



Research Report

Lineal Upper Paleolithic scripts more ancient than some figures in Altamira Cave (Santander, Spain) are similar to those found in Sahara and Canary Islands

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Abstract - Symbolic simple lineal signs are found in Altamira Cave older than some figurative animals painting (minimum 30.000 years BC, Upper Paleolithic, Gravettian epoch): The same signs have been found in South Algeria Sahara and Canary Islands as well as in other parts of Iberia in a megalithic or non-megalithic context i.e.: separated polished rocks and stones. Some signs of this lineal Megalithic/Paleolithic scripts have also been found in the Iberian-Tartessian signary which has been considered the result of these Paleolithic simple rock and stone scripts evolution. Ancient Iberian- Tartessian language has been considered related or identical to the Basque language (Basque Iberism) since the beginning of written history. Thus, the meaning of these Paleolithic signs has been related to Iberian and Basque languages. The hypothesized meaning of lineal megalithic/paleolithic scripts is religious and funerary in the context of the Mother Goddess Paleolithic/Neolithic religion. Moreover, the finding of the most ancient *Homo sapiens* remains (300000 years BC) in North West Africa close to Gibraltar Strait (Jebel Irhoud, northwest Morocco), the very ancient Paleolithic gene flow between Africa and Iberia and the non-extant demic diffusion from Middle East of agriculturalists to North Africa and Iberia make feasible a out of Africa man through Gibraltar to Iberia. This migration may have been more noticeable in the peak of green Sahara last desertification process (after 5000 years BC) or before and these climates exiled Saharans may have carried to Iberia both Lineal Paleolithic/Megalithic signs and even Iberian signary as indicated by the existence of both Paleolithic Lineal scripts and Iberian-Tartessian writing both in Sahara Hoggar Area and Canary Islands. Some of these Saharan exiles in different desertification cycles could have inhabited caves because of Iberian colder conditions, like Altamira Cave, and painted Megalithic/Paleolithic scripts. Other extant Iberian populations are not excluded, but genetics points to a strong genetic ancient flow to Iberia from Africa through Gibraltar Strait.

Keywords: Altamira, Canary Is, Lineal Megalithic Signs, Gravettian, Sahara, *Homo sapiens*, Canary Is, Africa, Paleolithic, Iberian, Tartessian, Demic Diffusion, Jebel Irhoud, Hoggar

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Introduction

The Cave of Altamira is a cave complex, located near the town of Santillana del Mar in Cantabria, Spain (Figs. 1A, 1B). It is renowned for prehistoric cave art featuring charcoal drawings and polychrome paintings of contemporary local fauna and human hands. The earliest paintings were applied during the Upper Palaeolithic, around 36,000 years ago (Pike *et al.* 2012). The site was discovered in 1868 by local peasant Modesto Cubillas and subsequently studied by Marcelino Sanz de Sautuola.

(https://en.wikipedia.org/wiki/Cave_of_Altamira).



Fig. 1A. Map showing Spanish Altamira Cave placement and other important cities.

Altamira's renown goes beyond the remarkable artistry of its multicolored paintings. Its true significance lies in being the first site in Europe where cave art was recognized and proposed as prehistoric. When Sanz de Sautuola published his findings, however, they sparked intense debate within the scholarly community. Many experts dismissed the idea, arguing that early humans lacked the mental capacity for symbolic or abstract expression. The dispute persisted until 1902, when numerous discoveries of

similar prehistoric cave paintings across the Franco-Cantabrian region finally provided undeniable proof.

The rock art in Altamira Cave was the first ensemble of Paleolithic parietal art to be identified scientifically (Sanz de Sautuola 1880; 2004, Fig. 1B). Due to the great thematic, technical and stylistic variety of the art in the cave, which constitutes one of the most complete Paleolithic art ensembles, Altamira was listed as World Heritage by UNESCO in 1985. Uranium-series dating has recently been applied to figures on the decorated ceiling in the cave. Several motifs are partly covered by thin layers of calcite precipitates, whose formation process is datable by this method. The results provide the date when the calcite formed, which gives a minimum age for the underlying depictions. These results confirm that the parietal art at Altamira was produced during a prolonged period of time, at least 20,000 years (between 35,000 and 15,200 years ago), and that part of the ensemble corresponds to the Aurignacian period (Pike *et al.* 2012). Lineal relatively short paintings have been given importance in the last 14 months :these are relatively short and sometimes overlap with the figurative painting and seem to have been performed previously .Most of them were shown to be previous to figurative paintings and even painted during Gravettian Upper Paleolithic period around 30,000 years BP (Garcia-Diez *et al.* 2024; Shao *et al.* 2025) These relatively short lineal abstract paintings in Altamira Cave complex are the object of the present paper study

Prehistoric scripts and the lineal megalithic rock 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). This implies a wide human contact throughout the World long before than previously thought. It is also supported by rock geometrical-incised signs in Blombos and Klasier River Caves, and Howiesons Poort complex rocks or pieces found in South Africa and dated, 60,000 – 100,000 years BC (Henshilwood & Dubreuil 2011; Henshilwood & D’Errico 2011; Texier *et al.* 2010). Some of these latter signs are similar to those described by us on 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); and also to those other incise/lineal rock scripts found at all other Canary Islands either with no affiliation or assigned as undetermined pre-Phoenician (Pichler 2003; 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).



Fig. 1B

Different views of the Altamira Cave.
Ceiling paints showing Bisons and
other animals
(https://en.wikipedia.org/wiki/Cave_of_Altamira)

In addition, many other ancient rock lineal scripts are named Lineal Megalithic Writings or signs. 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) 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), (Muñoz-Gamero 2019; Arnaiz-Villena, Piedra de Pontevedra, Museo Galego, personal observation).

In summary, together with the so called Lineal Megalithic Scripts (Pichler 2003; Vazquez-Hoys 2008; Muñoz-Gamero 2019; Arnaiz-Villena et al. 2022c) found in North and South Iberia, Canary Islands, Sahara and Iberian semi-syllabary signs are found (Fig. 2). A *continuum* timeline of lineal painted and incised lines is found from lineal more ancient or Megalithic more recent alphabetic-like signs like Sitovo and Gradeshnitsa in Bulgaria (Fig. 3), which are dated older than 3,500 years BC, Iberian (Fig. 2) and syllabaries/alphabets evolution timeline may go back till about 70,000 years (in South Africa, Paleolithic) to 1st millennium BC and later.

A Sahara Desert shelter contains both Lineal Megalithic scripts and Iberian-Tartessian signary (Tim Misaw, Arnaiz-Villena et al. 2021, Fig. 2) and the Lineal Megalithic Signs are always the same with little variations and have been found by us in the places shown in Fig. 3 (Arnaiz-Villena et al. 2024) that includes megalithic and non-megalithic contexts (Arnaiz-Villena et al. 2019a; 2019b; 2020b; 2022c; 2024)

At some stages, incised lines without apparent syllable or letter representations are mixed together with classical recognizable syllables/letters, like naviform lines that go together in rocks with Iberian semi-syllabary both in Iberian and Canary Islands rocks (Arnaiz-Villena et al. 2015; Arnaiz-Villena et al. 2019a; 2019b; 2020b; 2022c; 2024). It is likely that Iberian semi-syllabary existed long before than 1st millennium BC, because its antiquity has mainly been adapted by scholars to appear later than Phoenician alphabet and Phoenicians postulated arrival to Iberia and thus an urgent revision is required. Strabo wrote that Southwest Iberians had writing since 6,000 years BC (Strabo 1998).

