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Research Report

Tartessos and Atlantic Mediterranean Euro-Africa: Metals, Dolmens and Basque-Iberian origins

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Abstract - Tartessos culture is placed in a wide area in southern Portugal and Spain after archeological and documental studies. Its placement is concordant with that of West Euromediterranean ancient Megaliths, which were constructed at the Bronze Age (5000 year BC or before at Alcalar Dolmen (Portimao, Portugal), where Palelolithic arrows are found. These Megaliths construction and the people that built them up may be related to the metal richness of the core Tartessian Area: The Iberian Pyrite Belt which is rich in gold, silver, copper, iron, and others within this territory. Prehistoric documents place this area around Huelva, Cadiz (Spain) and South Portugal. Age of Tartessos may be older than established (centuries BC): Strabo said that Tartessians wrote 6000 years before. Indeed, we have found Megalithic Linear Scripts in a Megalith context (or not) in Tartessian area, Canary Islands and South Algerian Sahara, Mt Ahaggar area. These may represent a Megalithic Age writing which gave rise to Iberian-Tartessian and other lineal signaries. Humboldt and all previous studies had established since 1st century AD that Basque language was old Iberian-Tartessian language. This has been hotly dismissed in the last 75 years by some Spanish scholars. However, the appearance (2023) of Irulegui Hand written in both Basque and Iberian has brought back the Basque-Iberism. Finally, relatedness with West and East Iberia is evident, because they use the same type of Ibrerian Tartessian writing and Levant Iberian statues (Lady of Cabeza-Lucero, Alicante, Spain) have almost the same Tartessian sculptured face schematic structure which has been recently found in Tartessos West Spain (Casas de Turuñuelo, Badajoz, Spain).

Keywords: Tartessos, faces, Guareña, Turuñuelo, Cadiz, Huelva, Alcalar, Wishaw, Niebla, Pyrite Belt, Iberian, Tartessian, Riotinto, Zalamea, Cumbres-Mayores, Canary Is,Tenezara, Millares, Argar, Attic Ceramics, Atlantis, Niebla, Sahara, Tim Missaw, Guareña, Cancho Roano, Bonsor, Schulten, Pompeyo Trogo, Humboldt

Introduction

Tartessos has been mentioned in antiquity as a West Mediterranean rich kingdom that had a heavy trade with East Mediterranean and was placed in southwestern Iberia, because levant ships were just arriving to its coast in order to trade. Tartessos cities were places in today's Cadiz and Huelva in Spain and Algarve Portugal South coast to the west of Gibraltar Straight (Tejo, in Portuguese). Today, it has been recognized that its influence in Iberia reached River Tagus as represented in **Fig. 1** (Celestino-Perez and Lopez-Ruiz).

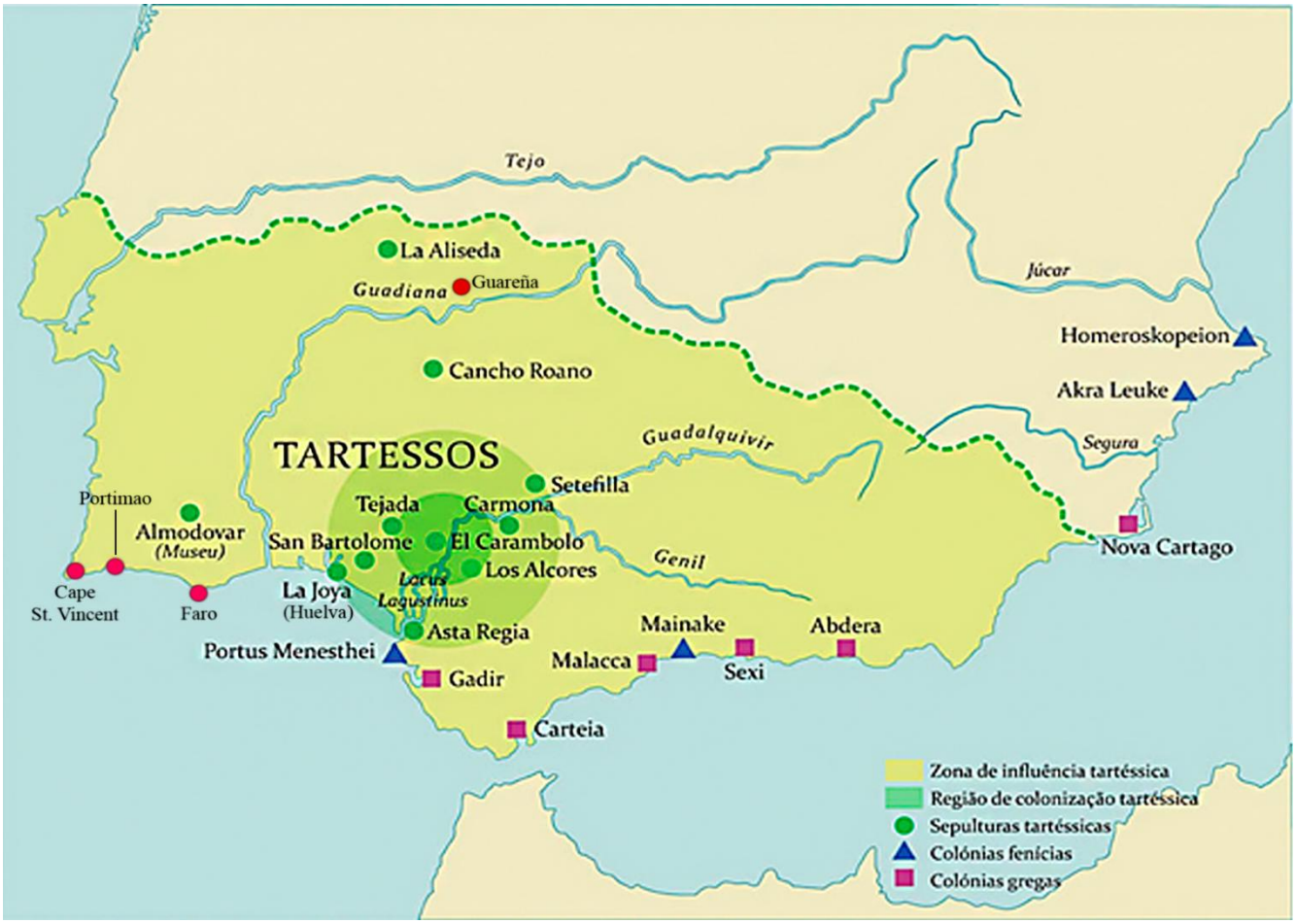

Fig. 1 Map showing Tartessos region in South Iberia. For contemporary historiography Tartessos is a culture that occurred in the lower Guadalquivir and Huelva area during the ninth to sixth centuries BC., Portugal and Spain. Present day names: La Joya site in Huelva; Gadir = Cadiz; Malacca = Malaga, Maineke = Torre del Mar, Sexi=Almuñecar; Abdera=Adra; Nova Cartago=Cartagena; Akra Leuke=Alicante; Homeroskopeion=Denia. Map inspired from Celestino-Perez and Baquedano, current Tartessos exhibition at Archaeological Museum, Alcala de Henares, Madrid).Red spots are places of Megaliths or Tartessian importance :Guareña is where Tartessian faces have been discovered (2023 AD).

Celestino-Perez and his archaeological team have discovered in April 2023 the first Tartessian scupted faces dated by 5th century BC (**Fig. 2A**) at Casas de

Turuñuelo (also named Turuñuelo de Guareña, Badajoz, Spain). These Tartessian faces show the same patter to that of godesses found in the other side in East Iberia, i.e.: Cabezo Lucero Lady (**Fig. 2B**). Expression, nose, lips and general face construction is almost identical showing these in Tartessian and all along East Iberian coast a similar *schematic conventional* statue faces were constructed all along South Iberia.

Fig. 2. A) Two of the five Tartessian faces dating from the 5th century BC (Turuñuelo de Guareña, see Guareña at **Fig. 1**). **B)** Dama de Cabezo Lucero (Guardamar del Segura, Segura River Mouth. East Iberia, see **Fig. 1**). All three sculptures show nearly the same conventional representation features. See lips, noses ans cheeks.

In addition, language, or at least writing was very similar: both West and East Iberia used the Iberian-Tartessian signary (Appendix **I**). Some authors have distinguished Iberian against Tartessian signary but they are overlapping and for us it is the same for both of them with time and place stratification (Arnaiz-Villena 2000)

On the other hand, the concentration of megalithic monuments in the southern regions of Portugal and Spain may possibly be linked to the South Iberia Pyrite Belt, which is abundant in metals (primarily copper, silver, gold, and iron, among others) (Figure 3). Dolmens in southern Spain are dated to approximately 7000 years BC (Arnaiz-Villena *et al.* 2013). This is also associated with the thriving culture of Tartessos, which has ancient roots in this area (Celestino-Pérez and López-Ruiz 2020). References to Tartessos can be traced back to ancient sources such as Estesicoro de Himena, Anacreonte, Hecataeus of Miletus, and Herodotus of Halicarnassus, who mentioned Tartessos as early as the 7th century BC. Strabo (1st century BC) wrote that Tartessians had a written language dating back 6000 years (Strabo 1998).

Megalithic structures are found all around the World, with a particularly high concentration in southern Spain and Portugal. Some of these latter structures are approximately 5000 years BC old (Arnaiz-Villena *et al.* 2013), while others are dated between 4000-3000 years BC.

South Iberian Megaliths are closely associated with the South Iberia Pyrite Belt, a region known for its abundance of metals and mines (**Fig. 1**). The prehistoric Riotinto mines are considered the most significant mines in southern Iberia, and they have been linked to Zalamea la Real since ancient times. According to our proposed Basque-Iberian etymology, Zalamea was likely the primary location for the furnaces during prehistoric, including megalithic, times. This hypothesis is based on the Basque-Iberian meaning of Zalamea, which translates to "hardcore mineral." (Arnaiz-Villena *et al.* 2022d) Numerous legends surround these large mines, including the claim that Zalamea's name originated from King Solomon, who allegedly named the place "Salomea." Interestingly, "Cerro Salomón" (Solomon Hill) is a part of the Riotinto Mines. However, this theory has been dismissed (https://zalamealareal-historia.blogia.com). Additionally, the Riotinto mines have also been identified as King Solomon's mines.

