

Gobekli Tepe: The Navel, The Center of the Earth



Clifford C. Richey

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This paper about the archaeological site of Gobekli Tepe is based on Ancient Depicted Sign Language that has been found to be in use globally in ancient times.

The question of when and where this ancient communicative system was invented is unknown. As far back in time as these signs have been found they seem to have already been part of a complete system. At the moment it seems that the system may be 40,000 years or more old based on the idea that aboriginal Australians appear to have brought the signing system with them in their migrations. The system was carried by various cultures in their migrations (the Image of the Deer based on its spirit-essence as browsers, *a wanderer* or *nomad*) ultimately ending up in the Americas. Gesture and depicted sign language was probably as much a part of their survival “toolkit” as flint napping, fire making, hunting skills, etc.,

The relative isolation of the Americas from the rest of the ancient world may have preserved the signing system as a snapshot of much earlier times. The multiple migrations of groups to the Americas and their subsequent isolation from events in the rest of the world may well also have preserved some of the oldest examples of an ancient belief system. For more information related to evolution of the depicted sign system we may need to look toward Asia, Africa, and even to Europe.¹

Depicted sign language is very sensitive to position. This and other elements of its rules of composition appear very similar to what Morley² described about Maya linguistics.

Depicted sign language predates Gobekli Tepe and the multi-dimensional aspects of the system were used in designing the structures as well as the compositions on the pillars.

Early cosmological sites were natural places such as spring sites, water seepage from cliffs, that were considered middle -world doorways or portals between the underworld and the upper world of the sky.

Gobekli Tepe, an archaeological site, is at the top of a mountain ridge in South-eastern Anatolia Region of Turkey. It is a combination of circular as well as oval shaped structures set in the slopes of hill called Gobekli Tepe that has been translated variously as “Pot Belly hill” or “Navel hill” among others. The oldest structures date back to approximately 12,000 years. Ago.

The tell has a height of 15 m (49 ft) and is about 300 m (980 ft) in diameter.[3] It is approximately 760 m (2,490 ft) above sea level. The site has been excavated under the direction of Klaus Schmidt (deceased) since 1996 and by a German archaeological team.

1 https://www.academia.edu/33253716/Depicted_Sign_Language_An_Ancient_System_of_Communication

2 Morely, Sylvanus Griswold The Ancient Maya, Rev. (George Brainer), Stanford University press, Stanford, California, 1983. p. 566

Sylvanus Morely states that. “...a large class of words termed *numerical classifiers* is inserted between the numerical (or other classifier such as ‘many’ ‘some’, etc.) and the thing numbered. This word encodes information about shape and position and size of the numbered object.. the obligation to encode for shape and position does not stop with numerical classifiers. Maya languages also have special conjugations for *positional verbs*, that is, a class of verbs that refer to various ways of taking position, for example, *Chorti a?-cha-wan he -lies-* (positional)... In addition Mayan languages employ demonstrative pronouns and adjectives that make fine distinctions in distance and direction of movements of their referents” as we have seen in this paper, linguistic conventions mandated repetition of non-numerical elements, form and imagery. When translated into English such repetition seems redundant.

We will begin our study of some of the main Imagery found at Gobekli Tepe with Pillar 56. Parts of the Pillar are eroded and difficult to read. The main areas that are fairly clear have been translated. Overall the pictorial effect is one of a mass of Cranes both in the upper-world's surface (the horizontal bar of the "T") and the underworld (the stem of the "T").



Abb. 4: Göbekli Tepe, Pfeiler 56 in Anlage H (Foto Niko Becker).

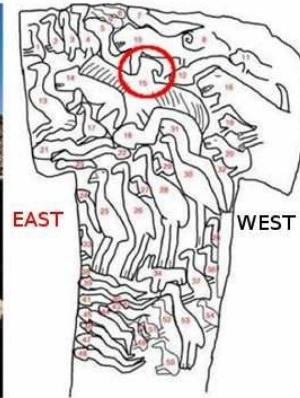


Abb. 5: Göbekli Tepe, Pfeiler 56, Schema mit Nummerierung der Bildmotive (Foto Niko Becker).

It is noteworthy that all the animals depicted on the Pillar are facing to the Left, *the east*, (where the Sun arises, viewed as the rebirth of the Sun) with the exception of, the pictorially, (red circle) *flying, Eagle, the daytime Sun*, that is facing to the Right, *the west*.³ This seems only logical as the Sun "flies" from east to west. The remainder of the animals are departing from the west and heading east. The Stance of many of these animals is Rightward Leaning that indicates, *stopped*. Others are in a Sitting Stance that means, *waiting*, while some are in a Standing Stance that indicates, *arisen*. The exception is the Eagle, *the daytime Sun*, that is *arising in flight*.

The animal Imagery probably should not be considered animals as such. Ancient people were animists and their depicted Imagery was used to express rather complicated concepts that would have been quite lengthy if only Gesture signs were depicted. In animism everything has a spirit and this spirit, in the case of animals, was based on their, observable, characteristic, behavior. The simplest example of this would be a depiction of a Snail or Slug that expresses its *spirit-essence* as, *the one, that moves slowly*. We will see, in this paper, that Gobekli Tepe was considered *the center* of the culture, with a focus on *lineage*. It was *the birthplace* or in today's terms, *the rebirth-place*, of the deceased warriors and or the stewards of the Sun (Sun-priests).

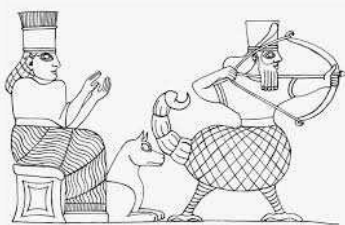


Illustration 1:
Mesopotamian Scorpion-warrior or Hunter

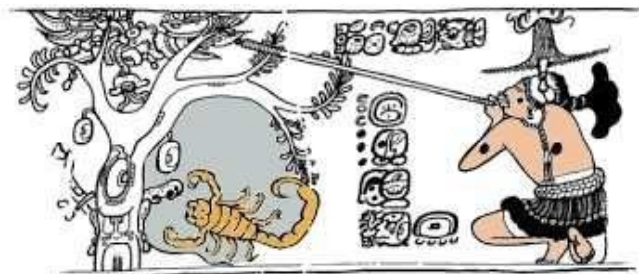


Illustration 2: Mayan Blow-gunner (hunter), The Scorpion (the stinger) Skull (death)

3 Tomkins William Indian Sign Language Dover Publications Inc., New York, 1969. 73
LOCATION OF EAST AND WEST IN SIGN LANGUAGE, "...where points of the compass are not clearly understood, the left side supposes the East, and with gestures relating to sun, day, etc., are made with such reference."

At Gobekli Tepe there is much Imagery of animals depicted on the Pillars. The Boar, *the ferocious one, the ferocious fighter*, The Scorpion, *the one who stings* (See imagery of a Mesopotamian warrior archer compounded with a scorpion –the sting of death?). The Feline, *the great huntress of of the darkness, the nocturnal Sun*. The Eagle, *the great hunter of the Daytime, the Sun*. The more dangerous of these depictions may well relate to warrior types.



Illustration 3: Nazca Culture, Peru



Illustration 4: Kashmir Seal



Illustration 5: Color Coded



Illustration 7: Moche Culture (Bowl) Peru



Illustration 6: Gesture Sign for Bowl

The sign for *birth* is a depiction of splayed legs. This sign was found globally in ancient times.⁴ The graphic Imagery of the Moche needs no explanation except that the Splayed Legs should be noted. The Kashmir Seal also shows the splayed Legs for birthing and also used the (dark blue) “T” Form indicating, *below*, as found at Gobekli Tepe to allude to Face, *his appearance*, and the (light blue) Curved Gesture sign found at the Neck that indicates, *held, as (within) in a bowl*.