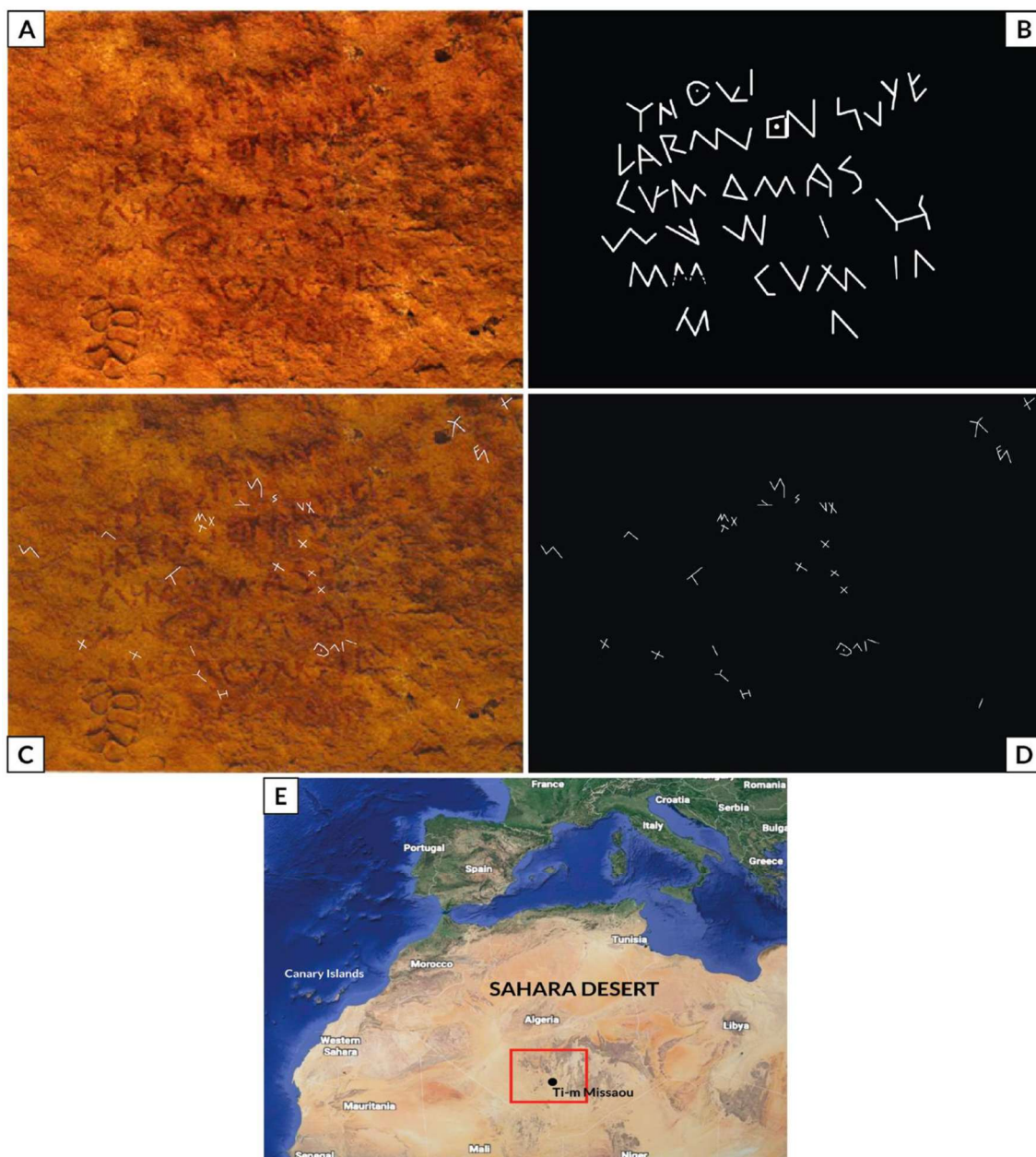
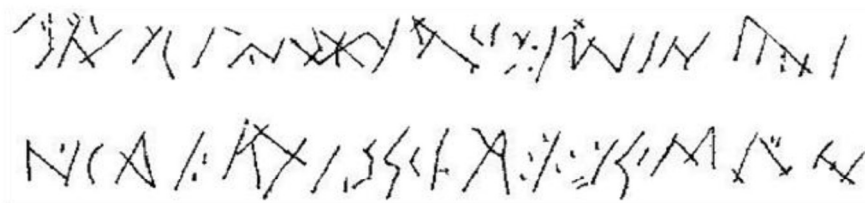


Fig.2. 2A Photograph taken at Ti-m Missaou shelter (Sahara Desert, South-West Algeria). Painted phrases were thought to be “Latin” by [Pichler](#), these are the bigger case letters painted in ochre colour (2003) but a transcription and translation were proposed by us ([Arnaiz-Villena et al. 2021](#)) based on the Iberian-Tartessian semi-syllabary (Appendix I). **B-** Black and white Iberian-Tartessian scripted signs highlighted from Figure 2A ([Arnaiz-Villena et al. 2021](#)). **C-** Photograph of smaller and incised lineal scrips highlighted in white and mixed with the painted in ochre colour ones shown in [Fig. 2 A, B](#) ([Arnaiz-Villena et al. 2021,2022c](#)). Also, identified in Iberian-Tartessian signary (Appendix I). They are interpreted as Lineal Megalithic Scrips, precursors of Iberian Tartessian signary, **D-** Scripted signs of [Fig. 2 D](#) highlighted in black and white. **E-** Ti-m Missaou shelter, red square (Hoggar Area, Sahara Desert, Algeria) placement. The biggest city of this place in Tamanrasset (Algeria).

SITOVO INSCRIPTION (SITOVO, BULGARIA)



GRADESHNITSA TABLETS (GRADESHNITSA, BULGARIA)



Figs. 3 and **4** Sitovo (Fig. 3) and Gradeshnitsa (Fig. 4) ancient inscriptions found in Bulgaria dated older than 3,500 years BC. SITOVO INSCRIPTION:
http://www.korenine.si/zborniki/zbornik06/serafimov_sitovo06.pdf;
https://www2.uned.es/geo-1-historia-antigua-universal/ESCRITURAS_ANTIGUA/Escrituras_3_antiguas_BALKAN_DANUBE-SCRIPT.htm
 GRADESHNITSA TABLETS: https://en.wikipedia.org/wiki/Gradeshnitsa_tablets)

