

Research Report

Cumbres Mayores (Huelva, Spain): a new striking Megalith complex and its incise Lineal Megalithic and Tartessian Scripts

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Abstract – A big megalithic complex has been described at Cumbres Mayores (Huelva, Spain): it is composed of menhirs, a cromlech and some other not yet fully studied structures. Lineal Megalithic Scripts are present both on the rocks and the menhirs which also contain figure engravings. Iberian signs included within Iberian-Tartessian semi-syllabary are also found mixed with Megalithic scripts; Leisner archaeologists also noticed “Iberian Megalithic scripts” in 1951 at San Bartolomé Dolmen (Huelva). They are the same signs that also appear at a Sahara Desert cave (Ti-m Missaou, Algeria) and rocks throughout all seven Canary Islands. Lineal Megalithic Scripts have also been found in other Andalusian megaliths (dolmens) and throughout Andalusia in many big or small stones both in megalithic or non-megalithic contexts. These Iberian-Tartessian semi-syllabary signs present in a megalithic context would drive Iberian-Tartessian writing dating back to 3000 to 5000 years BP with a big geographic extension, comprising South Sahara Desert, Canary Islands and South Iberia. A political unit and a common language are not known to have existed but people from former green Sahara Area emigrated because rapid desertification after 6000 years BC and also people exchange across Gibraltar Strait exists since Prehistoric times. Finally, these Iberian-Tartessian megalithic signs are found in the core of classic Tartessian Cumbres Mayores area: this may put Tartessian civilization writing formation dating back to 5,000 - 3,000 years BC as already stated by Strabo.

Keywords: Cumbres Mayores, Megaliths, Dolmens, Menhirs, Cromlech, Iberian, Sahara, Tartessian, Guanche, Aracena, Etruscan, Basque, Lineal Megalithic Scripts, Canary Islands, Strabo, Herodotus.

Introduction

The castle of Cumbres Mayores (711 m high) was started to be built by Sancho IV, King of Castile, in 1293 and it was finished in the next century by the King Fernando IV. It is placed on a high volcanic Paleozoic (500 million years ago) hill at Sierra-Mts. of Aracena and Picos de Aroche and an extensive territory may be observed in all directions from there. It is the most important castle in the “Banda Gallega” created to maintain Spanish limits with Portugal and Knights military Orders of Temple (at Fregenal de la Sierra) and Santiago (at Segura de León) that had established fortresses nearby and all threatened Seville territory to whom this castle administration belonged (Fig. 1). The wall of this castle is up to 10 meters thick and the wide yard apparently respected (at least in part) an important prehistoric megalithic complex construction that was included into the castle walls.



Fig. 1 Map showing the location of Cumbres Mayores in Sierra de Aracena, Huelva, Spain (Latitude: 32.04 North, Longitude: - 6, 68 West). Villages of Segura de León (Santiago Order Fortress) and Fregenal de la Sierra (Temple Order Fortress) are also marked in the map.

Thus, the walls of the castle contain either completely or a fraction of a big megalithic complex in the North limit of Sierra de Aracena (Huelva, Andalusia, Spain). This is an area with frequent megalithic constructions (mostly dolmens) together with the whole South of Spain and Portugal. This dolmenic big complex is dated between 3000 and 5000 years BP ([El Diario.es 2022](#)). It was covered by earth and has remained as such as shown (**Fig. 2 A**) for centuries or thousands of years. In the last years this castle courtyard was dug and menhirs and other dolmenic structures appeared (**Figs 2 B** and **C**). Close to the North wall a line of menhirs has been set up recently (2019 - 2022); they have been arranged within pre-extant holes. It is shown in **Fig. 2 B** far left.



Fig. 2 A. Aerial photograph of the castle before excavations in the courtyard started (20th century). Photograph is exhibited at the castle free entrance (North is at left and South to the right-hand side of lecturer).



Fig. 2 B Cumbres Mayores castle North courtyard detail taken from western walls top.

A line of menhirs that were unearthed have been placed at left side, where there was a line of these or other menhirs. Others have been placed scattered throughout the courtyard but mostly in the East side. White cement square was used as a football game place during last 20th century years. Red arrow shows where a “pillow rocks” volcanic mass (Paleozoic Era) is found; it contains a semi-circular structure and holes where some menhirs were once standing up, forming a cromlech structure (**Fig. 2 C**); no menhir has been reset today in these holes. Also photograph of **Fig. 3** rocks were taken from this place rock mass.

Yellow dot shows current (in January 2022) placement of the menhir analyzed in **Fig. 6**.

(Photograph taken by A. A-V)



Fig. 2 C This is the East side courtyard place indicated by the red arrow in **Fig. 2 B**. It is a volcanic mass of “pillow rocks” (see text) that also contains a semi-circular menhir-holes structure which formed a cromlech (Photograph taken by A. A-V).

A massive “pillow rocks” structure (**Fig. 2 C**) is the place where red arrow points to on **Fig. 2 B**. Menhirs (only holes may be seen now) and a dolmenic semi-circular structure may be figured out because 15 holes from previously placed menhirs are now observed in a cromlech position. Also, rocks with many lineal incise scripts may be seen (see below). Some of these rock scripts bear recognized Iberian semi-syllabary signs and others seem to belong to Lineal Megalithic Script (LMS) which has also been found in Antequera Dolmens and many other places around Malaga province, in big or small stones within or outside megaliths ([Muñoz-Gamero 2019](#)), and also in Huelva ([Leisner & Leisner 1943](#); [Cerdan et al. 1975](#); [Vazquez-Hoys 2008](#); [Sousa et al., 2020](#)). G. [Leisner](#) and V. [Leisner](#) already noticed and photographed in 1951 some Iberian-type signs together with other lineal signs in a Huelva Dolmen at San Bartolomé de la Torre ([Sousa et al. 2020](#)) in a small arrow polisher or artifact of unknown use (that was later re-excavated and found by Carlos Cerdán; this stone piece is shown at Huelva Museum now). The Cumbres Mayores ancient megalithic building is placed in a hill in the Sierra de Aracena (Huelva) just in the border with Badajoz province. Both Santiago and Temple Orders fortresses (**Fig. 1**) can be seen from this Cumbres Mayores castle North façade, where menhirs lines have recently been placed (**Fig. 2 B**).