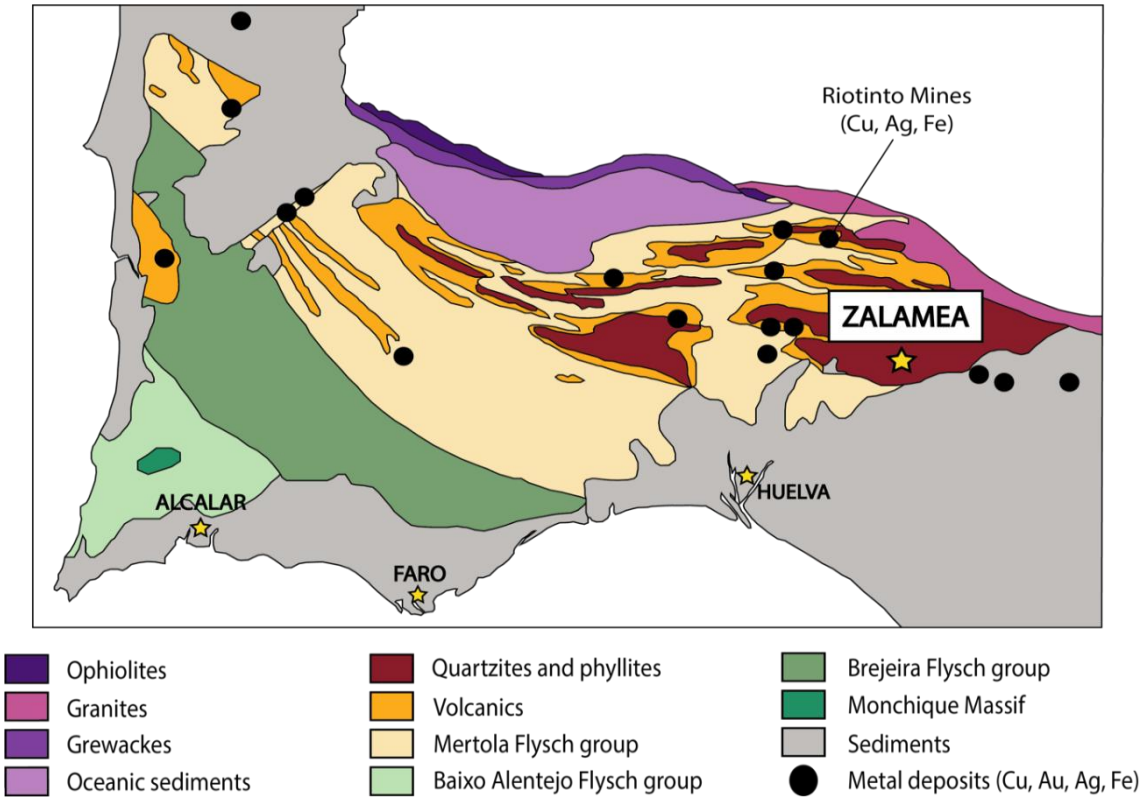

Fig. 3 The Iberian Pyrite Belt.
Area rich in metals likely related to megaliths high density and Tartessos flourishing.

The megalithic culture is closely associated with Linear Megalithic Scripts, which are sometimes found admixed with Iberian-Tartessian scripts (Appendix **I** and **II** .Leisner & Leisner 1943; Cerdán *et al*. 1952; 1975; Sousa *et al.* 2020; Arnaiz-Villena *et al.* 2022a; 2022b). Our proposed interpretation of these simple inscriptions suggests that they hold religious and funerary significance, indicating the continuity of the Mother Goddess Religion from the Paleolithic to Neolithic (Megalithic) periods. It is likely that both religion and scripts evolved together. The initial Iberian-Tartessian scripts may have emerged in the midst of the Linear Megalithic rock scripts, as seen in examples such as the 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 the Alcalar Dolmen (the Alcalar Stoneslab). On the other hand, an older Linear Paleolithic Script has been documented and reliably dated in South Africa by the Henshilwood group at Howiesons Poort (Henshilwood and Dubreuil 2011; Wadley 2015; Arnaiz-Villena *et al.* 2021b), which dates ranging from 100,000 to 60,000 years old. Manifestations of the Mother Goddess Religion are found worldwide across all five continents and may have served as a unifying force, connecting various cultural traits, including our investigated Paleolithic/Neolithic Linear writings, Iberian-Tartessian scripts, and other ancient language writings (Arnaiz-Villena *et al.* 2021b). A comprehensive review of the Mother Goddess Religion can be found in works by Gimbutas (1991), Graham (1996), Campbell (2013), Piquero (2017), and Lacalle-Rodríguez (2019).

In the present paper, we try to link paleolitic metal richness of Southwest Iberia (Portugal and Spain) with Tartessos civilization scripts and with others found in the same megalithic area and also in Canary Islands and Sahara Desert (Algeria, close to Mali, Hoggar Mt area)

Materials and Methods

Photographic work was conducted using a Sony Camera Cybershot with a 14.1 Megapixels Carl-Zeiss lens Vario-Tessar and a Sony Xperia G3112 cellular phone camera. Adobe Illustrator 2020 and MacOS images visualizer were utilized for magnification of photographs and computational analyses of rocks. All photographs

were captured by Antonio Arnaiz-Villena (AAV) and Marcial Medina (MM) and Félix Lancha (FL). Permission for the use of these photographs, in accordance with the law, is granted under the condition of complete citation of the paper.

The methodology employed for proposing a translation hypothesis for "Latin" or Iberian-Guanche Inscriptions (Arnaiz-Villena 2000) follows a similar approach as suggested by Greenberg and Ruhlen (Ruhlen 1994). The underlying premises for investigating these Usko-Mediterranean languages are as follows:

Languages can be correctly classified and deciphered by examining 10-20 "diagnostic" cognates. These include personal pronouns, frequently used cognates like plant names, family generics, tools, and common life terms that existed in Neolithic and pre-Neolithic societies. Phonological and semantic similarities are considered in the analysis.

Previous studies on written ancient Mediterranean languages, such as Iberian-Tartessian, Etruscan, Linear A, and others, indicate a shared religious aspect (Pouliamos 1969; Arnaiz-Villena and Alonso-García 2007; Arnaiz-Villena 2000). Decipherment has been made possible through the translation of words found in these extinct languages that show correspondence to Basque-Spanish. The religious themes identified include the Mother (Ama= mother in Basque (B.)), the journey of the Zen (dead in B.) to an afterlife, passing through The Door or Atan (B.), and the presence of flames (Kar, B.) that frighten the deceased. Detailed transcriptions and translation hypotheses can be found in (Arnaiz-Villena *et al.* 1999; Arnaiz-Villena 2000, download chapter; Arnaiz-Villena and Alonso García 2007).

The deciphered proposal of "Usko-Mediterranean" languages predominantly revolve around two main subjects:

A. Religion and the afterlife (90%).

B. Accountancy related to food storage and other topics.

The prevalence of these thematic writings may be attributed to the fact that writings were better preserved in sanctuaries and palaces rather than in ordinary dwellings constructed with perishable materials. Additionally, written words may have held a magical or totemic significance in Neolithic and pre-Neolithic societies, associated with the preservation of possessions and ensuring a favorable afterlife. The involvement of scribes, whether religious or not, may have further reinforced this trend to maintain privileges. Furthermore, primitive societies likely felt less secure compared to more

complex contemporary societies, which could have led them to find religion and food records essential.

There are groups of words that consistently appear together in different languages (Arnaiz-Villena 2000), for example: Atinas (B.), meaning "the door of darkness." Other idiomatic expressions preserved in both ancient Iberian and Basque are documented in chapter 7, section 2.6 of the same reference.

The beginning and ending of words pose challenges in defining their meaning unless the context is known. Only known and recurring meanings in multiple languages are considered for identifying sound cognates.

Distinguishing between common and proper names is nearly impossible. Many proper names originated from common names, as observed in English with "Rose" and 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 often assigned common names to individuals, similar to the naming practices among North American Indians.

The Basque language has remained relatively unchanged over time due to minimal influence from invasions and other external factors (Collins 1989).
The historical extent of the Basque language was more extensive than its present-day boundaries.

Transliteration and translation hypotheses of Usko-Mediterranean languages, including Iberian, were conducted. Iberian-Tartesian, Etruscan, and Minoan Linear A inscriptions were transliterated, and translations were proposed based on the meanings derived from Basque-Spanish cognates (Pouliamos 1969; Arnaiz-Villena *et al.* 1999; Arnaiz-Villena 2000). To differentiate Berber from Arab influences, a comparison was made with Basque, Iberian-Tartesian (see Chapter 7 of Arnaiz-Villena 2000), and Arab sources. The study of ancient Lybic scripts relied on references such as (Arnaiz-Villena 2000), some of which were written in Punic characters. The direction of the scripts was generally vertical and interpreted based on the intended meaning (Arnaiz-Villena *et al.* 1999). Etruscan texts were sourced from (Arnaiz-Villena 2000), while Hittite, Sumerian, Eblaic, Elamite, Ugaritic, Egyptian, and Guanche texts were taken from the

transliterated works of renowned specialists in the field (see the references list of Arnaiz-Villena 2000, chapter 9, pages 210, 245, 246, available for download at http://chopo.pntic.mec.es/~biolmol/publicaciones/Usko.pdf) .