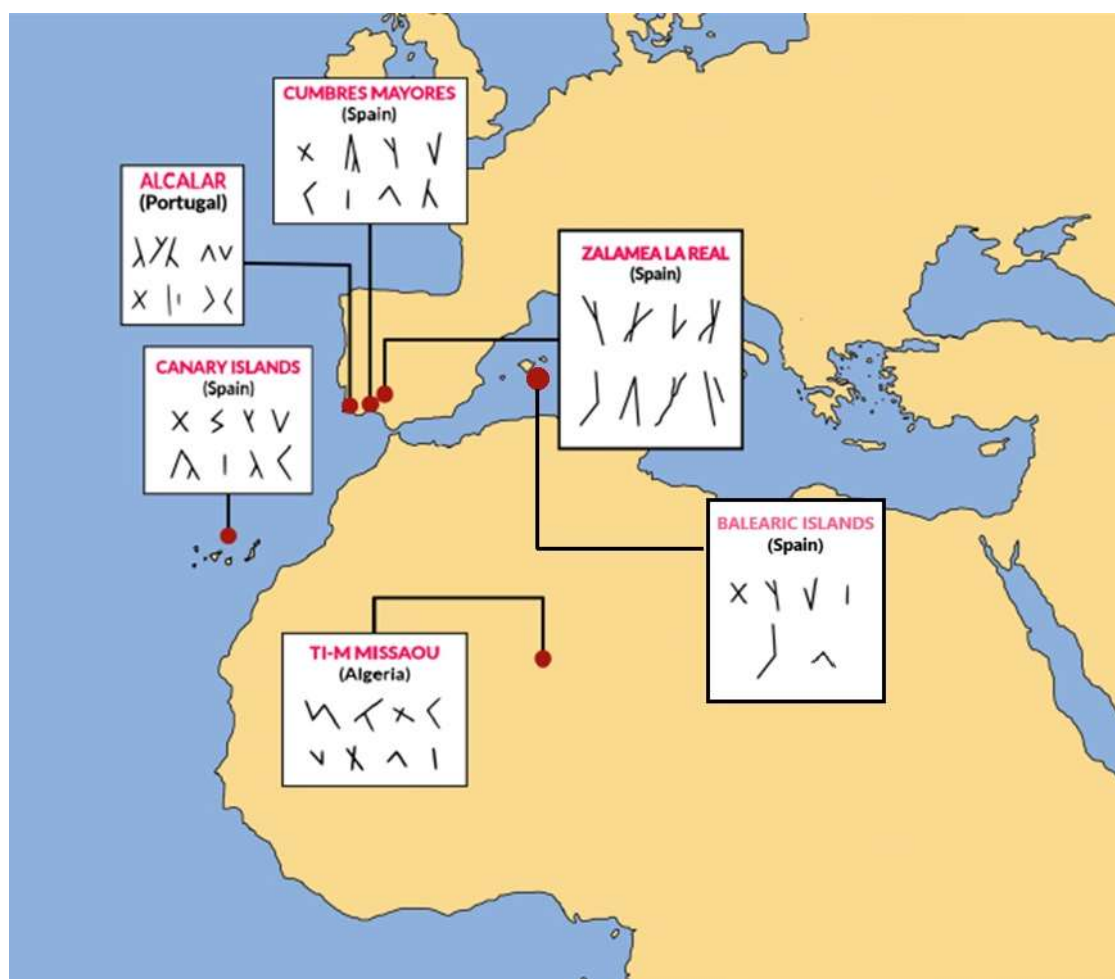


Fig. 5. Rock scripts included in Iberian-Tartessian semi-syllabary (Appendix I) are found in a wide extension area including Cumbres Mayores Dolmens (Huelva, Spain), Alcalar Dolmen (South Portugal), Canary Islands (Spain) and Ti-m Missaou (Algeria, Sahara Desert). These stone scripts may be found in a megalithic or non-megalithic context like free stones of different sizes or rocks, painted or more frequently incised (5000-3000 years BC) ([Arnaiz-Villena et al. 2020a](#); [2020b](#); [2021a](#); [2021b](#); [2022a](#); [2022b](#); [2022c](#)). Recently, these signs have also been found in the Balearic Island of Menorca at So Na Caçana Taula ([Arnaiz-Villena 2025](#))

Material and methods

Altamira Photography methods (done by [Garcia-Diez et al. 2024](#))

The next paragraph is literally taken from [Garcia-Diez et al. \(2024\)](#) and translated from Spanish into English. For a detailed methodology, consult [Garcia-Diez et al. 2024](#).

The study of topographic unit ALT.V.1 of the Altamira Cave complex involved a systematic visual survey of surfaces and spaces connected to the walls and floor of the examined unit, following established protocols for access and time spent inside the cave. A complete digital photographic record of all the surfaces under study was captured using LED lighting, with the camera positioned orthogonally to the main motifs. The digital images were then processed and edited in the laboratory, with adjustments to color and the creation of digital tracings through area selection and line superimposition. Final tracings were produced after field verification, incorporating modifications and additional elements, and the images were scaled using reference measurements to minimize error margins. These materials and methods enabled precise graphic and geometric documentation of the representations, as well as the production of 3D models in OBJ format (with JPG textures) and orthophotographs in TIFF format.

Authors find black and red marks with simple lineal scripts with apparently no graphic meaning. Other authors, [Shao et al. 2025](#), find similar lineal red and black drawings

In the present work, we are going to analyze some of the [Garcia-Diez et al. \(2024\)](#) figures which have been published for researcher knowledge. We will compare some of the non-figurative lineal Altamira Cave signs with our previous studies on lineal megalithic scripts ([Arnaiz-Villena et al. 2022c; 2025](#)).

Methodology used for proposing a transliteration and translation hypothesis for Paleolithic-Neolithic Scripts and Iberian-Guanche Inscriptions with Basque-Iberism postulates

All this methodology is contained in ([Arnaiz-Villena 2000](#)), Chapter 9, which may be downloaded at

https://www.academia.edu/111676642/The_Usko_Mediterranean_Languages

We have followed a methodology which is similar to that proposed by Greenberg and Ruhlen ([Ruhlen 1994](#)) for studying scripts and languages. Our premises for approaching rock Paleolithic scripts and more advanced Iberian words (see Appendix I) are:

1) Languages may correctly be classified, and decipherment approached with 10-20 "diagnostic" cognates (i.e., the personal pronouns and other frequently used cognates like

plant names, family generics and tools and common life terms existing in Neolithic and pre-Neolithic societies). We use phonology and semantics similarities.

2) Most of the written ancient Mediterranean languages studied previously by us (i.e., Iberian-Tartessian, Etruscan, Linear A and others) refer to an apparently common religion (Poulianos 1969; Arnaiz-Villena & Alonso-García 1998; 2001; Arnaiz-Villena *et al.* 2001). These postulated and decipherment hypotheses have been possible to the Basque-Spanish translation of words found in the above-mentioned extinct languages and showing a Basque correspondence. The topics found in this religion are: the Mother (Ama= mother, in Basque (B.)), the way of the Zen (dead, in B.) towards another life, going through The Door or Atan (B.). The flames (Kar, B.), which make the dead to be afraid, etc. A detailed transcription and translation hypotheses are found in (Arnaiz-Villena 2000, download chapter; Arnaiz-Villena & Alonso García 2001; Arnaiz-Villena *et al.* 2001). Some of the Lineal Megalithic Signs found in Altamira caves and other megalithic and non-megalithic contexts may refer do these religion Mother Goddess religion and thus a “translation” hypothesis have been formulated.