The Moche Bowl pictorially, when filled with water, replicated a cupule within which the Female-earth “gives birth”, the Splayed Legs. The Large, *the great, one, Face, his appearance*.

The Maya held the same belief system. “The Maya have a deep tradition of likening the world center to a navel. The concept is anchored in their understandings of Body and space. The contemporary Maya attribute the body’s center to the navel... The Contemporary Maya map this navel-as-center metaphor

4 https://www.academia.edu/31834433/The_Center_of_the_Earth_The_Twin_Pillars_of_Gobekli_Tepe

onto their conceptions of the landscape. Thus center places, particularly the center of their natal communities, are likened to earthly umbilici...”⁵

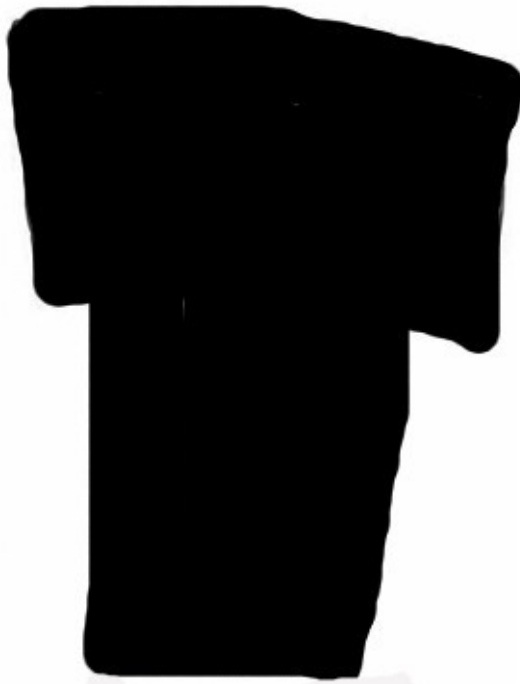
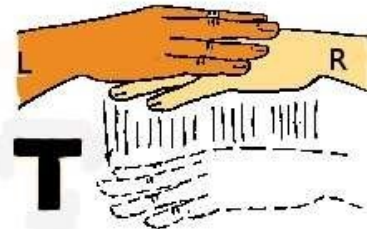


Illustration 8: “T” Form



*Illustration 9: Gesture Sign
for Below*

In order to understand, the Gobekli Tepe, Pillar 56 that is composed of, mostly, Birds and Serpents we need to understand what the (black) Pillar Form represents. The Large Size indicates, *the great one*, The Pillar is in the overall Form of a “T” shaped stone, that is based on the gesture sign for, *below*.⁶ In the gesture sign the two hands together indicate by a Straight Line, *the surface*, usually indicating, *the land’s surface*.

⁵ Scherer, Andrew K. Mortuary Landscapes of the Classic Maya: Rituals of Body and Soul University of Texas Press, Nov 2015. 124

⁶ Tomkins, William Indian Sign Language Dover Publications Inc. New York 1969. 14-15

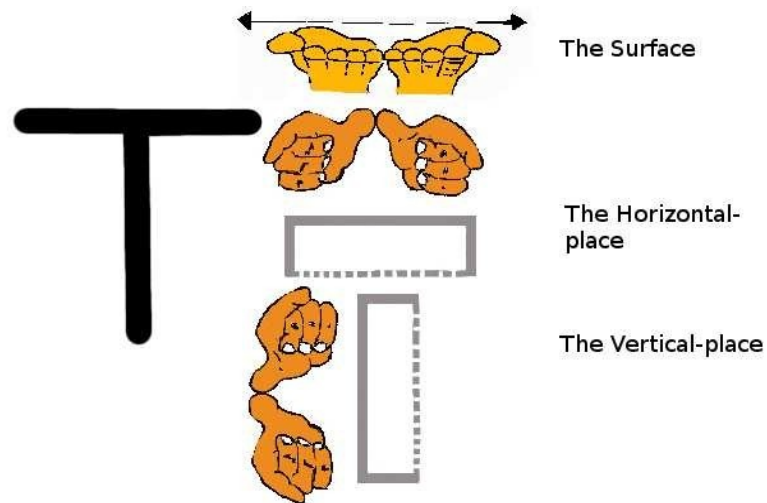


Illustration 10: Composition of the "T" Form

As a Form the "T" simply indicates, *below*. Additional meaning is obtained by dividing the Form into its component, Gesture Sign, parts: The Top *surface*, The Horizontal Bar as the gesture sign for, *a horizontal-place*, and the Stem, that means, *a vertical-place*.



Illustration 11: The Great Kiva, Chaco Canyon, New Mexico



Illustration 12: Cupules on the Surface

The Great Kiva in New Mexico is a below the surface structure like the one in Gobekli Tepe. The "T" shaped doorway has steps leading *down* into the circular excavation. The Kiva was probably, cosmological, and considered as within the underworld. The Kiva is a chamber, built wholly or partly underground, used by male Pueblo Indians for religious rites.

A great kiva is a large, circular, usually subterranean or semi-subterranean structure that was used by Pueblo Indians for important events such as ceremonies or political gatherings. Great kivas are one of the earliest examples of what archaeologists refer to as "public architecture." Great kivas almost always have a bench that encircles the inner space,

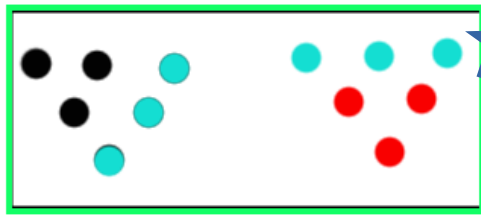


Illustration 13:
Nazca Culture,
Peru

The (green) Top (Horizontal Rectangles indicating, *the surface-places*) side of the Pillar has cupules that Form the sign for, *moisture*, or, *wetness*, and are composed of sub-forms of Triangular Dots that are in the Form of a Triangular Face, *his appearance*, as, a *female-spirit*. The



Gobekli Tepe
Cisterns

Illustration 14: Cisterns

(green) Rectangular Shape of the Top surface of the Pillar is the sign for, *the surface-place*, positional, *within it*, *the* (count of 3) *many female-spirits*. The (light blue) Rightward Slanted Line of Dots also indicates, *waiting*. *The many, waiting, female-spirits*. After a rain, the water would be incorporated into the composition, and would read, *the female-water-spirits, held as in a bowl*, (a cupule). Gobekli Tepe Cisterns surrounded by Cupules in the Form of, *female-spirits*.

The Nazca Culture of Peru used the Rectangular, *place*, signs as well as Dots to indicate, *moisture*. As can be viewed in Illustration 13, they also Formed the Dots into a Small Face, *his appearance*.



Illustration 16: Nazca Culture, Peru



Illustration 15: Color Coded

Above is a Nazca Cup that associates the concept of water being held in the Form of a cupule. The Face Imagery is in the shape of the sign for, a, *male-spirit*. The Face, his *appearance*, positional, *within*, the Cup. The Black Line, positional, *on the sides* of the Face mean, *stopped*, *in the east*, and *waiting*, *in the west*. The Eyebrows are in the Form of the sign for, *covered*, and allude to the Hair, as, *a growth* or *development*. The Eyes, represent, *the Eye of the Sun*, --Venus, *in the east and west*, The (black) Rectangular Pupils, indicate, *a place of darkness*, positional, *between*, *at the center*, the sides of, the (white) Triangles, *the Female-earth*. The (red) "T" shaped Forms represent, *below*, *the surface*, just as the "T" shaped Pillars do at Gobekli Tepe as they are also within an excavation. The "T" is also positional, *in the east and west*.

