

THE ROCHESTER CREEK PETROGLYPHS

Part 2: DISCERNING THE ORIGIN AND MECHANISM OF APPARENT OLD WORLD INFLUENCE

by

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This paper is dedicated to the memory of Margot.
(David J. Eccott. November 18th, 2001).

Summary

In part 1 of this paper we presented evidence suggesting that Egyptian impact is present in many of the petroglyphs at the Fremont site of Rochester Creek, Utah. (500 – 700 AD). If the hypothesis is accepted, then it is necessary to attempt to determine the mechanism by which these elements, seemingly deriving from an early Old World Egyptian sphere of influence, may have reached the Fremont people. Whilst there are no obvious clues at the Rochester Creek site itself, other Fremont sites appear to offer some guidance in this matter. Close correspondence between the known traits of the Fremont people and a North African people who had strong links with Egypt, suggest that these people may have been the transmitters of Egyptian religious symbolism to the Fremont. Genetic evidence is used in support.

Fremont Site at Dry Fork Canyon

One particular site that appears to offer clues as to the origin of the apparent Egyptian influence detectable at Rochester Creek is located at Dry Fork Canyon, Vernal, Utah. Most of the rock art at Dry Fork Canyon is now located on the ranch owned by Jean McConkie McKenzie. The vast majority of the petroglyphs, situated high on the canyon walls, were made by the people of the Fremont Indian Culture and have been dated to 1000 – 1200 AD. The area is best known

for the “Three Kings Panel”, (to be discussed later), which exhibits some of the largest petroglyph figures in the U.S.A.

UNLIKE ROCHESTER Creek, the site at Dry Fork Canyon shows signs of habitation. Many Fremont pit houses have been excavated at the site. “Manos” (rocks used for grinding) and “metates” (bowls), as well as basket and bead work, game balls, weapons and arrowheads, have also been discovered. Therefore, as the site at Dry Fork Canyon appears to have been a communal

site, as opposed to Rochester Creek, which seems to have been a religious site, more insights into the Fremont people and their lifestyle are revealed here.

MOST IMPORTANTLY, for the purpose of our discussion, is the fact that at Dry Fork Canyon we find an important clue in our endeavour to shed further light on the, seemingly incongruous, Egypto/Fremont relationship.

North African Astronomical Petroglyph

Whilst exploring the Dry Fork Canyon site in April, 1980, Phillip Leonard discovered three panels that appeared to contain inscriptions similar to Old World styles. Following detailed analysis, one panel seemed to consist of a bilingual inscription using a script classed as Libyan (Agrie¹), or Numidian (Diringer²), alongside an Egyptian script using ideograms and hieroglyphs. (**Figure 1A** is a photograph of the inscription. In **Figure 1B** the inscription has been enhanced for the purposes of clarity. **Figure 1C** is a drawing of the inscription with the sound values added and the reading direction indicated).

Historians and archaeologists on either side of the Atlantic would claim that an Old World Numidian/Egyptian bilingual script appearing on a rock face at a Fremont site in the New World is either a misinterpretation of random markings, or a hoax. However, at the University of Utah's Middle East Centre, Phillip Leonard located a professor from Tunisia who was familiar with Numidian script and who was willing to look at the inscription. The professor was asked for his opinion before being told where the inscription had been found. After studying the photographs of the inscription, he said that the characters looked Numidian, but could not determine the correct reading order.

AFTER A YEARS study it gradually became evident that the inscription consists of two

separate, but related portions; one at lower left, and the other at upper right. Also, the problems that the Tunisian professor had encountered regarding the reading order of the Numidian letters, (upper right portion of figure 1C), was eventually solved. The Numidian letters in front of the bowed anthropomorph have to read in both directions. Furthermore, this also allows the letter for the sound value M to be seen inverted, thus forming the letter for the sound value D. **Figure 2A** gives a complete analysis of the entire inscription. **Figure 2B** gives a concordance of the Libyan letters in question and their phonetic value, (from Diringer³).

THE TRANSLATION of the inscription (**Figure 2A**) reveals that it is associated with a sunrise ceremony. As can be seen from the portion at lower left of **Figures 1A, 1B and 1C**, the sun glyphs are situated above and to the right of a pair of rectangular-like objects, exactly as the Libyan/Numidian text indicates. When facing the panel and looking to the right (Southeast), two large rock formations are outstanding on the horizon, (**Figure 3**), which correspond in shape to the rectangles on the panel. The sun rises over this rock formation during late October to early November, and again in mid-February. Praying to the sun after early morning ablutions and before Fall ceremonies has been indicated by Park⁴ as occurring among Indians of the Great Basin region of Nevada and Utah. Therefore, although the inscription itself may cast doubt in the minds of some with regard to its authenticity, the ceremony it describes was an actual ritual amongst the native inhabitants of the region.

Once again, if one accepts the premise that the inscription at Dry Fork Canyon displays strong cultural affinities with the northern regions of Africa, an attempt must be made to explain how this may have occurred. Moreover, if it is indeed the case, however much it may contradict accepted paradigms, that the Fremont people of North America



Figure 1A: Photograph of the inscription.

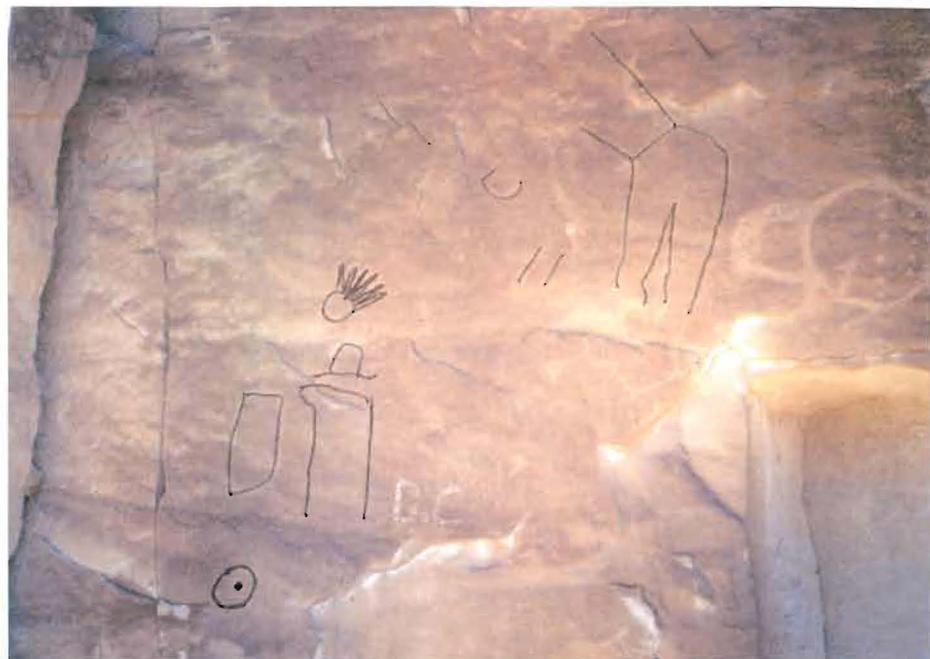


Figure 1B: The inscription has been enhanced for the purposes of clarity.

