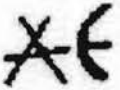
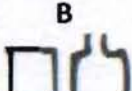
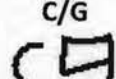
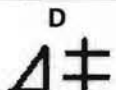
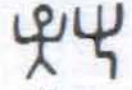
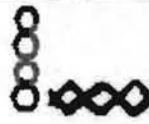


Ancient Europe and America

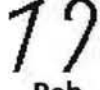
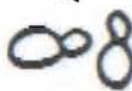
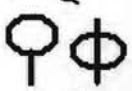
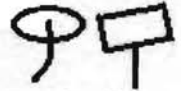
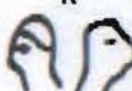
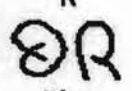
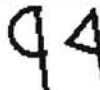
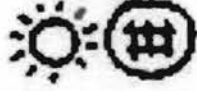
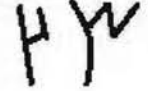
Part 4

Table of Compared Indo-European and Semitic Proto-Scripts

Danubian 7 th to 4 th millennium BCE	Mycenaean 1500 BCE to 1200 BCE	Proto-Sinaic or Canaanite c. 1800 BCE to 1100 BCE	Philistine c. 1200 to 700 BCE	Phoenician c. 1100 BCE	Old Hebrew c. 1000 BCE
  Agh- «animal that bears young»	 A	 ayin (schwa) Alp « Ox »	 Alba /Alpa « height » Alama « herd, cattle »	 Aleph «ox»	 Aleph
  Bheug- «refuge»		 B Bet « House »	 B Buta/Buto « house, hut »	 Beth «house»	 Beth
  Kam- / kem- «pole, stick, horn»		 G Gaml « throw stick »	 C/G Cateia «battle ax, club»	 Gimel «camel»	 Gimel
 Ghaisom «stick»		 G Ga « ax ? »			
 Da De	 Da De	 D	 D Doga/duga	 Daleth «door»	 Daleth

 Dānus «river»	 Di Du	Digg « fish »	«drinking vessel, vase, jar» Duoron «door»		
 Dhōnā «cereal»	 zo	 D ?	 Dh	 Zayin «weapon»	 Zayin
   Edh- «fence of stakes»	 Ja	 Het « enclosure »	 Edon « space, area »	 Heth «fence»	 Chet
  Oqos « eye »	 O ?	 'En « eye »	 O		
  Esos «house master»	 E	 Haw «hurraw»	  Etema « thread, weft, woof »		 He
 Ent-		 Ĥa « yarn »			

«weave» jeugôm «yoke»	U	Y Yad « arm »	I ladga «fish» lugon «yoke»	Yodh «hand»	Yod
Kankus «branch»	ki	K Kap «hand »	K Kaph «palm of the hand»	Kaph	
Lendhā «spring, fountain»		L Lamd « goad »	L Lameta «sleeve» Lana «pool»	Lamedh «ox-goad»	Lamedh
Men- / menth- «mount, mountain»	Ma Mu Mo	M Mem « water »	M Mori (Mare) « sea » Monidon (Montis) « mountain »	Mem «water»	Mem
	Na Ne	N Nahš « snake »	N Natrics « snake,	Nun «fish»	Nun

 Natriks «serpent, snake»			aquatic serpent »		
 Ōwiom «egg»	 O		 Ouion « egg »	 Ayin «eye»	 Ayin
 Pods «foot» Pet «crooked»	 Po  Pe  Pu	 Pi't ?	 Pito "hook"	 Peh «mouth»	 Pe
 qasjos «basket» Qorjom «cauldron» 	 Qo  Qe  Qi	 Qup « monkey »	 Qarios «cauldron»	 Qoph «monkey»	 Koph
 Regs «king» 	 Ri  Ra	 Ra's « head »	 Rigs «king»	 Resh «head»	 Resh
 Sáweljos «sun»	 Sa  Si	 šims « sun »	 Saulios «sun» Sulis «eye»	 Sadhe «fish hook»	 Tsade
	 So				

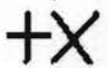
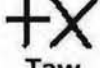
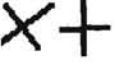
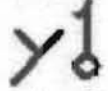
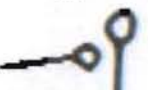
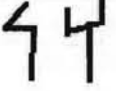
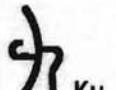
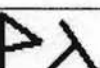
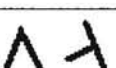
Sqijā «thorn» sqalos «large fish»	 Su	Šamk ?		Samekh «support»	Samekh
 Teukos «bow»	 Ti  Tu  Two	 Tan « bow »	Th  Tougos «bow»	 Shin «tooth»	 Shin
  Tormos «bolt»	 Ta  Te	T  Taw « brand, mark »	T  Tepnon «fire, brand»	 Taw «mark»	 Tav
 wisogā «club» ūdhros udder	 Wa  Wi	W  waw « hook »	U  YV Uania «fork»	 Waw «hook»	 Vav
 Krūtis «dome,vault»	 Ka  Ku		Th  Thureos «shield»	 Teth ?	

Table of compared ancient European alphabets

Modern Latin Letter	Archai c Greek	Old Etruscan	Celtic Cis- alpine Lepontic	Elder Runic	Celtiberic Spain	Glozel Gaulish	Philistine Sea People
A							

B	Ɔ	B	┐	Ɔ	┐	┐	Ɔ
C/G	┐	┐C	K	X<	┐C	<┐	C┐
D	Δ	D	X	▷	Δ	▽Δ ▷X	Δ‡ X
E/H	Ǝ	ƎE	Ǝ	M	Ǝ Ǝ	=	Ǝ1 ➤
F(v)	Ǝ	┐C	V	Ǝ	V	ƎC	
Ê/H	⊖	⊖		N		≡	⊖
Ɔ(th)	⊕	⊕◇		▷	⊖	Ǝ	⊖
I	┐	I	I	I	I N	I ┐	I
K	K	K	K	<┐	<	KK ┐┐	┐┐ ┐
L	┐	┐┐		┐	┐┐	L	┐┐ C⊖
M	M	M	M	⊖	┐	W W W	┐ ┐ ┐ ┐
N	N	N	N	┐	NN	H N	┐ ┐ ┐
O	O	O	O	⊖	OH	HO	O
P	┐	┐	┐	┐	┐	┐	┐┐