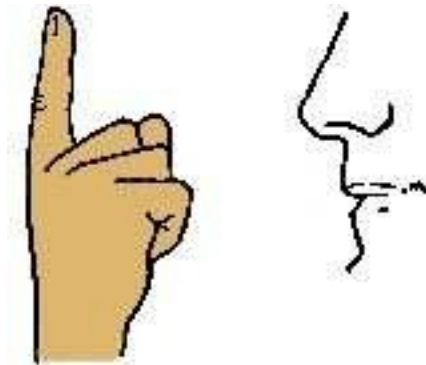


Illustration 17: Gesture Sign for, Man, or Male

The (red) Line at the Nose is the gesture sign for, *man*,⁷ and alludes to the Nostrils as, *the dual orifices or holes, in the east and west*. The Rectangular Mouth, the water source, indicates, a horizontal place, and the Teeth, the ones that cut and grind things up, hold a Count of Four meaning, in all four directions, or, everywhere.

There are also Serpents in the Nazca composition, and they are composed of the Space created by the Two compound signs, that are made from the (light blue) “Shepherds Crook” that indicates, *taken, down* the (purple) Stepped, mountainside, that alludes to the (dark blue) Saw-toothed sign for, *water*. Thus, *the water running down the mountainside from the cup like holes or spring sites*. A similar composition can be seen in some Mayan “Temples” that are in the Form of the sign for, *a mountain*, with Serpents *heading downwards, on their sides*. The (black and white) Vertical Rectangle indicates, a vertical-place, while the Vertical (black) Line indicates, *the one, positional, within it, surrounded by blackness, the darkness*.

Because of the cupules on Gobekli Tepe’s Pillars it would seem very unlikely that the structures would have had roofs over them. A roof would have obstructed the view down into the underworld as well as the cupules that would contain water after a rain, on its upper surface.

Because many ancient compositions assumed knowledge of the overall cosmology we will briefly outline it here. Through studies using depicted sign language we have learned that *the center* was, a cosmological *center of the earth* and also functioned as a *the focal center* for a given ancient culture. It was the focal center for the lineages, and the culture in general. Originally such centers were focused on natural mountain or hillside spring sites that were considered doorways or portals for the spirits of the deceased between the underworld, the earth’s surface, and the sky. Because the cosmology was based in an understanding of the water cycle it also became a metaphor related to the cycle of life and death. When individuals died their spirit plunged into the underworld where the male spirit transformed into a female-water-spirit while it was within underworld. This transformation was caused by the spirit being within the domain of the earth that was considered, a great female-spirit. The female-spirits became caught up *in the streams or currents of water*, represented by Serpent Form and Imagery, of the watery underworld. Eventually a stream arose to the surface of the earth as a spring site or a water-hole. This was often described as the Mouth, *a water source*, the Mouth of the earth. Any depiction of a Mouth represented, a water source. Ancient compositions also refer to the spring sites as, *the center of the earth*.

7 Ibid, 38-39



*Illustration 18: The Eagle
Drinking from the Eye Socket
(bowl) of the Crucified.*

Once at the earth's surface the spirits of the deceased waited for the arising Sun to "drink" up the water and in so doing, take up the spirits to the sky. The Eagle depicted as drinking up water, carrying a Serpent in its Talons were pictorial metaphors for evaporation. In the above Illustration of a ceramic from the Moche culture of Peru, we see the Sun, as an Eagle, drinking from the bowl or cup shaped, Eye Socket of the, crucified, deceased. Of Course, the Eye Socket as a sign alludes to the Eye, The Eye of the Sun, --Venus that is taken up with the water.

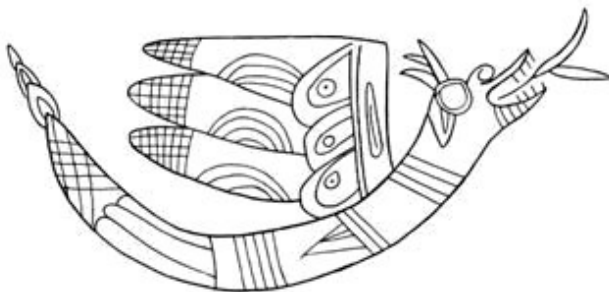


Illustration 19: Southwestern USA

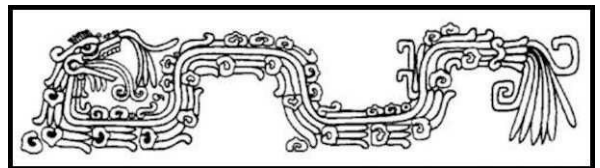


Illustration 20: Mayan



Illustration 21: Egypt

Of course, there were many other ways that the ancients could use depicted sign language to paraphrase, *evaporation*. Examples would include: Imagery of Winged Serpents found in the American southwest, the Feathered Serpent of the Maya and Aztecs, and even the Winged Serpent of the Egyptians with its Long, human, Legs. Basically the Winged Serpent Imagery relates to *the flight of a stream of water to the sky* (evaporation of water). The Feathers were considered, *the parts of water in flight, (water-particles)*.⁸

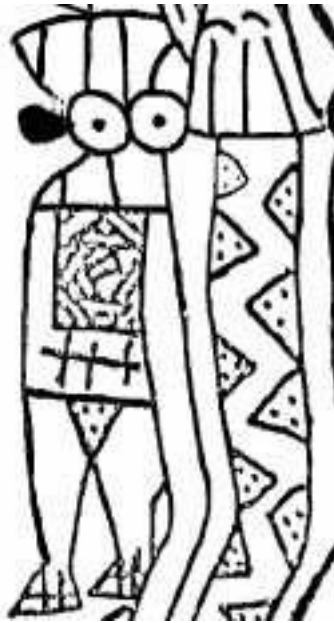


Illustration 22: Nazca Warrior

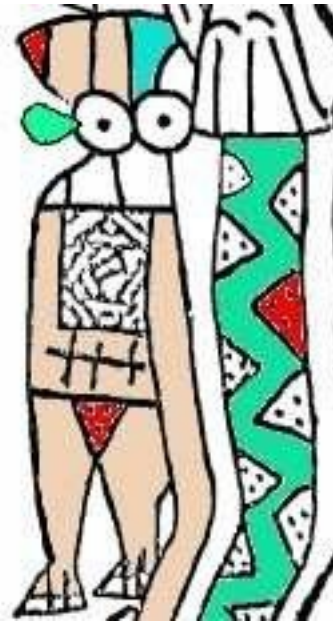


Illustration 23: Color Coded

In Illustration 22 and 23 we see the depiction of a Figure with a Scarred Arm, *the warrior*, the Three “+”, *crossing-through (the surface)*, signs, *the many*, This composition ⁹ is on tubular Nazca vessel that represented a hole in the earth’s surface. The “Turban” of the warrior is in the Form of a Breast. A metaphor for, *a hill*, on the Body of the earth. The (red) Female-earth sign alludes to the Nipple as, *a source of moisture*, positional, on the side, of, the (tan) Vertical Rectangles, *the vertical-places*. The (light blue) Rectangle, *the place*, of, compounded with the (black) Curved Line that represents, *arising*, positional, on the side.. The Gesture sign for, *the center*, on the Left and on the Right, *in the east and in the west*, alludes to the Eye of the Sun, --Venus. The Large, the great, Water Drop, the water-particle, positional, on the side. The Chest of the Body, is a Vertical Rectangle, a vertical-place, that contains, the (white) Images of Bones, that mean, the long dead ones. ¹⁰ There other signs composed by the Bones but the illustration is not clear enough to determine their meaning.