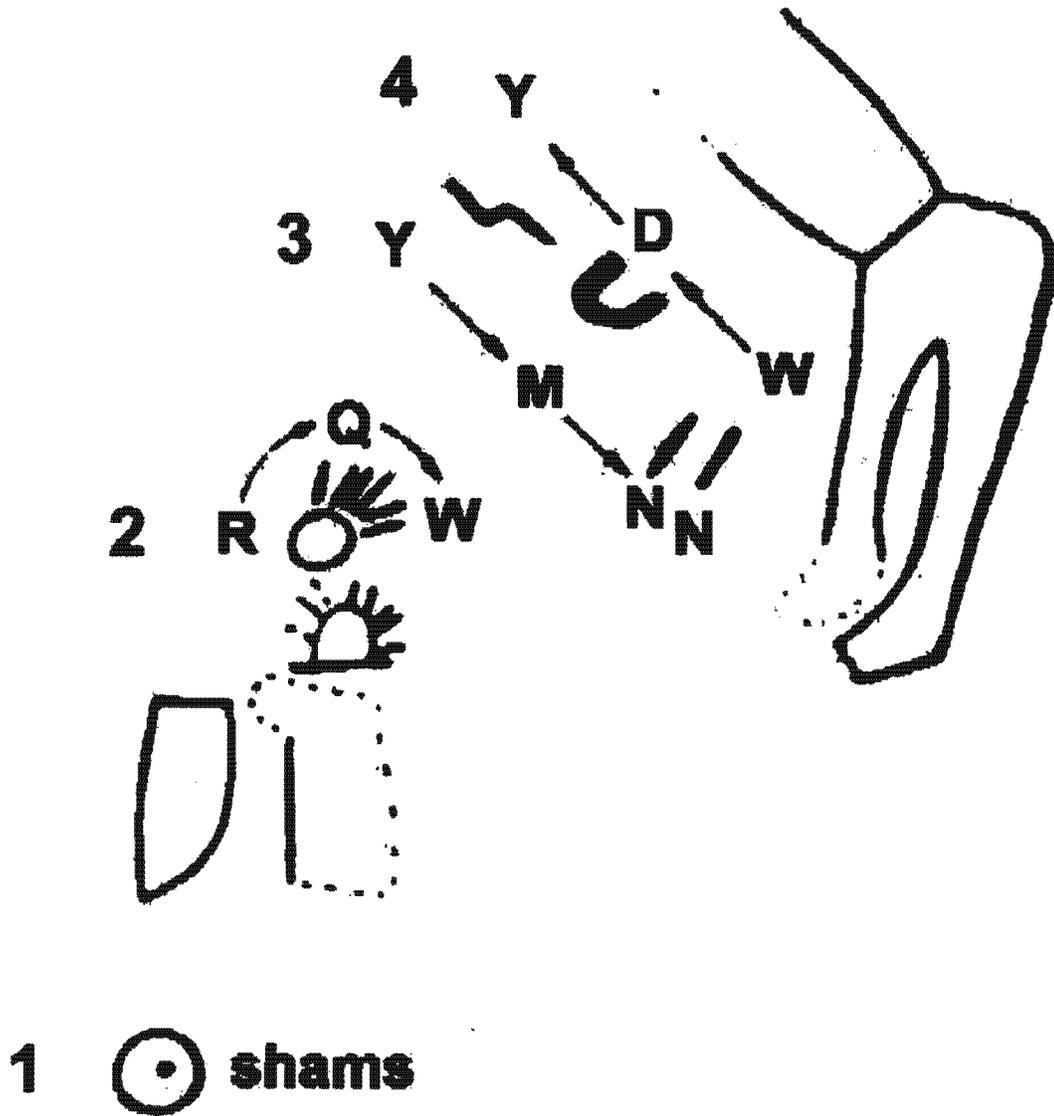


Figure 1C: A drawing of the inscription.

ANALYSIS OF VERNAL PETROGLYPH INSCRIPTION

NUMIDIAN TEXT

1.  = SHAMS The Sun.
2. R-Q-Y = AL RAQY At its rising. (Wehr, 1976, p. 355A).
3. Y-M-NN = YAMAN-ANA When on the right side.
(Wehr, 1976, p. 1109A).
4. W-D-Y = WADI Pure, clean. (Referring to ritual
ablutions). (Wehr, 1976, p. 1075B).

PARALLEL EGYPTIAN HIEROGLYPHIC TEXT

-  = SUN. SUN-GOD RA. (Budge, 1978, p. CXXIV).
SUN. (Gardiner, 1982, p. 485).
-  = RISE (Of the Sun). (Budge, p. CXXV).
HILL OF THE SUNRISE. (Gardiner, p. 489).
-  = BOW. PAY HOMAGE. (Budge, p. XCVIII).
BOW DOWN. (Gardiner, p. 443).

The rendering R-Q-Y matches the dictionary spelling used by Wehr, even though the actual lettering on the inscription reads R-Q-W. However, in numerous instances Wehr gives Y and W as interchangeable.

REFERENCES

- Wehr, Hans. *Dictionary of Modern Written Arabic*. In Spoken language Services, Inc., Ithaca. N.Y. 1976.
- Gardiner, Alan. *Egyptian Grammar*. Griffith Institute. Oxford. 1982.
- Budge, E.A. Wallis. *An Egyptian Hieroglyphic Dictionary. Vol. 1*. Dover Publications Inc.

Figure 2A gives a complete analysis of the entire inscription.

CONCORDANCE OF LETTERS FROM THE LIBYAN ALPHABET AND THEIR PHONETIC VALUES

Phonetic value	Libyan letter (and variants)
R	□ ○
Q	≡≡≡
W	≈ T
Y	⚡ ⚡ Z
M	⊥ ⊥ ⊥
N	—
D	∩ ∩ ⊔ ⊔

From *The Alphabet*. Diringier, D.
Philosophical Library, N.Y., 1948.