Results (Figs 4 - 14)

We are going to show a review of Lineal Megalithic Scripts in Tartessian area, mostly in a megalithic context. These findings are compared to those found in Canary Islands (La Palma, Tenerife and Fuerteventura) and Algerian Sahara, close to Mali (Hoggar Mt Area).

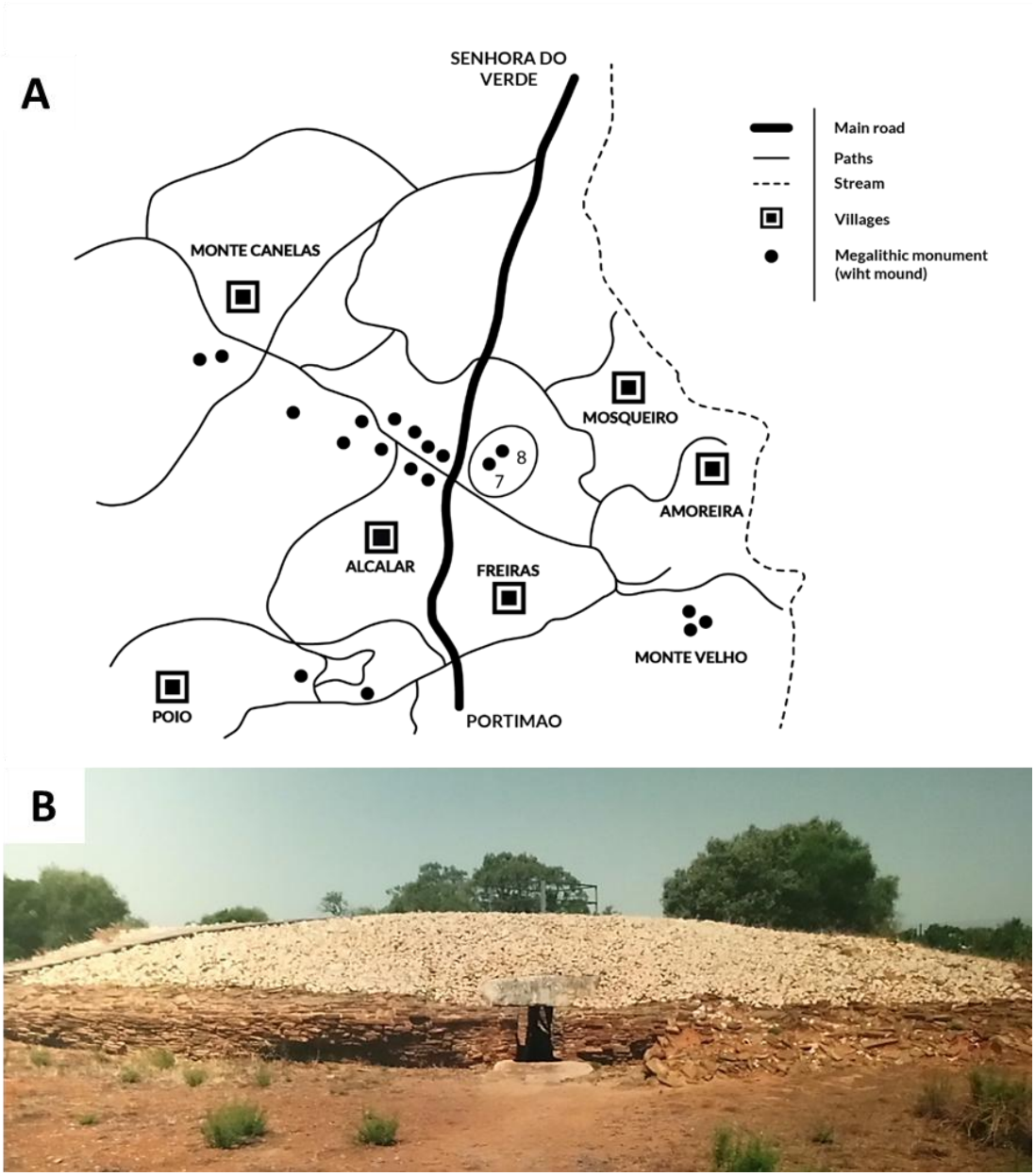

Fig. 4 **A)** Map showing Alcalar Megalithic complex. **B)** Rebuilt Dolmen 7 in Alcalar (Portugal) megalithic complex. (Photograph taken by AAV)

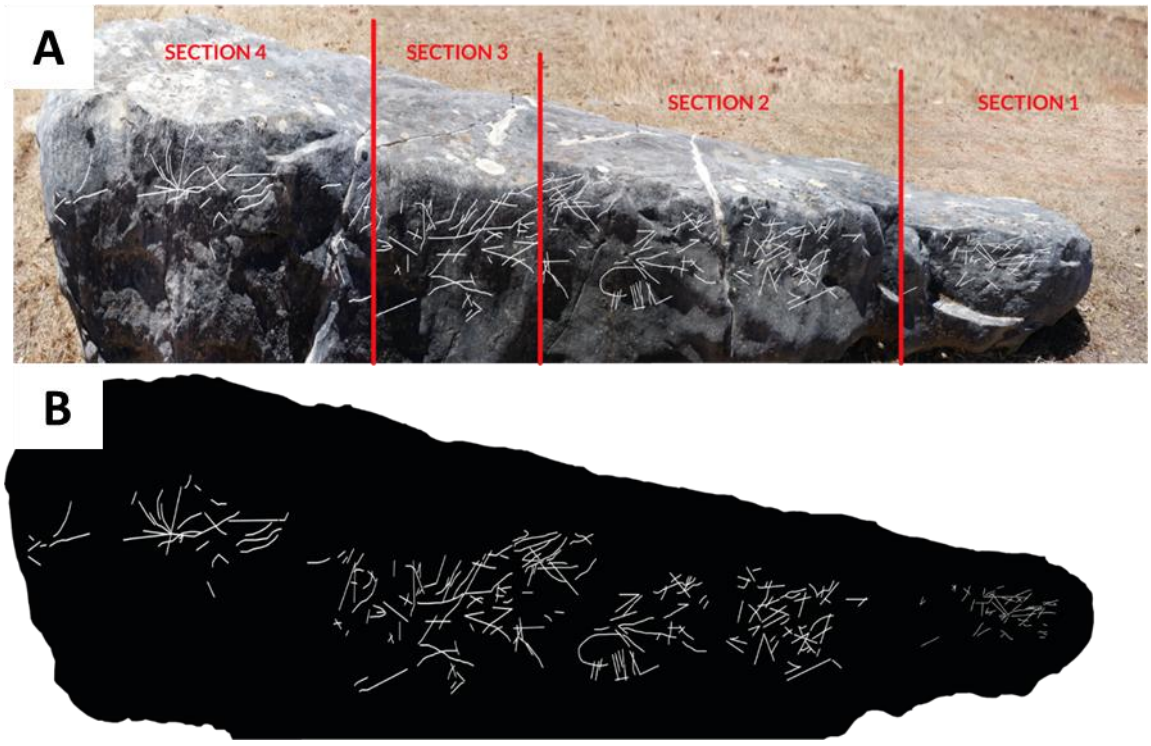

Fig. 5 **A**) The Alcalar Stoneslab. This is a compilation of four photographed parts. Eleven photographs have been used for this assembling to make sure that a maximum of accuracy was reached by considering photographs borders. Some of these signs are also found in a Megalithic Prehistoric context at Cumbres Mayores Megaliths (Huelva, Spain), Canary Islands and Tim Missaou (Sahara Desert, Algeria). Rock scripts and other studies presented in Alcalar Dolmens are preliminary and further research is ongoing (Arnaiz-Villena *et al.* 2022a) Photograph by A.A-V..

B) Signs found in the Alcalar Stoneslab remarked in black and white. For details of these incised signs without remarking in white, see Ref Arnaiz-Villena *et al.* (2022a). Some of the signs found in the Alcalar Stoneslab are assimilated with the Iberian-Tartessian semi-syllabary and we have put forward a translation based in the recognized similarities between Old Iberian and Basque in our previously works (Arnaiz-Villena *et al.* 2019; 2000; 2020a; 2020b; 2021a): (1) (TA, T), proposed translation = the door; (2) (M), proposed translation = the Mother; (3) (M), proposed translation = the Mother; (4) (BA), proposed translation = yes, emphasis; (5) (KE), proposed translation = smoke. (Ref Arnaiz-Villena 2022a).

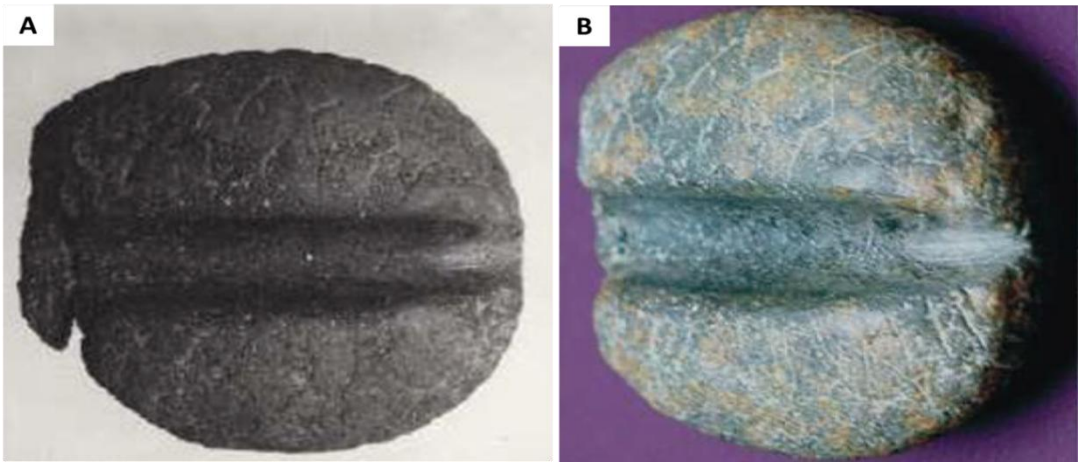

Fig. 6 **A**) Artifact identified by us as a small slinger projectile found at San Bartolomé Dolmen, Huelva, Spain.It is too small to be used as an arrow sharpener (small fist) .Photograph taken by Leisners. **B**). A slinger stone projectile (before considered an arrow sharper) found by Leisners archaeologists at San Bartolomé Dolmen (Huelva, Spain) (Leisner & Leisner 1943; Cerdán *et al.* 1952; 1975; Sousa *et al*. 2020). Iberian-Tartessian scripts were observed by Leisners couple in 1951 on this artifact (Museo de Huelva, Spain). It is engraved in Iberian-Tartessian minute signs (Arnaiz-Villena *et al.* 2022c).