Thirty-four menhirs have been found and thirty-two of them contain different incise or engraved scripts which are lines or figures. Thus, by studying the castle courtyard two types of menhirs, alignments have been found: one following a straight line and another one semi-circular cromlech-type structure (**Fig. 2 C**). Menhirs had been discovered in 2018, but previously three of them had been found, cleaned and removed from lying to be in a standing up position. Then, more excavations started, and more menhirs were found. Famous dolmens in the Andalusian area are the Dolmen del Soto (Trigueros, Huelva), the Dolmens of Pozuelo (Zalamea la Real, Huelva), the Dolmen of La Pastora (Valencina de la Concepción, Sevilla), the Dolmens of Alberite (Villamartín, Cádiz) ([Arnaiz-Villena et al. 2013](#)) and the Dolmen of Antequera (Málaga, Human Patrimony). This place at Cumbres Mayores could have been a market, religious or meeting place of prehistoric people at Sierra de Aracena.

The Sierra de Aracena has been very important for Tartessian civilization (with a doubtful dating of 1200 BC to 500 BC) and older Megalithic cultures since many metal and other mineral mines exist in the area. Famous “Riot into” mines (ornate by the cooper and other minerals oldest recorded and biggest mine in the World, 40 km far in straight line from Cumbres Mayores) and also others which are placed following

across the southern Iberia metal line seam: most of discovered Iberian megaliths have been found in this area (now Andalucía and South Portugal).

We have been investigating the many incise lineal signs found on both Paleozoic “pillow rocks” and menhirs lineal megalithic and Iberian-Tartessian scripts (see [Appendix I](#)) and a transcription and translation to Iberian semi-syllabary may be proposed. These Iberian-Tartessian signs are the same as those found by us in South Sahara ([Arnaiz-Villena et al. 2021a](#)) and Canary Islands ([Arnaiz-Villena et al. 2020a; 2020b](#)). Translation of some of these signs has been put forward in these mentioned papers. Cumbres Mayores megalithic complex has been analyzed as important as Stonehenge for interpreting Iberian and Saharo-Canarian Circle Prehistory ([Arnaiz-Villena et al. 2021a; 2021b; 2021c; 2022b](#)).

Material and Methods

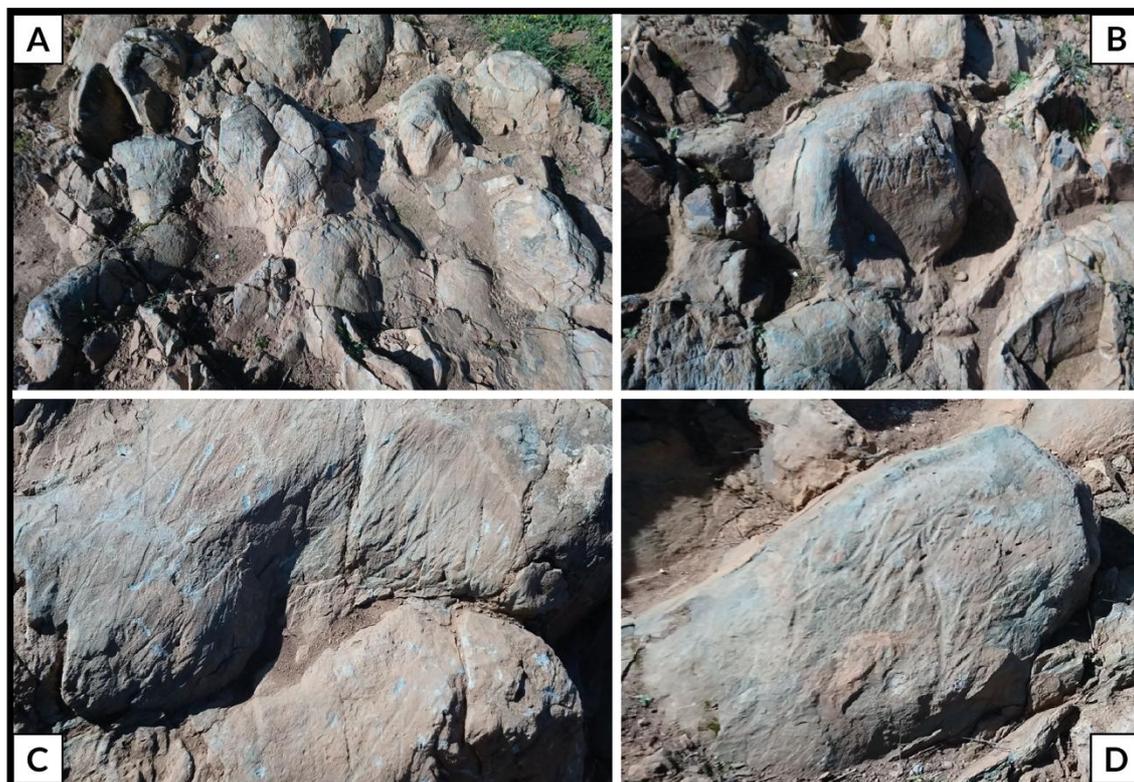
A Sony Camera Cybershot 14.1 Megapixels Carl-Zeiss lens Vario-Tessar and Sony Xperia G3112 cellular phone camera were used for photograph work. AMSI Leopard 8RE computer and Microsoft amplifying and colour change software have been used for detailed scripts study.