							𐤀
s	𐤍	𐤌	𐤎	𐤏	𐤐𐤑	𐤒	𐤓𐤔
k / q	𐤕	𐤖𐤗				𐤘𐤙	𐤚𐤛
r	𐤜	𐤝	𐤞	𐤟	𐤠	𐤡𐤢 𐤣	𐤤𐤥
š (sh) / ð	𐤦	𐤧	𐤨𐤩	𐤪𐤫	𐤬	𐤭𐤮?	𐤰𐤱
t	𐤲	𐤳	𐤴	𐤵	𐤶𐤷	𐤸𐤹 𐤺	𐤻𐤼
u	𐤾	𐤿𐆪	𐆫	𐆬	𐆭 𐆮	𐆯𐆰 𐆱	𐆲𐆳 𐆴𐆵
ø (ph / bh)		𐆶			𐆷	𐆸	𐆹𐆺
Kh (ch) / x		𐆻𐆼	𐆽	𐆾𐆿		𐇀𐇁𐇂	

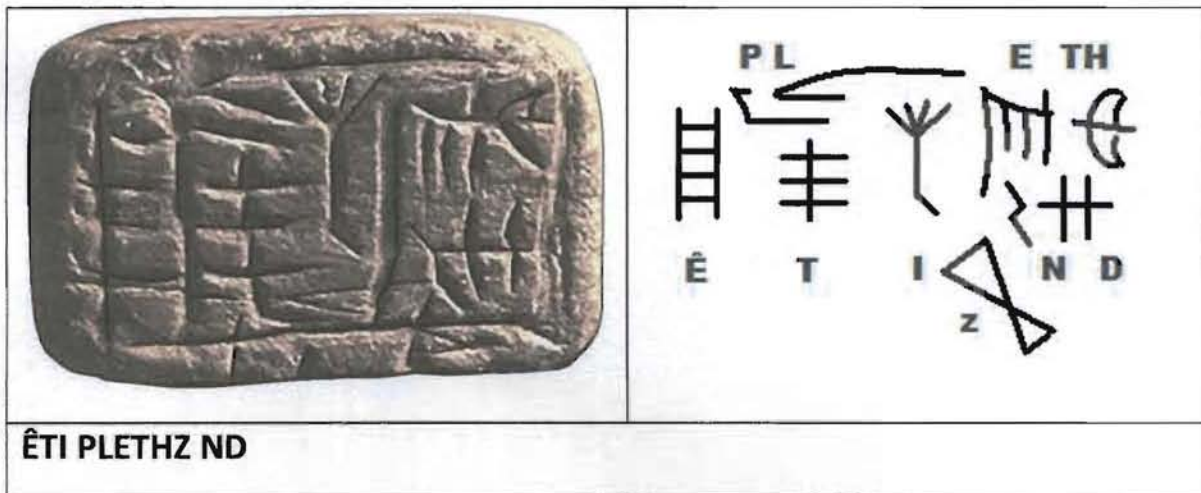
Vowel annotations

• schwa or voiced 'h', a short vowel	•• u Used to accentuate a rounded 'u' 'oo' or 'ou' sound	••• â/ ô	— / Vowel accent	•• ia / ai or io / oi
--	---	-------------	---------------------	--------------------------

The Philistine Inscriptions

The Seals

Seal 1



ÊTI PLETHZ ND

Translation

ÊTI < eti prep. "beyond"; etios "land"; or probably hinting at Ittai, a Gittite chieftain or seren.

PLETHZ < Peletes sing. Peletis, "Philistines."

ND < 'nd < end / ind « end »; indon « there » ; indos "there".

Êti P(e)lethz 'nd.

"(For Êti)? Beyond (this), the land (of the) Philistines here ends."

A possible land claim or official seal belonging to Ittai.

Seal 2



L	I/Y	B	I/Y	D	I/Y
E	LiT	E	DNiK	Mi	T
P	É	P	Ê	Pe	iK Pe

LEP liLiTÉ BEP IDNiKÊ DMiPe ITiK-Pe

Translation

LEP < lepô “recite formulas, to cast a spell”;

liLiTÉ < ilite < elite, vocative of elitos “who quibbles”;

BEP < bepe, vocative of bepos “face”;

IDNiKÊ < Idenica “midwife”; Idunica “in throws” punning with “gifted with wisdom”, name of a Celtic goddess.

DMiPe < demipe genitive of demos “people. ethnic group” and –pe suffix ligature “and”; pe “that”;

ITiK-Pe < etic-pe “and that”, etic “and, with”, –pe suffix ligature “and”; pe “that”.

The Tell Deir ‘Alla Tablets

Tablet 1



Top :

Line 1: UISIU | IUDhKU | BHLS | MIAU

Line 2: UIÂÂ | ITHa | UIDIa | ÉKU

Translation

Line 1 :

UISIU < Uisiu “with, by, for, Uisios: dative, comitative, instrumental case of uisios “(he) who knows”; cf. Celtic uiseos, uestos “(he) who knows”;

IUDhKU < iudcu, dat./com./ins. of iudcos “who fights”; cf. Celtic ioudo, ioudo, iudo “fight, combat”;

BHLS < Bhl(o)s < Belos “Bright”, theonym;

MIAU < miau, dat./com./ins. of miao “furthermore”; cf. Celtic adj. mei-os/-a/-on “more, further, furthermore, further again”, meios < meis “more”;

Uisiu iudcu Bel(os) miau.

“With Uisios who fights Belos by more.”

Line 2:

UIÂÂ < uiaa ; cf. Celtic ueia < ueigiia “web, texture, fabric”;

ITHa < ita “so” ; cf. Celtic ita “so, hence”, Latin “so, hence”;

UIDia < uidia cf. Celtic uidia, Sanskrit vidya « wisdom, knowledge, science », Latin video “see, watch, perceive (by sight)”;

ÉKU < ecu dat./com./ins. of ecuos “adjusted, equitable”; cf. Celtic ecu “livestock”, ecuos “adjusted, equitable”, ecuos “horse”, Latin ecus > equus “horse”.

Uiaa itha uidia ecu.

“The web hence wisdom adjusted.”



Side 1:

UÂÊ

Translation

Side 1:

UÂÊ < uae, interjection “woe to”; cf. Celtic uae / uai interjection “woe to”.

Uae : “Woe to”.