3) Most of this group "Usko-Mediterranean" languages (or languages of Mediterranean substratum as later Underman names them) seem to refer to the following matters: A. Religion and after death (90%). B. Accountancy related to food-storage and other topics. This skewed thematic writing may be due to that these writings have been better preserved in sanctuaries and/or palaces, and not in normal living people housing (the latter being constructed with more perishable materials). Also, Neolithic and pre- Neolithic societies may have used written words as a magic or totemic sense related to permanent keeping of possessions and also to securing a proper and pleasant after death life; casts of clerks (related or not to religion) proper and pleasant after death life; casts of clerks (related or not to religion) could have further driven this tendency in order to keep up with privileges. In addition, it is obvious that primitive societies felt less secure that nowadays more complex ones; this could have led people to find religion and food register to be essential.

4) There are groups of words that are found in the different languages (Arnaiz- Villena 2000), i.e.: Atinas (B.), the door of darkness. Other idiomatic expressions preserved in both ancient Iberian and Basque are shown in chapter 7, section 2.6 of the same reference.

5) Beginning and ending of words in Iberian - Tartessian signary are problematic and unless meaning is known, it is very difficult to define them. Only known and repeated meanings (in several languages) are taken as sound cognate identification.

6) Common and proper names are almost impossible to distinguish. Many proper names come from a common name like in English "Rose" and also in Mediterranean languages like Basque (for males, Bilebai= Circumcision; Gurutz= Cross; Eztegu= Wedding; Lor= Flower; Aintza= Glory; Sein= Innocent; Lin= Linen; Ama=Mother; Edur= Snow; Gentza= Peace; Deunoro= Saints; Bakarr= Loneliness) and Spanish (for females: Azucena= White Lily; Gloria= Glory; Cruz= Cross; Flor= Flower; Inocencio= Innocent; Lino= Linon; Nieves= Snows; Paz= Peace; Santos= Saints; Soledad= Loneliness. Ancient societies tended to name people with common names (Great Bear, Eagle, Sitting Bull), as it is well known with North American Indians.

7) Basque language has remained with little modifications throughout time, because invasions have not modified this and other Basque society characteristics ([Collins 1989](#)).

8) Basque language was much more widespread than its present-day limits ([Venemann 2003](#); [Intxausti 1992](#)).

All other details of Methodology may be found at [Arnaiz-Villena 2000](#)

(https://www.academia.edu/111676642/The_Usko_Mediterranean_Language)

Results

Some of the figures presented by [Garcia-Diez et al. \(2024\)](#) and also dated by them and also by [Shao et al. \(2025\)](#) as 30000 years BC were analyzed ([Figs. 6-12](#)). In the context that ancient rock and stone/rock lineal signs were precursors of Mediterranean and European lineal alphabets and syllabaries ([Fig. 13](#)) and that the mainly religious and funerary meaning has persisted through Paleolithic and Neolithic epochs like the Mother Goddess religion ([Fig. 14](#), [Arnaiz-Villena et al. 2022c](#)) A hypothesis about Altamira Cave lineal signs is put forward on our methodology bases (see above).

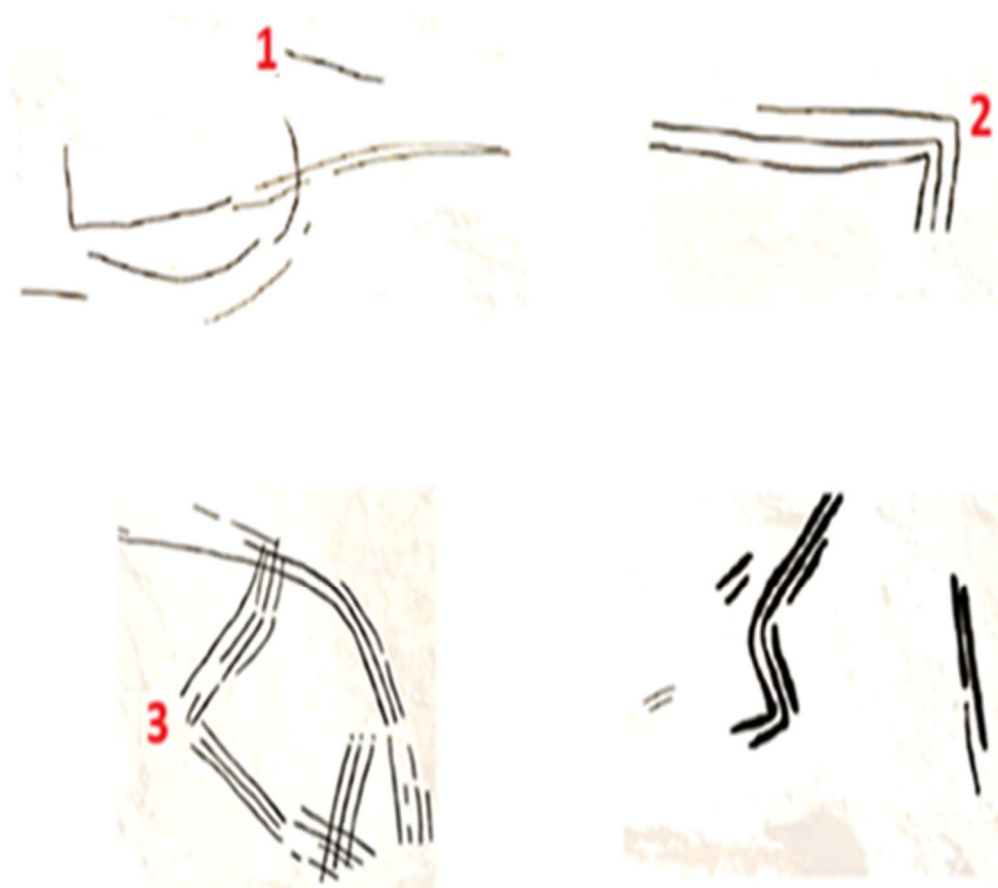


Fig. 6. Altamira Cave.

