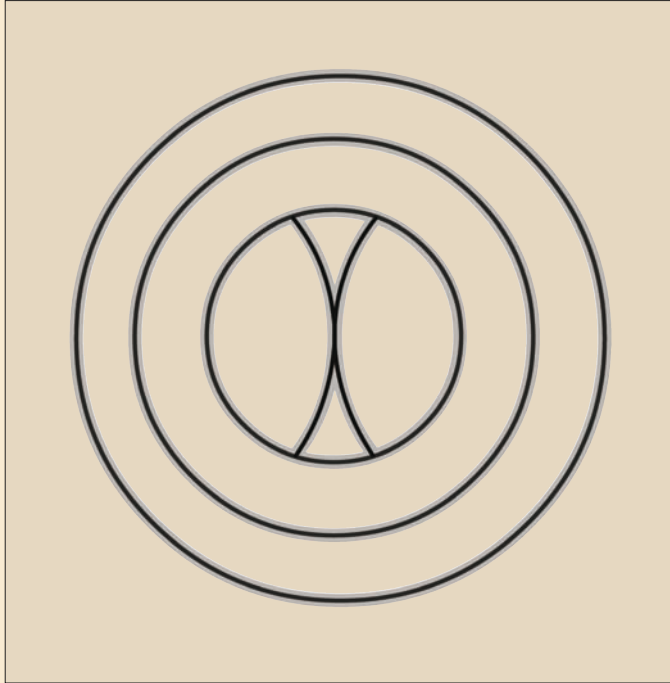


# ALMOGAREN

46-47/2015-2016



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# Inhaltsverzeichnis

(der kompletten Print-Version)

Franz Trost Erzählungen der Twareg am nächtlichen Lagerfeuer .....	7
Alain Rodrigue, Francis Auvray, Jean-Pierre Levallois & Mado Villet New rock engravings at Imaoun (Morocco) .....	45
Enrique Gozalbes Cravioto & Helena Gozalbes García Nuevos datos sobre el círculo megalítico de Mezora (Marruecos) .....	55
● <b>Hans-Joachim Ulbrich</b> <b>Script mixing on ancient Fuerteventura and Lanzarote</b> .....	69
Andoni Sáenz de Buruaga & Mark Milburn Documentation of burial practices around the Tingefuf E-1 goulet (Dougaj, West Sahara) .....	87
Pablo Martín-Ramos, Jesús Martín-Gil, María del Carmen Ramos-Sánchez, María Teresa Perriáñez-Ramos & Francisco Javier Martín-Gil Sobre las puntas de flecha procedentes del noroeste del Sáhara (especialmente, aterienses y neolíticas) .....	101
Marcos Sarmiento Pérez Las investigaciones de Richard Greeff en Lanzarote en 1866-1867 .....	113
Susan Searight-Martinet Nomenclature of engravings of axes in Moroccan protohistoric rock art .....	131
Hans-Joachim Ulbrich Canarian "pyramids" revisited – are they pre-Hispanic or recent? .....	139
Georgia Lee, Paul Horley, Paul Bahn, Sonia Haoa Cardinali, Lilian González Nualart & Ninoska Cuadros Hucke Secondary applications of rock art at coastal sites of Easter Island (Rapa Nui) .....	157
Hartwig-E. Steiner Eine Kult-Höhle auf der Osterinsel am Kratersee ›Rano Aroi‹ / Rapa Nui, Polynesien .....	211

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Hans-Joachim Ulbrich

## Script mixing on ancient Fuerteventura and Lanzarote

Keywords: Canary Islands, Fuerteventura, Lanzarote, late antiquity, Berbero-Latin, epigraphy, rock inscriptions

### Abstract

On the eastern Canary Islands of Fuerteventura and Lanzarote one can observe several ancient scripts engraved and punched into the rocks: Libyco-Berber, Latino-Canarian and probably Neo-Punic. Striking is that there exist lines which combine or mix Libyco-Berber and Latin characters in different ways. The aim of the paper is to describe these variations and to propose a name ("Berbero-Latin") for this category of Canarian epigraphy.

### Resumen

En las Canarias orientales Lanzarote y Fuerteventura pueden observarse diversas inscripciones antiguas rayadas o piqueteadas en la roca: líbico-bereberes, latino-canarias y presumiblemente también neopúnicas. Llama la atención la existencia de líneas de inscripciones que, de diferentes maneras, combinan y/o mezclan signos latinos y líbico-bereberes. El objetivo del presente artículo es describir estas variantes y proponer una denominación ("bereber-latín") para esta categoría de la epigrafía canaria.