8 <https://www.scribd.com/document/181294727/The-Eagle-and-the-Water-Drop>

9 https://www.academia.edu/14522695/The_Nazca_Cat_Demon_Vessel_Revisited_

10 Tomkins, 16-17

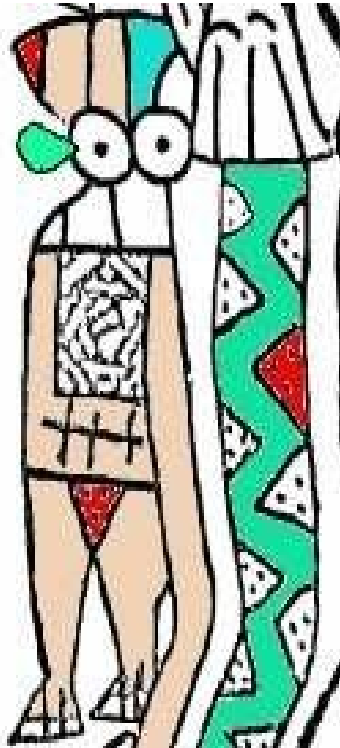


Illustration 24: Color Coded

We can see that the (red) genital area of the warrior is in the Form of a Triangle the represents, the Female-earth-spirit. The Legs, the long, and Feet, walks, *positional*, on the sides, of, the, Female-earth. There are three (black) Dots that Form a Face, his appearance, *positional*, within, it, (the earth) as, a *female-spirit*. There is also a (blue green) Serpent, the stream or current of water, in the composition that has, (red) Triangular (Female)-earth and Dots that represent, female-water-spirits, as they are within the water of the stream. The Three (blue) Lines indicate a hidden pathway of the Eye of the Sun, --Venus. By comparing the above, partial, translation of the Nazca with the signs found at Gobekli Tepe we now realize that the signs are the same, (Compare the Triangular, *female-spirit* and Rectangular, *place*, signs) have the same meaning and follow the same system of com-positional organization despite the great differences in age and geographic distance between the cultures. We also understand that the cosmology was the same or very similar.

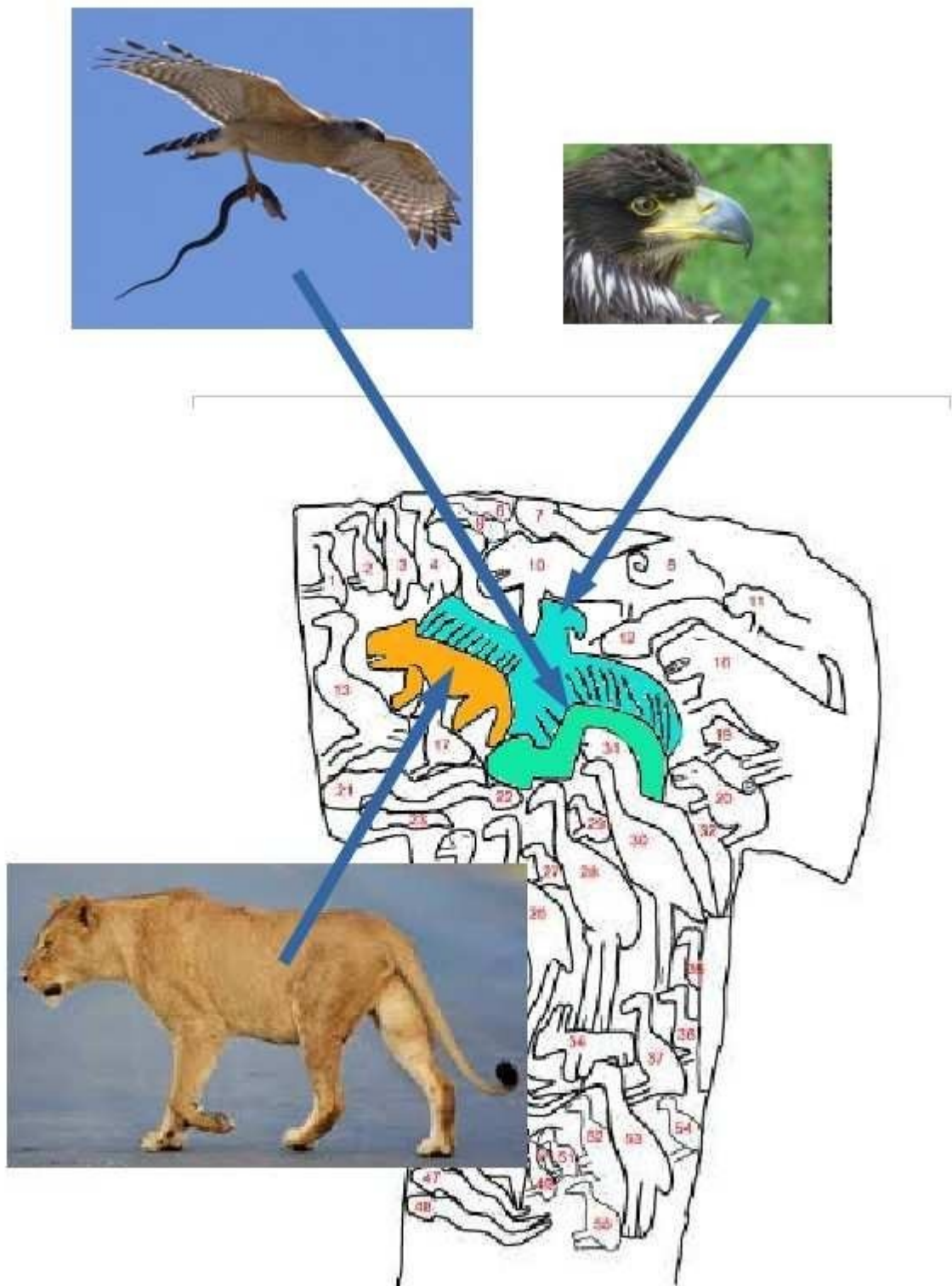


Illustration 25: Pillar 56 The Eagle, the Serpent, and the Feline

We now return to Gobekli Tepe's Pillar 56 and its Eagle and Serpent Imagery. The Eagle, *the great hunter of the daytime, the daytime Sun*, the Serpent, *a stream or current of water*, and the Feline, *the*

great huntress of the darkness, the nocturnal Sun, are found in Imagery throughout the ancient world. These Three animal images are clustered in the Middle, *at, the center*, of the Horizontal Bar, *the horizontal-place*, that represents *the surface*, of the “T” Shaped Pillar. This is the location of cosmological center for the lineages, and the culture in general. Pictorially, The Feline, *the Nocturnal Sun*, and the Eagle, *the Daytime Sun*, together, *take up the Serpent, the stream of water*, to the sky.

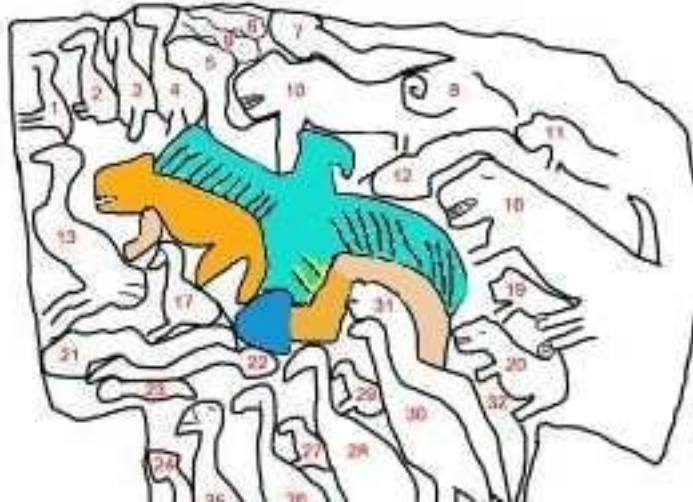


Illustration 26: The Nocturnal and Daytime Sun take up the Stream of Water.

The (black and yellow) sign for, *a door, or portal*, (based on the ancient shape of a lintel and frame for a doorway) that alludes to the Eagle's Legs and Feet, *the long walk, to*, pictorially, *being taken up flying*, into the male sky.