Graphics ALT.V.I.1, ALT.V.I.2, ALT.V.I.3 y ALT.V.I.4. Complete image with numbers to identify each composition of interest. Proposed transcription in parenthesis and translation hypothesis according to [Arnaiz-Villena et al. 2020b](#) and Appendix I ([Garcia-Diez et al. 2024](#))

- 1 - X (TA, ATA), proposed translation = The door (pass to other World, death)
 2 - < (KE), proposed translation = smoke, burnt, human remainings
 burnt. 3 - < (KE), proposed translation = smoke, burnt, human remainings burnt

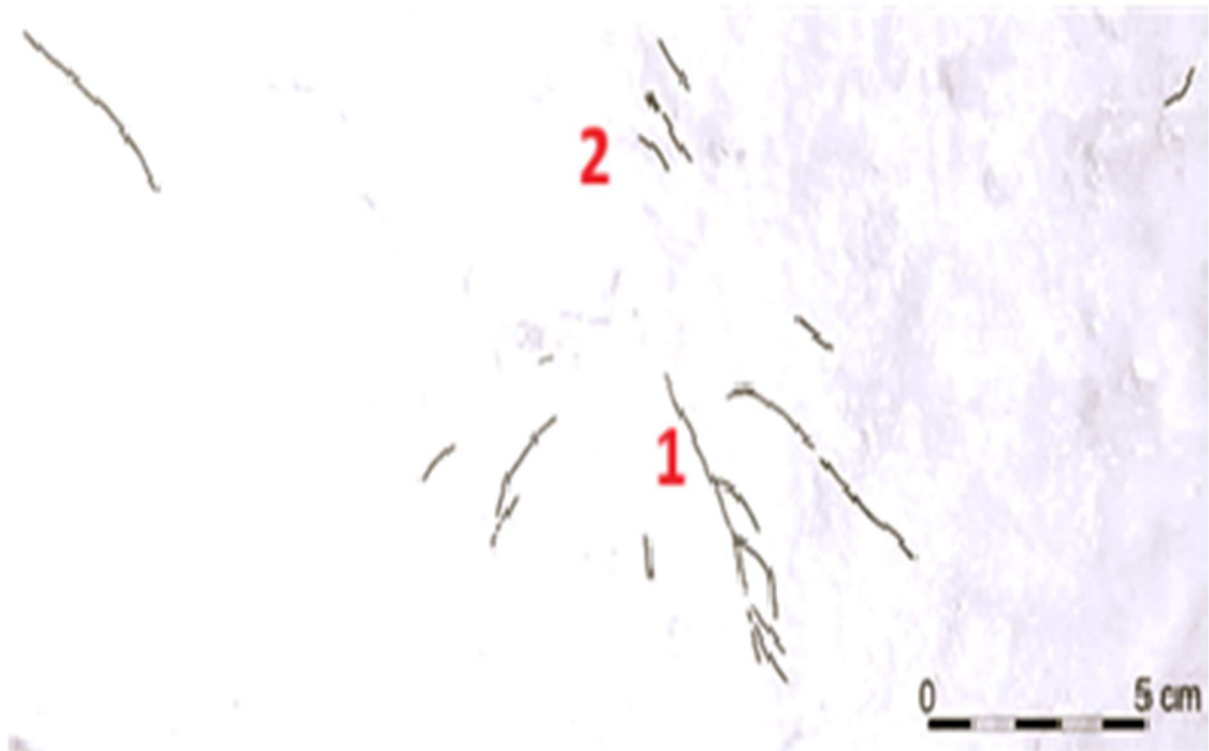


Fig. 7. Altamira Cave.

Graphics ALT.V.I.5. Complete image with numbers to identify each composition of interest. Proposed transcription in parenthesis and translation hypothesis according to [Arnaiz-Villena et al. 2020b](#) and Appendix I ([Garcia-Diez et al. 2024](#))

- . 1 - $\diagup$ (M, AMA), proposed translation = The Mother 2 - $\diagup$ (BA, ABA),
proposed translation = Yes, emphasis. Father or religious Chaman.



Fig. 8. Altamira Cave

Graphic ALT.V.I.6. Complete image with numbers to identify each composition of interest. Proposed transcription in parenthesis and translation hypothesis according to [Arnaiz-Villena et al. 2020b](#) and Appendix I ([Garcia-Diez et al. 2024](#))

Complete image with numbers to identify each composition of interest (later isolated).

1 - / (BA, ABA), proposed translation = Yes, emphasis. Father or religious Chaman.



Fig. 9. Altamira Cave

Graphic ALT.V.I.7. Complete image with numbers to identify each composition of interest. Proposed transcription in parenthesis and translation hypothesis according to [Arnaiz-Villena et al. 2020b](#) and Appendix I ([Garcia-Diez et al. 2024](#))

1 - γ (M, AMA), proposed translation = The Mother 2 - $<$ (KE),
 proposed translation = Smoke, burnt, human
 remainings, burnt

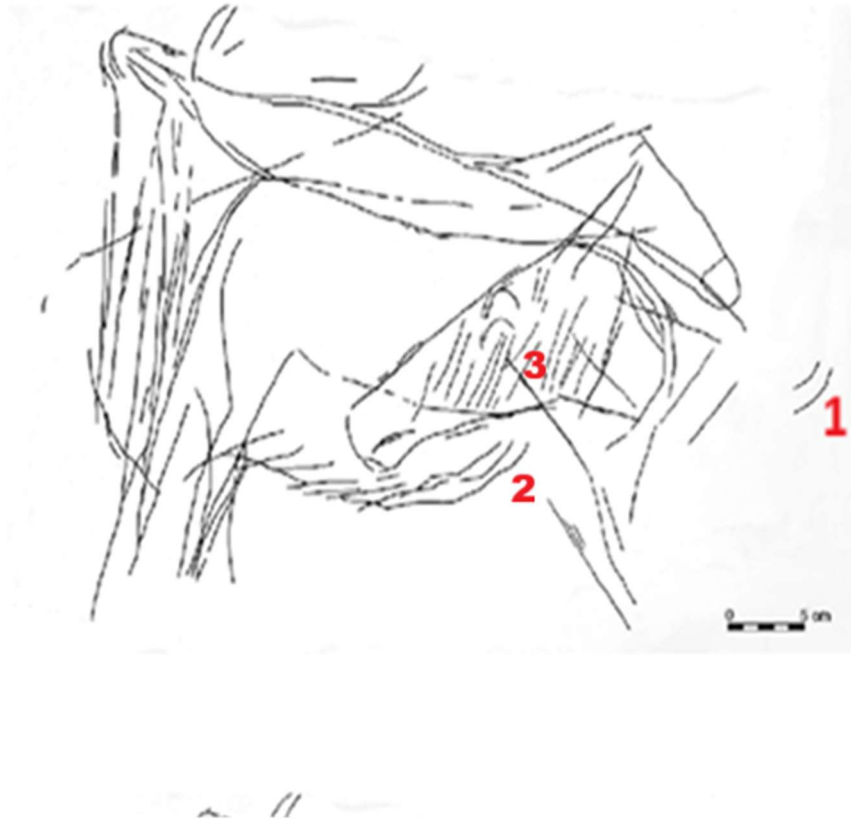


Fig. 10. Altamira Cave

Graphics ALT.V.I.9, ALT.V.I.10, ALT.V.I.11, ALT.V.I.12 y ALT.V.I.13. Complete image with numbers to identify each composition of interest. Proposed transcription in parenthesis and translation hypothesis according to [Arnaiz-Villena et al. 2020b](#) and Appendix I ([Garcia-Diez et al. 2024](#)) Complete image with numbers to identify each composition of interest (later isolated).

1 - < (KE), proposed translation = Smoke,burnt,human remainings burnt

2- A group of lines that could be < (KE), proposed translation =
Smoke,burnt,human remainings burnt.

OR / (BA, ABA), proposed translation = Yes, emphasis. Father or religious
Chaman.