### Zusammenfassung

Auf den östlichen Kanarischen Inseln Fuerteventura und Lanzarote kann man mehrere antike Schriften beobachten, die in die Felsen geritzt oder gepunzt sind: Libysch-Berberisch, Latino-Kanarisch und vermutlich auch Neo-Punisch. Auffallend ist, dass Schriftzeilen existieren, die auf unterschiedliche Weise lateinische und libysch-berberische Zeichen kombinieren bzw. vermischen. Ziel des Aufsatzes ist es, diese Varianten zu beschreiben und einen Namen ("Berbero-Latein") für diese Kategorie kanarischer Epigraphik vorzuschlagen.

### Introduction

Scripts which influence one another are well known for antique North Africa. The high grade of script manipulation, however, which we will discuss here has only faint parallels on the continent: for example the *Libyque de Bu Njem* from Tripolitania, a rare version of an early Libyan script influenced by Roman writing (Rebuffat 1992; for changes of writing directions see Ghaki 2013: 22). Also for Libya Kerr (2010) describes Punic texts in Latin script (including two extra signs), the so-called *Latino-Punic*, formerly *Latino-Libyan*. Fur-

thermore in the Constantine area there was used Greek script for Punic texts (*Greco-Punic*). On the southern Iberian Peninsula we find the *libiofenicio* (Span.) with Latin influenced Punic/Neo-Punic on coins (Solá Solé: 1980) and the *Greco-Iberian* alphabet in the region of today's provinces Murcia & Alicante, a Ionic script variant modified for Iberian use (de Hoz 1998). These different methods of adapting scripts to a local situation – considering politics, geography, ethnics, commerce, communication, social affairs etc. – was also applied in a very special way to the eastern Canary Islands, as we will see.

"Mixing" means therefore, regarding Fuerteventura and Lanzarote, not only to mingle graphemes of different scripts but also to implement own writing rules in someone else's script system. Who were the people who acted like this?

Antiquity and especially its late phase on the islands of Fuerteventura and Lanzarote (F/L) is most probably characterized by visits of North-African lichen collectors and fishermen (the latter coming also from the south of the Iberian Peninsula) who brought some previously unknown cultural goods to the islanders: e.g. writing scripts and speaking new words belonging to certain Berber dialects, to a part of the Roman language (1) and on a very small scale to Phoenician too (Ulbrich 2004, 2015b) (5). These new words overlaid an older linguistic stratum which came to the islands by the first, non-African colonists.

The mentioned lichen collectors (2) more than likely married into the aboriginal pelagic societies of F/L and advanced the formation of a kind of pidgin which was used in the daily life (Ulbrich 2004: 40). This mixture of different languages also shows up in a highly liberal use of characters (signs) and writing rules. Parallel we find a wide variety of symbolic and iconic elements in the rock art (Ulbrich 2015a) which had developed already earlier as part of a largely old-Mediterranean culture with Neolithic remains.

## The epigraphic situation on the eastern Canaries

On rocks of Fuerteventura & Lanzarote we find the following writing systems:

- **Libyco-Berber**, a summarizing term for North African and Canarian scripts of different Berber (*Imazighen*) groups, prior to the mediaeval and modern use of the *Tifinagh* script. Differences can be watched among Libyco-Berber inscriptions of the Canary Islands regarding 'writing' (scratched, carved or punched), writing direction (horizontally ← or → / vertically ↓ or ↑), chronology (style of the signs) and statistics of the used signs. For their varying graphical appearance on F/L see Table 2 in Ulbrich (2012), which shows that not only one homogenous Libyco-Berber group was involved.
- **Tifinagh** (Tifinay), not Neo-Tifinagh. This script reached the Canary Islands through Berber slaves, caught on the nearby African continent (15th-16th

centuries) to work as cheap helpers in households, agriculture and livestock holding (herdsmen). Especially the latter – spending much time in the nature – let strongly suppose that some Libyco-Berber rock inscriptions are in fact Tifinagh. This compelling aspect of the Canarian Libyco-Berber epigraphy is by no means researched satisfactorily; and it seems that most scholars are dismissing this because of a onesided affinity to antique Berber origins. Nevertheless we have at least two clear cases of Tifinagh on Lanzarote (Ulbrich 1990: 105; Ulbrich 1998: 105, 115-116).