Results and Discussion

Cumbres Mayores Castle courtyard rock scripts (Figs. 2 A, 2 B, 2 C)

The central courtyard is nowadays (December 2021 / January 2022) as photographed in [Figs 2 A, B, C](#). A line of menhirs has been set as such following extant holes and placing menhirs found laying down earthed or unearthed across courtyard. Other menhirs have been placed standing on the center of the courtyard. The white cement square (center and right of the courtyard) has been previously used as football playing place. Red arrow points to a massive unearthed rock complex from which some of the menhirs may come from (holes are seen). In this particular rock complex (probably the main monument), a mass of “pillow rocks” exist with lineal incise engravings like those shown in [Figs 3 A, B, C, D](#). Such lineal engravings can be also seen in some of the castle courtyard menhirs.

Cumbres Mayores lineal incise megalithic scripts: Iberian/Basque toponymic context and interpretation (Basque-Iberism) (Figs 4 A, 4 B, 5 A, 5 B, 6 A). See Iberian semi-syllabary, Appendix I (Gómez-Moreno 1949; 1960).



Figs 3 A, B, C, D Photographs taken at the mass of “pillow rocks” in castle courtyard (Fig. 2 B, red arrow). It may be observed that some of the lines are scripts included in the Iberian-Tartessian semi-syllabary (Appendix I), while other lineal scripts are of unknown interpretation: Megalithic Lineal Scripts or older, also Paleolithic lineal scripts (Henshilwood and D’Errico 2011; Arnaiz-Villena *et al.* 2021b, Fig. 6; Arnaiz-Villena *et al.* 2022b). See text and Figs 4 A, B and 5 A, B. (Photograph taken by A. A-V).

a) Incise megalithic rock scripts: transition to Iberian and other lineal Mediterranean lineal scripts

Common prehistoric rock signs have been recorded in caves of Americas, Europe, Africa, Asia and Oceania dated between 30,000 and 10,000 years ago, which are mainly of lineal or pictographic characters (von Petzinger 2017; <https://www.openculture.com/2019/03/40000-year-old-symbols-found-in-caves-worldwide-may-represent-the-earliest-written-language.html>). This implies a wide human contact throughout the World long before than previously thought. Also, more

ancient and schematic rock geometrical-incised signs are found in Blombos and Klasier River Caves, and Howiesons Poort complex rocks or artifacts found in South Africa and dated in 60,000 – 100,000 years BC (Henshilwood & Dubreuil 2011; Henshilwood & D'Errico 2011; Texier *et al.* 2010). Some of these rock linear incise signs are similar to those signs Iberian Tartession or others described by us on Tenezara Mt. volcano in Lanzarote (Arnaiz-Villena *et al.* 2020b), the Rock of the Dead in Tenerife, Barranco de Ruiz, San Juan de la Rambla, Canary Islands (Arnaiz-Villena *et al.* 2019a) or at La Palma Island (Arnaiz-Villena *et al.* 2020a). Previously, other incise/lineal rock scripts had been found at all other Canary Islands (Arnaiz-Villena *et al.* 2015; 2019b; Benito-Mateo *et al.* 2016; de Balbín-Behrmann *et al.* 2009; del Arco-Aguilar *et al.* 2009; González-Antón *et al.* 1995; 2016; Asociación sociocultural Archinife 2016; Suárez-Trujillo *et al.* 2021; Medina *et al.* 2021). Most of them are Megalithic Lineal scripts; others are Iberian-Tartessian ones. Some of the scripts have been transcribed and even translated as hypothesis based in Basque-Iberism (Arnaiz-Villena *et al.* 2019a; 2019b; 2020a). In 2021 we also published that in Fuerteventura (Canary Islands, Spain) this type of lineal rock scripts existed on big and small rocks, and postulated that they were there and in all other equivalent places a transition to lineal Iberian, Tuareg, Runes and other Eurafrikan ancient language lineal scripts (Arnaiz-Villena *et al.* 2021b).

In addition, many other ancient rock lineal scripts are named Lineal Megalithic Writings or Script. Whether these signs represent one single or several languages, symbolic or utilitarian material (i.e.: measuring space/time/sky schemes) is not known. They have also been found in Iberia in a Megalithic context (thus its name): more or less unclassifiable lines and signs are found in southern Spain like in Huelva and Cadiz dolmens (Vazquez-Hoys 2008; Arnaiz-Villena *et al.* 2013; 2021b) respectively, and Antequera Dolmens (Muñoz-Gamero 2019). Linear rocks incise lines and signs are also found in northern Spain Pontevedra Stone, Galicia, Spain (Muñoz-Gamero 2019): some of them are mixed with typical Iberian semi-syllabary scripts, as the typical vocal “i” (Arnaiz-Villena, personal observation, Appendix I, Goberna and Novoa-Alvarezs 1993), (Arnaiz-Villena *et al.* 2021b; Muñoz-Gamero 2019; Arnaiz-Villena, Piedra de Pontevedra, Museo Galego, personal observation). Also, Diaz-Montexano has studied these Lineal Megalithic Scripts and related them to Plato's Atlantis writings; he has collected a number of scholars that postulated that writing origin occurred at Atlantic/West-Mediterranean Area (Diaz-Montexano 2014).

In summary, together with the so called Lineal Megalithic Scripts ([Vazquez-Hoys 2008](#); [Muñoz-Gambero 2019](#)) found in North and South Iberia, Iberian-Tartessian semi-syllabary signs are found. A continuum timeline of lineal painted or incised lines is found from lineal more ancient or Megalithic to more recent (?) alphabetic-like signs like Sitovo and Gradeshnitsa in Bulgaria, which are dated older than 3,500 years BC. Iberian-Tartessian and Mediterranean/Eurafrican syllabaries/alphabets evolution timeline may go back till about 70,000 years (in South Africa, Paleolithic) to 1st millennium BC and later ([Arnaiz-Villena et al. 2021b](#)) and even 400,000 years when apparently *Homo erectus* at Java Is, Indonesia was already writing some kind of abstract lineal Paleolithic signs ([Joordens et al. 2015](#)).