Figure 2B gives a concordance of the Lybian letters.

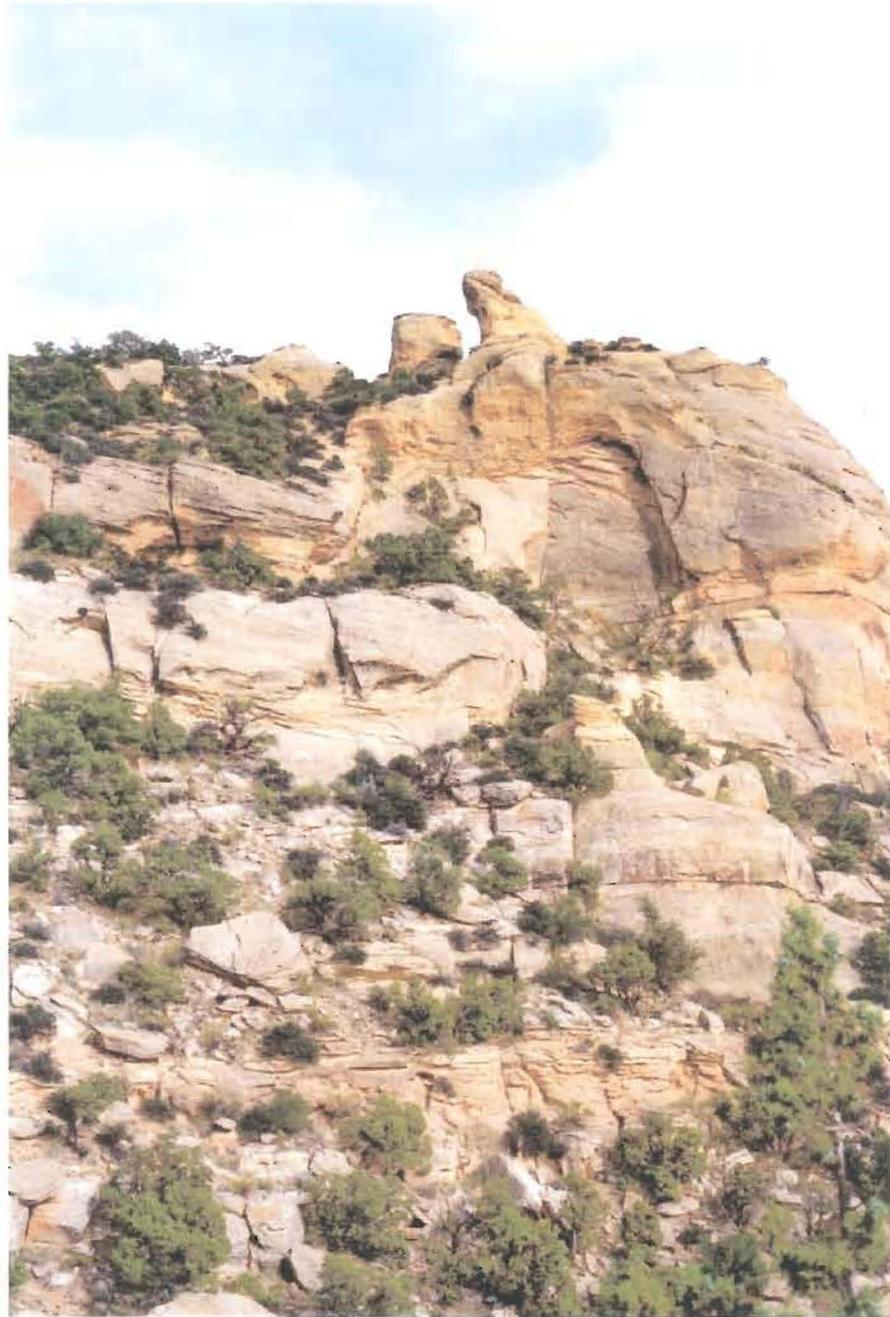


Figure 3: The two large rock formations are outstanding on the horizon.

were influenced to varying degrees by cultures from North Africa, further evidence of such influence should be detectable amongst Fremont rock art. We shall shortly investigate both topics, but at this juncture, closer scrutiny of Numidia, its people and their script is applicable.

Numidia and the Berbers

NORTH AFRICAN coast that corresponds roughly to modern Algeria. It was a province first of Carthage, then of Rome. The area eventually fell to the Arabs in the 7th century. Its inhabitants belonged to the race from which the Berbers are descended. Indeed, ancient Algeria was the home of the Berber kingdom.

Berber is the name given to the ancient non-Arab indigenous people of North Africa. Their scattered tribes extended from Morocco, through Algeria, Tunisia and Libya, to Egypt. Despite Roman colonization of the area, and Arabic invasion, rural Berber tribes remained relatively autonomous, and established thriving trade networks. The term "Berber" is Greek in origin and means "barbarian". "Numidia" is also of Greek origin meaning "nomad". However, these people can hardly be described as barbarians and nomads in the truest sense of the words because, although the Berber people lived on the periphery of the great ancient cultural centres of Egypt and the Mediterranean, they were never totally absorbed by those cultures. Instead, they absorbed much from them. It was not until the 12th century AD that invading Bedouins wrecked the Berber economy and converted many of the settled tribes to a nomadic existence.

TODAY THE largest tribal aggregations are formed by the Berber's of the Rif in the North Atlas mountains, the Kabyle tribesmen of South Algeria, and the Tuaregs of the Sahara. The Tuaregs founded Timbuktu in the 11th century and were the caravan traders who linked the Barbary Coast with equatorial

Africa.

The Berber language, despite the large number of dialects, is a distinct branch of the Afroasiatic language group and may be related to Egyptian. The ancient Berber script that is nowadays variously referred to as Numidian, Libyan, or Libyco-Berber, was derived from a Semitic prototype, probably Punic. The majority of datable inscriptions derive from the second century BC.⁵

Before we even approach the question regarding the mechanism by which Berber traits may have found their way to the Fremont people, it is necessary to strengthen the case and determine whether more Berber traits can be discerned amongst Fremont rock art.