- **Latino-Canarian** (3), a special form of the Latin Cursive practised on F/L (Tables 1-2). There it displays a remarkably free style of writing; either with normal character pitch (Roman) or with notably slim signs (non-Roman), including sudden changes of width and/or height within a word, using many uncommon ligatures and allographs and gladly ignoring rules for writing directions (Table 4 with Neo-Punic influence ←). We observe also graphical dependencies between different signs (fig. 7). This points to three distinct groups of authors which use either normal width (figs. 10-11), a mixed normal/slim style (figs. 4-6) or only a slim style (fig. 7). On the rocks we can distinguish also three realization variants: written by scratching (superficially) (4), engraving (deeper lines) or punching (rare, fig. 11). Latino-Canarian has normally a clear visual appearance, not using serifs and often avoiding curves – not comparable to most Latin inscriptions of North Africa, especially not to the monumental ones. Epitaphs etc. are missing on F/L.
- **Neo-Punic**. While the existence of Neo-Punic inscriptions on Fuerteventura can be described as nearly assured, the presence on Lanzarote is discussible. On both islands the occurrence is fragmentary and extremely rare. It seems that the lichen collectors and fishermen who were familiar with Neo-Punic applied more the Latino-Canarian script (e.g. for writing their personal names) (5), thus influencing its graphical design towards a narrow ductus with high graphemes (figs. 4-7, 9), used by several groups on F/L. The Phoenician/Punic influence on both islands is still not researched fully.
- **Berbero-Latin**. This new category is proposed and discussed in this paper. A certain number of inscriptions on Lanzarote (example in fig. 8) and to a lesser extent on Fuerteventura is documented but not deciphered, due to strange graphemes and uncommon writing styles. Maybe that there are waiting some surprises for linguists in the future, when more inscriptions of these types are found. Clearly regions besides North Africa have to be factored in.

### What qualifies for Berbero-Latin?

The Latino Canarian (LC) and Libyco-Berber (LB) scripts interact so closely on F/L that it is – in my opinion – downright necessary to describe this phe-

- nomenon more precisely. This interaction manifests itself, up to now, as follows:
- (A) A horizontal or diagonal line of basically Latino-Canarian signs, including vowels; at least one Libyco-Berber (or LB influenced) sign contained. →/←
  - (B) A vertical line of Latino-Canarian script (signs stay vertical), vowels used; no, one or two Libyco-Berber sign(s) contained; to be read from top to bottom or from bottom up. ↓/↑
  - (C) A vertical line of Latino-Canarian script (signs stay vertical), no vowels; to be read from top to bottom or from bottom up. ↓/↑

In other words: It is problematic to describe particularly the Berbero-Latin Types B and C as 'normal' Latino-Canarian script (see Tables 5-7).

To write the denomination of one of the three Berbero-Latin variants it is suggested to put it like this: "Berbero-Latin-A" etc.

Not included here is an apparently Punic influenced LC-style with no LB signs, fully or partly consonantic and with an – in some cases – unclear writing direction (left/right or right/left); see also Table 4. Examples: λΜ| and >∇Μ (Lanzarote); λCN, VMĊ and CIW (Fuerteventura). Nevertheless the example for a Latin name – "Titus" in Note (1) – is clearly written from right to left.

### Graphical, statistical and semantical observations

The width of the BL signs normally resembles the one in LC lines which can be compared with the letter-spacing of the Latin Cursive as written in the Roman Empire. But several LC lines change to or exist of signs with small width and bigger height. This shows in figs. 4-7 & 9-10. For this slim LC or BL type a Neo-Punic influence was proposed by Ulbrich (2004: 36; 2013: 17).

The most replaced Latin sign in BL lines is S because it is sometimes written in Latin and antique Berber very similarly (Latin s ↔ Berber š); see Tables 1, 3 & 6-7. Neither Latin /z/ nor the various Berber sibilants seem to have played any role in the LC/BL inscriptions. This looks like a kind of condensation of the sibilants towards one sign (a general agreement of the community?).

Main signification of the ca. 20 BL phrases are personal names or abbreviations of these. I emphasized the existence of short-names in various papers, the last time elaborately in Ulbrich (2012). The languages used in BL are Berber, Latin and perhaps Phoenician too. Words of the substratum cannot be excluded. Some lines are not yet transcribed securely; not to speak of secure translations which are up to now only possible in one case (L009).

Some texts have Berber u[w]/ua[wa] – "son of ...", "...x's son", "the one from..." – as prefix or suffix; here L003, L004, L008, L010, F002, F005, F007, F008, F010, F011. This underlines their meaning as personal names and possibly as a geographical denomination. Phrases with ua-/ua could be bilingual.



The generally lax handling of the antique scripts on F/L reflects too in the way the various Berbero-Latin lines were executed. Horizontal mirroring of graphemes, the use of newly invented ligatures, the gladly application of allo-graphs and last but not least the combination of signs of different scripts in one line shows that rules were not taken seriously or were simply ignored.

## Conclusions

The above mentioned list of the "Berbero-Latin" variants shows that this term is less the name of a single script but rather the name of a category of script using. It is apparent that the cursive Latin script on F/L has been influenced partly by Neo-Punic people and parallel or sometimes subsequently by Berbers too, resulting in Berbero-Latin.