3- Y (M,AMA), proposed translation = The Mother

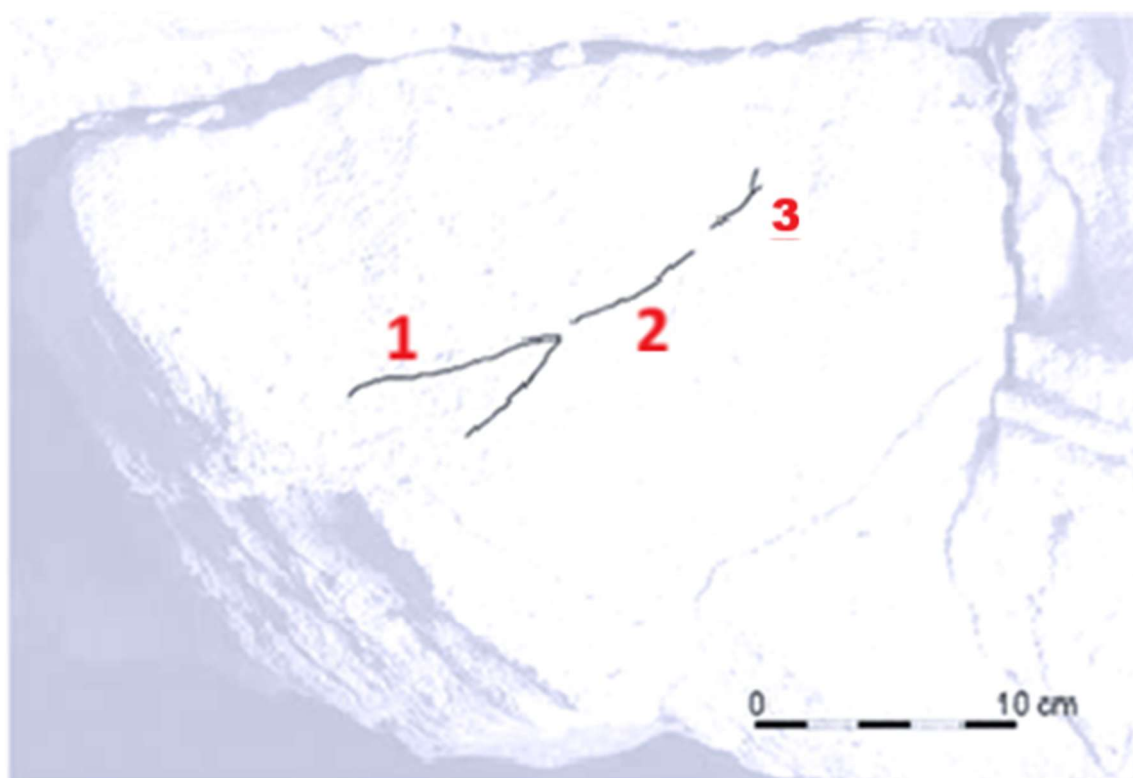


Fig. 11. Graphic ALT.V.I.16 Complete image with numbers to identify each composition of interest (later isolated).

- 1 - **V(M,AMA)**, proposed translation = The Mother 2- **< (KE)**, proposed translation = Smoke,burnt,human remainings burnt.
 3- **Y (M,AMA)**, proposed translation = The Mother

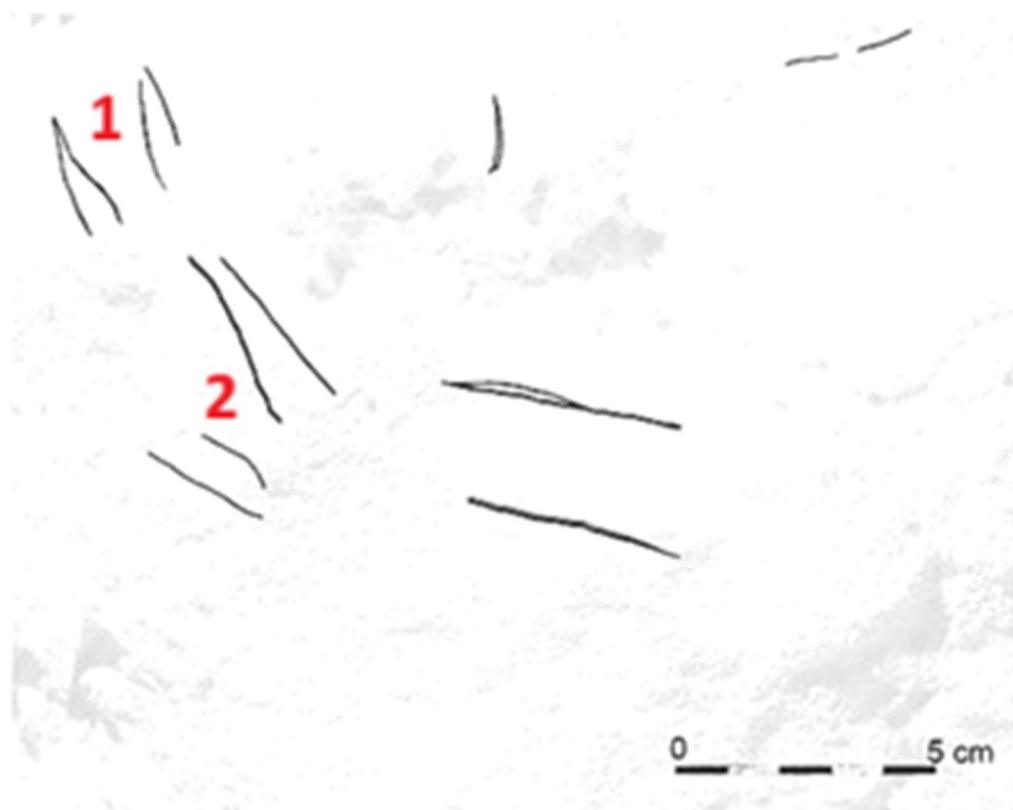


Fig 12. Graphic ALT.V.I.24 Complete image with numbers to identify each composition of interest (later isolated).

1 – V (M,AMA), proposed translation = The Mother **2 - / (BA, ABA),**
proposed translation = Yes, emphasis. Father or
religious Chaman

Discussion

Common Tartessian signs in other megalithic contexts and possible evolution from Lineal Megalithic Scripts

This megalithic culture goes together with Lineal Megalithic Scripts which are sometimes admixed with Iberian-Tartessian or Iberian Guanche scripts (Appendix I). [Leisner & Leisner 1943](#); [Cerdán et al. 1952](#); [1975](#); [Sousa et al. 2020](#); [Arnaiz-Villena et al. 2022a](#); [2022b](#)). Lineal Megalithic Scripts or in Altamira Cave, Lineal Paleolithic Scripts probably are precurs of the Iberian signary.