Fig. 7 Incise Lineal Megalithic Scripts (LMS) found in what seems a fallen menhir, Arroyo del Cerrillar, coordinates 37º 41’ 33’ N, 6º 42’ 59’’ W, close to El Villar village that belongs to Zalamea district (Huelva) (Arnaiz-Villena *et al.* 2020a; 2020b; 2022a; 2022b). (Photograph by FL, Ref Arnaiz-Villena *et al.* 2022d)

Fig. 8 Rock with incise Lineal Megalithic Scripts (LMS) found in what may be also a fallen menhir at Arroyo del Cerrillar, coordinates 37º 41’ 33’’ N, 6º 42’ 59’’ W, close to El Villar village that belongs to Zalamea district (Huelva). Signs like X (TA, T), ΛV (M), λYλ (M), |ı (BA), and ⟩⟨ (KE) are common to those found in Alcalar (Portugal), CumbresMayores (Huelva), Ti-m Missaou (Algeria) and Canary Islands (Arnaiz-Villena *et al*. 2020a; 2020b; 2022a; 2022b).
(Photograph by F. L., Ref Arnaiz-Villena *et al*. 2022d)

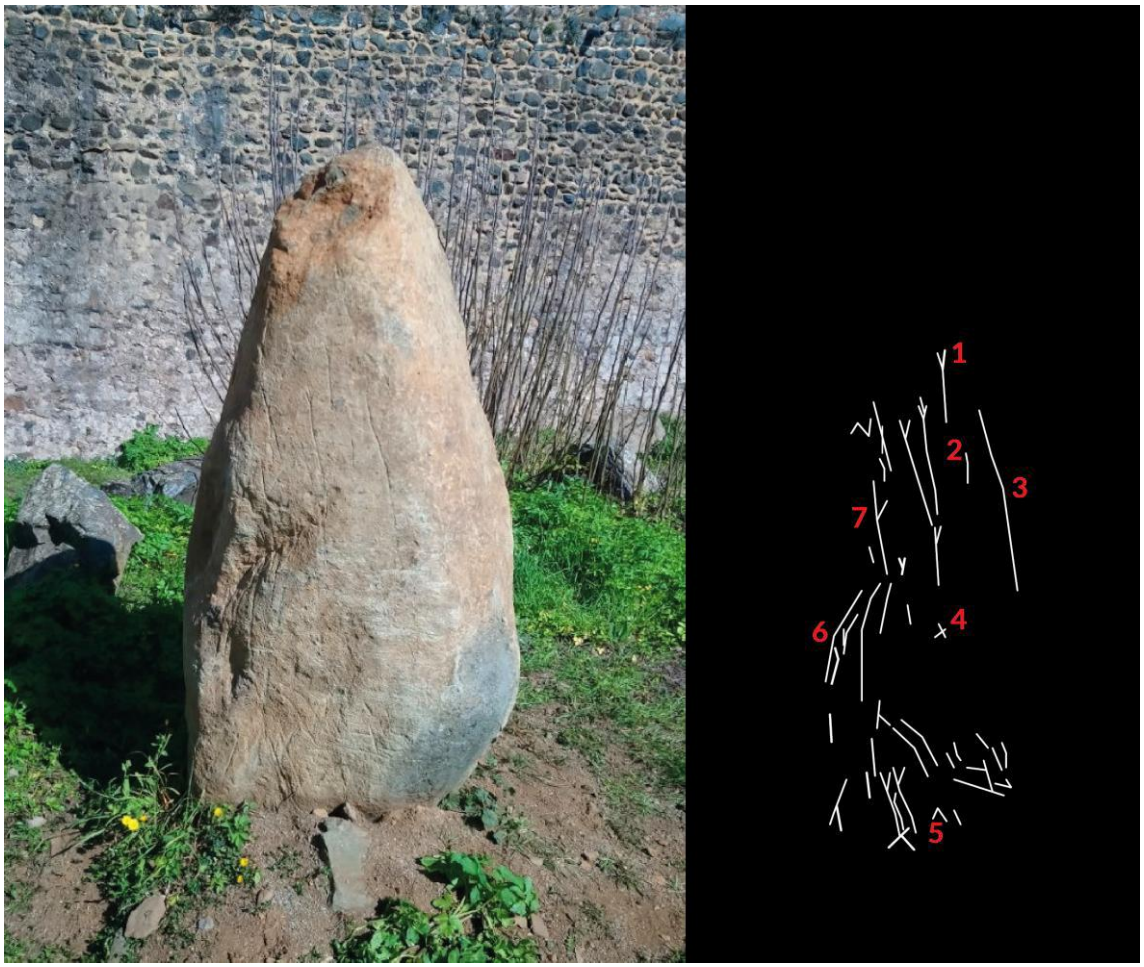

Fig. 9 Scripts found in a Cumbres Mayores castle menhir; it is placed wherethe yellow dot indicates in Fig. 2 B. These scripts are very similar to those found in Canary Islands (Arnaiz-Villena *et al.* 2019a; 2020a; 2020b; 2021c), Ti-m Missaou (Algerian Sahara Desert, close to Mali) (Arnaiz-Villena *et al.* 2021a) and Iberia (Muñoz-Gambero 2019). These may be ascribed to Lineal Megalithic Scripts evolution (Arnaiz-Villena *et al.* 2021a). 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. (See Ref 2022b)

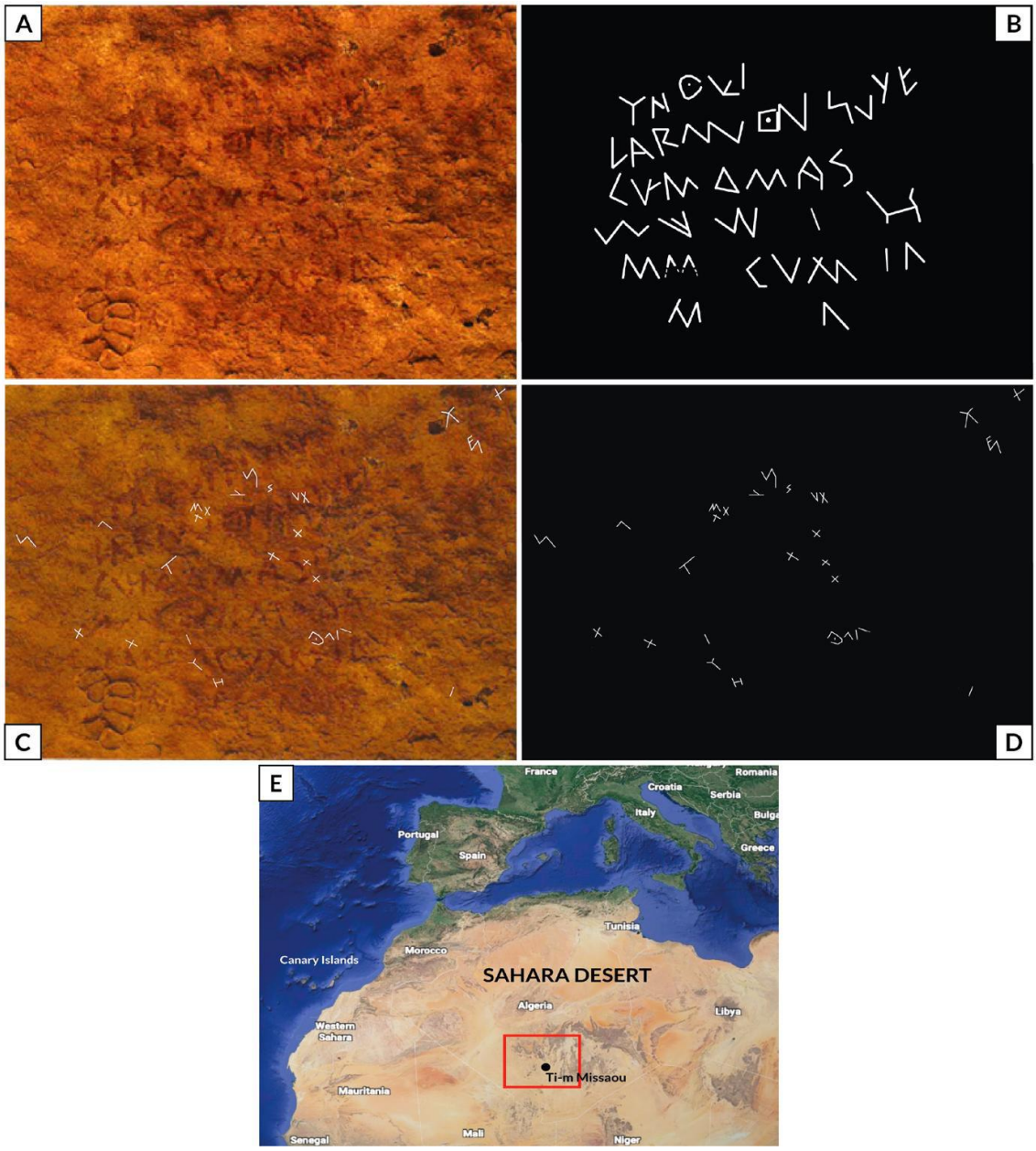

Fig. 10 Proposal of scattered Iberian-Guanche incise characters found among the bigger ochrered painted inscription (in Ti-m Missaou Rock Shelter (Algeria). A) and C)Original photograph of the rock; B) and D) Original photograph and Iberian-Guanche linear incise characters remarked in White.E) Map of place (Arnaiz-Villena *et al.* 2021b), for the transcription and translation of signs proposal:a religious and funeral meanindg.