IN ORDER TO substantiate the comparisons outlined below, we shall draw upon seminal works that have been written on the Berber and Fremont peoples respectively. With regard to the Berber people we shall refer to studies by Carlton Coon⁶, Lloyd Cabot Briggs⁷, Victor Englebert⁸, and Frank Carpenter⁹. For the Fremont people we shall refer to studies by James H. Gunnerson¹⁰, Polly Schaafsma¹¹, Kenneth B. Castleton¹², and C. Melvin Aikens¹³.

Fremont and Berber cultural trait comparisons:

1. Clothing

One comparison, relating to the manufacture of leather, is immediately noteworthy. Gunnerson states that 'The Fremont people were obviously accomplished in the preparation of hides. There is no direct evidence for the methods used, but the fact that pieces of buckskin are still very soft and pliable shows that they were well tanned.'¹⁴ Aikens notes that leatherworking was a well-developed craft amongst the Fremont¹⁵. Briggs points to evidence of leather clothing in past Berber cultures¹⁶. Whilst this may not seem particularly convincing as being a

shared trait in itself, closer scrutiny of particular types of leather clothing leads to more striking comparisons. Briggs refers to Herodotus as describing Libyan women as wearing 'fringed garments of red leather'. He later refers to a 'curious leather belt with a long fringe of thongs' being worn by Azza women. Briggs notes similar fringed belts being worn over twelve hundred miles to the northwest where men also wear them in wedding celebrations¹⁷. Anthropomorphic representations of people adorned with belt and long skirt-like fringe can be seen in Fremont rock art. (For instance, see *Figure 6*).

In part 1 we stated that Morss noted distinct traits that appeared to distinguish the Fremont from the Anasazi. Amongst such distinct traits was the Fremont use of leather moccasins, as opposed to the woven fibre type of the Anasazi. Coon, in his monumental study of the Berbers, makes an unprecedented observation. He says, 'The Riffian buskin is more nearly compatible to the proto-moccasins found in the Basket-Maker remains in the American Southwest'¹⁸. (Remains of such moccasins were collected by Morss and are deposited at the Peabody Museum, Harvard). Of course, Coon was not actually suggesting that the tribes of the Rif and the Basket-Maker people had been in contact. He was noting the compatibility of the quality of leatherwork between two races from different parts of the world. But in making this comparison, he may have been closer to the truth than he realized.

SCHAAFSMA shows a petroglyph from McKee Springs in which an anthropomorph wears head-gear that covers the top and sides of his face¹⁹. The head-gear also has flap-like appendages that stick out like horns near the top on either side. (**Figure 4**). Such strange head-gear is represented fairly frequently in Fremont rock art, but the exact nature of the cap remains obscure. However, it is interesting to compare it with a certain type of cap worn by a particular Berber tribe

known as the Teda who inhabit the southeastern central Sahara. Briggs describes this type of head-gear as 'a leather cap which is made by folding a rectangular piece of hide over on itself, with the fur inside, and sewing up the edges. This type of cap fits loosely, like a paper bag, and covers the ears and neck while the corners of the top stick out like a pair of stubby horns'²⁰.

IN FACT, head-gear shown in Fremont rock art is quite varied, but one particular type of head-dress, which continually recurs, is a tall cap. (**Figure 5**). This same type of cap is also worn by Berbers and is called a Fez.

Another type of cap often shown seems to be worn by small boys, such as the one worn by the boy on the extreme right of *Figure 6*. It also has a correspondence with a particular type of cap, known as a "skull-cap", which is worn by Berber boys. Berber skull-caps have been depicted by Carpenter²¹.

Fremont and Berber cultural trait comparisons:

2. Ceremonies, jewellery, decorative elements

Figure 6 (A - photo. B - drawing) is actually a panel at Dry Fork Canyon, and is generally referred to as "The Marriage Scene". A number of elements in this panel appear to have a strong correspondence with characteristics of Berber culture. Note the figures, second and fourth from left, wearing belts with long skirt-like fringes referred to in the previous section.

NEXT TO THE boy at right wearing the "skull-cap" is a man holding a long stick in his left hand. Interestingly, one of the rites performed at Berber marriage ceremonies was to break pieces off of a long stick and present them to relatives of the newly wed couple. Carlton Coon describes this custom as follows:

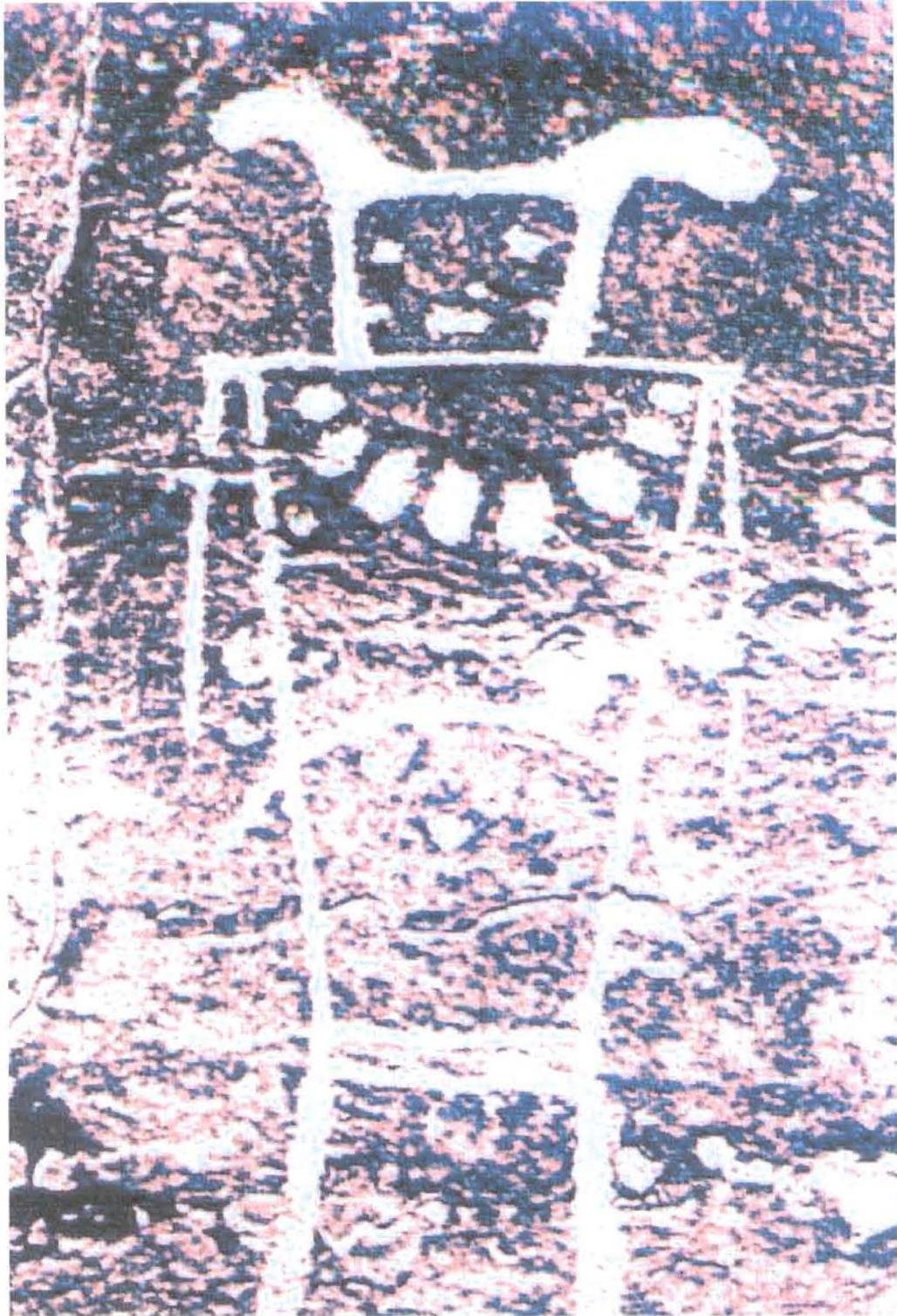


Figure 4: A petroglyph from McKee Springs.



Figure 5: A petroglyph in Fremont rock art.



Figure 6A: Panel at Dry Fork Canyon (photo).

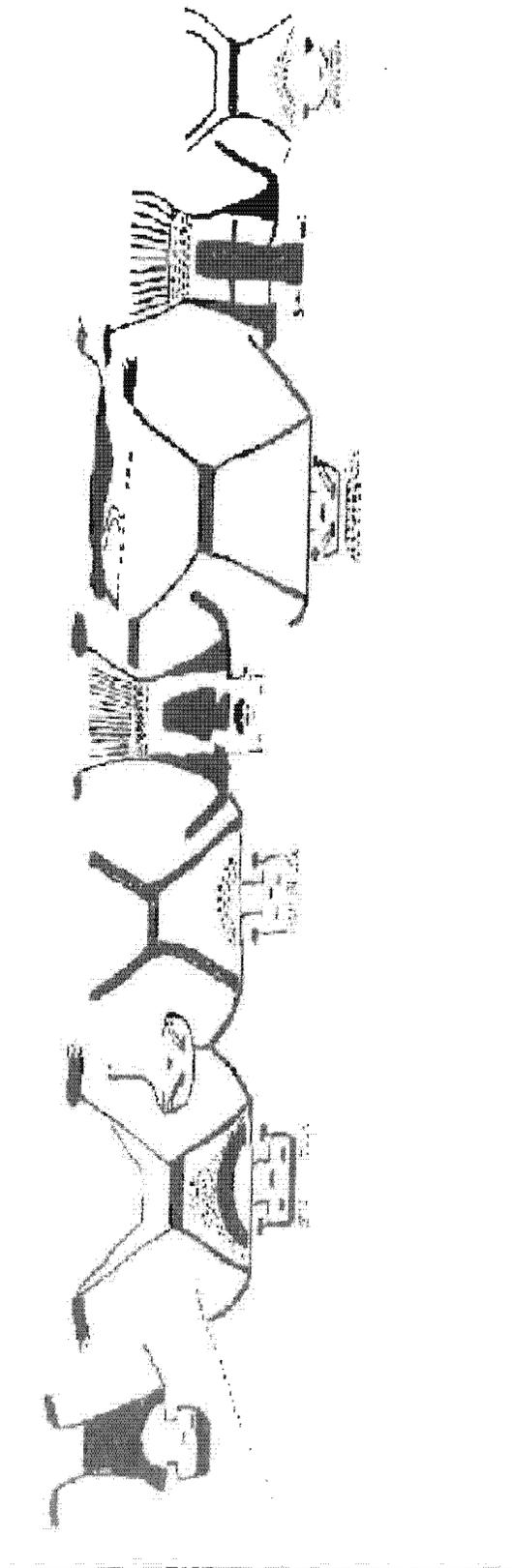


Figure 6B: Panel at Dry Fork Canyon (drawing).

The groom now emerges from his room and is handed a stick by one of the *iuziren*, who hands a similar one to the brother or uncle of the bride. These two hold a mock battle of short duration, after which the groom leads the bride into the room destined for her. In the *sabhain er-razik* area he comes out again immediately with the reed which he has previously cut. He hands it to one of the *iuziren*, who holds it while the groom makes three passes at it with his knife without touching it. Then the groom takes it again and cuts it in three pieces. Two of these he gives to guests, who subdivide them and distribute the small pieces. These are considered to be full of *baraka*, and are kept.²²

Notice how the Amerindian artist has delineated the stick as if in anticipation of the fact that, at some stage, it would be broken into pieces.

AT THE FEET of the figure third from left can be seen a flute player known as a "Kokopelli". This can be detected more clearly in the drawing (*Figure 6B*), and is yet another feature at Berber wedding ceremonies. Carlton Coon describes a number of different flute-like instruments, including a straight clarinet called a *rheta* (seemingly akin to the clarinet-type design of the instrument depicted on The Marriage Scene panel), that are played during Berber marital conjugations²³.

"Tear streak" effects, such as those depicted on the figure third from left, are an extremely common feature on Fremont anthropomorphs. Such "tear-streak" effects in the form of decorative face-paint are a feature of the Berbers as illustrated by Englebert²⁴.

Necklaces, of the type seen on the 2nd and 3rd figures from right in *Figure 6A&B*, (and also in *Figure 4*), is also a favourite type of Jewellery of the Berber people.

Schaafsma notes the emphasis of certain

abstract designs on Fremont anthropomorphic figures, particularly the use of the "spiral" as decorative design on clothing²⁵. Briggs describes a garment, known as a *gandoura*, worn by the Tuareg Berbers on gala occasions, which often has large spiral patterns embroidered on it. Such spirals were considered to be an extremely eloquent decoration²⁶.

AIKENS points out that tattooing may be indicated by face markings on Fremont figurines and pictographs²⁷. Carlton Coon observes that face tattooing is an ancient and widespread practise in the Rif, and gives detailed descriptions²⁸.