At some stages, incised lines without apparent syllable or letter representations are mixed together with classical recognizable syllables/letters ([Roca del Muerto](#); [Arnaiz-Villena et al. 2019a](#)), like naviform lines that go together in rocks with Iberian semi-syllabary both in Iberian and Canary Islands rocks ([Arnaiz-Villena et al. 2015](#)). It is likely that Iberian semi-syllabary existed long before than 1st millennium BC, because its antiquity has mainly been adapted to appear later than Phoenician alphabet and Phoenicians postulated arrival to Iberia; an urgent revision is required. Strabo wrote that Southwest Iberians had writing since 6,000 years BC ([Strabo 1998](#); [Arnaiz-Villena et al. 2022b](#)).

We described that incised linear Iberian-Guanche writing is present in all the Canary Islands ([Arnaiz-Villena et al. 2019b](#)). It was noticed that linear scripts similar to these in Lanzarote and Fuerteventura existed in La Palma Island, although without many details and without affiliation hypothesis ([Pais-Pais & Perera 2011](#); [Pais-Pais 2019](#)). Both in Lanzarote ([Arnaiz-Villena et al. 2020b](#)) and Fuerteventura, and in Tenerife ([Arnaiz-Villena et al. 2019a](#)), the meanings of the proposed transcription of this type of Iberian-Guanche inscriptions are very similar: invocations to “Ama”, the Neolithic mother of Europe ([Gimbutas 1991](#)) who is profusely represented in small figurines or bigger pieces in Europe, the Mediterranean, Malta and also in the Canary Islands ([Arnaiz-Villena et al. 2019a](#)); “Aka”, the dead or deceased; “Bake”, which takes the meaning of “Peace”; “Ata”, the “Door” to another World. Actually, we are invariably encountering epitaphs similar to the Christian RIP (“Requiescat in Pace” or “rest in peace” the dead) written in this Iberian-Guanche inscriptions. Obviously, the old religion of the Mother of Gimbutas was replaced by other patriarchal ones that still exist.

Arnaiz-Villena & Alonso-García (2001, 2007; see Appendix I) recognized that this studied lineal script found in Lanzarote and Fuerteventura Islands by Brito and named by Pichler as “Latin” was Iberian semi-syllabic (Gomez-Moreno 1949; 1962) and proposed translations that mostly fit with other translations put forward by Arnaiz-Villena *et al.* based on Basque-Iberian (Arnaiz-Villena 2000; Arnaiz-Villena *et al.* 2001; 2022b) equivalences

(https://commons.wikimedia.org/w/index.php?title=File%3AIberian-Guanche_inscriptions.pdf&page=1). At present, Basque-Iberian close relatedness is again accepted since Basque and Ancient Iberian numerals are identical (Ferrer i Jane 2009; Orduña-Aznar 2005; 2013). For a more extensive information about Basque-Iberism consult references Arnaiz-Villena 2000; Arnaiz-Villena & Alonso-García 2001; 2007; Arnaiz-Villena & Medina 2021; Suarez-Trujillo *et al.* 2021; Medina *et al.* 2021; Arnaiz-Villena *et al.* 2020b; 2021a; 2021b; 2021c; 2021d.

b) Cumbres Mayores and Aracena Sierra (Aracena Mts.)

The relationship between Basque and old Iberian has been recognized in documents since Pompeius Trogus times (1st century BC) at least and by all renown scholars and official Spanish Kings chronicle writers (Medina *et al.* 2021; Arnaiz-Villena *et al.* 2022b). A gap of dogmatic scholars has occurred in the last part of XX century supported in a weak bases by Koldo Mitxelena and Antonio Tovar scholars. Nowadays it is slowly being accepted by the same scholars who did not, following Jürgen Untermann re-conversion to Basque-Iberism in 2005 at Pamplona, Spain. We put forward the hypothesis of Usko-Mediterranean languages (Arnaiz-Villena 2000; Arnaiz-Villena *et al.* 1999; 2001), that later was “supported” by Untermann: he named a group of languages with a Mediterranean substratum (Arnaiz-Villena *et al.* 2001). It has been widely confirmed (Arnaiz-Villena *et al.* 2001; 2021b).

Cumbres Mayores is at *Sierra de Aracena and Picos de Aroche* (full name) or simply *Sierra de Aracena*. Using our explained Basque-Iberism methodology (see above), Aracena in Basque means Ara=land, Zen=deceased, dead, A=the; i.e.: “the place where the deceased are” (Arnaiz-Villena & Alonso-García 2007). Etruscans called

themselves “Rasna”, Ara= land, Z(s)ena= dead, A= the; i.e.: “those who come from our deads”. Guanches (first Canary Islands inhabitants) are named as Guanche Gu=we, Ana=deads brotherhood, Etche=house or pedigree/stock; i. e.: “we come from our deads stock”. Thus, Sierra de Aracena is a sacred place from the very ancient Megalithic Culture of Southwest Spain and South Portugal, full of dolmenic complexes (at least 7000 years BP) and metal seams and mines, probably dominated by the Neolithic Mother Goddess religion. Thus, people living at that time (or before) were using terms belonging to the “Mother Religion” and its funeral vocabulary: Ama= the mother (Basque, B.), Ata= the entrance to another dimension or death (B.), As= darkness (B.), Bake= peace (B.), Il= death (B.), Ke= smoke, burnt corpse (B.), etc. It was a female-driven religion and society (Arnaiz-Villena 2000; Arnaiz-Villena & Alonso-García 2001; 2007; Gimbutas 1991), which covered Europe and North Africa at least after 10000 years BC (Arnaiz-Villena *et al.* 2018; 2019a; 2019b; 2019c; 2020a; 2020b; 2020c; 2021a; 2021b; 2021c; 2021d).