Side 2:

| RTN | 'K'U | 'UHW | I'UtW | 'KiÛ | ÛKR /

| RTN | ^eK^eU | ^eUHW | I^eUtW | ^eKiÛ | ÛKR

Translation

Side 2:

RTN < riton < *priton "ford, wade";

^eK^eU < aceu / aciu / eceu / eciu or ecau, dat./com./ins. of ecaos "rider, cavalier"; cf. Celtic eqaios > eccaios "rider, cavalier, horseman, knight";

^eUHW < euiu dat./com./ins. of euios "of age", euos "age"; cf. Celtic euios "of age", euos "age";

I^eUtW < ieutu dat./com./ins. of ieutos "pass, passage"; cf. Celtic iautos / iatuos > adiatus "pass, passage";

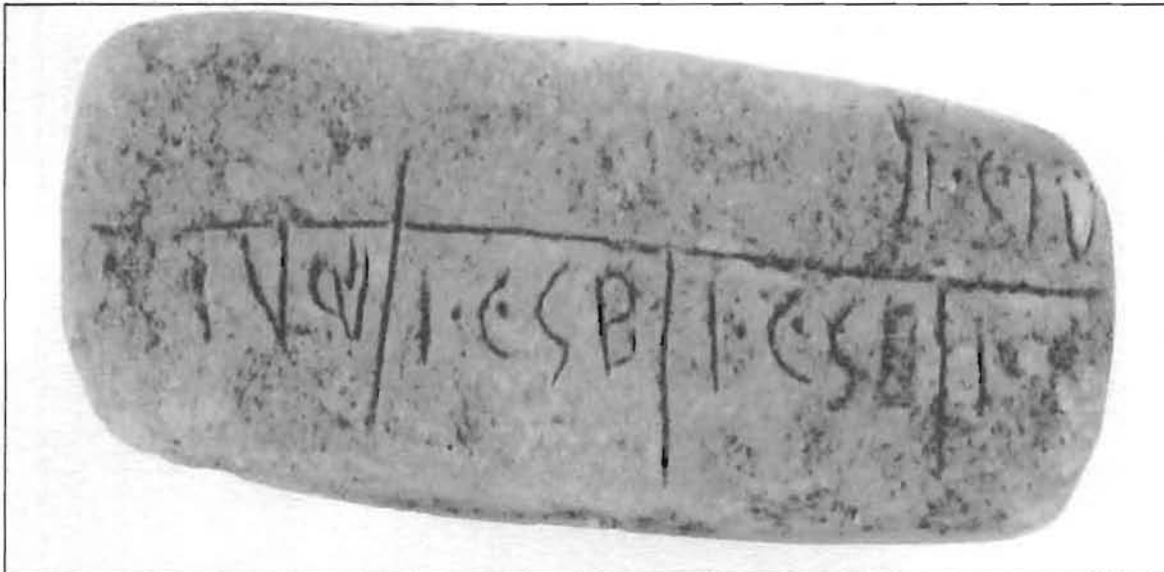
^eKiÛ < eciu dat./com./ins. of ecios "of horse", ecos "horse"; cf. Celtic eqos / epos "horse";

ÛKR < ûcr < âcr(i) genitive case of acros "sharp, prominent, lofty" or Acri "of Acron"?

Riton ecau euiu ieutu eciu ûcr(i).

"By the ford the rider of age with passage of horse of prominence."

Tablet 2



Line 1:

l'ÂIU / l'ÂIU

Line 2:

WlUaK | l'ÂNBH | l'ÂNH | l / WlUaK | l'ÂNBH | l'ÂNH | loo

Translation

Line 1:

l'ÂIU < leâiu dat./com./ins. of ieai-os/-a/-on adj. "young"; cf. Celtic ieui-os/-a/-on "young", Latin juvenis "young".

Line 2:

WlUaK < Uiu ac < uiu dat./com./ins. of uios "calm, lull" and ac "and, as well as"; cf. Celtic ueios;

l'ÂNB < leanb < ieanbi locative pl. for « to, with » ienos "young, fresh"; cf. Celtic ienobi;

l^eANÊ < ieane, vocative case of ieanos “young, fresh”; cf. Celtic ienos “young, fresh”; ethnonym leanos maybe, cf. Latin lones “Ionian, a person from Ionia;

loo < io pronoun “who”.

leâu. Uiu ac ieanb(i) ieane ioo.

“Young, calm as well to lenos who Ionian.”

Tablet 3


Line 1: PIRI IUIÊU UKTU Line2: LUKRIAN RI'IITU / LUKRIAIN RI^eIITU

Side: RAURRU UIGIURAU

Translation

Line 1:

PIRI < piri « beyond »; cf. Celtic pire > ire “beyond”; or compare with Latin Pieris “Muse”;

IUIÊU < iui êu, iui, genitive case of iu-/os/-a/-on “good, propitious, valid, stout” and êu, prefix eu- “well, good”;

UKTU < uctu dat./com./ins. of actos “act, deed, action”; cf. Celtic atos, agtos “act, deed, action”.

Piri iui êu-uctu.

“Beyond propitious good deed.”

Line2:

LUKRIAIN < Lucria in, lucria “gain, profit” and in “in”; compare with Latin lucrum “gain, profit, advantage”;

RI^eIITU < Rieii tu, “Thou of Rieia”; compare with Celtic Reia, Reia “Lady” the equivalent of “Venus”, the Evening Star”, Germanic Freya “Lady”; Celtic ethnonyms: Reiates, Reioi “Venusians”;

Lucria in Rieii tu.

“Profit in thou of Rieia”.

Side:

RAURRU < raurru “reed”; cf. Celtic raura “reed”;

UIGIU < uigiu “boat”; cf. Celtic uegiia “cloth, web”, uegeiia “boat, barge, embarkation”;

RAU < rau v. « to row » ; cf. Celtic raô, ramô;

Raurru uigiu rau.

“Reed boat to row”.

Tablet 4


Line 1: ÊSuR (s)P NuTR or NuDR Line 2: BRCCu 'l STR LQl or SDR LQl / BRCCu^l STR LQl or SDR LQl

Translation

Line 1:

ÊSuR (s)P < Esur < Esuros “greatly well” and (e)p / (se)p < sep / ep « except, without, but »: “without Esur”; cf. Celtic theonyms Esurios of the greatly well” and Esus < Aisos / Aisus < Aisuuos “Divine Sprit / Tremendous, Terrible”, name of the star Vega.

NuTR / NuDR < nadris < natris “sea serpent, snake”.

Line2:

BRCCu 'l < Briccuoi ; pl. of briccuos “speckled one”; c.f. Celtic briccia “presence, dignity”, (adj) bricci-os/-a/on “haute”, bricc-os/-a/on “dotted, motley, variegated, spotted, flecked, specked, speckled, stippled”.