Judged by the number of Berber elements in the epigraphy of Fuerteventura and Lanzarote (LB, LC, BL) there arrived more Berber people in antiquity than visitors of Punic origin. This aligned the lexicography on both islands towards a Berber dominated vocabulary which contains Latin and Phoenician words only in second place. This indicates also that no genuine Romans were involved in a significant dimension! Additionally some cultural traces of the truly aboriginal, non-Berber/non-Punic settlers have survived (not a topic here).

All this implicates that the ancient entrepreneurs who sent the lichen collectors to F/L put emphasis on a communication among the labourers which based on the Roman script and language (1) – quasi a "Berufssprache" (German), a "job language" or jargon. And we can deduce that these businessmen had their main office in a port of the Roman North African coast or at least near it. Such activities can be placed chronologically in the first half of the first millenium CE (Ulbrich 2015b: 62).

Without doubt the forms of mixing and modifying scripts, described here as "Berbero-Latin", are rare if not unique in the Mediterranean/Northwest African context. Linguistic liberality seems to have been the general motto.

This newly formed, in parts Berber oriented culture on Fuerteventura and Lanzarote was the one which the first Europeans came upon in the 14th century.

## Notes:

- (1) Most of the lichen collectors seem to have been Romanized Berbers and Punics, as several Roman words in the old-Canarian toponymy of Lanzarote indicate (Ulbrich 1995). Furthermore we have LC inscriptions on Lanzarote which could well be Roman names: On the *Montaña Tenezar* we find  $\text{Rl/MV}$  [rianu] = "Arrianus" (Ulbrich 1996: Fig. 49) and on *Las Peñitas* near Las Breñas  $\text{Vl}\ \text{[+titu]}$  = "Titus". Latin -(u)s in Punic/Neo-Punic inscriptions is often unconsidered (examples in Röllig 1980: 292-293; Jongeling & Kerr

2005). Another Roman word was found by Pichler (1995: 33) in the *Barranco del Cavadero*, Fuerteventura: VIIIʀV [vetus] = Engl. *old, experienced* etc. Pichler thinks of "the old (man)". A LC inscription near a libation channel on the top of the *Montaña Guardilama*, Lanzarote, shows Ð|V [diu] = Lat. "divus", Engl. god (Ulbrich 2002b: 47). See also here fig. 3 with a LB inscription influenced by Latin and line L009 in Table 6. Possibly a potsherd from Fuerteventura contains LC script (Muñoz Amezcua 1995: 614).

- (2) The discovery of higher quantities of shells of *Stramonita haemastoma* sea-snails and of some Roman pottery on the *Isla de Lobos* (between Lanzarote and Fuerteventura) led to the discussion if there existed a production of purple, besides the collecting and processing of lichens. In my opinion it is not cleared if this species – compared to the classical *Murex* sea-snails of antiquity – could deliver enough purple dye to maintain a professional production place. This sea-snail could well be used as nutrition, thus building up a 'normal' shell midden (Span. *conchero*). By contrast dying lichens can be harvested not only at coasts but everywhere on F/L. Moreover the Lobos island shows up to now neither rock inscriptions nor any rock art.
- (3) The German term "Latino-Kanarisch" (Latino-Canarian) was coined by the late Werner Pichler, researcher of the Institutum Canarium (Pichler 1994). Pichler thought that it would be helpful for linguists to be able to name a script which was different to the other known forms of cursive Latin because of its special design found only on F/L. Contrary to that Canarian scholars use the term "lábico-canario" for the Latino-Canarian script which is an unfelicitous denomination because the basic Latin character is not expressed and because it can be misunderstood as if being solely used by Berbers (*libicos*), what is definitely not the case (Ulbrich 2013) (5).
- 4) In deeper carved lines the patina may look darker, dependent of the microclimate directly at the panel and of certain biological processes. For example, on Lanzarote we have scratched LB and LC inscriptions with a comparatively bright patina which are definitely not faked. So the patina is not always a reliable indicator for the relative age of inscriptions on rocks.
- (5) On Fuerteventura we find for example /N|BΛΛ (anibal) = "Hannibal" (Pichler 1994: 208-209, 215); and on Lanzarote |ΛΛV (fau) = "Fau", a masculine Carthaginian personal name (Ulbrich 1999: 67-68 / if not Lat. "Faustus").