Some of the “pillow rocks” photographed scripts and those of one menhir are analyzed in the following figures (Figs. 4 A, 4 B, 5 A, 5 B and 6)

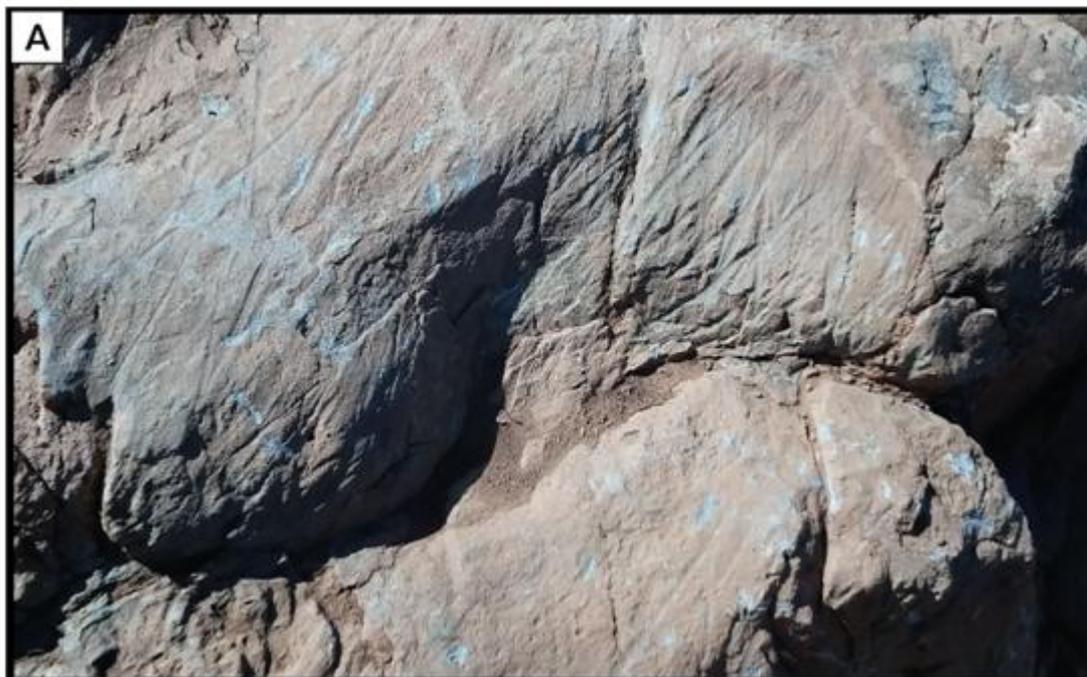
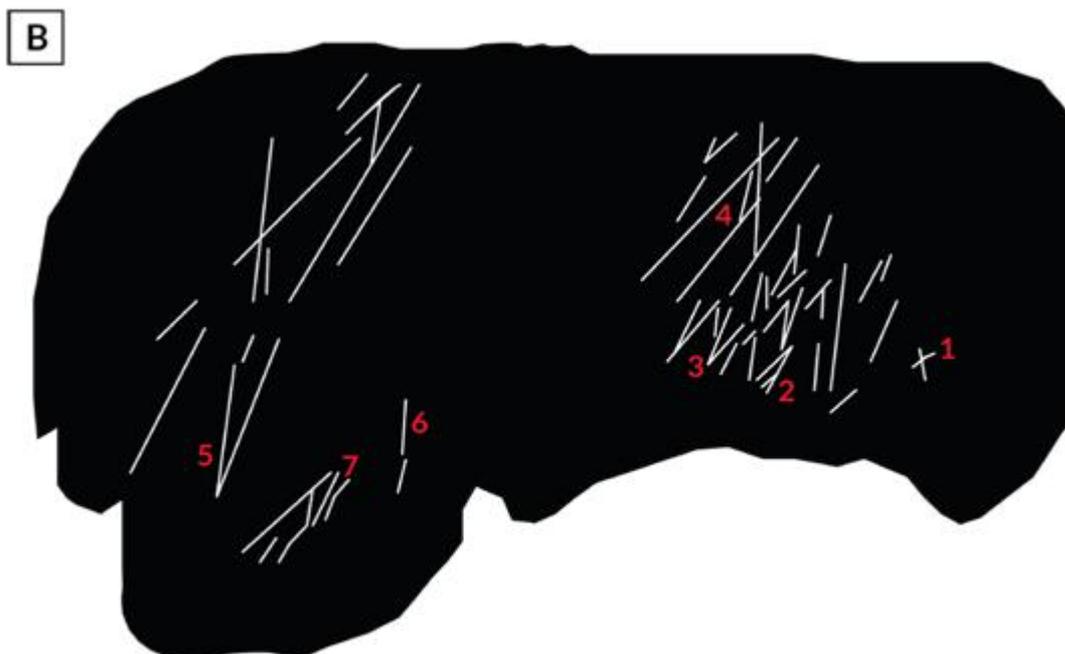


Fig . 4 A (see key below)