STR LQl / SDR LQl ster or sdir “star” ; Luci(os) “remarkable, outstanding”; Lucios theonym, cf. Celtic Lugios “desired”; the Star Mercury.

Esur sep nutri Brccuoi ster Luqi

“Without Esur speckled snakes, star Mercury.”

The text hints at an astronomical event involving planets and mythological motifs surrounding the gods Esus (Vega) as serpent bearer and Lucios (Mercury).

Tablet 5


KUN 'U URL 'uNG / KUN ^e U URL ^e uNG

KUN < cuno “boldness and bravery”;

'U < eu prefix eu- / esu- / su- “well, good”;

KUN'U < Cuniu(s) / Cunio(s) “he of boldness and bravery” ;

UAL < ualos “authority, competence, might, strength”;

'uNG < eunig < *eunicos “just, fair, righteous (person)”.

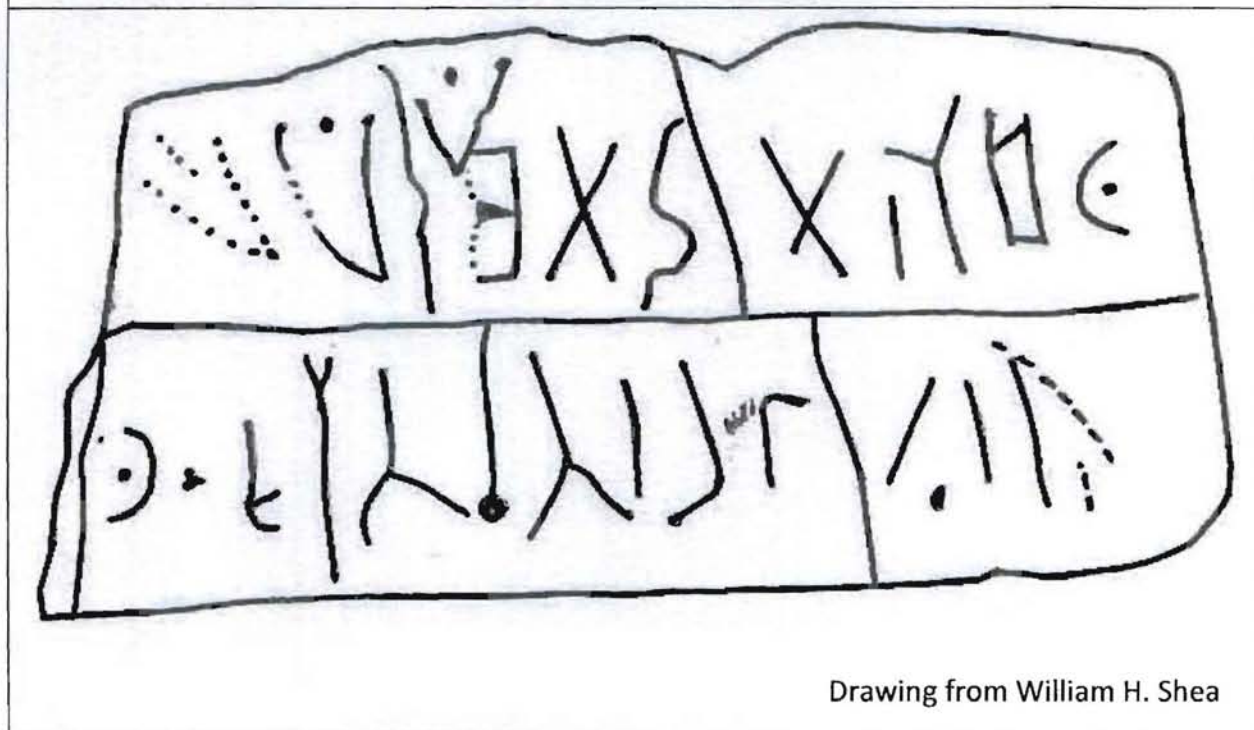
Kuni u ual eunig.

“Cunius, he of boldness and bravery a righteous (person)”.

Shards and broken pieces

T ell Deir 'Alla

Broken tablet 1



Drawing from William H. Shea

Line 1:

Line 2 (upside down):

(...)KU^e | UÊTN | DIUBÂ

KU^e | ELIUÎU | E^eÂ(...)

Translation

Line 1:

(...)KU^e < cue interjection “woe to, woe betide”; cf. Celtic cuae, cuai > uai, uae;

UÊTN < uêt(o)n ; cf. Celtic uâton “spell, charm, enchantment”;

DIUBÂ < diubâ “pertaining to dius (god)”; cf. Latin divus, Celtic deuos.

Kue uêt(o)n Diubâ.

“Woe betide spell of Dius (God).”

Line 2 (upside down):

KU^e < cue interjection “woe to, woe betide”;

ELIUÎU < eliuîu, dat./com./ins. to the genitive of eliuîos “of many”, eliuos “numerous, many”; cf. Celtic eleuos “many, numerous”;

E^eÂ(...) < eia(?) : Eia(nes) ? “Ionians”; cf. Greek Ἴωνες, Íōnes, Ἴων, Íōn, to the singular.

Kue eliuîu Eia(nes) ?

“Woe to the many Ionians”?

T ell Deir ‘Alla

Brocken tablet 2


Side: (...) ? UNIA (...) Line 1: (...) . AIU Line 2: (...) ARB^eA U^eS retrograde: S^eU A^eBRA (...)

Translation

Side:

(...) ? UNIA (...)

?

Line 1:

(...) ^eAIU

?

Line 2:

(...) ARB^eA | U^eS

(?)ARB^eA < -arbea / -arbia ?; cf. Celtic com-arbia, com-orbia "lady inheritor".

U^eS < ues "see"; cf. Celtic uesa "knowledge"; Sanskrit vis "see"; or Latin vis "force, vigour" ?