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Tables & illustrations:

**Short explanation of two IC (Institutum Canarium) script categories used on the following pages:**

- Latino-Canarian = cursive Latin script which has been modified in a special old-Canarian and Neo-Punic way;  
[proposed term in Spanish: latino-canario (noun), latino-canario/a (adjective)]
- Berbero-Latin = Latino-Canarian script which has been modified in a special old-Berber way;  
[proposed term in Spanish: bereber-latín (noun), bereber-latino/a (adjective)]

**Explanation of special signs in the Tables 1-3, 6-7:**

Minuscule [e.g. a] = insecure reading on the rock or insecure interpretation, sometimes fragmentary

Majuscule [e.g. B] = clear, reliable interpretation / transcription

- = marking a ligature
- ? = totally unknown sign (in the Canarian context)
- . [dot]\* = word boundary (#) – \*[or, when unclear]
- [blank] = spacing between two signs on the rock panel
- ↓ = written and to be read top-down, direction vertical
- ↑ = written and to be read bottom-up, direction vertical
- = written and to be read from left to right, direction horizontal or diagonal
- ← = written and to be read from right to left, direction horizontal or diagonal
- , [comma] = and, besides, also
- / [slash] = or
- / / = the characters in between are phonemes

See also  
Tables 4-5

All inscriptions from Lanzarote were researched and reproduced by the author; all examples from Fuerteventura by Werner Pichler. All tables © 2016 by Hans-Joachim Ulbrich.

Table 1		The Latino-Canarian signarium – graphemes & allographs	
Transcription	both islands (F/L)	only Fuerteventura	only Lanzarote
A	Λ Λ Λ V V Λ	⋈ ⋈ ⋈ ⋈ ⋈	⋈ ⋈ ⋈ ⋈ ⋈
E			
I / Y		┘	┘
O		○	□ unverified
U / V / b	V U	Λ	Y U
L	l k k	l l l l	l
R	R	R R R R R	
M	M M M W		
N	N N N Y	N N N ~	Y Y Y Y N
p		1	┘
B		B	B B B B
D	D	D k	D D D
T	T V Y	T T T Y	Y T
G		Y Y Y Y Y Y	Y
K	) > C < C	1	Y C
F	'   '		
S	Y Y	Y Y Y Y	
Extreme allographs and "exotic" signs:			
Transcription	Fuerteventura	Transcription	Lanzarote
A	Λ ⋈	A	Λ (only in ligatures)
A	⋈ Λ Λ (only in ligatures)		
N, h, (LB) z	⋈		

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Remarks: There are strong hints that the Latino-Canarian signs V (normally /u/ or /v/), B and l' were used in certain words for a fricative which fluctuated between /v/, /β/ and /f/. V can appear as Λ when scratched into a panel while bent downwards over the upper edge of a rock (see also Table 4). M can appear as W when M was mirrored vertically, what is possible on F/L (dito ΛV).

Table 2a		The Latino-Canarian signarium – ligatures		
Transcription	both islands (F/L)	only Fuerteventura	only Lanzarote	
AU, AN	Λ / Λ̄ / N	Λ / Λ̄ / Λ̄		
AN		∩	∩ fragmentary	
ait / aet		⌘		
NA / nt	Λ̄			
TU, A	∇	∇ ∇ ∇ ∇	⌘	
MU			Λ̄	
AR	⌘ / ⌘			
RU / su	∇			
mt/auta			Λ̄	
ta/ti			⌘ unverified	
UT, A, uf	∇	∇ ∇		
AM		Λ̄ / Λ̄ / Λ̄		
AMA, ana, aua	Λ̄Λ			
AT		⌘ / ⌘		
ATU		Λ̄ / Λ̄		
NB (prob. NiB)			∩ ∩	
UA / na	∇Λ / ∇	∩	∇Λ / ∇	
uan / ma		∇		
MA		Λ̄Λ / Λ̄ / Λ̄Λ		
MAN/mau/nau		Λ̄		
UD		∇		
UN		∇		
unt/nut		∇		
UR		∇ ∇		
US		∇		
At/ax/a		⌘ (3x)		
ir		ℓ		

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Table 2b	The Latino-Canarian signarium – ligatures (continued)		
Transcription	both islands (F/L)	only Fuerteventura	only Lanzarote
AL	∩		
AUT		∩ ∩	
tutu		∩∩ unverified	
en, an, uta / nt	∩	∩ unverified	
um		∩∩	
tumu		∩∩∩	
et, n		∩	
DM		∩	

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Table 3	Libyco-Berber signs in Berbero-Latin texts		
Transcription	both islands	only Fuerteventura	only Lanzarote
S	}	{ } { }	{ }
Y		∩ /	
(probably vowel)			≡
M		□	
K			∩
R		◇	