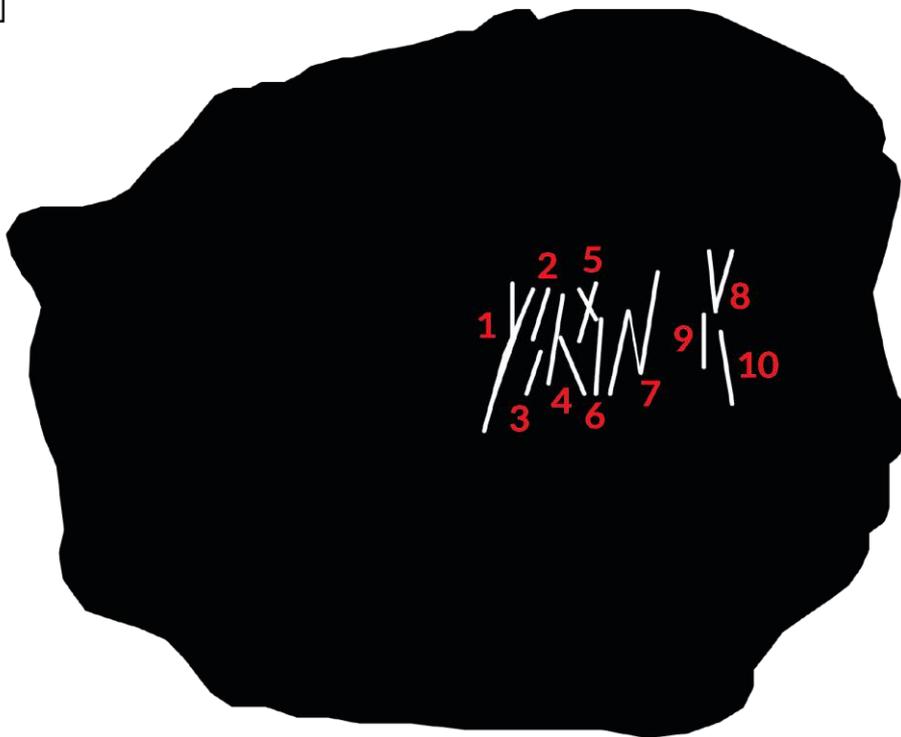
Figs 4 A and B. (Fig. 3 C photograph). Some of these signs are also found in Sahara Desert Ti-m Missaou site (Ahaggar Mts. Area, Algeria, close to Mali border) and in all Canary Islands, and are included in the Iberian semi-syllabary (Appendix I). These signs seem to represent again funerary and religious words; the same signs are repeated as this could be a pray or a protection call to the AMA religion (“the Religion of the Mother”, see text). Some examples have been taken and are repeated throughout the rock (Arnaiz-Villena *et al.* 2020a; 2020b; 2021a). A transcription and translation proposal follows: numbered Iberian signs are reconstructed in Basque language according to the Iberian-Tartessian semi-syllabary (Ib. = Iberian; Ba. = Basque; Eng. = English) (See Appendix I). Left to right or vice versa has many exceptions in Iberian -Tartessian; we have decided to take left to right direction.

Photographs taken by A. A-V.

- | | |
|--|---------------------------------------|
| 1-. χ (Ib.) = (A)TA (Ba.) = the door (Eng.) | 2-. ∇ = (A)KA = the dead |
| 3-. \vee = (A) M (A) = the Mother | 4-. γ = (A) M (A) = the Mother |
| 5-. \vee = (A) M (A) = the Mother | 6-. $ $ = BA = yes or emphasis |
| 7-. $ \langle$ = BA + KE = peace, usually used as “rest in peace” like RIP (“Requiescat in Pace (lat.)”). Otherwise used as KE = smoke, referring to a burnt corpse | |



B



Figs 5 A, B. (Fig. 3 B photograph). Rock is immersed in a mass of Paleozoic volcanic “pillow rocks”. This scripted rock may be right up since it was scripted, and the signs may not be upside down (Ib. = Iberian- Tartessian; Ba. = Basque; Eng. = English) (See [Appendix I](#)).

Photograph taken by A. A-V.

| | |
|--|-------------------------------------|
| 1-. Υ (Ib.) = (A) M (A) (Ba.) = the Mother (Eng.) | 2-. $ $ = BA = yes or emphasis |
| 3-. $ $ = BA = yes or emphasis | 4-. \wedge = (I) L = the dead |
| 5-. χ = (A) TA = the door | 6-. $ $ = BA = yes or emphasis |
| 7-. ∇ = (A) N (A) = the brotherhood (of deads) | 8-. \vee = (A) M (A) = the Mother |
| 9-. $ $ = BA = yes or emphasis | 10-. $ $ = BA = yes or emphasis |

In these rock analyses, Iberian signs are found together with Lineal Megalithic Scripts or older scripts ([Arnaiz-Villena et al. 2021b](#)). Georg and Vera Leisner archaeologists couple and C. Cerdán said that in San Bartolomé Dolmen (Huelva) some Iberian scripts were seen by then in 1951 ([Cerdán et al. 1952; 1975; Sousa et al. 2020](#)). The Leisner archaeologists were working in many dolmens in South Portugal and also South-West Spain between the two World Wars and in different times after Spanish Civil War (1936-1939). These San Bartolomé Dolmen small “arrow polisher” (or used for an unknown function) engravings were studied again in recent times and a new writing was postulated ([Vázquez-Hoys 2008](#)). However, in a close view with computer programs (Photoshop, GIMP and Adobe Illustrator) and colour and contrast changes and computer magnification, some of these signs are lineal without any doubt and included in Iberian-Tartessian semi-syllabary ([Arnaiz-Villena et al. 2022b](#)). They were originally wrongly non-linearly copied like curved because they were scripted in an elliptic and curved surface. Many of the Leisner’s work are now in Carlos Cerdán file kept at the Huelva Museum (Spain).

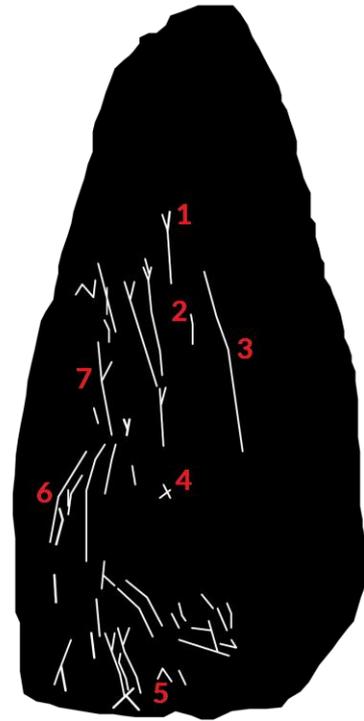


Fig. 6 Scripts found in a Cumbres Mayores castle menhir; it is placed where the yellow dot indicates in **Fig. 2 B**. These scripts are very similar to those found in Canary Islands ([Arnaiz-Villena et al. 2019a; 2020a; 2020b; 2021c](#)), Ti-m Missaou (Algerian Sahara Desert, close to Mali) ([Arnaiz-Villena et al. 2021a](#)) and Iberia ([Muñoz-Gamero 2019](#)). These may be ascribed to Lineal Megalithic Scripts evolution ([Arnaiz-Villena et al. 2021c; 2021d](#)). An interpretation of scripts transcription is put forward. Many are repetitions which is usual. (Ib. = Iberian; Ba. = Basque; Eng. = English) (See [Appendix I](#)). Right Photograph taken by A. A-V.