The Leon Levy Expedition Tablet

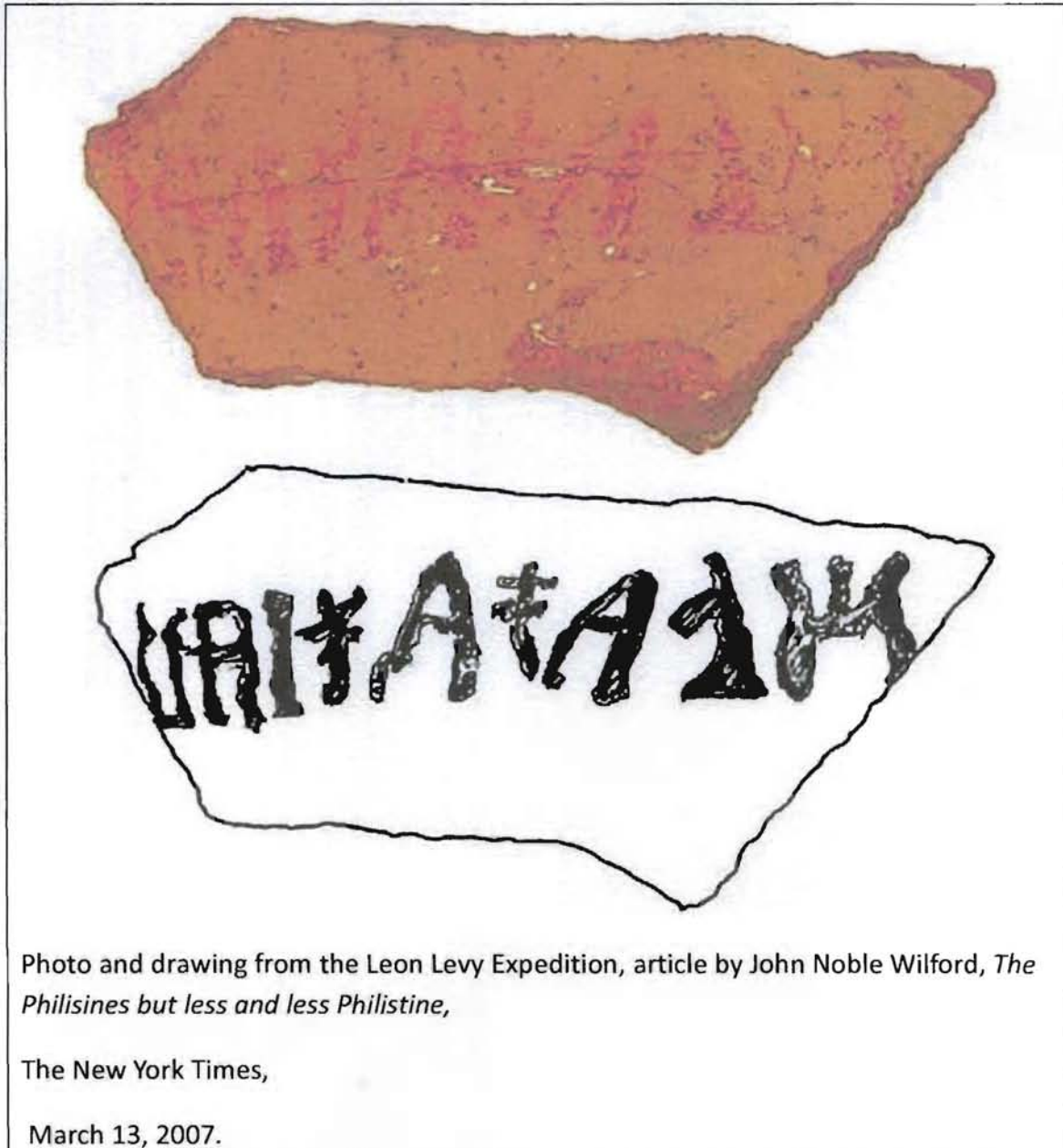


Photo and drawing from the Leon Levy Expedition, article by John Noble Wilford, *The Philisines but less and less Philistine*,

The New York Times,

March 13, 2007.

(...)BRIDADAEM(...) ; compound name from: Brida, bridos / brita, britos "mixed, variegated" ; brida «beer», compare with ancient Greek brytos, used in reference to Thracian or Phrygian brews, was related to Old English breowan "brew, and daem(os) / damos / demos "population, community, people, larger tribe or family"; bridadaema "the mixed tribe", if not: brida daema «beer household».

The Gath (Tel es-Safi) Expedition Inscription

 Photo from Aren Maeir	The "Goliath" stone From left to right: (...)TLUI IULiA From right to left: AiLUI I ULT(...)
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Left to Right:

(?)TLUI < (can)TLUI "incantation, magical chant or song », IULiA « jubilant song », cf. yodel in English, German jodel, Old French ioule;

Right to left:

AiLUI < Ailu(os) / Aelu(os) "Spiritual";

ULT < u(e)L(a)T(os) "big chief", "gallant", "warrior" / u(e)L(e)T(os) "seer", a poet seer or priest's cleric.

Ostrakon from Ashkelon

	Left to right: 1. (...)ûst . ûs . rb'm(...) 2. (...) ?n ûsy . w?(...) 3. (...) ?np/s[.] rb [.]'(...) Retrograde: 1. (...)m'br . sût . tsû(...) 2. (...)k?w . ysû n? . l(...) 3. (...) '[.] br [.] s\pn?(...)
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Translation