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Table 4	Writing directions of Latino-Canarian inscriptions				
Horizontal	Horizontal	Diagonal	Diagonal	Vertical	Vertical
	<p>Meant is here not Berbero-Latin Type A, but the method to scratch Latino-Canarian lines bent over the edge on top of a rock. This lets the inscription look for a person standing in front of the rock as if written right to left. ←</p>				<p>Signs rotated to the left or right, i.e. signs not vertical in the line.</p>

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Table 5	Writing directions of Berbero-Latin inscriptions				
Horizontal	Horizontal	Diagonal	Diagonal	Vertical	Vertical

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**Table 6 - Berbero-Latin inscriptions from Lanzarote**

Nr.	BL-type	Inscription	Transcription	Location
L001	B	∧ 	AI ↓	Las Peñitas (Las Breñas)
L002	B	∧ 	AI ↓	Las Peñitas (Las Breñas)
L003	A	∧V≡	A.Ua / AVe →	Peña de Luis Cabrera (Mña. Guenia)
L004	A	I/N≡	IA <sub>2</sub> Ua →	El Castillejo (Mña. Tenezar)
L005	A	I X'Y	ikisit →	Barranco de las Piletas (El Mojón)
L006	A	∧∧}IIN	MASENT →	Los Roques (Las Breñas)
L007	C	⤴ ⤵	NB ↑ or BN ↓	Los Roques (Las Breñas)
L008	A (?)	V∧ II✕	UA E? ↓ + →	El Castillejo (Mña. Tenezar)
L009	B	       }	↓ FELIS (Latin "Felix") [sign at the bottom LB]	Cueva Palomas (Femés)
L010	B	∧ R ∧ V	↑ UA.RK [sign on top LB]	Barranco de Manguia

Remarks:  
 L005 - This line is either no script, an unknown script or very hastily executed Berbero-Latin, judged by the sloppy appearance on the rock (Ulbrich 1990: 112-113, 179). A similar fragmentary style from Fuerteventura can be seen in W. & P. Pichler (1995).  
 L007 - NB could be /niβ/ (see here Remarks/Table 1, Table 2a and Ulbrich 1996: 289, 314, 320)  
 L008 - This is not the only case on Lanzarote with a mixed writing direction.  
 L010 - See also fig. 9.

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Fig. 1 - In the foreground Los Roques\* southwest of Las Breñas and in the background the Ajaches Mountains\*\*, two rural regions of Lanzarote which are a treasure chest for researchers of rock art and rock inscriptions (photo: Hans-Joachim Ulbrich). \*L006, L007 - \*\* L009.



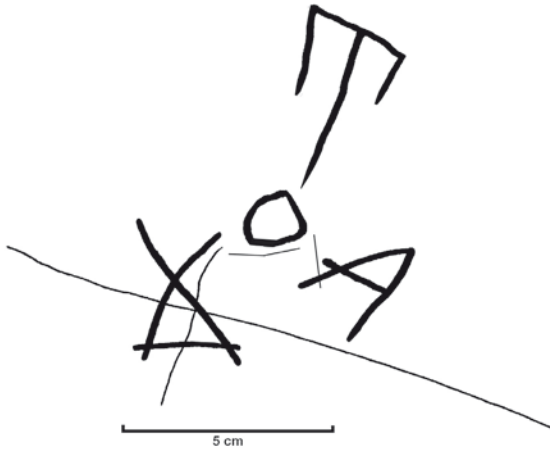
Table 7 - Berbero-Latin inscriptions from Fuerteventura				
Nr.	BL-type	Inscription	Transcription	Location
F001	A	ⲉⲗⲗⲧⲩⲓ	SALUFI →	Morro Pinacho
F002	A	ⲗⲩⲩⲧ	MY.UA / YM.UA ←	Montañeta del Sombrero
F003	A	Ⲓⲩⲓⲗⲓ	IUFAS →	Cuchillete de Buenavista
F004	A	Ⲓⲩⲓⲗⲓ	IUFAS →	Cuchillete de Buenavista
F005	A	ⲗⲩⲩⲧ	Tn.UA ←	Morro de Montaña Blanca
F006	B	ⲗ ⲩ ⲩ ⲗ	ASKA ↓	Montes de Valle Corto
F007	B	ⲩ ⲗ ⲩ ⲩ ⲗ	UA.IFA ↓	Montes de Valle Corto
F008	B	ⲩ ⲗ ⲩ ⲩ ⲗ	UA.YR ↑	Barranco del Cavadero
F009	B	ⲗ ⲩ ⲩ ⲗ ⲩ ⲩ ⲗ ⲩ ⲩ ⲗ	AUNA <sub>1</sub> UGUM ↓ MUG.UA <sub>1</sub> NUA ↑	Barranco del Cavadero
F010	A	ⲓⲗⲗⲩ <sup>III</sup>	TAK.Ua →	Morro Pinacho
F011	A	ⲗⲩ <sup>III</sup>	AT.Ua →	Barranco del Cavadero
Remarks: F003, F004 - These two inscriptions have clearly a context with the North African personal name IUVAS (CIL VIII, 7068); a correlation with the Mauretanian king Juba II. (ca. 50 BCE - 23 CE) may exist but is not imperative. See also here fig. 6. F008 - The upper two signs are LB. F009 - This is perhaps one of the few sentences in the epigraphy of F/L.				