The *doorway* sign was originally, a Gesture sign that indicated a hinged door but in the transposition from gesture signing to depicted signing it was apparently simpler to show the frame and lintel or head of a doorway. This resulted in a Pi shaped sign for a portal. The sign's Stance is Rightward Slanting and indicates, *stopped, at the portal*.

The (light blue) Eagle, His head, alludes to his Face, *his appearance, head-ing* to the Right, west, has its Wings, *the ones, that fly, in the east and west, positional, within*, that are composed of the Multi-lined sign for, *the flowing water*. These Marks allude to the Feathers, *the ones, the parts, of the one that flies*. There appears to be a Count here but the meaning of the Count is not known.

The Serpent, *the stream of water*, is in the (light tan) Form a Finger, pointing a direction, *here*, and its shape is also in the Curved shape of the sign for, *arising*, The other Form Section of the Body is in the (dark tan) is a Leg and Foot that indicates, *a long, walk, positional, up the side*. The Head of the Serpent is in the (blue) Form of the sign for, *the male-spirit*, (based on the Form of the glans penis) and is *head-ing* to the Left or *the east*.

The (yellow and black) sign, positional, *on the side*, is the sign for, *a door or a portal*. This sign also alludes to the Legs and Feet of the Eagle indicating, *a walk or journey*.

The gesture sign for a Cat, a Feline, is made by pushing up the Nose to make it flat¹¹. *The flat nosed one*. The (orange), Flat Nosed, Feline as a depicted sign represents, *the Nocturnal Sun*, has its Left Leg, *the long walk*, pointing to the Line made by the back of the Bird as, *the surface*, and its Stance indicates, *stopped*. Thus, *stopped on the surface*. The Tail of the Feline, is a Finger pointing a direction, *here, below, the* (dark blue) *male-spirit*. The (light tan) front Leg of the Feline, is in the Form of a Leg and Foot, positional, *indicating, the long walk, upwards, on the side*. The Foot is at the, positional, Neck alluding to the Throat, *the connecting tunnel* (between the Mouth, *the water source*, and the Stomach, *the container*, --a metaphor referring to the earth as a vessel containing water). The Line from the Throat, goes to the Mouth, *the water source*, and then ascends to the Ear, that alludes to, *an orifice, a hole, positional, on the side*, the Straight Line that indicates, *the surface*. From this we gather that *the center* was a spring site or water-hole where the spirits of the deceased awaited their flight to the sky.

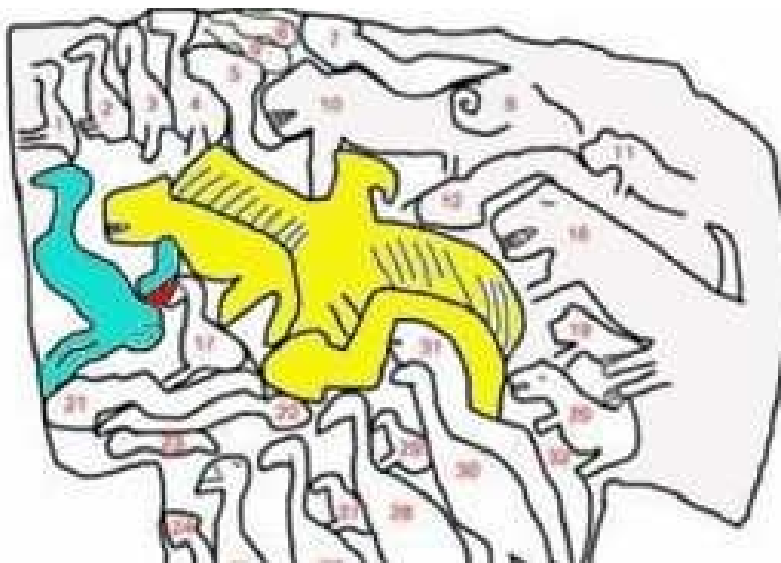


Illustration 27: Pillar 56, Crane Hock Sitting



Illustration 28: Crane Hock Sitting

The (light blue) Sitting Crane is connected the (yellow) Feline, Eagle, and Serpent section of the composition on the pillar by the (light blue) Leg and Foot, positional, *on the side, of the* (red) *Female-earth*, Stance, heading-upwards (at the Throat, *the connecting tunnel*) The Sitting, *the one, who waits*, Crane represents, *the, relative size, great one who flies, the one who stands on the water*. The general idea expressed is that the Crane, *the great one who flies and stands on the water*, is awaiting its long, upwards, walk on the sides of the earth to the water source, the doorway, the portal to the sky.

11 Tomkins, Ibid, 18-19

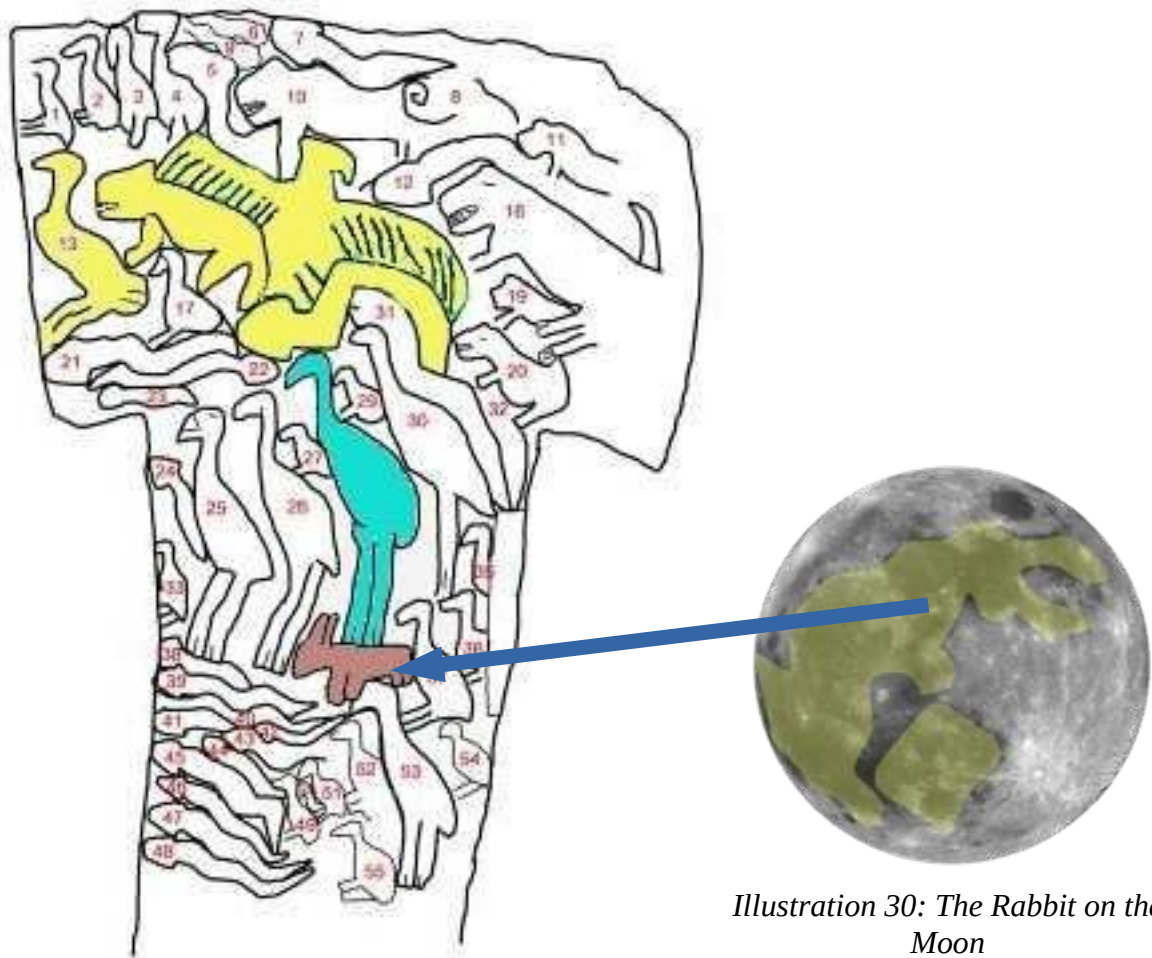


Illustration 30: The Rabbit on the Moon

Illustration 29: The Standing Crane and the Standing Rabbit

Pictorially, The Largest, the great, one, Crane, positional, on, the Rabbit. The Rabbit, the moon --the lunar month, of the Crane. This would seem to relate to a calendar month in which migrating Cranes appeared in great numbers near Gobekli Tepe. Pictorially, The numbers of Small Images of Sitting Cranes may indicate the appearance of young Cranes indicating the breeding of Cranes in the area. The area of the Center might have been associated, in the minds of the people, with a great annual birthing. Cranes have a pecking order or hierarchy and the largest Crane in the pictorial may represent, the great leader.