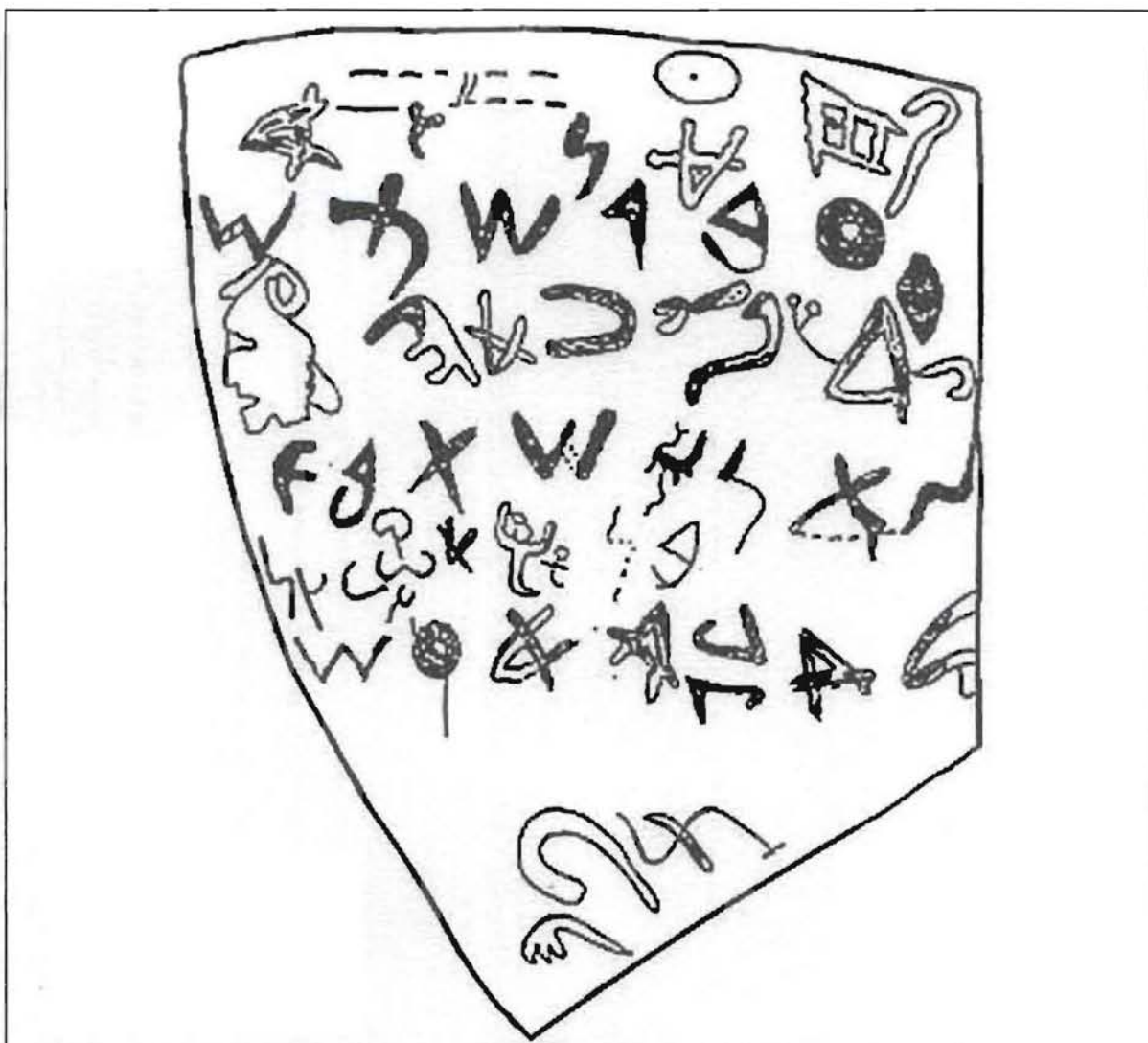
Left to right:

(...)ûst < (g)ustos, vocative guste, "has chosen";
 ûs < us / os "kermes oak"; (g)ustus < gustuos "alternative matters";
 rb^em(...) < rebemi, verb "to have fun, to amuse"; rebos "joyous"; rebo
 "trick";
 (...) ?n ûsy w?(...) < an-usiu < an us(i)ia "or / if with a javelin";
 (...) ?np/s < ins(o) prep. "here is, this is";
 rb [.]^e(...) < rib(u)a "twig, branch".

(...) (g)uste us rbem(i) an usi(i)u ins ribua.

"Has chosen kermes oak (alternative matters) to amuse if with a javelin
 here is a twig".

The Delilah Inscription



The Delilah pottery shard from the Ascalon archaeological dig site. Drawing borrowed from G. Couturier : *Samson et Dalila*, Chronique du 13 mai 2005 (interbible.org).

The reading does not yield a comprehensible text when read boustrophedon or from left to right in the usual ancient Greek or Indo-European reading orders.

A translation of the Ascalon Delilah circulates on the web but the author was not given, from the likes of it, I suspect that, judging from the mention of Hanno which does appear in the original text, the translator was probably Barry Fell.

Here is the translation given by Couturier on his site: «To Hanno of Gaza: the head of the Hebrew Samson that is attached to Dllilah, I have put it in the hands of Agga, son of Aquish of Ascalon, the king.»

The reading order is Semitic but the writing is of a Philistine hand. Indeed, it yields a Philistine text with both mentions of Philistine and Hebrew personal names. My translation gives a completely different interpretation.

My translation

From right to left and down:

Line 1: LH'(O) / AN YA /

LH' < Leo «Lion»;

==//==: the reading order from line to line;

AN < an interrogative particle «is, if», or conjunction « if, or if»;

YA < ia, feminine pronoun «she, this one (female) », relative pronoun «she who»;

Line 2:

(E)'BRShYS < Ebris »Hebrew», from Hebraic Ibri «Hebrew» (plural "Ibrim")

Line 3: DL'YLYGAHR (rotating around the delta sign) or

L'DYLYGAHR /

L'DYLY? < Ledili

DL'YLY? < Deleili, Delilah, the Philistine princess mentioned in the Bible;

GAHR < gaêr gaeri, gari «near, neighbour»;

Line 4: NTNWSTBY /

NTNWS < Netanus, Philistine rendering of Natan or Nathan, a Hebrew given name meaning «he will give or he (god) has given»;

TBY < Tobi, Philistine version of Tobias (Τοβίας) in Greek, is a of the Hebrew biblical name Toviyah meaning «God is good»;

Line 5: BNHHASQGYN /

BENH HASQ < Ben «son», Hasheq «strong attachment, love»

GYN < gin < genios «born in, native of», gena «daughter»;

Line 6: GAZZA: AQYS /

GAZZA < Gazza, Gaza the Philistine city state.

AQYS < Aqis, that is, Aquish, which is also the name of one of the historical philistine kings of Gath.

Line 7: MLH

MLH < Mile, from Milos, an Aegean Greek name from the Cyclades or

Mileto > Milé «Havoc», a personal name mentioned in Celtic mythology.

Complete text:

Leo an ya lbrshys Deleili gahr Netanws Taby Benh Hasq gyn Gazza : Aqys.
Mlhe

«Leo, Lion, is she Hebrew Delilah, neighbour of Nathan Tobi, Ben Hasheq (son of Hasheq), native of Gaza, daughter of Aqis Milos.»