| | | |
|--|---------------------------------|----------------------------|
| 1-. Υ (Ib.) = (A) M (A) (Ba.) = the Mother (Eng.) | 2-. = BA = yes or emphasis | 3-. \rangle = KE = peace |
| 4-. \times = (A) TA = the door | 5-. \wedge = (I) L = the dead | 6-. \langle = KE = peace |
| 7-. Υ = (A) M (A) = the Mother | | |

Lineal Megalithic Rock Scripts in Iberia, Canary Islands and Sahara Desert

We described the Iberian-Guanche rock Iberian writing twenty years ago found in Lanzarote and Fuerteventura (Arnaiz-Villena & Alonso-García 2001). In Arnaiz-Villena *et al.* (2019a) we published that this type of rock writing was found in all Canary Islands and we named them Iberian-Guanche inscriptions because they could be transcribed and translated with Iberian semi-syllabary and postulated Basque language equivalences. Pichler named them “Latin” inscriptions (Pichler 2003). In addition, Canarian reputed scholars have also published Canarian rock lineal signs and/or incised or engraved lines in several papers/books that either have been hotly dismissed or neglected by other scholars like with our early 2000s own findings have (Benito-Mateo *et al.* 2016; de Balbín-Behrmann *et al.* 2009; del Arco-Aguilar *et al.* 2009; González-Antón *et al.* 1995; 2016). These Canarian authors and ourselves may have been neglected because many of these findings do not fit with the strict genetic/cultural dogma present at Canary Islands which states that Canarian Anthropology is exclusively attached to Africa (Berbers) along all possible times. This dogma may logically not be possible and does not add any objective study to Canarian culture. It is particularly evident with the many small Canarian fat “goddesses” figurines (La Fortaleza de Ansite, Gran Canaria) and/or other Canarian figurines which are similar to those found by Gimbutas in Europe (6,000 – 3,000 years BC) and also to Mediterranean Iberia figurines: scholars name this common traits with Canarian culture “The Gibraltar Strait Circle” that includes Mediterranean, Europe and Africa (González-Antón *et al.* 2016). We also add a similarity with singular Malta Archipelago culture: “fat goddesses”, extant Cart-Ruts in both Canarian and Malta Archipelagos. Also, pyramids are found in North Africa, Sahara Desert, Canary Islands and possibly southern Europe (Arnaiz-Villena *et al.* 2018; 2019c; 2020a; 2020b; 2020c; Medina and Arnaiz-Villena 2018a; 2018b). Some Iberian scholars have not studied Canary Islands Iberian-Guanche scripts because of “lack of enough material” (Arnaiz-Villena, personal talk with Iberian scholars); however, Italian lineal languages have been studied even with an extant few lines. Also, in Canary Islands not only Iberian scripts may be found but different stages of Lineal Megalithic Scripts or older Paleolithic ones (Vazquez-Hoys 2008; Joordens *et al.* 2015; Muñoz-Gamero 2019) which may finally be reached full Iberian development in Canary Islands/Iberia and other parts of Europe with other lineal semi-syllabaries. A link between “Green” Sahara ancient rock script culture and Canarian

Archipelago and also with African, European and Mediterranean lineal writing/scripts was lacking, until we found Iberian –Tartessian characters in Central Sahara (Mt. Ahaggar Area, Southwest Tamanrasset, Algeria) ([Arnaiz-Villena et al. 2021a](#))

The fact that ancient Canarians or Guanches have resisted Phoenician, Roman, Arab and other invasions led to French-Spanish conquerors to find some of this Guanche ancient art/folk manifestations without much alteration including rock paintings and rock scripts of both Iberian and Lybic characters and also more ancient Megalithic Lineal Scripts ([Vazquez-Hoys 2008](#); [Joordens et al. 2015](#); [Muñoz-Gambero 2019](#)). Toponyms and people names were also belonging to the Usko-Mediterranean family of languages, and some of them may be translated by using nowadays extant Ancient Basque language. *Le Canarien* written by Jean de Béthencourt says that Guanches understood Bishop Alberto de las Casas at Fuerteventura: “They gave him a very warm welcome and even more so because he understood the language of the country (Canary Islands)” ([Serra & Cioranescu 1960](#)). This was also later in 1978 remembered by Federico Krutwig ([Krutwig 1978](#)). Spanish conquerors and others killed many Guanches or sold them as slaves at Sevilla and Valencia markets (Spain), many of this “merchandise” lists have been preserved which may be translated into Basque, like many Canarian toponyms ([Arnaiz-Villena & Alonso-García 2001](#)).

Lineal Megalithic Rock Scripts as a transition to Lineal Eurafrikan prehistoric script

A difference should be point out between Paleolithic and Megalithic rock scripts. Megalithic ones are found in a Megalithic context even if in small stones far from Megaliths (not older than 7,000 years BP) ([Arnaiz-Villena et al. 2015](#); [Muñoz-Gambero 2019](#)). Whether they represent syllables/letters of writing pointing out events, space/time measuring and /or symbols is not known. It is premature any kind of classification since the variety of scripts, their support and support size is overwhelming. They are found throughout Iberia and also recorded all over the World like South Africa ([von Petzinger 2017](#); [Henshilwood & D’Errico 2011](#)). For example, [Pichler \(2003\)](#) thinks that Vinca script is the borderline between structured writing and symbols, and they are spread throughout Balkan Peninsula and Romania. Also a 400, 000 old written artifact has been found in Java Is (Indonesia) apparently written by Homo erectus ([Joordens et al. 2015](#)).

The support of both Paleolithic and Megalithic lineal signs varies from small to bigger stones (intentionally polished or not) and on cave or slabs walls. Some examples of ancient languages lineal writing are shown from Africa, Mediterranean Area and Europe ([Arnaiz-Villena et al. 2021b](#)). In addition, Greek and Latin alphabets are also lineal. Latin and Greek were written in minor case only at Middle Age.