The Crane, the, Relative Size, great one, who flies, and stands on the water. The one, Standing, arisen, positional, on the surface.



Illustration 31: Cranes
Color Coded

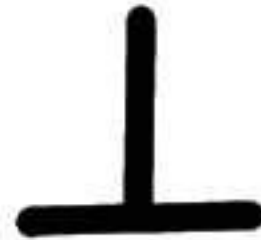


Illustration 32: Above, on
the Surface

The Largest, *the great*, Form in this composition is the (blue green) Body of the Crane that represents a, Water drop, a *water-particle*. Its *head-ing* is, *downwards*. The (dark blue) signs indicate, on the Left, *in the east, arising*, and on the Right, *the west*, the “Shepherd’s crook” sign, that means, *taken* in the direction of the Staff, *upwards*, to the (light blue) Neck that alludes to the Throat, *connecting tunnel*. The (light blue) Head alludes to the Face, meaning, *his appearance*. The Form of the Head is the sign for, *the upper-side*, or *upper-world*. The Head and Throat combined also appears to be a “Shepherd’s Crook” that indicates, *taken, downwards*. The (yellow) Legs and Feet indicate, *the long walks*, Left and Right, *in the east and west*. At the Top of the Left Leg is a (light blue), male-spirit, Form. The Feet are in the Form of the upside-down the “T” Form (the opposite of the upright “T” Form) meaning, *above, on, the surface*. The Straight Line of the Back of the Rabbit Imagery forms the sign for the land’s surface and becomes part of the, on the surface sign.

At this time, parsing of Forms is not totally reliable as a means of obtaining further details related to the overall message. It does appear that Form like the Imagery was compounded but one has to be aware of the available Forms and the problem of parsing is that, unlike the Imagery, Form is not divided by distinct lines or space that can be easily viewed. With this problem in mind the parsing of the Rabbit imagery below should be considered somewhat tentative.

The parsing of Form appears to be based on extension of partly observable Forms by completing the Form in one’s mind. For purposes of explanation, the parsing of Form was drawn or filled in by completing the part of the Form that were not depicted.



Illustration 34: The Rabbit, The Moon

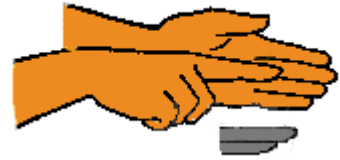


Illustration 33: Together, Merged, United as One

Pictorially, the gender of the Rabbit appears to be, *male*, as it represents, *the moon*, that is in the domain of the Male-sky. Although difficult to resolve, the male genitals seem to be composed of a (green) Horizontal Rectangle, *at, a horizontal-place*, and a small Circle, indicating, *the one, his location, positional, below, and, on the side*. *The Rear Legs are* (light green) Vertical Rectangles, *the vertical places, Left and Right, in the east and west, and allude to the Long walk at the* (green) Angle that represents the (green) surface Line and a sharp drop off, indicating a *cliff or, edge*, (the edge and sides of the earth.)

The Front Legs, *allude* to the Arm, *the warrior*, and Hand of the Sun, *the steward of the Sun*, of the Rabbit, and their Form is in the shape of Two Fingers making the gesture sign for, *the Two, together, or, the two united as one*.

From the above sign the (light blue) Line as *a, pathway, move upwards to the area of the Rabbit's Mouth, the water source*, and continues, *positional, on the side, of, the* (red) Triangle that serves as the relatively, Large, *the great*, sign for, *Female-earth*. From the Mouth the (light blue) Line continues on up to the (dark tan) Large Ears, that *allude* to, *the orifices, the holes, positional, on the* (green) Straight Line that is the gesture sign for, *the land's surface*. The Form of the Ears is also in the Form of relatively Large, *the great*, Fingers, *ones*, pointing a direction, *upwards*, indicating, the one on the Left, and the one on the Right, *the one in the east, and, the one in the west*.

Because the composition is non-linear we have now returned to the Legs and Feet of the Crane, the upside down "T" Forms that now mean, *on, the surface, the long walks, the hidden pathways*, on the Left and Right, *in the east and west*.

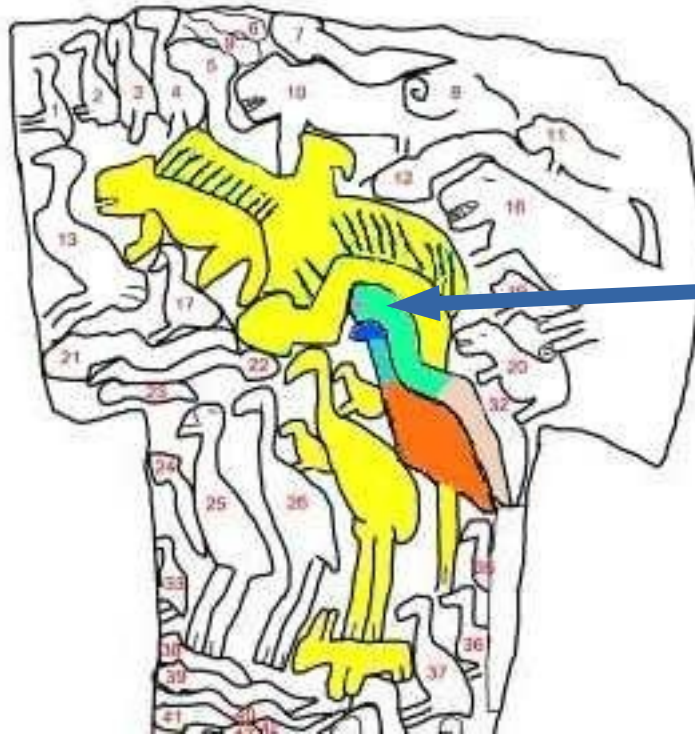


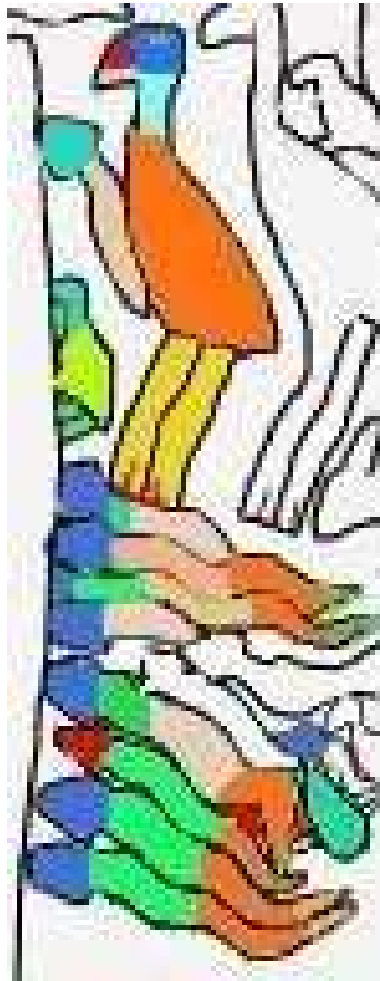
Illustration 35: The Crane-Serpent Combination



Illustration 36: Gesture Sign, On the side

The (blue green) Serpent, *the stream or current*, on the back of the Crane can be parsed into Four other Forms. 1) a Large, *the great one*, Finger, *pointing a direction, downward or below*, and positional, *on the side*. The Serpent's Throat, *the connecting tunnel*, to, *the*, (pink and black) horizontal "T" Shaped, positional, *on the side* sign, that alludes to the Mouth, *the water source*.