ALL MAY BE RITUAL RELIGIOUS AND FUNERARY INSCRIPTIONS

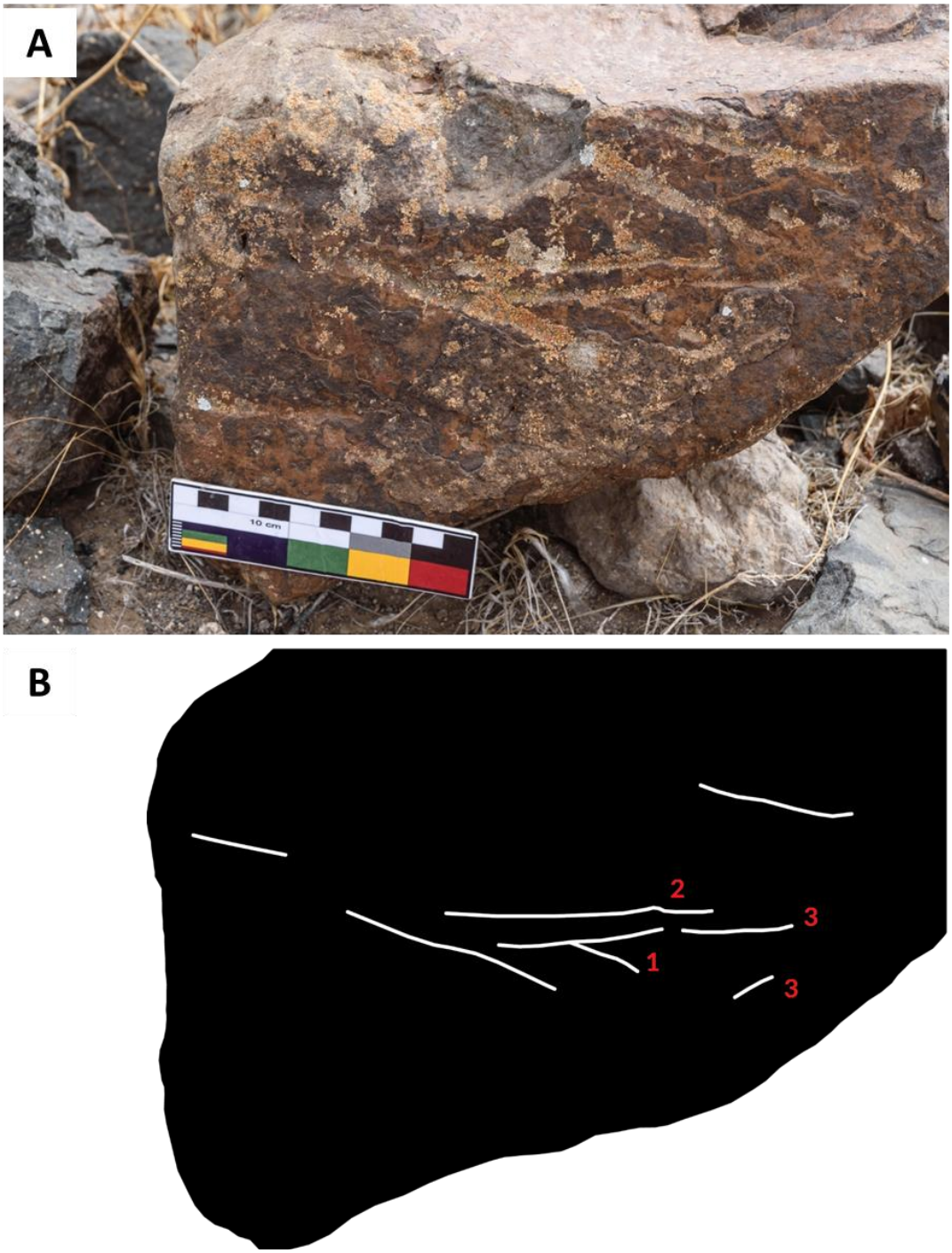

Fig. 11 Lineal Megalithic Scripts or Iberian inscriptions found in a polished rock in Degollada de Facay, Fuerteventura, Spain (28°31'32.8"N, 13°58'12.5"W). These scripts are very similar to other Iberian scripts found in other Canary Islands (Arnaiz-Villena *et al.* 2019; 2020a; 2020b), Ti-m Missaou (Algerian Sahara Desert, close to Mali) (Arnaiz-Villena *et al.* 2021b), Cumbres Mayores (Huelva, Spain), Alcalar (Portimao, Portugal) and Zalamea la Real (Huelva, Spain). (Photograph by MM)

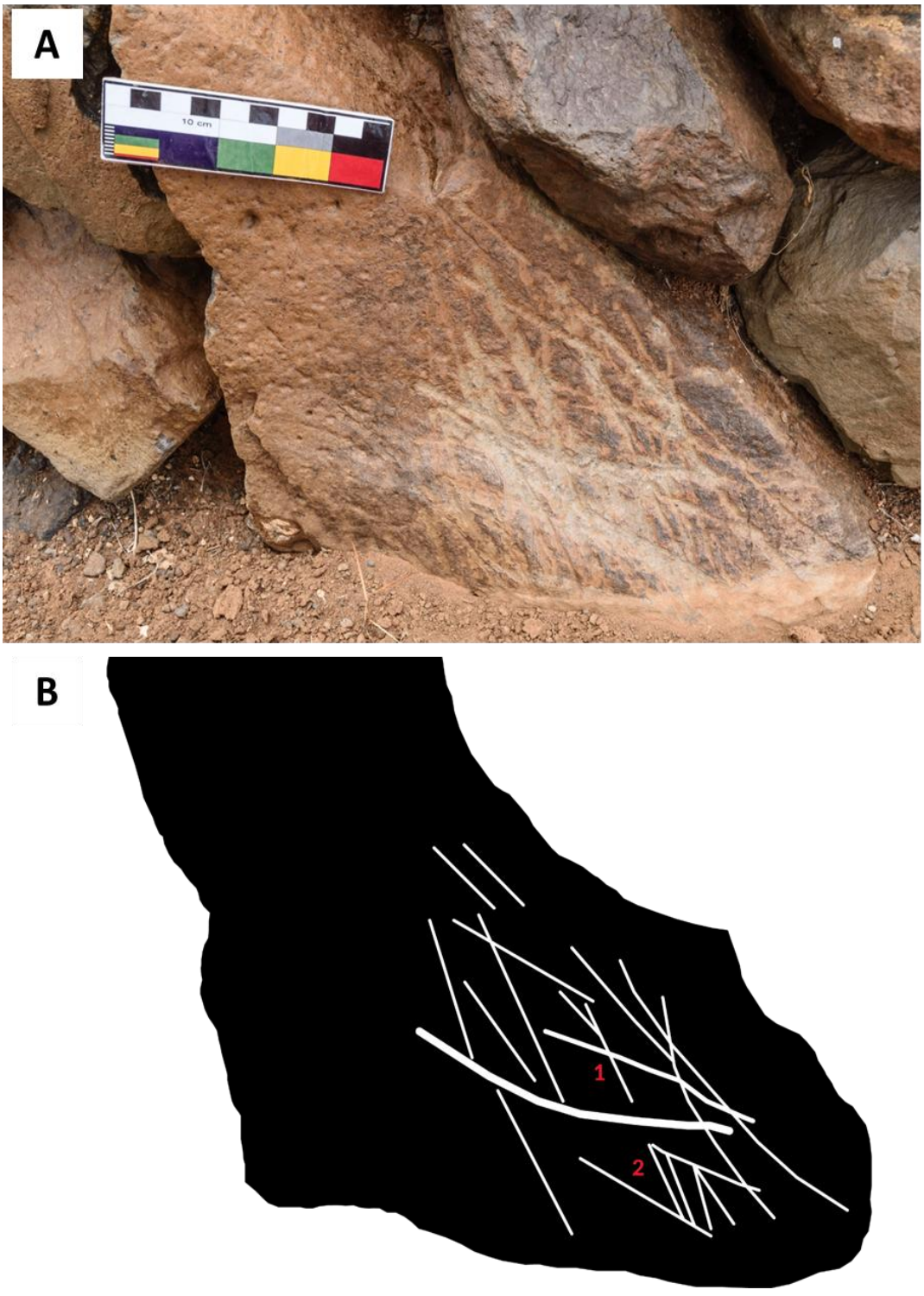

Fig. 12 Lineal Megalithic Scripts or Iberian inscriptions found in a polished rock in Degollada de Facay, Fuerteventura, Spain (28°31'32.8"N, 13°58'12.5"W (Photograph by MM).

