

A Gobekli Tepe Plaque and Urfa Statue



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It would be helpful to refer to:

[https://www.academia.edu/33253716/Depicted Sign Language An Ancient System of Communication](https://www.academia.edu/33253716/Depicted_Sign_Language_An_Ancient_System_of_Communication)
when reading this paper. The sources for approximately three hundred historically documented gesture signs are listed. Others have been determined through a known context of signs. The paper explains the organization of Form, Imagery, Gesture Signs, Stance, allusion, positionals and incorporation as used in composing compositions

For a direct application of the gesture signs to a composition with illustrations of the gestures see:

[https://www.academia.edu/13193557/The Mimbres Bat Bowl](https://www.academia.edu/13193557/The_Mimbres_Bat_Bowl)



Illustration 1: Plaquette with depiction of a snake, a human (?) and a bird (Photo: Irmgard Wagner, Copyright DAI).



Illustration 3: Female -spirits?



Illustration 2: (red) Female-spirit Sign

The Plaquette appears to have been made from a schist like stone. Such a stone would sparkle in the Sun and would attract attention. An association may have been made with the sparkles and the appearance of water particles and (red) female-spirit signs glistening in the sunlight. This would have been congruent with the ancient cosmology that involved evaporation of water as a sign for ascension.



Illustration 4: The Turning-place

In order to compress as much information as possible in a given composition the signs were compounded. Therefore knowledge of the signs is a must as the compositions need to be studied carefully on this accord. In fact, there is a gesture sign for *compression* that when depicted looks like two overlapped parentheses.

The Oval shaped Plaquette is the sign for, **the turning-place**. It is made from the (light blue) “U” shaped sign for turning, and the (green) Vertical Rectangle that indicates, a vertical-place. Positional, the “U” shapes refer to, **the one, turning, above, and below**.

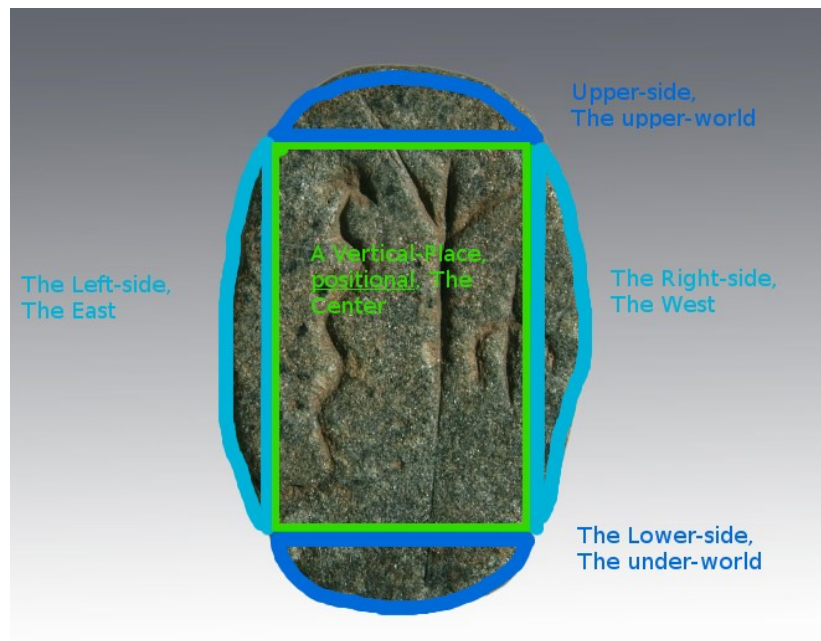


Illustration 5: Directional Compounds

The *turning place* was referred to as *the center*, as it was considered the, cosmological, center of the earth. This was usually a spring site on a hill or mountainside but could also be an area where subterranean water (from the underworld) seepage appeared on the surface of the earth.



Illustration 7: Female Genital Area and Thighs



*Illustration 6:
Eastern Europe ca.
12,000 BCE*

The Overall Form of the Plaque is that of a relatively Large (tan) Female's Genital area and Thighs. This locates ***the turning-place*** as a part of the Great Female, the Female-earth. Illustration 7 shows not only the Thigh area but also the complete Female body lacking only the Feet. Most ancient depictions of the earth do not show Her as having Feet. This was probably due to the belief that the earth did not move and Feet represented, *a walk or journey*.

