room 1 a series of fine seal stones of the highest quality came to light. Little pottery was found with the latest interments.

House Tomb 2 has several interesting architectural aspects, and it can be associated with two open courts, one at the north and another at the east. Two of the rooms in this tomb (Rooms 2 and 5) had no doorways preserved at the level of the lower part of the walls, and they may have been entered from the roof. The two rooms at the south, Rooms 7 and 8, had their own separate entrance, and they contained only pottery. Many of these vessels were plates that were found stacked as if they were in storage for later use. Area 9, with no northern wall, had a part of its floor paved with small pebbles. Burials here were all toward the back of the room at the south. The room opened onto the north court where there were some EM II remains (Structure 6). The floor of Space 9 slanted downward toward the south, and the floor of the adjoining Room 3, entered through a doorway. The benches around Tomb 2 are an important feature of its architecture. House Tomb 10 was also equipped with a bench, and House Tomb 4 has a square platform to the south of its doorway. These suggest that the detail was part of the cemetery’s traditions. Bench 6 is a wide platform at the back of the tomb, adjoining Rooms 3 and 7. The others are all smaller. They are under 20 cm high and ca 30 cm wide, making them more suitable for supporting objects than for sitting. The most elaborate configuration is at the east. The benches here are double along part of their length, creating a pair of steps at the side of the east wall, facing Ceremonial Area 1 at the east (Fig. 1).

Excavations east of House Tomb 2 discovered several additional features of this building. An open court at the east faced the elaborate benches (Figs. 1-3). The court had a slightly curved wall at the east and a straight wall at the north. House Tomb 2 and its benches were at the west. At the south was an elaborate façade with four pilasters in front of an east–west wall.

The entrance to this court was at its southwest corner, near the corner of House Tomb 2 (Fig. 3a). From this entrance, a path extended away from the building, toward the southwest edge of the plateau. The lower part of a stone and timber construction that created a rectangular raised bench or altar stood at this entrance to the court (Figs. 3, 4a). It consisted of a feature constructed of stone blocks with a binding of mud mortar and two vertical timbers. The wood was missing, but its vertical placement could be easily traced by the gaps between the stones (Fig. 4). Spaces for two vertical timbers between the stones faced the open entrance. This stone platform may not have been very high because the stones were

4 Tsipopoulou 2012b, 119.
5 Krzyszowska 2012.
not anchored with vertical timbers at its corners. Perhaps it was an altar at the entrance to the court.

Just east of the stone and wood platform, but not physically connected to it, was the lower part of a stone wall whose façade on the north side consisted of four pilasters facing the open court (Fig. 3). The arrangement created three open niches facing the courtyard. Like the stone and wood feature at the entrance, each pilaster was constructed from a combination of stone masonry and vertical timbers. The wooden members had been set at the corners of the pilasters to define and to emphasize their vertical arrangement (Fig. 4b). The stonework was firmly anchored by the vertical timbers placed at their corners. Vertical gaps show where the wooden beams once existed. The timbers were placed so that they would hold the masonry firmly in place, suggesting that the pilasters were much taller than the platform at the entrance because they needed support on their outside corners away from the wall behind them.

This type of timber and stone construction is well known from other Minoan sites. The timbers form a grid to lock the stone masonry firmly in place. The combination of stone and wood construction in Minoan architecture has been studied in detail by Joseph Shaw,\(^6\) Clairy Palyvou,\(^7\) and the team of Eleftheria Tsakanika-Theochari, Clairy Palyvou, and Panagiotis Touliatos.\(^8\) With this type of construction as applied at Bramiana, either tall wooden beams or shorter sections placed one above the other were positioned at the corners of the vertical masonry, and short cross pieces pegged into the vertical mem-

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8 Tsakanika-Theochari et al. 2011.
bers would have helped keep the construction in its proper position.

The wooden timbers performed several functions. They held the stones and the mud mortar in place, and they also strengthened the construction in the event of vibrations from earthquakes. As a shield against rain, they were especially useful at the corners of rubble and mud constructions or masonry using small stones that could slip if they were wet. The wood also created straight vertical corners of the architecture, creating a more pleasing appearance. If plaster or a smooth coating of mud was added to the visible surfaces, the wood would keep it in place as well.