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Chapter III

THE PHILISTINE-OLMEC CONNECTION

Philistine or Tartessian contact with the Pre-Columbian Olmec of Mexico

The Phoenicians are often credited by most diffusionists for being the first seagoers of Antiquity to have made contact with the Meso-Americans. Although this hypothesis is more than just likely, it now becomes apparent that the Philistines of Tartessos had also made it to the New World. Archaeologists have uncovered seals, roller and flat stamps that are clearly from an Eastern Mediterranean culture. This Southern Iberian contact with the Olmec civilisation (Pre-Classic or Formative period from 1500 B.C.E. to 300 C.E.) must have occurred somewhere after the first millennium on to the VIth, or VIth centuries B.C.E. The Olmec city of Tlatilco, famous for its clay figurines, lies inland from the main coastal cities higher up on the Mesa. One of the most important Olmec sites was undoubtedly La Venta. The La Venta occupation dates from between 1200 BCE to 400 BCE. For Olmec culture, this places the major development of the city right in the Middle Formative Period. It is believed that the city of La Venta controlled a region between the Mezcalapa and Coatzacoalcos rivers since it is strategically located on an island in a coastal swamp overlooking the then-active Rio Palma River. Heavily bearded men were not found within the general Amerindian populations who had very slight facial hair. This gave the defenders of the Lost Tribes of Israel in the New World theory a confirmation for the veracity of the Book of Mormons. The Mormons believe that the Amerindian peoples descend from colonizing Jews. Drawing upon these artefacts, it was therefore easy to conclude that the Olmec culture was sparked by Levant civilisations. Other theorists identified

the Meso-American civilizations with Plato's Atlantis seeing linguistic parallels with Atalan and Tenochtitlan. Nevertheless these peculiar artifacts are most often treated as archaeological outliers by the experts who disregard them. One of the arguments raised is often that there is no proof that Mediterranean peoples ever did venture far from coastlines onto the open seas. Another point made is that they did not possess the ships or sailing capability to the turbulent Atlantic Ocean. But then, in *History, Book IV*, Herodotus does mention sea ventures past the Pillars of Hercules performed by Mediterranean peoples on to strange and yet unknown lands. From this account, we learn that the Phoenicians and Carthaginians reached the Caribbean islands at least a thousand years before Columbus.

"Next to these Phoenicians the Carthaginians, according to their own accounts, made the voyage. For Sataspes, son of Teaspes the Achaemenian, did not circumnavigate Libya, though he was sent to do so; but, fearing the length and desolateness of the journey, he turned back and left unaccomplished the task which had been set him by his mother. This man had used violence towards a maiden, the daughter of Zopyrus, son of Megabyzus, and King Xerxes was about to impale him for the offense, when his mother, who was a sister of Darius, begged him off, undertaking to punish his crime more heavily than the king himself had designed. She would force him, she said, to sail round Libya and return to Egypt by the Arabian Gulf. Xerxes gave his consent; and Sataspes went down to Egypt, and there got a ship and crew, with which he set sail for the Pillars of Hercules. Having passed the Straits, he doubled the Libyan headland, known as Cape Soloeis, and preceded southward. Following this course for many months over a vast stretch of sea, and finding that more water than he had crossed still lay ever before him, he put about, and came back to Egypt. Thence proceeding to the court, he made report to Xerxes, that at the farthest point to which he had reached; the coast was occupied by a dwarfish race, who wore a dress made from the palm tree. These people, whenever he landed, left their towns and fled away to the mountains; his men, however, did them no wrong, only entering into their cities and taking some of their cattle. The reason why he had not sailed quite round Libya was, he said, because the ship stopped, and would not go any further. Xerxes, however, did not accept this account for true; and so Sataspes, as he had failed to accomplish the task set him, was impaled by the king's orders in accordance with the former sentence. One of his eunuchs, on

hearing of his death, ran away with a great portion of his wealth, and reached Samos, where a certain Samian seized the whole. I know the man's name well, but I shall willingly forget it here."

This land peopled by a "dwarfish race who wore a dress made from the palm tree" was also described as a land of giants by other authors. The Greek historian Theopompus of Chios (378-ca.320) in his *Philippica*, Book VIII, wrote of a "Meropis" in which he relates a conversation between King Midas and Silenus (a companion of Dionysus) concerning the Meropids, a race of men twice the normal size. Theopompus also mentions that Meropis had two warring cities, Eusebes, "city of the Pious" and Machimos, "city of Fighting". Meropis was estimated larger than Europe, Asia and Libya united. Greek geographers (Herodotus), who had a tendency to exaggerate distances, speculated that Europe and Asia were approximately the same size. Distances at sea were counted in sailing days. In many months of sailing, the Phoenicians or Carthaginians could easily have reached Central America. Upon reading this, one is struck by the similarities of the names Machimos and Mexico, one of the names of Tenochtitlan. The Aztec oral tradition explains the name as coming from Mexi or Mexiti, the secret magic name of the war god Huitzilopochtli and that Mexico means "Place of Mexi, the War God". Eusebes, "the city of the Pious" could refer to the Mayans and therefore, Chichen Itza maybe? This city of the Mayab kingdoms lies inland not too far at a walking distance from the coast.

Pliny in *Natural History*, Book II, writes of a Carthaginian navigator named Himilco (5th c. BCE) who made a four months sea journey to the Oestrymnides islands.

"These are the Oestrymnides (islands). The inhabitants of Tartesse made commerce in the Oestrymnides islands; the Carthaginians went there also by passing the Pillars of Hercules. Since he had made the experience, Himilcon said that in order to make the trip and go from Cadix or Carthage and back again, it took four months navigation."

Bearded men in Mesoamerican Art

The Venta Block Stela

"The Walker", La Venta Park, Tabasco, stela basalt columnar block depicting heavily

bearded man wearing a turban and carrying a battle scythe (dated from around 900 to 400 BCE). The style of the clothing matches Punic or Phoenician dress but could also be late oriental-styled Philistine. Although heavily eroded, the Mayan glyphs could bi-culturally read as follows: "Mon 13, 17" or from left to right, top to bottom: foot = be, circle = ta, tri-lobe = ku, eagle head = men/mon, for Be Takumen. The name looks like proto-celtic Philistine or Tartessian: Be < bei < beio "to strike", bei < betis "itinerary", Baetis, a southern Iberian river and Takumen < Tacoman(os) "leader". After a photo from the Smithsonian Society, R.F. Heizer collection, National Anthropological Archives, 1943.

This stela is but one of the stones bearing bearded men at the La Venta Park site. Apart from the very non Meso-American garb and features here depicted is the scythe held by the left hand. A stone axe of this size would be almost impossible to hold in one hand. It therefore had to be made of a lighter material such as metal. From the biblical text and archaeology, we know that the Jews did not make such weapons. In Samuel I, 13, verses 19 to 23, we learn that:

"There was not a single blacksmith throughout the territory of Israel, the Philistines' reasoning being, "we do not want the Hebrews making swords or spears." Hence, the Israelites were all in the habit of going down individually to the Philistines to sharpen their ploughshares, axes, mattocks and scythes. The price was two-thirds of a shekel for ploughshares and axes, and one-third for sharpening mattocks and straightening goads. So it was that on the day of the battle, no one in the army with Saul and Jonathan was equipped with either sword or spear; only Saul and his son Jonathan were so equipped. A Philistine unit set out for the Pass of Michmash."