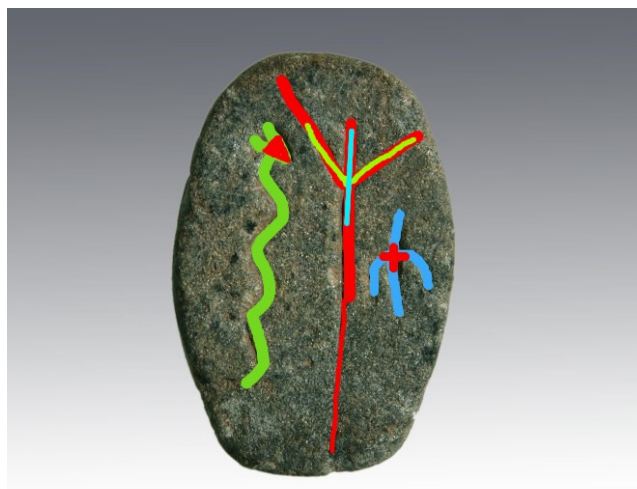


Illustration 8: The Serpent, The Opening, The Flight

On the Left of the Plaquette the overall Imagery is that of a Horned Serpent, indicating, **the chieftain**, or **the leader**. The Image of a Serpent is the sign for, **a stream of water**. The undulation of the Body is the sign for, *motion or movement*, **moving**, The Serpent's Stance is that of **head-ing, upwards**. The Head of the Serpent is a compound of **the** Triangular, (red) **Female-earth** sign and the (light green) "V" shaped sign for, **the opening, positional, on the side, (of the earth)**.

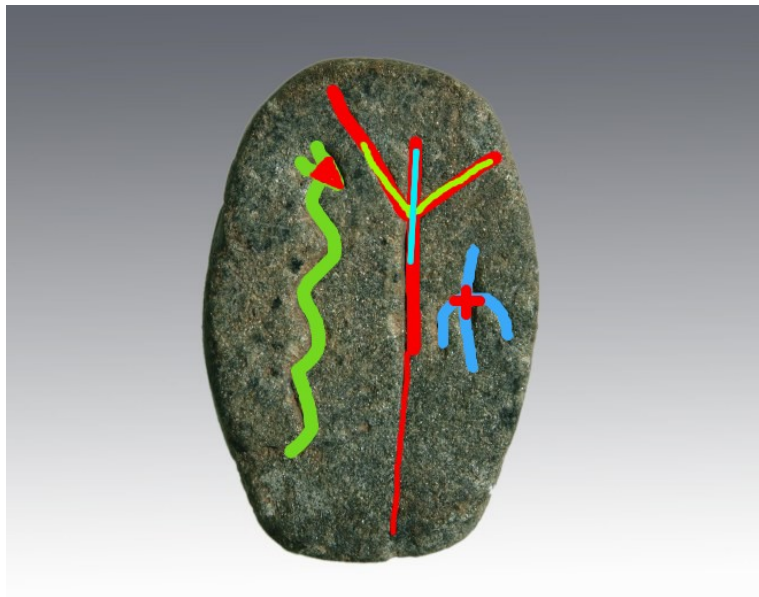


Illustration 9: The Serpent, The Opening, The Flight

The (red) female genital area is in the "V" shaped sign for, **the opening**, and, **within it**, (light blue) **the one**, the "+" shaped sign, **crossing -through**. The (red line) extends down Between, **at the center**, the Legs, **far, below**.

The (blue) sign on the Right, **in the west**, in the Form of a Bird, indicates, **the flight, the one who flies**, The extended Curved Line, is the sign for, **arising**, while the "U" shaped sign indicates, **turning, positional, above**. The (red) "+" sign created by the Lines intersection, indicates, **crossing-through**.

From the above message we learn that Gobekli Tepe was considered, **a center, a turning-place, of the Female-earth**. Her Thighs represented, **Her eastern and western sides**. Her Genital Area may have represented, **a place, source of water and of birth (rebirth)**.