The combination of wood and stone was especially necessary for tall vertical elements, especially when they were out of doors. Both the stone and the wood contributed to the success of the result. Stone masonry held together by mud mortar needed the wood at the corners to hold it together when it rained, but the wood could not be used by itself because wet timbers will warp and twist when they dry unless they are held firmly together. The two materials worked together to create a firm and substantial architectural element. The usual way of attaching architectural members of wood to one another was to use pegs and drilled holes. The method is known for certain because by LM I the pegs were inserted into holes drilled into stone as well as wood.9

Wood was used to brace the corners of all four pilasters at Petras. The system can be best seen in Pilaster 2 (Fig. 4b) because when it was uncovered its stones had not shifted, unlike those in some of the other pilaster corners. The front corners of Pilaster 2 had vertical timbers placed firmly within the masonry. All of the pilasters would have required cross-timbers at intervals to keep the wooden grid firmly fixed, as is usual in this type of Minoan construction. The façade was thus composed of four pilasters against a wall, creating three vertical open spaces between them.

Arrangements of three spaces defined by four vertical members built of stone and wood are well known in later Minoan art.10 The best known of these images is in a miniature painting from the palace at Knos-

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9 Palyvou 2005, 119, Fig. 165; Shaw 2015, 41, Fig. 1.48.
Fig. 4. a) The relationship between Pilaster 4 and the base at a diagonal orientation west of it. Photo P. Betancourt. b) The surviving parts of Pilaster 4 as seen from above, showing the gaps for the vertical beams. Photo P. Betancourt.

os depicting an architectural setting with human figures (Fig. 6), which has been called the Tripartite Shrine or the Miniature Temple Fresco. Four vertical members define three niches. In this parallel, the central part is taller than the two niches at the sides, and all three niches hold wooden columns. Men and women, with the latter in elaborate costumes, sit near this façade. Black and white checkerboard designs suggest that stone masonry is used for part of the architecture along with the vertical wooden members. Horns of consecration are on the top of the façade. Black features on the vertical timbers could be the ends of the horizontal braces.

Another example is a simpler tripartite façade shown on a series of shrine models made of gold found by Schliemann in Grave Circle A at Mycenae (Fig. 7) but generally considered to be a Minoan export. Again, the arrangement consists of four vertical members that define three niches, with the center one taller than those on the sides. A short horizontal brace is midway up the tall central part.

Like the example from Knossos, the gold plaque suggests a use of stone in combination with the vertical wooden members, and again, the niches are not entrances, as columns and horns of consecration occupy their entire width. Horns of consecration are again added as symbols on the top of the construction. These parallels have several features that
are like the architectural façade from Petras. They are shallow, tripartite embellishments set against a solid wall. They are built of a combination of stone masonry and wooden timbers, with four vertical members creating three spaces between them. The wall behind the four pilasters at Petras confirms that this is a shallow façade and not a building.

Only the lower parts of the pilasters were found at Petras. Although two sizes of stone horns of consecration were found in the Petras cemetery, they were not found near the tripartite façade. It is still tempting to suggest that similar examples would have been placed on the top of this façade because of the parallels in later art, though they may have been made of wood.

Restoring the upper part of the feature at Petras following these parallels suggests that the center should be taller than the side members, and that additional details should be added to the top and to the niches. Based on the evidence that survives, a reconstruction suggests an arrangement like that shown in Figure 5. Obviously, this is a tentative suggestion, and many details are not known. We cannot be sure how tall the façade was, but wooden members were normally used for features at least a story high because the high architecture was what needed the firm strengthening at the corners. Low benches and altars did not require the addition of vertical wooden beams at the outer edges. Horns of consecration are present on all the parallels. In the reconstruction, the assumption is that based on the tall height of the horns, they could be made of wood. Stone horns of consecration with low horns survive from the Petras cemetery in two sizes. In the parallels in art, however, the horns of the emblem are much taller than those on the surviving stone examples from Petras. The actual examples from the cemetery only demonstrate that the element was known at the site. On the reconstruction, the vertical wooden timbers are all short because long beams are more subject to warping than short thick pieces pegged together, and the parallels have indications of short horizontal braces.

The objects found in Ceremonial Area 1 provide additional information for its interpretation. This open space contained the remains of a long series of important funerary offerings.13 These offerings indicate that the ceremonies involved many participants. Such rituals are enhanced with an elaborate formal setting, and the tripartite façade would have provided a proper backdrop for these activities.

13 See Tsipopoulou this volume, "Ceremonial Area 1".
Summary and Conclusions

House Tomb 2 was associated with two exterior courts that had different functions. They were used at different times. When they are considered together, they provide important evidence for two types of ceremonies associated with this burial place. Several details suggest that the north court was used at the time of burial. The open space at the north of Room 9 faces the court, and it provides access to two of the rooms. The most important burials, including those associated with the elegant seals from this tomb, had access from this liminal space. Because the entrance room had no north wall, it acted as a continuation of the open court and as a transitional space between the living and the deceased. The date of the objects from this court is MM IB/IIA.