Table H1U 2016



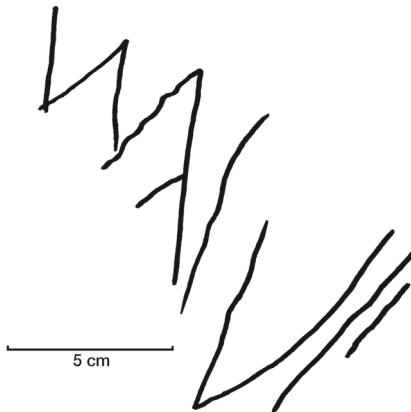
Fig. 2 - Barranco del Cavadero\*, north-eastern Fuerteventura (photo: Werner Pichler). Under monument protection, *Bien de Interés Cultural*, since 2008. \*F008, F009, F011.

Fig. 3  
 Inscription from Argana Alta III, Lanzarote (Ulbrich 2002a: 266).



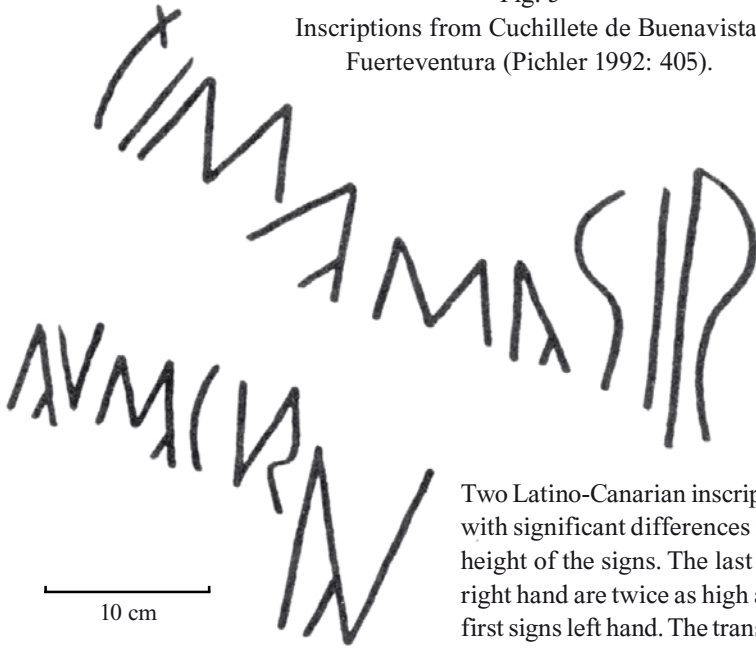
This is probably the only case on Lanzarote where a Libyco-Berber inscription is completed with a Latin A (therefore not classified as Berbero-Latin). Without this vowel we must read the vertical line as consonantic PRS  $\uparrow$  or SRP  $\downarrow$  ( $\times$  on Lanzarote most likely /p/ and not /f/). Including the vowel we could read PARS  $\uparrow$  what could be interpreted as Latin *pars* (English *part, piece, business share, area, district, direction, clime, species, party, task, appointment etc.*). Perhaps this is one of the few non-name inscriptions of F/L. The sketch shows the script a bit fuller than in reality to distinguish it from the linear-geometric elements. For a suggestion of the term "Latino-Berber" it is too early.

Fig. 4  
 Inscription from Argana Alta IV,  
 Lanzarote (Ulbrich 2002a: 267).



This Latino-Canarian inscription shows the typical swelling up of the characters – most likely a Neo-Punic influence. The transcription reads like NAIUF, probably a personal name. The writing direction is clearly diagonal (see also Table 4).

Fig. 5  
Inscriptions from Cuchillete de Buenavista,  
Fuerteventura (Pichler 1992: 405).



Two Latino-Canarian inscriptions with significant differences in the height of the signs. The last signs right hand are twice as high as the first signs left hand. The transcriptions read like TIMAMASIR and AUMAKURAN. See also fig. 4 and Table 4.