"Most interestingly, also decorated stone plaquettes are part of burials at Körtik Tepe, marking them as possible individual property or signs of the social function of some of the deceased. The exact number of decorated plaquettes from Körtik is not clear, but it seems to be a restricted find group. It is possible that the possession of plaquettes themselves and – probably more important – the knowledge stored on them in abstract and symbolic form was restricted to a certain group of people. This would again hint at specialists in memory, ritual and maybe religion, drawing their importance to the group from memorizing, saving and reproducing crucial knowledge."¹

¹ <https://tepetelegrams.wordpress.com/2017/07/18/beginning-social-complexity-during-the-early-neolithic-of-upper-mesopotamia-a-view-from-gobekli-tepe/>



Illustration 10: Original

The 'Urfa Man' in the garden of the old Urfa Museum (Copyright DAI, Photo I. Wagner)

“The ‘[Urfa statue](#)’, regarded as the oldest naturalistic life-sized sculpture of a human, has a face, and its eyes are depicted by deep holes with inset blade segments of black obsidian, but it lacks a mouth. The statue seems to be naked with the exception of a V-shaped necklace or collar. It is not entirely

clear, but it seems that its hands are holding a phallus. Legs are not depicted; below the body there is a conical tap, which allows the statue to be set into the ground.”²

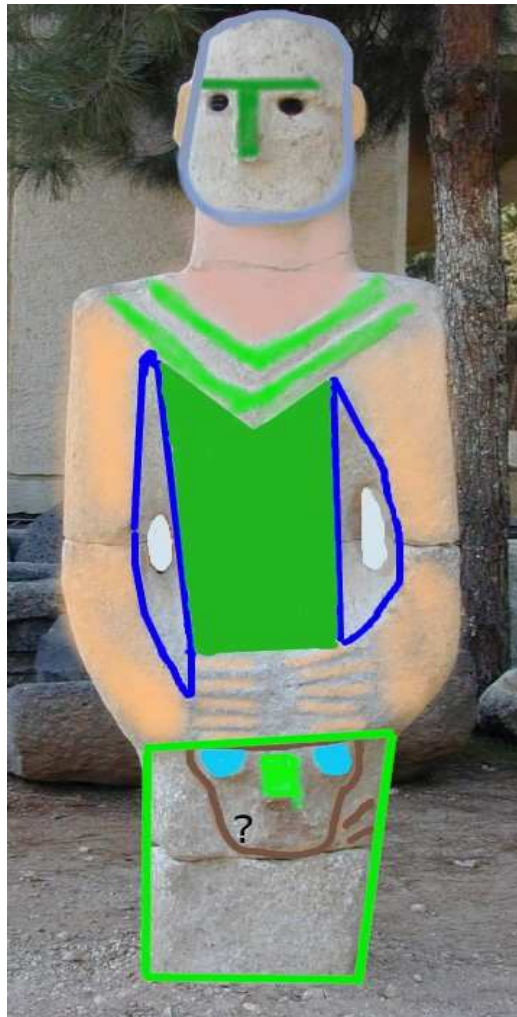


Illustration 11: Color Coded



Illustration 12: Mouth-less Head from Gobekli Tepe

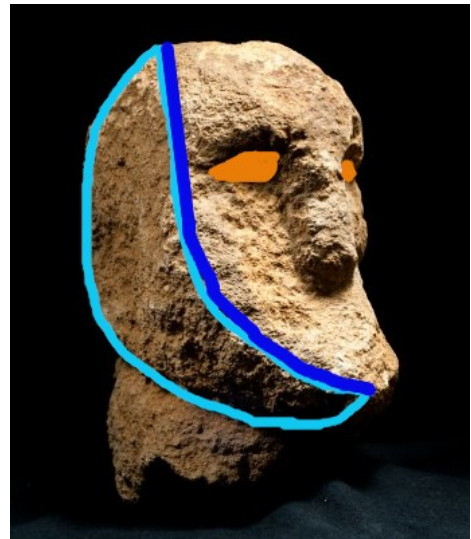


Illustration 13: Arising on the Side

The fact that this Statue has no Mouth is significant. As we have seen in numerous, earlier, papers the ancient cosmology was essentially based on an awareness of the water cycle which was used as a metaphor made with the cycle of life, death, and rebirth. The Mouth, any Mouth, signified a natural water source such as a spring. Apparently there was no spring site at Gobekli Tepe, only a cistern that collected rain water runoff from the hillside. Ufra Man is from Urfa-Yeni Yol about 7 miles from

² <https://tepetelegrams.wordpress.com/2017/07/18/beginning-social-complexity-during-the-early-neolithic-of-upper-mesopotamia-a-view-from-gobekli-tepe/>

Gobekli Tepe and that area does have springs. So we understand why a statue from Gobekli Tepe might not have Mouth but why doesn't Ufra Man have a Mouth since Urfa does have springs? There must be some, unaccounted for, subtle detail that allowed for this apparent discrepancy.