The Form of the Large, *the great one*, Crane, *the one who flies and stands on the water*, can also be separated in more Forms. The (orange) Body the Crane is in the Form of a Large, *the great*, Eye. *The Eye of the Sun*, --Venus. Metaphorically, Venus was conceived of as the Eye of the Sun due to its arising before the Sun in the east and after the Sun set in the west, a sort of advance and rear scout for the Sun.



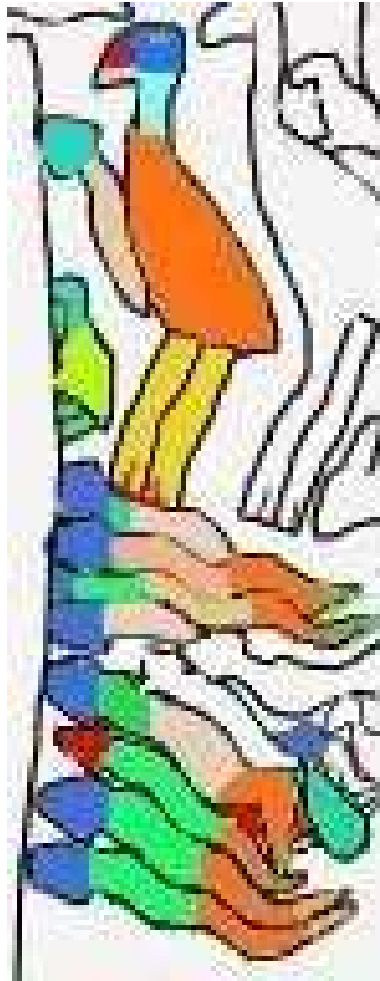
*Illustration 37: Pictorially,
The Crane, Standing On the
Flowing Water*

The pictorial is one of a Crane standing on a stack of Serpents, *the streams*. The Stance of the Crane's Legs are Rightward Slanting, representing, *waiting*, or, *awaiting*, is depicted as Standing, meaning, *arising*. *The great flier, the one, who stands, positional, on, the flowing streams, awaiting*, (perhaps meaning, carried by the streams). The Legs and Feet indicating, *the long walk*, are composed of (black) Three Lines that means, *on, the hidden-pathway*.

The (orange) Large, the great, Body of the Crane is in the Form of a Large Eye, *Eye of the Sun*, -- *Venus*. The Stance of the Body is Rightward Slanting meaning, *stopped*.

The (light blue) Neck of the Crane alludes to the Throat as, *the, connecting tunnel* (from the Stomach, as, *a container*, or vessel, to the Mouth as, *a water source*).

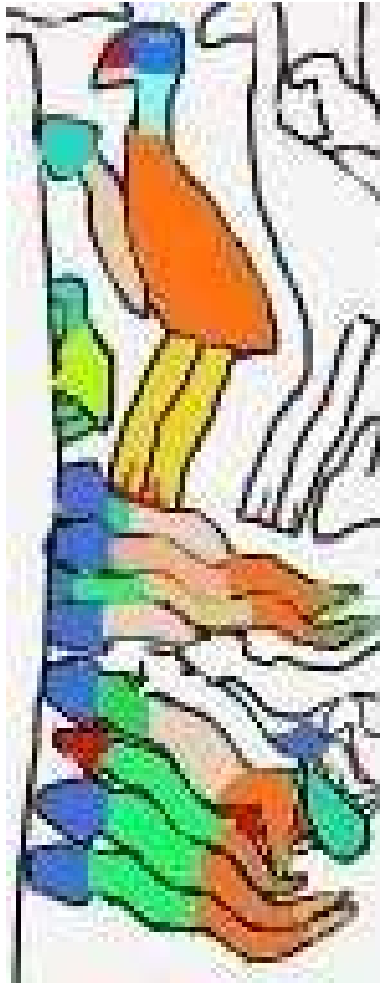
The (dark blue) Head alludes to the Face, *his appearance*, The Head is roughly Square and indicates, the house, in the sense of, *the lineage*. Positional, *within, it, the*, (orange) Eye of the Sun -- *Venus*. Positional, *on the side, of the* (red) Triangle, *Female-earth*. The (light tan) Beak, the Mouth, *the water source*, is in the Form of a Curved Finger pointing a direction, *there...*



*Illustration 38: Pictorially,
The Crane, Standing On the
Flowing Water*

The small Finger points to the Form of a Serpent, the stream, or current of water, on, the Chest of the Crane, positional, the side. The Body of the Serpent, is in the Form of a (light tan) Large Finger, the great, one, pointing a direction, here, below, positional, on the side. The Head and head-ing of the Serpent is, upwards, and is in the ((light blue) Form of a relatively Large, the great, Curved, male-spirit Form. The Form of the *male-spirit* appears to have been based on the Form of the glans penis in a similar vein to the Triangular Form for the *Female-earth* that was based on the human female genital area.

Next we see the Imagery of a (light blue and light green) Small, *the little one*, Crane, *that flies, the little flier*, positional, on the side, The Crane is, *head-ing, upwards*, The Body, is in the (light green) Relatively Large, *the great, one*, Form of the Diamond shaped sign that indicates, *contained*. The Head is in the Form of the Angle sign that indicates, *the cliff*, or, *the edge*. Its Head that alludes to its Face, *his appearance*, positional, on the side, of, the (green) Vertical Rectangle, *the vertical-place*. The (green) Legs. *the walk, to*, positional, on the side, The Horizontal Rectangle, *the horizontal-place*, the (green) Rightward Leaning Rectangle, indicates, *the waiting-place*.

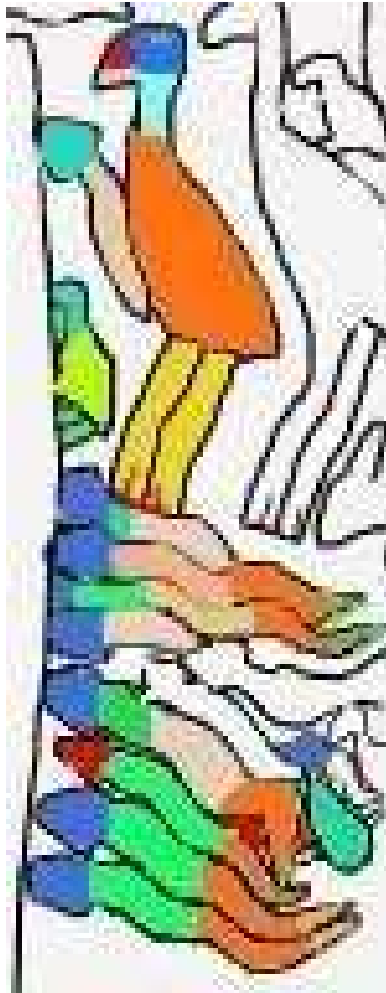


*Illustration 39: Pictorially,
The Crane, Standing On the
Flowing Water*

We now come to the stack or pile of Serpents, *the streams, or currents, of water*, positional, on the side. There appears to have been a conscious attempt by the ancient composer to create a count of Seven Serpents actually in contact with the edge of the Pillar. In order to make a count of Form or Imagery one needs to seek out series of signs that are the same. The pile of Serpents seems to have only Two Serpents that are the same. These Serpents are found at the bottom of the pile.