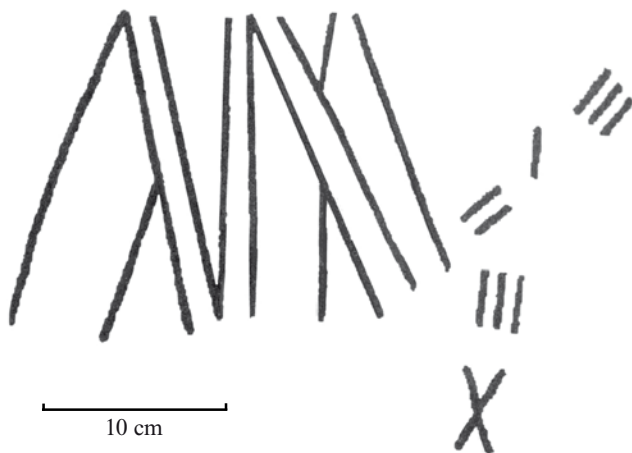
Fig. 6

Inscription from Cuchillete de Buenavista, Fuerteventura (Pichler 1992: 405).



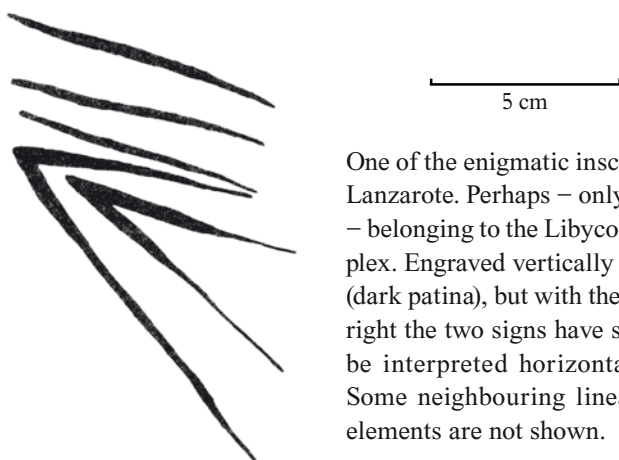
A Berbero-Latin inscription which shows also signs of different height within one line. The transcription reads like IUFAS. See also Table 7.

Fig. 7  
Inscriptions from Morro de la Galera, Fuerteventura (Pichler 1992: 439).



The Latino-Canarian part of this panel [AVATI] shows the slim style consistently in the entire line (read also p. 71). One can also see that the 'l' is slanted to the left to fit to the right hasta of the  $\wedge$ . This compact Canarian form of appearance of the Latin Cursive is unique to the whole Roman world! In figs. 4-6 the slim signs constitute only a part of the line. The vertical lines are Libyco-Berber script.

Fig. 8  
Inscription from the Peña del Letrero, Lanzarote (Ulbrich 1990: 128).



One of the enigmatic inscriptions from Lanzarote. Perhaps – only at first sight – belonging to the Libyco-Berber complex. Engraved vertically in the rock  $\uparrow$  (dark patina), but with their slant to the right the two signs have supposedly to be interpreted horizontally, like  $\wedge\parallel$ . Some neighbouring linear-geometric elements are not shown.



Fig. 9 - The original situation of L010 on the rock, Barranco de Manguia, Lanza-rote (photo: Hans-Joachim Ulbrich). Definable as Berbero-Latin-B\* (Span. *bereber-latín-B\**), see Table 6. [\* = Type B of the Berbero-Latin script category]



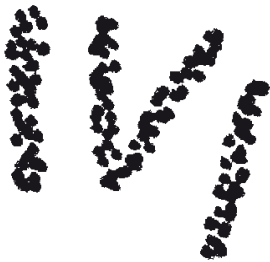
10 cm



Fig. 10  
Inscriptions from Montes de  
Valle Corto, Fuerteventura  
(Pichler 1995: 31).

This typical Berbero-Latin panel from Fuerteventura shows not only two vertical lines (ASKA, UA.IFA ↓), but interestingly also the horizontal Latino-Canarian version of one of these. We can suppose that all three lines represent personal names of old-Mediterranean or old-Berber origin. See also F006 and F007 in Table 7.

We can observe the normal width of signs (e.g.  $\wedge$ ,  $\vee$ ) in the vertical lines, while the horizontal line shows – unsuspectingly – the slim style ( $\wedge$ ,  $\circ$ ). The horizontal version of ASKA is written with the typical Neo-Punic influence which LC often shows, while the vertical BL version is scratched under Berber influence.



2 cm

Fig. 11 - Small inscription from Los Roques IV, Las Breñas, Lanzarote (Ulbrich 1996: 290, fig. 26). A Latino-Canarian line (IVI) with "normal" width of the signs; this time punched. A slim, scratched version of IVI can be seen in Ulbrich (1990: 125).

On Fuerteventura this punched style exists too (Pichler 1992: 385, 397, 399, 401; Pichler 1995: 33-34).