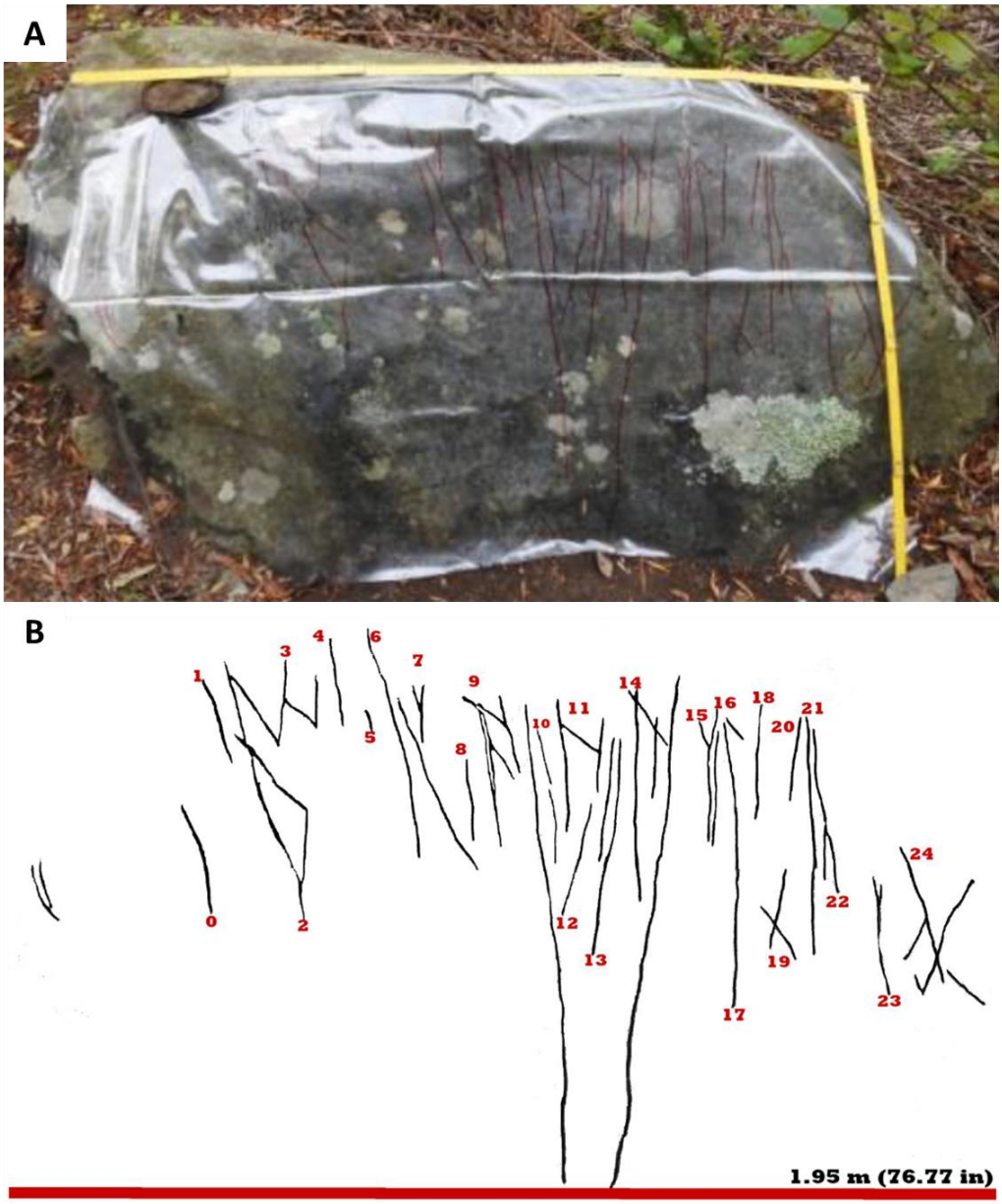

Fig. 13 **A**) The Rock of the Dead. Stone covered by plastic in order to trace the inscriptions (red) Upper ruler: 120 cm(47.24 inches) Lower: 80 cm (31.4 inches)(Photographs by G. Sanchez Romero). **B**) Signs that may be distinguish by using Iberian semi-syllabary (Arnaiz-Villena *et al.* 2019; Gómez-Moreno 1949; 1962). For transcription and translation proposal (see Ref Arnaiz-Villena *et al*. 2019b). Photograph taken by G. Sanchez Romero.

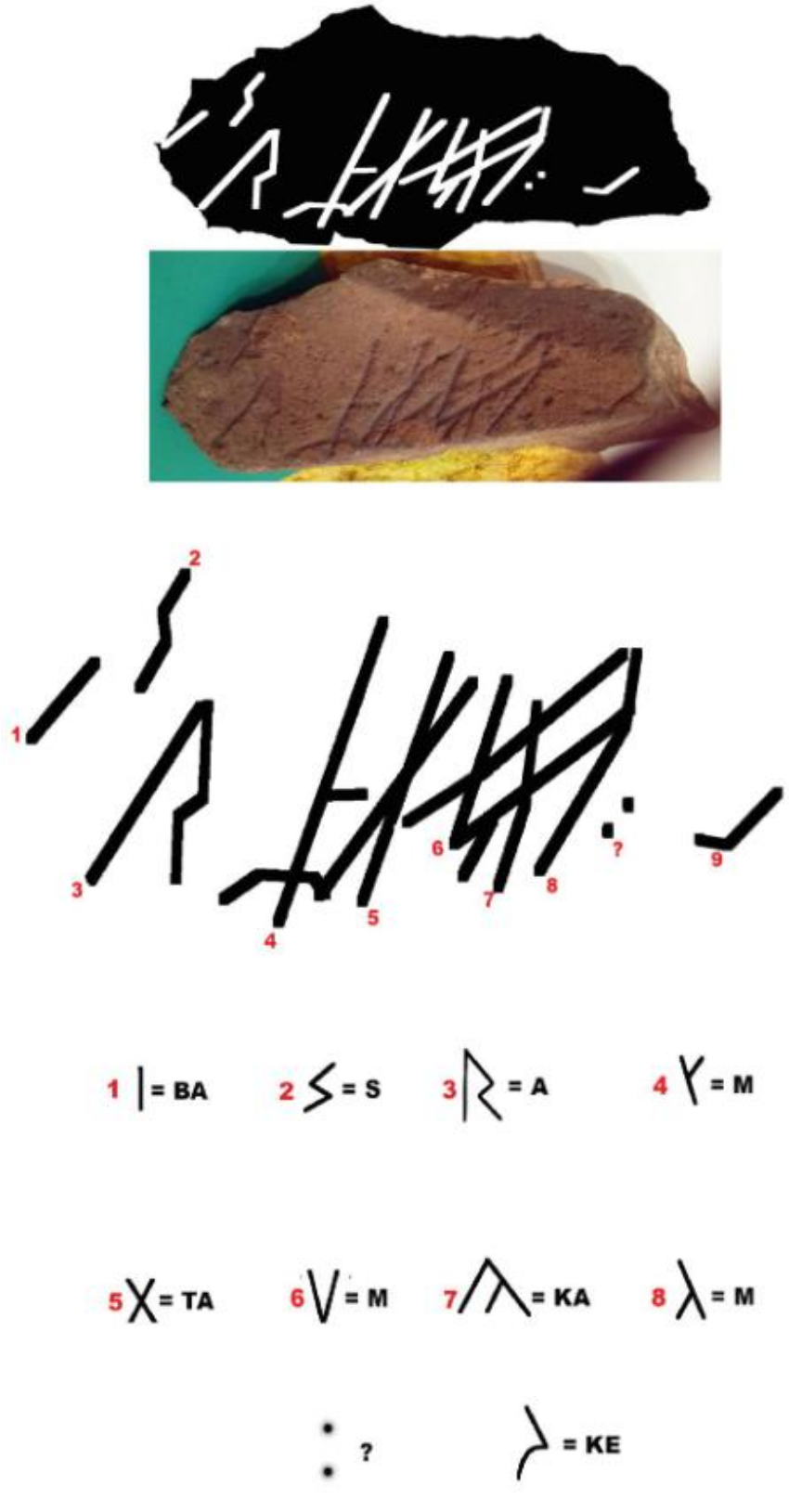

Fig. 14 Rock from Garafia, Lomo de Las Tricias (Fagundo) La Palma, Canary Islands. (Photograph from the La Palma Is. Museum by Arnaiz-Villena). Top: rock together with its black and white representation. Center: numbered identified Iberian semi-syllabary signs. Bottom: transcription of signs according to the Iberian semi-syllabary. (Arnaiz-Villena *et al.*, 2020a)

Fig. 15 **A)** Justino publication from Pompeyo Trogo (1st Century AD) who had family information from Pompeyo and Cesar Augusto, the latter on his campaign in France. He said that language was similar in southern France and in Spain. Aquitania (South France) written lapids were in Roman times written in Basque language in part (http://aelaw.unizar.es/people/joaquin-gorrochategui) **B)**. Wilhelm von Humboldt (18th-19th century AD) linguist, funder of Free University, Berlin (Germany). He spread Basque-Iberism over the World after staying in Spain and being influenced by Moguel, Hervás y Panduro and Astarloa directly. Also, he knew works on Basque-Iberism by Spanish Kings' chronists and Poça, Echave, and Larramendi (Arnaiz-Villena 2019, Bermeo, https://www.academia.edu/78265098/AAV_Berneo_2019_Texto_mitologia_iberia_vascoiberismo).

Discussion

Metals

The metals richness may have been a main factor of heavy populations attraction after the Paleolithic Epoch for constructing such a megalith density. However, direct relationships of metal abundance and Tartessos has not yet been established, although some of the abundant megalithic constructions (not the oldest ones) have been carried out in Neolithic and Chalcolithic ages (Arnaiz-Villena *et al.* 2013, Perez-Macias 1996, 2013, 2018). It may be that control and toll of Strait of Gibraltar (Hercules Columns) brought richness to the Area. However, many dolmens/megaliths and

Chalcolithic/Bronze Ages are also under review because may have different dating in different places.

However, it is evident that the most ancient classic dolmenic structures in Atlantic/Mediterranean Euro- African Area are placed in Southwest Iberia i.e.: Portugal Algarve and further North and Spain's Huelva, Extremadura and Andalucia (Fig1 map). Distribution is coincident with the Iberian Pyrite Belt (**Fig. 3**) and extends North and West. It is also coincidental with the wealthy Tartessian placing that was described before Athens splendor (Celestino-Perez and Lopez-Perez 2020).