At the La Venta Park site is found an enormous earth mound which was once a four sided stepped pyramid measuring 110 foot high consisting of an estimated 100,000 cubic meters of fill. Buried beneath the mounds and paved plazas were found a vast array of offerings and other buried objects. By one count, there were more than 50 separate caches containing Jade celts, polished mirrors made of iron-ores, and five large "massive offerings" of serpentine blocks. In light of this, polished iron-ore mirrors were genuine Meso-American artifacts and not trade products with western Mediterranean seafarers. But then again, one cannot disregard other made in the Americas objects showing bearded foreigners.

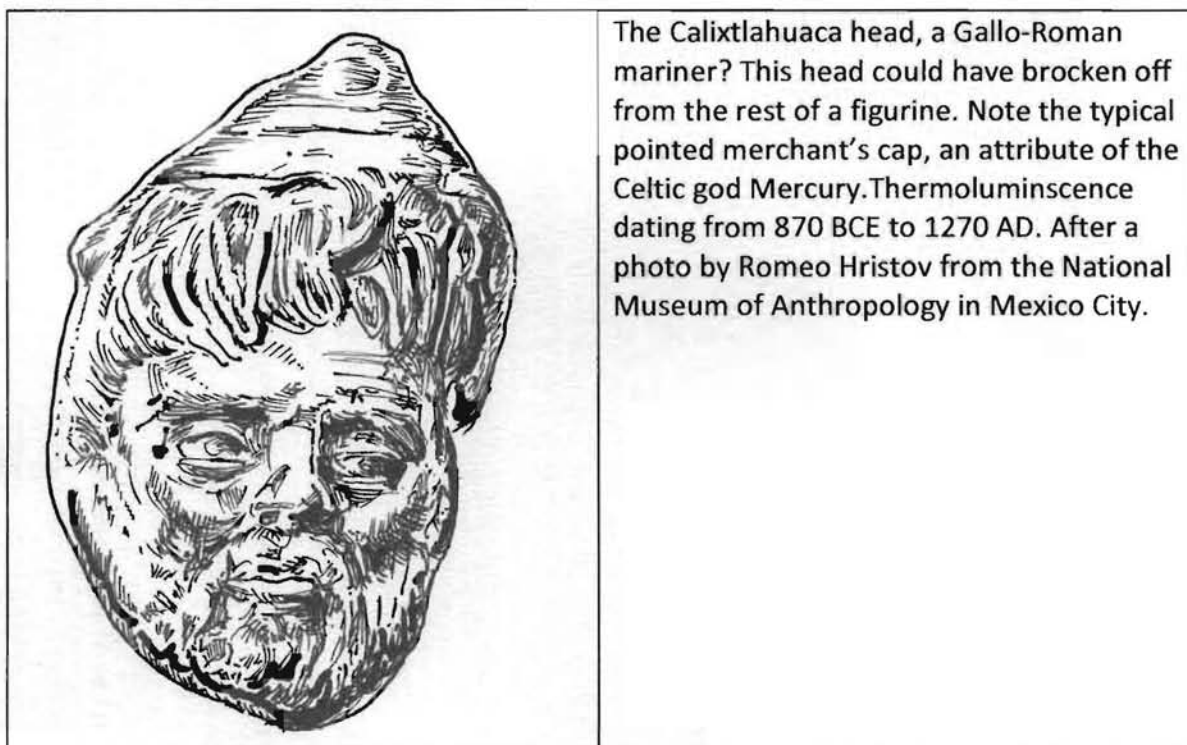


Bearded figure Holding a Jaguar Cub, Tamahú, Alta Verapaz, Guatemala (400 to 200 BCE, fuchsite (20 cm in length), after a photo from the Museo Nacional de Arqueología y Etnología, Guatemala City. Although the theme of a human with slightly feline features caring for a jaguar is clearly Olmec, the man with the pointed beard and Phrygian cap is indicative of a Mediterranean presence. Textureless flat polished surfaces, however, imply a post-Olmec sculptural tradition (Easby and Scott 1970, cat. 68). Maya kings were often depicted with a pet jaguar taken for a symbol of power. This sculpture could therefore represent a foreign official.



Jadite bearded head, Musée de l'homme, Paris. The cap with the leather studded band here depicted is of the same style as that found in Celtic Art.

The Aztec Calixtlahuaca head of a bearded man



The Calixtlahuaca terracotta head was discovered in 1933 by archaeologist José García Payón. The small head of a heavily bearded man with strong European features was found in an Aztec burial site at Calixtlahuaca, not far to the west of Mexico City. Since it was found at the level of the pre-colonial strata dating to the Azteco-Matlatzinca period of 1476 to 1510 AD prior to Cortez' arrival, the Museum of Anthropology classified it as pre-colonial. Hu McCulloch, in his article entitled *The Calixtlahuaca Head* goes into detail on how the artwork was identified as second or third century Roman. Robert Heine-Geldern, an Australian anthropologist, appraised the head in 1961 and concluded that the head was fashioned after Graeco-Roman art style from around 200 CE. Heine-Geldern's assessment was confirmed by Prof. Boehringer, then president of the German Archaeological Institute. In this same paper, McCulloch then concluded: "Even granting the possibility that a Roman ship might have reached the New World 1800 years ago, how could a relic of such a visit have ended up in a barely pre-Hispanic Mesoamerican burial? Hristov and Genovés cite two dozen instances in which clearly older Mesoamerican objects appear in later burials. The most dramatic of these is a 3000-year-old greenstone Olmec mask that was found in a 500-year-old Aztec burial offering inside the Great Temple of Mexico-Tenochtitlan."

Although the the art style does indeed belong to the Graeco-Roman school, it also shows a certain primitivism which was current in the Roman provinces and colonies. Terracotta statuettes such this one were produced in Gallo-Roman ceramic factories bordering Aquitania. Almost identical to this one is the stone statue of Mercury from Lezoux, a town not far from Vichy, Auvergne, France. The beard, hairdo and cap are identical to the Calixtlahuaca head. It is therefore fitting that the God Mercury should accompany travelers to faraway shores.



The Mercury of Lezoux, found at Lezoux Puy-de-Dôme, France, Musée d'archéologie nationale, Gaule romaine. This statue representing le Gaulish Mercury, Lugus, was discovered in 1891 by Dr Plicque in a dig at the entry of a Gallo-Roman ceramic factory. It measures 1, 50 meters and it bears an inscription on the sagum and on the back. After a photo by Espérandieu in *Recueil des bas-reliefs de la Gaule romaine, Statue de Lezoux*.

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