Comparisons can also be made between various hair styles depicted in Fremont rock art, and those of the Berber people as described by Englebert²⁹.

People with hoops are common in both Fremont and Berber rock art.

Castleton depicts several Fremont anthropomorphic figures with arm bands.³⁰ Briggs states that 'Many Tuareg men wear arm rings.... One ring, rarely more, is worn just above the elbow, usually on the right arm, sometime on the left, and occasionally on each.'³¹ (Note the arm bands, worn just above the elbow, of the tall, central figure in *Figure 9*).

FINALLY, it should be noted that Schaafsma shows painted anthropomorphs from Salt Creek Canyon of men with beards³². Another painted Fremont anthropomorph is also shown by Schaafsma of a man with an apparently veiled face with just a narrow slit for the eyes³³ that is strikingly reminiscent of Tuareg and Teda face veils. (**Figure 7**).

Fremont and Berber cultural trait comparisons:

3. Weapons



Figure 7: Anthropomorph from Salt Creek Canyon.

In **Figure 8** another Fremont anthropomorph from Dry Fork Canyon can be seen. A man is shown holding a large F-shaped knife in his left hand. Briggs refers to a 'multibladed throwing knife shaped like a capital letter F or Y' called a *mouzeri* as being the most distinctive weapon used by the Teda at one time in their history.³⁴

NOTE ALSO the weapon behind the man that seems to bear an extremely close resemblance to a sword. Swords were a customary armament of many Berber tribes, but were completely unknown in pre-Columbian America.

Fremont and Berber cultural trait comparisons:

4. Housing

Gunnerson presents evidence that the tents of Fremont people were only temporary, whilst structures built on high ground utilizing long grass over wooden frameworks were used for more permanent abodes.³⁵ Such habits correspond with the housing methods of the Berber people as described by Briggs.³⁶

Stone rings are common to both Berber and Fremont localities

The Three Kings Panel

"The Three Kings Panel" at Dry Fork Canyon, Utah, is considered to be one of the finest examples of Vernal classic Fremont rock art. Carved on the face of a tower rock at a height of seventy feet, the panel itself (**Figure 9**) consists of three main central figures with three subsidiary figures either side of them.

TWO OF THE three main figures contain points of interest that are relevant to our discussion. First of all, note the fine tunic, (possibly representing leather), worn by the tall central figure, as well as his arm bands that were mentioned previously.

Notice that the figure to the left of the central figure has been executed in bas-relief, as if to purposely show that his skin is black. He also appears to be hoisted up from under his armpits as if to show that he is captive, or a servile undergoing punishment. Note also the white marks around the ankles that appear to have been executed with the intent of showing that the man has been shackled. Overall, the figure demonstrates the marks of a Negro slave. Whilst slavery is an extremely obnoxious and disgusting practise, it was, and still is, rife in many parts of the world.



Figure 8: Anthropomorph from Dry Fork Canyon.



Figure 9: „The Three Kings Panel“ at Dry Fork Canyon.

With regard to slavery amongst the Berbers, Briggs informs us that ‘One of the most important minorities in the Saharan population is that made up of the descendants of Negro slaves imported from the Sudan. Slaves seem to have been among the most important goods and often the principal merchandise of the great trans-Saharan caravans.’³⁷ We cannot, of course, state categorically that the figure executed in bas relief on the Three Kings Panel is a representation of a Negro slave in the Americas before the known introduction of slavery subsequent to 1492. However, one could, considering all of the other comparable traits listed above, be forgiven for suspecting that it might be such a representation.

ANOTHER POINT of interest concerns the animal that can be seen behind the legs of the tall central figure. This is shown in close-up in **Figure 10**. The central figure appears to have been etched over the animal at some later point in time, but the head of the animal is still clear. Although it must remain a point of interpretation, it could be said that the

animal has the neck, cranium, ears, snout, and face of a horse. The legs of the animal, where they are totally visible, also seem to resemble those of a horse. There are also genitalia (or mammary glands) beneath the body of the animal, and a tail that can be seen extending from behind the animal just below the shield held by the central figure. As in the previous case of the figure in bas-relief, it is impossible to say exactly what is being represented, but certain anatomical features are horse-like. Horses were, of course, completely unknown in pre-Columbian America, and a plaque mounted by the State of Utah denoting Historical Registration of the Dry Fork Canyon (McConkie Ranch) site states that the petroglyphs date from between 1000 to 1200 AD. Horses were never common in the Sahara, but they were nevertheless present, even though they were somewhat of a luxury item. The Tuareg supplied slaves in exchange for horses, etc..³⁸ Also of relevance is the shadow-effect behind the animal’s head. (A similar effect can be seen around the head of the tall central figure). This is a highlighting technique that was thought to not even have been known in



Figure 10: An animal behind the legs of a central figure.

the Old World until some considerable time after 1200 AD, although there is now some evidence that points to it being contemporary.

Genetic Evidence

WHILST IT could be argued that all of the correspondences between the Fremont and the Berber could be entirely coincidental, it must be pointed out that there are not simply a few correspondences, but many. And, as the number of apparent shared traits increases, the likelihood of coincidence decreases accordingly. Also, there is important genetic evidence that must be considered, as it lends considerable support to our claims that some form of interaction occurred between the Fremont and Berber peoples in the pre-Columbian era.

Human Lymphocyte Antigens (HLA) are proteins that form on the white blood cells. Apart from DNA, they are the most informative single genetic system known today. HLAs constitute part of the body's immune system and, because of their great variety, variation within HLA samples can provide markers to genetic ancestry. As there is great diversity in the immune response of individuals, HLA subtypes, and the frequency with which they occur, are of considerable value in tracing the migrations of various people in the past.