Tartessos

It has attracted many foreign archeologists and more scholars to study it than Spaniards or Portuguese in the past. For example, Elena Wishaw (barely recognized), a British researcher, came to look for Atlantis, which she identified in part with Tartessos. She established at Niebla (Huelva) and has now a statue, a small museum, and a film for visitors of the castle of the Duke of Niebla (Guzman el Bueno, who founded the Medina Sidonia Dukedom) .The castle could not exist now without her work (Acosta-Ferrero, 2013). She came primarily looking for Atlantis in the Tartessos Kingdom frame: she proposed a place of Atlantis in Tartessos area (https://es.wikipedia.org/wiki/Elena_Wishaw). She followed on this, mostly to Adolf Schulten (Schulten 1949 in 1972) who raised interest for both Tartessos and Numancia (Spain) around the World, after Bonsor (2017). Historiography of Tartessos can be read on Celestino-Perez and Lopez-Perez (2020), completed by Schulten (1972).

However, it is intriguing that in Cancho Roano archaeological sites hundreds of typical Attic ceramics have been found (Zalamea de la Serena, Badajoz, Map, **Fig. 1**): these ceramics are common in all half South and East of Iberia. However, it is believed to come from Athens, where their ceramics are less prevalent (Celestino and Baquedano 2023, Catalog of "the Last Days of Tartessos", exhibition presently ongoing at Archeological Museum at Alcalá de Henares, Madrid, Spain). Tartessos and other Iberian areas were extensively making black-orange ceramics, supposedly being imported Athens before it is known cultural infence in Mediterranean area.

Tartessos is documented to starting by 8th Century BC (Celestino-Perez and Lopez-Ruiz 2020). Athens high peak culture was dozens or hundreds years later. The true origin of these "Attic" ceramics should, at least, be discussed in the case of Iberia

and Tartessos, which has been left out: this type of black-orange ceramics was widespread throughout Mediterranean coasts by 5th Century BC (https://www.jsfor.org/stable/30096326). Argantonio (King of Tartessos), Gargoris and Habis (first Iberian culture founders) and Heracles hero are all linked to Iberia and surroundings. Pompeyo Trogo/Justino collect their history-mythology about Tartessos and that the fight between Titans (Atlas, Oceanus, Chronus, Tethys) against Gods (Zeus, Demeter, Hera) took place in Tartessos woods who had written texts since 6000 years BC (Strabo 1998; Celestino-Perez and Lopez-Ruiz 2020). This history is also found in Hesiod writings (Theogony, Works and Days written about 7th century DC).

In summary, Tartessos existence is well documented and its influence according to archaeology shown in map (**Fig. 1**) and includes Los Millares civilization (close to Almeria city, 5000 years BC) and El Algar civilization 2200 years BC, Bronze Age, and the advanced city of La Bastida (2,200 year AD, Totana, Murcia, Spain) a sophisticated culture .

The relationship between Tartessos and these ancient East Iberia Mediterranean cities is unknown; however, two traits join them: 1) Tartessian faces recently extracted from Casas de Turuñuelo (**Fig. 2**) and the Lady of Cabeza Lucero found at the Segura River Mouth (**Fig. 1** map) exhibit striking similarities with non-natural conventional sculpture traces (**Fig. 2**). 2) Iberian Tartessian writing. We do not make differences, because only time and place stratification are found by us and most signs are enchangables (Arnaiz-Villena 2000). Espança Portuguese signary and other Spanish signaries (Castellet de Bernabe, Liria, Valenci; Tos Pelat, Gerona) are controversial, and comparisons among them are lacking (**Fig. 15**).

Both these very old Iberian ancient cities areas write with the same Iberian-Tartessian signary. A relationship is postulated. Tartessian was writing 6000 years BC according to Strabo 1998. Iberian-Tartessian signary (Appendix I) is related to basque language and probably is a result of Lineal Megalithic Scripts evolution (Arnaiz-Villena 2000; Arnaiz-Villena and Alonso-García 2007) (**Figs 4 – 16**).

The question of Basque being similar or identical to Old Iberian Language is indirectly affirmed by Pompeyo Trogo/Justin in "Epitome". Trogo had a direct information from Pompeyo and Cesar, through his grandfather and father respectively. Middle Age scholars also follows Basque-Iberism by identifying Basque as the original language of Iberia,I.e.: St Isidoro and bishop Jimenez de Rada. Then, Alfonso X the Wise and the Catholic Kings, and immediately after, not in next line, Charles the 5th and

Phillip the 2nd, all believed in Basque Iberism. However, Koldo Mitxelena, and Antonio Tovar (about 1950-1960 AD) doubted about Basque and Iberian relationship and a dogmatic academic group of scholars raised in Spain, who bluntly attacked Basque-Iberism. This school has somewhat been stop because of the "The Irulegui Hand" appearance in 2023. Basque Iberism is again established (https://en.wikipedia.org/wiki/Hand_of_Irulegi).

We have considered Lineal Megalithic Scripts, shown in **Figs 4** to **14** as stages of this writing going to other lineal languages representations: Iberian, Runes, Etruscan, Latin, Greek, Berber, etc (Arnaiz-Villena *et al.* 2021a).

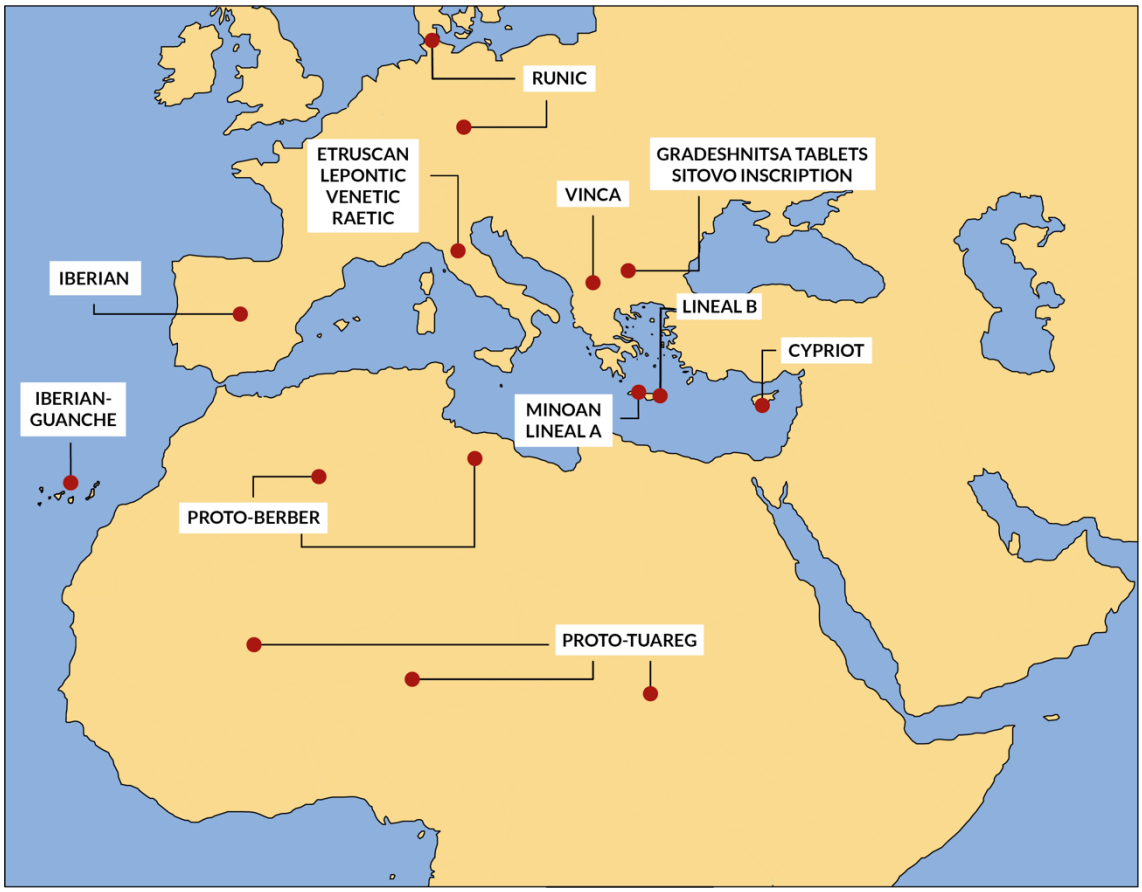

Fig. 16 Map showing Ancient Lineal Writings of Europe, Mediterranean Area, North Continental Africa and Canary Islands.

Lineal signaries have been found in a big area in megalithic context (or not), showed in **Fig. 16**. Pichler and others, (2003) found them similar to other signs found in southern Europe, some of them dated 5000 years BC. The appearance of the same signs in these areas is related to a probably common religious funerary context (**Fig. 17**).

Meaning of signs could be explained by the Paleolithic/Neolithic religion of the Mother (Arnaiz-Villena *et al.* 2022c) and it finally could have given rise to Iberan-Tartessian signary (Appendix **I**) and more clear Iberian-Tartessian symbols in rocks (See Appendix **II**).