Our proposed religious and funerary meaning for these simple inscriptions suggests that Mother Goddess Religion remained from Paleolithic to Neolithic (Megalithic) times and that both religion and scripts have evolved conjointly ([Fig. 14](#)). Iberian-Tartessian initial scripts may have appeared in the middle of Megalithic Lineal rock scripts like at Cumbres Mayores Dolmen, San Bartolomé Dolmen ([Leisner & Leisner 1943](#); [Cerdán et al. 1952](#); [1975](#); [Sousa et al. 2020](#); [Arnaiz-Villena et al. 2022a](#); [2022b](#); [2022c](#)) and Alcalar Dolmen (the Alcalar Stoneslab , [Arnaiz-Villena et al. 2022a](#)). On the other hand, an older Lineal Paleolithic Script has been recorded and solidly dated in South Africa by Henshilwood group at Howiesons Poort ([Henshilwood & Dubreuil 2011](#); [Wadley 2015](#); [Arnaiz-Villena et al. 2021b](#)). Dates are back to 100000 to 60000 years old. Mother Goddess Religion ([Fig. 12](#)); manifestations are worldwide shown on the 5 continents and may be a strong cohesion force that joined other cultural traits like our studied Paleolithic/Neolithic Lineal writings, and Iberian-Tartessian and other ancient languages writings ([Arnaiz-Villena et al. 2021b](#)). A wide review on Mother Goddess Religion can be obtained in [Gimbutas \(1991\)](#), [Graham \(1996\)](#), [Campbell \(2013\)](#), [Piquero \(2017\)](#) and [Lacalle-Rodríguez \(2019\)](#).

Altamira Paleolithic Scripts in Time Frame and Homo sapiens out of Africa

Some black and red lineal marks could have been made at Gravettian Epoch about 30,000 years BC ([Garcia-Diez et al. 2013, 2024](#); [Shao et al. 2025](#)). This is concordant with this type pf signs also found in South African Caves at Howiesons Poort ([Henshilwood & Dubreuil 2011](#); [Wadley 2015](#); [Arnaiz-Villena et al. 2021b](#)) which are dated about 100000 years BC. This suggests that these early lineal signs of cave rock scripts had and

intentional writing meaning (Fig. 5) which may have evolved to lineal alphabets like those shown in Fig. 11. In the absence of a political, administrative or other kind of relatedness in the wide area where these lineal megalithic or stone scripts were found, if they have a religious main topic the Mother Goddess religion (Fig. 12) could have been the common link. It was occurring during both Paleolithic and Neolithic epochs.

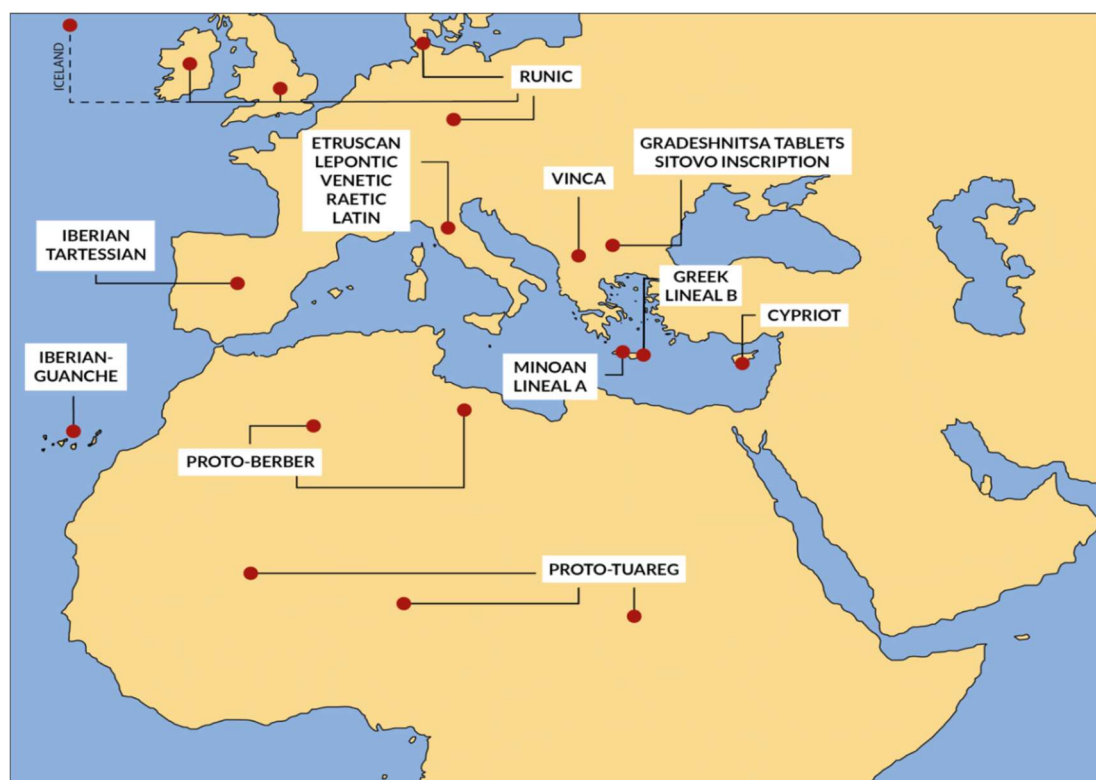


Fig. 13. Spread of lineal writing with probably Megalithic/Paleolithic origins of transmission of different ancient languages writing and green ancient Sahara origin.

On the other hand, most ancient *Homo sapiens* remains are now recorded at North West Morocco (300000 years BC) at Jebel Irhud (Hublin *et al.* 2017) close to Gibraltar Strait and Iberia. This together with the fact that demic diffusion from ancient Palestine Area Iberia does not exist: physical anthropology, genetics and linguistics showed this assertion (Arnaiz-Villena *et al.* 1999), i.e., no dental and other physical anthropology, genetic and linguistics differences have been found in Iberia and North Africa during the Mesolithic –Neolithic transition. This would have occurred if farmers from the East Mediterranean would have replaced Iberia and North Africa populations which both of

them show analogies in these anthropology traits. Thus, the Cavalli-Sforza pushed demic diffusion does not exist for Iberia.

Also, Sahara Desert has become the biggest desert extension on Earth in the last 10000 years, particularly after the 5000 years BC epoch. Sahara was green and full of rivers and lakes and heavily populated who migrated mostly to the sea, the North, towards the Mediterranean coast. This phenomenon is cyclic and involves Earth axis chances about each 20000 years (Equinox precession) ([Armstrong et al. 2017](#)).

Thus, we conclude that Saharan migrations to North, Mediterranean Sea and Iberia and other Mediterranean areas, when still ice or cold conditions was covering many parts of Europe may have driven to Saharan migrants to colonize also caves, like Altamira Cave. Indeed, the same type of Paleolithic lineal signs are found in South Algerian Sahara and Altamira Cave ([Fig. 5](#)). This North Africa migration had probably a bearing on the classic Mediterranean and European lineal writings as shown in [Fig. 13](#). A scheme of these migration is shown in [Fig 15](#).