Huelva, Andalusia and Tartessos

Bible and other ancient sources, including Strabo, 1st century AD (1998) and Herodotus (5th Century BC) placed Tartessos in South West Iberia. A Paleogeography may now be established for Tartessos and the considered most characteristic and ancient memorial or tombstone decorates with horned warriors, their tools and a typical V shaped concentric circles has been found spread from South Portugal and Huelva (the oldest ones, 11th Century BC), to Ireland, Great Britain, rest of Iberia, southern France and eastern Mediterranean, like Delphi Apollo Sanctuary (Greece), Israel (Beth Saida), Cyprus and Crete and Samos Islands ([Celestino-Perez and Lopez-Ruiz 2020](#)); Central Iberia Tartessian culture has been also studied by these authors. This Atlantic cultural spread to the East could also have included some Tartessian syllables or alphabet signs, particularly to Cyprus Island and Palestine-Canaan.

Conclusions

- 1) Cumbres Mayores megalithic complex has been first described and published in media at the end of 2021 and it is placed on the top of a Paleozoic volcanic hill with a mass of volcanic “pillow rocks”.
- 2) Menhirs and probably a cromlech are contained in the Sancho IV castle courtyard, built in XIII-XIV centuries. The megalithic complex is about 3000 years old BP at least.

- 3) Its menhirs show scratched or incise lineal signs or figurines (including anthropomorphic ones). These incise lineal scripts have been studied by us on some of the “pillow rocks“ mass and one of these menhirs: some of them (but not all) are contained in the Iberian semi-syllabary and a transcription and a translation of these signs have been proposed according to our Iberian-Basque methodology and its Mother Goddess religious/funerary thematic.
- 4) Transcription and translation of these Iberian lineal megalithic scripts must be further studied. Leisners/Cerdán already saw Iberian scripts at San Bartolomé Dolmen, Huelva, Spain ([Cerdán et al. 1952; 1975](#)).
- 5) Iberian Lineal Megalithic Scripts has been also found mixed with Iberian-Tartessian scripts at: a) Ti-m Missaou (Sahara Desert), Algeria, close to Mali border ([Arnaiz-Villena et al. 2021a](#)); b) throughout all seven Canary Islands ([Arnaiz-Villena et al. 2019a; 2020a; 2020b](#)); c) Cumbres Mayores Megalithic complex.
- 6) Iberian-Tartessian rock scripts (and birth of Iberian-Tartessian semi-syllabary) could be dated several millennia before our Era, in the Iberian megalithic phase (5000 BC) or before as stated by [Strabo \(1998\)](#)
- 7) A wide extension of West Mediterranean Africa and Eurasia wrote with the same Iberian-Tartessian characters on rocks without a known political Empire or a linguistic unity. Prehistoric genetic and cultural exchange has been demonstrated in our and others work between western Africa and European Atlantic/Mediterranean Area ([Arnaiz-Villena 2000; Arnaiz-Villena et al. 1999; Hajjej et al. 2006; 2018](#)). It is possible that Tartessian culture significantly influenced both Atlantic and East Mediterranean culture.

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Appendix I

| Iberian → | | Tartessian ← | Phoenician | Ancient Greek | Iberian → | | Tartessian ← | Phoenician | Ancient Greek |
|--------------|----|-----------------|------------|------------------|--------------|----|-----------------|------------|------------------|
| RDP P | a | ΔΔ | ⲕⲔ | ϞΑ | P P | bi | ⲓ | ⲓⲓP | ⲓP |
| EE E | e | ⲢⲢ (ⲢⲢ) | ⲁ | ⲁ | X X X | bo | ⲛⲓⲛ | | |
| MM | z | ⲙⲙ (ⲙ) | Ⲓ | Ⲓⲓ | □ | bu | □ (ⲓⲓ) | | |
| HH | o | ⲐⲐⲑ | Ⲑ | Ⲑ | X | ka | ⲧXⲧ | ⲧXⲧ | ⲧⲧ |
| ΔΔ↑ | u | Ⲙ ⲧü? | ⲘⲘ | ⲘⲘ | Ⲑⲑⲑⲑ | ke | ⲐⲑⲐⲑ | Ⲑⲑ | Ⲑⲑ |
| ΛΛΛ | l | ⲓ | ⲓ | ⲓⲓ | ⲘⲘⲘⲘ | li | ⲛⲓⲛⲓⲛⲓⲛ | ⲓⲓ | ⲓⲓ |
| ⲑⲑⲑⲑⲑⲑ | r | ⲓⲓⲑ | ⲓ | ⲓⲓ | ⲘⲘⲘ | lo | ⲓⲓⲓ | | |
| MM | s | ⲓⲓⲓⲓ | Ⲙⲓ | ⲓ | Ⲑⲑⲑⲑ | lu | ⲑⲑⲑⲑⲓⲓ | ⲑⲑⲑ | ⲑⲑ |
| ξξξ | ξ | ⲓⲓⲓ (ⲓⲓ) | ⲓ | ⲓ x | ⲓⲓⲓ | ca | ⲓ (ⲓ) | ⲓⲓ | ⲓⲓⲓ |
| ⲘⲘⲘⲘ | m | ⲓⲓ | ⲓⲓ | ⲓ | <ⲑⲑⲑⲑ | ke | ⲓⲓⲑⲑⲑⲑ | ⲓⲓ | ⲓⲓ |
| NN | n | ⲓⲓⲓⲓ (ⲓⲓ) | ⲓ | ⲓ | ⲓⲓⲓⲓ | ki | ⲓⲓⲓⲓⲓ | ⲓⲓ | ⲓⲓ |
| l | ba | ⲓ | | | ⲓ | co | ⲓⲓ | | |
| ⲓⲓⲓⲓ | be | ⲓⲓⲓ | | | ⲓⲓ | cu | ⲓⲓⲓ | ⲓⲓ | ⲓⲓ |

Iberian-Tartessian semi-syllabary established by Manuel Gómez-Moreno (Gómez-Moreno 1949; 1962)

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