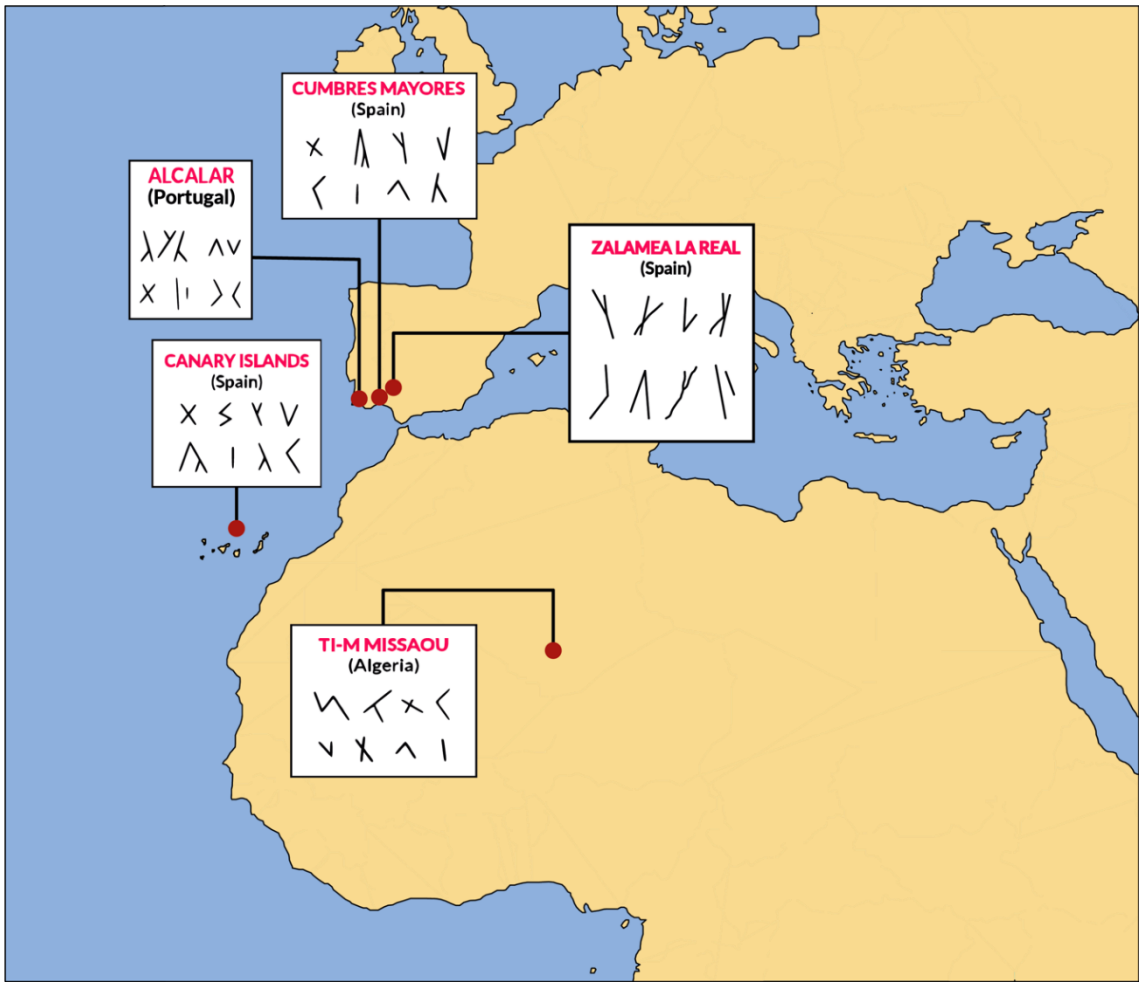

Fig. 17 Rock scripts included in Iberian-Tartessian semi-syllabary (Appendix I) are found in a wide extension area including Cumbres Mayores (Huelva, Spain), Alcalar (Portimao,South Portugal), Canary Islands (Spain) and Ti-m Missaou (Algeria, Sahara Desert). These scripts which may be found in a megalithic context (5000-3000 years BC) (Arnaiz-Villena *et al.* 2020a; 2020b; 2021a; 2021b; 2022a; 2022b).

It also supports our hypothesis that when desertification started in a fertile and populated Sahara emigration occurred and after 10.000 years BC. Finally, Saharo-Canarian circle of culture extension including lineal Atlantic and Mediterranean Euro-Afican writing is possible (Arnaiz-Villena 2019, 2020b, 2021) (**Fig. 18).**

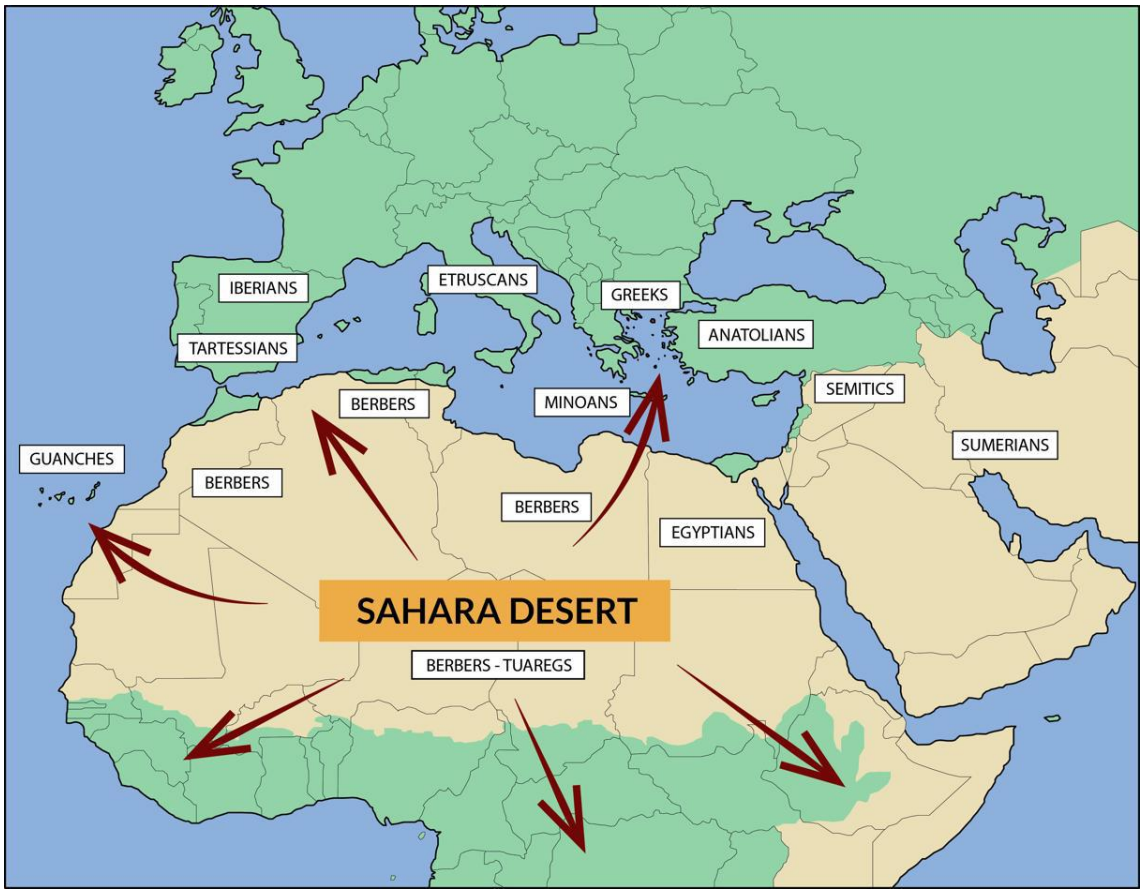

Fig. 18 Map showing how African/Eurasian Lineal writing of different languages could have been transmitted (see **Fig. 8**). However, Megalithic and Paleolithic Lineal culture traces are wider. Mediterranean area showing classic populations (squares). Arrows represent population movements before 3,000 years BC. Etruscans have their highest development in the first millennium BC; however, their culture was a continuity of a more ancient "Villanovan" (Villanova, Bologna) and pre-Villanovan cultures (2nd millennium BC) . Semitic people were nomadic people, comprising Jews, Arabs, and Phoenicians. Further details can be seen in references; Arnaiz-Villena *et al.* 1999; 2001a; 2001b; 2001c; 2002).

Conflicts of Interest: The authors declare no conflict of interest.

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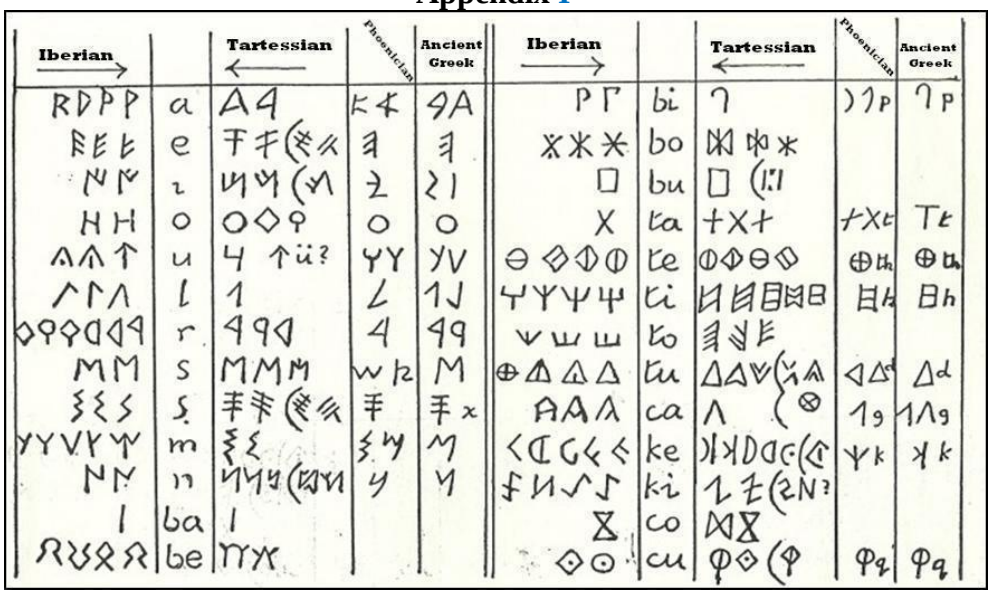
Appendix I



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

Appendix II

Iberian-Tartessian or Iberian-Guanche Rock Scripts at Mt Tenezara (Lanzarote, Spain) Words proposed in Iberian and Basque languages (Arnaiz-Villena & Alonso-García 2007; Arnaiz-Villena 2000, chapter 9 pages 210, 245, 246, which may be download from http://chopo.pntic.mec.es/~biolmol/publicaciones/Usko.pdf;https://commons.m.wikimedia.org/wiki/file:Iberian-Guanche_inscriptions.pdf) AKA= dead; BASA= remains; KABA= anguish; BAI= yes…etc. (see Ref Arnaiz-Villena *et al.* 2020b)

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