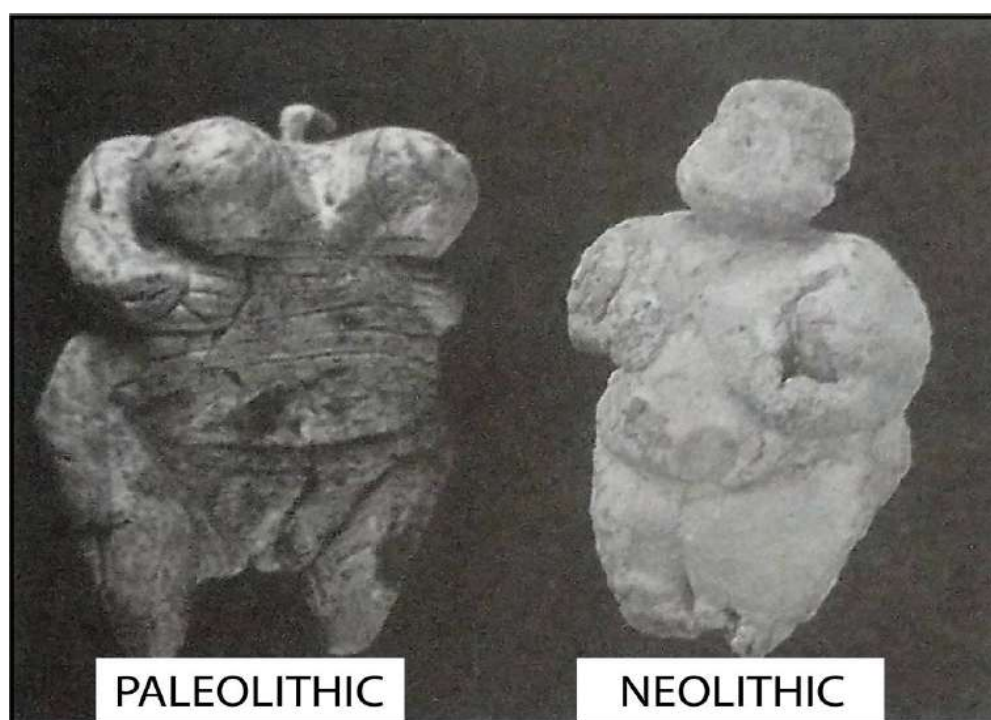


Fig. 14. At left, Paleolithic figurine from Hohle Fels, Germany, 40,000 years BP. At right, Neolithic figurine from Catal Hüyük, Turkey, 8,000 years BP. These Paleolithic and Neolithic figurines are found in the context of Mother Goddess religion which was extended throughout Europe, Atlantic and Mediterranean areas, and Africa. These figurines are found in the Mediterranean Area, Europe, Canary Islands and Africa. Their extension goes in parallel with the Lineal Megalithic and Paleolithic scripts that may have given rise to the Iberian-Tartessian scripts ([Appendix I](#)). Mother Goddess Religion and religious lineal rock writings may be different faces of the same culture. Figures have taken from [Piquero \(2017\)](#)

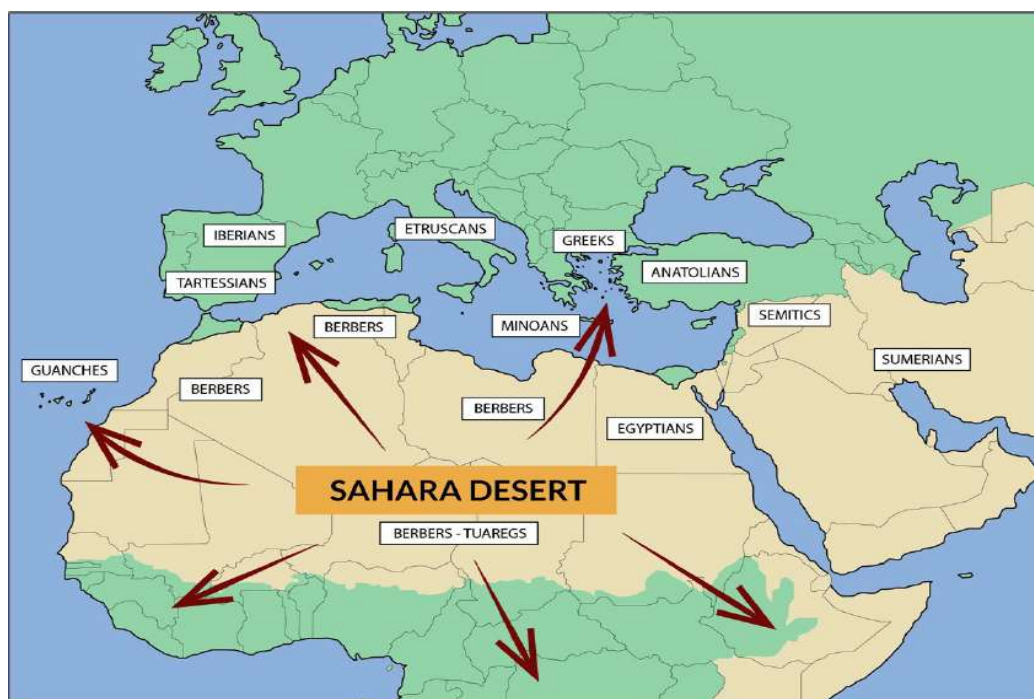


Fig. 15. Map depicting various ancient languages Lineal writing of a possible African climate exilated Saharan people, when it was changing from a “green” fertile and heavily populated area to desertification. However, Megalithic and Paleolithic Lineal culture traces are wider in World (see text). It is shown Mediterranean area with classic populations (squares). Arrows represent population movements when the most recent Sahara desertification episodes ([Armstrong et al. 2023](#)) occurred after 10,000 years BC. (See also [Arnaiz-Villena 2000](#); [Arnaiz-Villena et al. 1999](#); 2001)

Appendix I

Iberian →		Tartessian ←	Phoenician	Ancient Greek	Iberian →		Tartessian ←	Phoenician	Ancient Greek
RDP P	a	A4	K4	9A	PΓ	bi	7	7P	7P
EE E	e	F F (E)	3	3	X X X	bo	X X X		
N N	z	Y Y (Y)	2	21	□	bu	□ (1)		
H H	o	O O P	o	o	X	ka	+X+	+X+	Tt
Δ Δ ↑	u	4 ↑ ü?	Y Y	Y V	Θ Θ Θ Θ	le	Θ Θ Θ Θ	Θ h	Θ h
Λ Λ Λ	l	1	Λ	1J	Υ Υ Υ Υ	ci	Π Π Π Π	Π h	Π h
ο ο ο ο ο	r	4 q d	4	4 q	υ υ υ υ	ko	3 3 E		
M M	s	M M M	w k	M	Θ Δ Δ Δ	ku	Δ Δ V (A)	Δ Δ	Δ d
ξ ξ ξ	s	F F (E)	F	F x	A A A	ca	Λ (Θ)	1 g	1 A g
Υ Υ Υ Υ Υ	m	ξ ξ	ξ y	γ	< C G <	ke	Y D D C (C)	Y k	Y k
N N	n	Y Y Y (Y)	y	y	f H √ J	ki	1 2 (2 N?)		
I	ba	1			Σ	co	X X		
ρ υ ρ ρ	be	π π			ο ο	cu	φ φ (φ)	φ q	φ q

Iberian-Tartessian semi-syllabary assembled by Manuel Gómez-Moreno ([Gómez-Moreno 1949](#); 1962). Basque words were translated with a reduced edition on *Diccionario de Autoridades del Euslera* ([Kerexeta 1990](#)) and also [Sota et al. 1976](#).

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