THERE ARE NINE HLA types that now have most of their highest frequencies in Southwest Asia, North Africa, and Northern India, and which also account for 47% of the non-Indian HLA data in the Americas. One particular HLA (B-21) is concentrated in the Old World in regions of strong Arab influence. Frequencies of more than 15% are confined to populations of Saudi Arabia, Ethiopia (Tigre), and Jordan Palestine. However, HLA B-21 influence also extends across North Africa. (It can also be detected in Spanish, Portuguese, and Italian

populations, but here its frequency is far lower). In America HLA B-21 is found in nine Amerindian populations, but only Uto/Aztecs have levels above 3%. In fact, 84% of HLA B-21 is clustered in four Uto/Aztec populations. These are Pima, Papago, Nahua, and a Central American composite. The Papago people of Southwest USA have the fourth highest frequency of HLA B-21 in the world (12.5%), which is the highest frequency outside of the Old World and, most importantly, is comparable to that of the Tuaregs and Berbers of North Africa (2.1% and 12.0% respectively). The second highest frequency of HLA B-21 outside of the Old World is detectable in the Pima (9.4%).³⁹

OF SIGNIFICANCE with the above information is the fact that skeletal remains of 47 individuals from localities strongly associated with Fremont cultural elements were assessed for four mitochondrial DNA markers that, in particular association, define four haplogroups (A, B, C, and D) that are widely shared among contemporary Amerindians. The results revealed that haplogroup A, otherwise predominant in modern Amerindian populations, was absent in the Fremont individuals. This absence, however, corresponds with the notably low frequency of haplogroup A that is observed in the Pima peoples of the Southwest.⁴⁰ Whilst this correspondence could be explained by the action of genetic drift, it also suggests that the Pima are descended from the Fremont, and that Fremont origins may lie in the area occupied by the Pima of the present day, rather than with the contemporaneous Anasazi with whom they appear to be genetically divergent.

The HLA B-21 evidence is not conclusive proof that the Fremont were related to the Tuaregs and Berbers. But, since it is a common antigen now concentrated in the Arab areas, and extremely rare in Amerindians, it strongly proposes that

Amerindians with HLA B-21 have been in contact with an Afro-Asiatic people during the pre-Columbian era.

Mechanism for the transmission of traits

We feel, therefore, that there is sufficient evidence to sustain our conjecture that it was the Berbers who were the bearers of Egyptian symbolism that is evident in the Fremont petroglyphs at Rochester Creek. At least, we feel that our evidence is sufficiently compelling for the hypothesis not to be dismissed purely on the basis that it totally contradicts orthodox understanding of human migrations in pre-Columbian times.

THAT BEING SO, it is now time to discuss the possible mechanism by which the Berber people may have transmitted Egyptian symbolism across the Atlantic Ocean. We shall begin with a brief study of the relationship that existed between the Berber people and the ancient Egyptians.

The ancient Egyptians regarded the Berbers, whom they referred to as Libyans, as their enemies. Ramses III even commemorated his victories over them on the walls on one of his temples. However, relations between the two peoples improved over the centuries. At one point, Libyan Pharaohs even ruled Egypt, and in the 1st century BC, Cleopatra's daughter was married to the Berber king Juba VI. Through such interaction, certain elements of Egyptian religion found their way into the Berber world-view.

FOR THE PURPOSES of our discussion, it is apparent that we must bridge the gap between the time when Egyptian civilization reached fluorescence (circa 3000 BC) and the time when the Fremont were active in the Americas (circa 400 to 1300 AD). We must also provide evidence that at least some Berber people had seafaring capabilities. Let us deal firstly with seafaring capacity.

Coon points out that 'The Riffians and

Ghomarans, although essentially land peoples, take advantage of their proximity to the sea by constructing vessels and making short voyages in them'.⁴¹ However, there is evidence that, in ancient times, certain Berber peoples had an even greater maritime tradition. In 425 BC a Carthaginian general named Hanno undertook a maritime expedition down the west coast of Africa. According to an account of the event that has been preserved in Greek, Hanno encountered a river named Lixos, generally assumed to be the river Draa, which borders the region between Morocco and the Western Sahara. This region was inhabited by a race of people known as the Lixitae who are identified by scholars as the Berber tribes that inhabit the region today.⁴² Hanno recruited some of the Lixitae as interpreters, and discovered that they were not only familiar with many topographical features that the Carthaginians were to encounter on their Maritime journey, but that they were also able to communicate with other tribes en route. The fact that the Lixitae were familiar with land and peoples over vast distances of the West African coast strongly suggests that they were themselves Mariners. Indeed, Thor Heyerdahl is of the opinion that reed boats built on the Lixos plateau enabled the Lixitae (Berbers) to traverse the difficult waters that separate the African mainland from the Canaries.⁴³ It is the Guanche, the inhabitants of the Canary Islands, who enable us to resolve the chronological incongruities mentioned earlier.

GUANCHE was the name by which the natives of Tenerife called themselves. *Guan Chenech* translates as "Man from Chenech", (man from Tenerife). With the passage of time, the term Guanche became identified with all the native peoples of the Canaries. The location of the original homeland of the Guanche people has become the subject of a polemical debate in which archaeology and ethnography has become entangled in politics. The truth is that the Guanches came from North Africa, and their ancestors were

the current Moroccan and Algerian Berbers who emigrated to the Canaries several centuries before the birth of Christ. Although epigraphers are still reluctant to state categorically that the texts from the Canary Islands are written with the same script as that used by the Berbers, and that the extinct indigenous language of the Islands was a Berber language, it is a fact that the Guanche originated from the same stock as the Berbers of the Atlas Mountains. The Guanches, according to the tales of the European conquerors, were a highly beautiful white race. They were described as having a great many blondes amongst their numbers. Even today after many centuries of invasions and intermarriage, a heritage of blond hair and blue eyes is easily found among modern day Berbers of the Atlas region in Africa. Archaeologist Mike Eddy has located tombs in Morocco that closely resemble sites in the Canaries where the Guanche built burial structures.⁴⁴ Furthermore, these migrants to the Canaries carried with them, not only Berber traits, but also facets of Egyptian thought and culture that had filtered into their Berber homeland. For instance, they constructed small step pyramids in the Canaries reminiscent of the oldest Egyptian pyramids. Guanche religious beliefs also linked with that of the Egyptians, and included the cult of Hathor. They also mummified their dead using methods extremely similar to those of the ancient Egyptians. One such mummy, now in the care of the University of Cambridge, was only 600 years old. So, the Guanche had preserved traits that were influenced by the Egyptians well into relatively recent times. Therefore, we have now located a people with seafaring capabilities who would have still been conversant with Egyptian religious symbolism during the centuries after Christ when the Fremont people of the Americas were extant.

IT HAS OFTEN been said that one of the great enigmas of the Guanche is the fact that, having reached the shores of the tiny Canary

Islands by sea, they then forgot how to sail. They were certainly not a seafaring people when the Europeans first re-discovered the Islands in the 14th century. However, because they had remained "undiscovered" until then, it is not known exactly when they abandoned their maritime capabilities. Neither is it known whether they ever attempted to navigate the strong currents flowing to the west, taking advantage of the trade winds blowing as strongly almost year round. By the same token, it is not known whether any of the waves of Berber migrants actually bypassed the Canaries and attempted to travel further.