The east court has a very different architectural arrangement. It does not include any access into the rooms in the tomb that were used for burial, and its entrance at the southwest is oriented toward the town on Hill I, providing an accessible entrance from this direction. The only access into the tomb is to the storage rooms where pottery vessels and perhaps other ceremonial items were kept, not into burial chambers. It has an elegant façade at the south, and it faces an elaborate arrangement of benches placed at the base of the long exterior wall of the house tomb at the west. The date of the finds from Ceremonial Area 1 are MM IB/II through MM II. These ceremonies must have been held next to the elaborate tripartite façade, which would have furnished a suitable setting for the services that commemorated the deceased, enhancing the importance of the event. The evidence supports the suggestion of Schoep,14 who has emphasized the use of elite architecture as an instrument of conspicuous prestige and display in Middle Minoan settings. It is surely not an accident that House Tomb 2 housed the burials of the individuals with the most dramatic seals,15 suggesting they were the elite members of the community.

We propose that the concept of the tripartite façade existed in MM IIB as a feature associated with funerary ceremonies with elite associations. Its later elaboration as the frontal part of a shrine is reflected in several secondary sources, including the two parallels discussed above as well as others. Variations can be seen, for example, on the Zakros shrine rhyton,16 on a gold seal ring from Archanes,17 on a fragment of a stone vessel from Knossos,18 and in fragments of fresco from the Mycenaean palace at Pylos.19 These later and more elaborate versions of the three-part façade are embellished with columns, half-rosettes, and other details that would have been added in wood. Presumably such additions would have been present at Petras as well, but only the stone core remains. We have no evidence for the exact configuration of the façade at Petras, but the overall appearance of an elaborate wood and stone backdrop for ceremonies was clearly already present in the Middle Bronze Age. The concept of an elaborate setting for ceremonial occasions, once introduced to the ritual life of Minoan Crete, would have a long later history.

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15 Krzyszkowska 2012.
16 Platon 1971b, 37, 40.
17 Sakellarakis & Sapouna-Sakellaraki 1997, vol. II, 655, Fig. 722.
18 Rehak 1977, 168, Fig. 7.
19 Lang 1969, 139 and pl. 78.
Discussion

Muhly: The tripartite façade had no background, it was simply a façade?
Betancourt: Yes.
Vavouranakis: Would your wooden beams sit directly on the ground? Because this would mean humidity.
Betancourt: We believe there was an elevated surface.

Greek abstract

Η Τριμερής Πρόσοψη του νεκροταφείου του Πετρά
Οι ανασκαφές στο ΠΜ – ΜΜ νεκροταφείο του Πετρά αποκάλυψαν δύο ανοικτούς χώρους συνδεόμενους με τάφους, που περιέχαν μεγάλο αριθμό αφιερωμάτων. Ο ένας από αυτούς τους χώρους, συνδεόμενος με το Ταφικό Κτίριο 2, πλαστώνεται σε νότια από περίτεχνη πρόσοψη. Είναι τοποθετημένη σε τοίχο, ο οποίος αποτελεί τη νότια πλευρά του ελεύθερου χώρου, κοιτώντας προς Βορρά. Σώζεται μόνον το κατώτατο τμήμα της κατασκευής. Η πρόσοψη αποτελείται από τέσσερις πεσσούς τοποθετημένους στον τοίχο, που δημιουργούν τρεις κόγχες μεταξύ τους. Κάθε πεσσός είναι κτισμένος με λιθοδομή και κάθετες ξύλινες δοκικές στις γωνίες. Οι τρεις κόγχες μεταξύ των πεσσών ήταν άδειες και, αν τυχόν υπήρχε ο,τιδήποτε μεταξύ των κάθετων στελεχών, δεν επέζησε.
Τα καλύτερα παράλληλα για σύνολο τριών κογχών που ορίζονται από κάθετα λίθινα και ξύλινα αρχιτεκτονικά στοιχεία είναι τα τριμερή ιερά, όπως εικονίζονται σε μεταγενέστερα Μινωικά έργα τέχνης. Στις καλλιτεχνικές απεικονίσεις η κεντρική κόγχη είναι υψηλότερη από τις πλευρικές, και οι στέγες φέρουν πάντα κέρατα καθοσιώσεως. Δύο διαφορετικά μεγέθη λίθινων κεράτων καθοσιώσεως έχουν προέλθει από το νεκροταφείο, αλλά δεν συσχετίζονται με αυτήν την πρόσοψη. Η πρόσοψη θα προσέφερε εντυπωσιακό μνημειώδες φόντο για τελετουργικές δραστηριότητες εντός του ανοικτού χώρου σε σχέση με το σύνθετο σύνολο θρανίων στις πλευρές του τάφου.

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