Water collected from the Gobekli Tepe cistern could have been used in rituals that involved the stone bowls uncovered there. There is also some evidence that beer may have been brewed on site. Such liquid may have been considered as containing spirits due to its physiological effects on the drinkers.

The Largest parts of the Urfa Statue are the Arms and Hands. The Arm indicated, ***a warrior, the one that defends***. The Hand signified, the Hand of the Sun, ***the steward of the Sun***. A kind of Sun-priest. Thus, ***the great warrior, the great steward of the Sun***,



Illustration 14: Color Coded

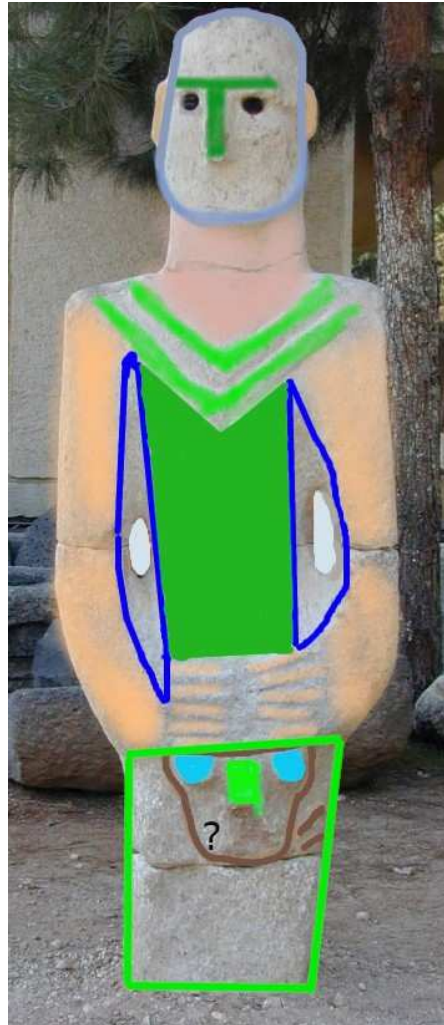


Illustration 15: Color Coded

Positional, (dark blue), **on the side**. Between the Arms and Body are an (white) Eye Form, **the Eye of the Sun, --Venus**, on the Left, **in the east**, and on the Right, **in the west**, (dark blue), **on the side**, a (white) Finger pointing a direction, **there, above, on the** (dark blue sign) **side**.

Pictorially, the Genital area is identified as, **the male, the man**. At the Space *between* the Finger tips, **the ones, the**, The Fingers Form Horizontal Rectangles, **the horizontal-places, the levels, at, the center**. Positional, **below**, is a (green) Vertical Rectangle, **the vertical-place of** the (brown outline) Skull, **the dead one**, At the question mark the area is damaged and we cannot tell whether the Skull had a Mouth or not.

The (light blue) Curved Lines that Form the sign for, **the male-spirit** (based on the shape of the glans penis), allude to the Eye, the Eye of the Sun, --Venus, on the left, **in the east**, and on the Right, **in the west**. The (green) Nose of the Skull is, **the vertical-place** sign and it alludes to the Nostrils, *as orifices*, or, **the holes, in the east and in the west**.

There is no Mouth, *no water source*, where one would normally be expected. Next to the area are Two (brown) Lines that indicate, ***waiting, unseen***. The Fingers also are, ***horizontal-places***, signs stacked vertically to indicate, ***levels***, The Count of Five Fingers is a form of a form of shorthand meaning, the four directions plus one, ***--at, the center***. Of course, the Fingers are on the Left and Right, ***in the east and in the west***.