There is some evidence that the latter possibility actually occurred. Ancient amphorae retrieved by divers and fishermen in 1981 from the bottom of the Bay of Guanabara, Brazil, were studied by the Naval Oceanographic Institute in Brazil and the Oceanographic Institute in the state of Rio Grande. Both institutions determined that the marine encrustation on the amphorae was of a type found only in the vicinity of Guanabara bay, and that it had taken hundreds of years to grow. There was no underlying Mediterranean marine growth. Subsequent carbon-14 dating at Harvard University placed some of the growth up to 1500 years old. This confirmed that the sunken amphorae were not due to a nautical disaster of post-Columbian times. The amphorae were later dated by Dr. Elizabeth Will of the Department of Classics at the University of Massachusetts as belonging to the second century BC. She subsequently revised her original dating to the third century AD. Dr. Will also concluded that the amphorae were manufactured at Kouass, the ancient port of Zilis (Dehar Jedid) on the Atlantic coast of Morocco, southwest of Tangier. Dr. Michel Ponsich, who had conducted excavations at Kouass, also agreed with Dr. Will on this matter. Comparison studies of the clay used in the manufacture of the Guanabara amphorae and those from Kouass confirmed that they were identical.

Dr. Harold E. Edgerton of the Massachusetts Institute of Technology conducted a search of the bay with sub-bottom- profiling sonar. Two buried targets were located below the seafloor that produced sonar records consistent with the disintegration of an ancient wooden ship that had broken in two.⁴⁵ Of course, it is quite possible that the vessel may have been accidentally blown across the Atlantic in a storm. However, entry into Guanabara Bay is very difficult, and is only achieved by extremely careful navigation. It seems, therefore, that the entry into the bay was either intentional, or that the crew of the vessel were still able to control the storm-damaged vessel in an all-out attempt to seek shelter in the bay. The boat appears to have sunk when it struck a basalt pinnacle after entering the bay.

UNFORTUNATELY, attempts to salvage the Guanabara wreck were thwarted. As soon as Dr. Will's report was published, the Spanish and Portuguese governments expressed concern to the Brazilian authorities on the grounds that the find would displace Cabral as the discoverer of Brazil and Columbus as the discoverer of the New World. As a result, the Brazilian naval authorities ordered a large dredge boat to cover the site with tons of mud. However, it is interesting to note that, according to Coon, 'Shipbuilding was carried on, until the recent war, at the ports of Mtiwa and Ghomara, (in Morocco) where cedar and pine were available near the shore.'⁴⁶ There is every possibility that the construction of vessels at Ghomara was an ancient tradition.

Final comments

THERE IS EVIDENCE that, not only did Berber and Guanche migrations across the Atlantic occur at the date we propose, but that they were a continuation of a tradition spanning some considerable time. Jose Alcina Franch,⁴⁷ J. Roberto BÁCena,⁴⁸ and Jules Cauvet⁴⁹ have formulated extensive arguments for Neolithic contact between

North Africa and the Canaries across the mid-Atlantic with America.

It is not our intention to suggest that all of the Fremont people were comprised of Berber migrants, but the evidence that we have presented points to the strong possibility that contact between the Berber and Fremont people occurred at some point in the pre-Columbian era. As a result, various religious ideas, as well as cultural traits, were transferred that resulted in the (apparent) Egyptian-influenced iconography at Rochester Creek. Naturally, we cannot state this as an absolute certainty. Elements of doubt must, and will, always remain. But, it is appropriate at this juncture to return to the RC panel itself with regard to some important points.

In part 1 we referred to a charcoal dating of the RC panel that was undertaken by Lawrence Loendorf. Loendorf actually dated soil deposits (and associated fragments) that, until recently, are thought (based on the evidence of historical photographs of the panel) to have covered a small red pictograph close to ground level at lower right of the main RC panel. This particular pictograph is not executed in the same manner and style of the main petroglyphs, but seems to be similar to figures in the Barrier Canyon style of rock art (500 B.C. – 500 A.D.) located to the southeast of Rochester Creek. Loendorf concluded that the main petroglyphs were likely to be of a later date than the small red pictograph, and therefore much later than 23 A.D.. Regarding the main RC petroglyphs, Loendorf makes an important observation. Not only does he agree with Schaafsma's statement concerning the fact that there are no parallels between RC and other petroglyph sites in Utah, but he adds that 'The petroglyphs at Rochester Creek are not similar to the Fremont rock drawings between A.D. 700 and A.D. 1000.'⁵⁰ Some attempts have been made to compare the RC petroglyphs with the Chinle Representational Style in Arizona (A.D. 450 to A.D. 1000)

which also incorporates human and animal figures (sometimes in profile) in action scenes, as well as rainbow depictions. However, the figures in the Chinle Style are painted, not elaborately pecked as are those at RC. Therefore, besides the fact that the RC petroglyphs seem to be unique, and are therefore somewhat anomalous, we must also ask whether they actually belong to Fremont culture. Furthermore, it would not be unreasonable to ask whether the Chinle Style figures were simply copied from the highly original and innovative themes that first emerged at RC. Precisely how the innovations at RC emerged may never be answered. Our hypothesis, we feel, provides an explanation, albeit unproven, and unacceptable to archaeologists and historians.

Our suggestion that the RC petroglyphs may be of Old World origin in no way detracts from the capabilities and achievements of the indigenous Amerindian people who have proved, time and time again, that they were, and are, perfectly capable of establishing their own intellectual and cultural momentum without outside influence.

Conclusion

THE BERBERS, an ancient non-Arab indigenous people of North Africa, interacted in various ways with the ancient Egyptians, and absorbed many of their religious conceptions. Cultural themes, relating to Berber traits, are detectable in Fremont rock art. HLA B-21, a common antigen now concentrated in the Arab areas and North Africa, but extremely rare in Amerindians except for certain Uto/Aztec groups such as the Papago and the Pima to whom, as evidence suggests, the Fremont may have been ancestral, also argues for contact between the Fremont and the Berber people in a pre-Columbian era. The Berber area was the original homeland of the Guanche of the Canaries, thus demonstrating that the Berbers had seafaring capabilities. The Guanche also preserved ancient Egyptian religious symbolism, etc., until a relatively late date. This leads to the hypothesis that the Berber people were responsible for the apparent Egyptian symbolism that is evident at the Fremont site at Rochester creek.

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