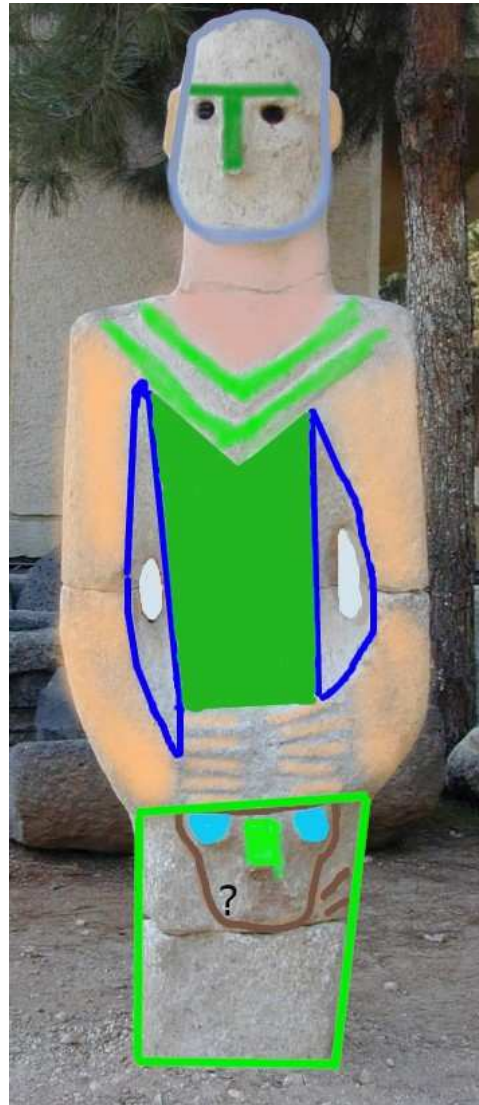


Illustration 16: Color Coded

The Trunk of the Body is a Large,(green) Vertical Rectangle, ***the great, vertical-place***, with a “V”, ***the openings***, shaped Notch at it Top, ***the opening, in the surface***. Above it are Two further “V” shaped signs that as Double Lines mean, ***unseen***. The Neck alludes to the Throat as, ***a connecting- tunnel***, between the Stomach as, ***a container***, and the Mouth, ***a water source*** except, of course, there is no Mouth. However, the (blue) Chin of the Figure is shaped in the Large Form of the gesture sign for, ***held as in a, great, bowl***. In this sense a Bowl replaces the water source.

The Nose, alludes to ***the Two, holes, the one in the east, and, the one in the west***, as discussed earlier.



Illustration 17:
Head/Face Color Coded

The Figure's Head is, similar to the previously discussed Plaque, the Oval sign for, **the turning-place**, and positional, **within, it**.



Illustration 18: Chin as
Sign for Bowl



Illustration 19: Gesture
Sign for Bowl



Illustration 20: Gobekli Tepe
Large Stone Bowl

His Face, **his appearance**, pictorially, **at the top of the**, Throat, **the tunnel**, is, (light blue) **the great bowl**. The Eyebrows, association unknown, (if alluding to the Hair of the brows, then it would indicate, **a growth or a development**). The Brow compounded with the Nose seems to Form the "T" shaped sign for, **below**. The (black) obsidian Square signs, indicate the House, **the lineage**, allude to the Eye(s), positional, **below, within, the darkness**. The Eye of the Sun, --**Venus**. Positional, **in the east and in the west**.

The Large (dark blue) Forehead is the sign for, **the upper-side, the upper-world**. The Ear(s), allude to the, orifices, holes, positional, on the side, in the east and in the west. The Form of the Ear is the (tan) "Shepherd's Crook" sign meaning, **taken downwards**, (from, the upper-world at the hole on the side of the, assumed, earth).

Most ancient cultures, in their depicted cosmologies, refer to, *the warriors, the defenders, and, the stewards of the Sun*. It is quite likely these people were the clan elders, especially, the lineages of the Sun. The benches next to the various pillars would hold only a few people, most likely the elders or other elites. In any event, several people knowledgeable in gesture and depicted sign language would be needed so that disease, battles, and other causes of death would not destroy the knowledge base of the culture.



Illustration 21: Large Stone Bowl at Gobekli Tempe

Depictions by ancient cultures often refer, to *places of waiting, and locations on the earth's surface* where the spirits of the deceased are, *held as in a bowl*, awaiting their flight to the sky. Usually, *the bowl* refers to a natural spring. If there was no ancient spring site at Gobekli Tepe then Stone Bowls and the cistern might have replaced the spring.

Substituting a natural revered site with an artificial one is not unknown in ancient cultures. The Maya built “temples” that were based on the Form of the sign for, *a mountain*. On the sides of the artificial mountain they made Serpent Forms, that represented, *streams of water*, flowing down the mountainsides. The “V”, *an opening*, shaped open Mouths of the Serpents represented, *a water source, a spring*.



Illustration 22: Mayan Artificial Mountain Based on Signs



Illustration 23: Artificial Streams on the Mountainside

The Nine Levels of the underworld topped by the House (the lineage) of the Three Doorways or Portals, positional, East, West and in the Center.