The First Serpent, *the stream, or current of water*, at the top of the stack can be parsed into the (dark blue) Head, that alludes to its Face, *his appearance, as, the*, Curved, *male-spirit* sign. The Body has the Form of a Curved Finger pointing a direction, *here, the*, (dark light and dark tan) Legs, *long*, and Feet, *walks*), positional, *on the side*, (of the next Serpent).

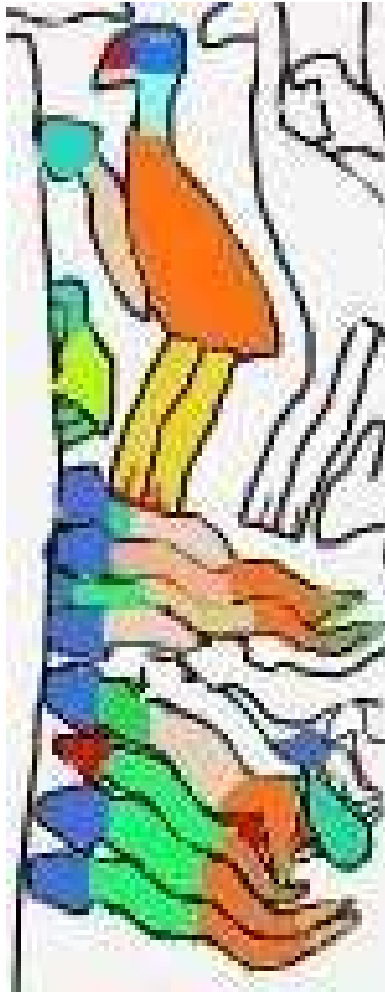
The Second Serpent, *the stream, or current of water*. The (dark blue) Head, alludes to its Face, *his appearance, as, the Curved, male-spirit sign*. The Body of the Serpent is in the Form of Two (shades of tan) Legs and Feet, *the long, walks, Left and Right, in the east and west*. The sole of the western Foot is in the Stance for, *awaiting*.



*Illustration 40: Pictorially,
The Crane, Standing On the
Flowing Water*

The Third Serpent, *the stream, or current of water*. The (dark blue) Sign Quarter Circle sign, *for side alludes* to the Head of the Serpent, *his appearance*. The (dark blue) Head, alludes to its Face, *his appearance, as, the, Curved, male-spirit sign*. This is followed by a (green) Horizontal Rectangle, *the horizontal-place, positional, on the side*, The Legs and Feet, *the long walks, Left and Right, in the east and west, awaiting*

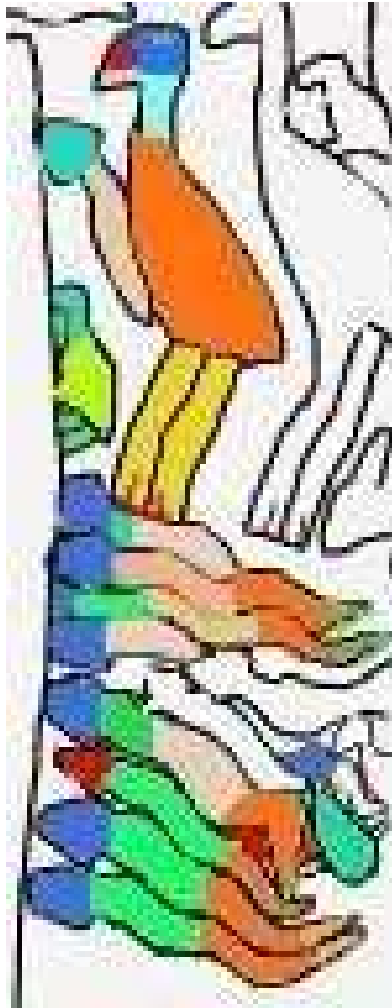
The Fourth Serpent, *the stream, or current of water*. The (dark blue) Head, alludes to its Face, *his appearance, as, the Curved, male-spirit sign*. The short Body is in the (light tan) Form of a Finger pointing a direction, *here, at the (white) partial depiction of another Serpent*.



*Illustration 41: Pictorially,
The Crane, Standing On the
Flowing Water*

The Fifth Serpent, the stream, or current of water. Has a (green) Rectangle with a Rightward Leaning Stance, meaning, *a stopping-place, at, sign at its Throat, the connecting tunnel*. The (dark blue) Head) alludes to the Face, *his appearance, positional, on the side*. The (dark blue) Form is the Curve, *male-spirit, sign*. The (blue green) Body and the Tail create a (light tan) Leg, *the long*, and (dark tan) Foot, walk, that is positional, on the side, of, the (red) Triangle, that represents, *the Female-earth*.

Positional, *on the side*, Foot is a Small, *the little flier*, (a metaphor for Venus as opposed to the great Sun) Crane that is in the Stance of Sitting, *waiting*, The (blue green) Body is composed of a Large, *the great*, Water Drop, *water-particle*. Large depicted size was used to indicate *importance* or *significance*, as opposed to physical size. The (dark blue) Head alludes to the Face, *his appearance*. The Head and the area around it appears to be eroded and thus difficult to resolve further.



*Illustration 42: Pictorially,
The Crane, Standing On the
Flowing Water*

The Sixth Serpent, *the stream*, or *current of water*. The Head alludes to the Face as, *her appearance*, *the Female-earth*, positional, *on the side*, of, the, Body as a (green) Rectangle, *the place*, has a Leftward Leaning Stance, indicating, *the stopping-place*. The sides of the Rectangle are composed of Undulating Lines, *movement*, positional, *on the sides*. This is followed by (dark tan) Leg, *the long*, and Foot, *walk*, positional, *on the side*, of, the (red) Triangle, *the Female-earth*.



*Illustration 43: The Two
United as One*

The Seventh and Eight Serpents, *the streams, the currents of water*. There are Small (blue) Circles next to the head of the upper Serpent, indicating, *the two*. *The (dark blue) Heads allude to the Face as, their appearance, positional, on the sides, of, the Small (red) Triangle, the Female-earth*. The (green) Rectangles, *places*, whose Stance is Rightward Leaning, *the, stopping-places*. The Undulating Lines, meaning, *movement, positional, on the sides*. Next we find the (dark tan) Legs, *the long, Feet, walks*. The impression of pointy feet is caused by the Form of Two Fingers making the sign for, *the two, united as one*.

Although we have not been able to translate the entire composition related to the Pillar we can easily recognize that the messages are cosmological and about the after-life and the ascension of a deceased personage.



Illustration 44: A Large Crane Standing on a Rabbit

The little fliers (Venus) on the sides, their Stance, waiting, in the east and in the west. The little flier in the east has a Body (orange) in the Form of an Eye, the Eye of the Sun, --Venus. The (yellow) Beak is, a place, sign, positional, on the side, that alludes to the Mouth, the water source. while the (light blue) Crown of the Head, alluding to his Face, his appearance, is the Quarter Circle sign for, positional, on, the side. The little flier, on the right, the west also has the Stance of being, waiting at a (light green) Rectangular, place, sign. The waiting-place. It is composed of a, Relatively, Large, the great, Water Drop, water-particle, as the (blue green) Body. The (yellow) Beak alludes to the Bird's Mouth, the water source, positional, on the side of, is Triangular in Form indicating, the Female-earth, It could also be translated as, a mouth of the earth.



Illustration 45: The Great Flier at the Center

The Large, *the great one*, Crane, Standing, *arisen*. *The one*, (between the two small Birds) *at the center*.

The Large, *the great*, Crane, *the one*, who *flies*, and *stands (arisen)* in the water, his Head alludes to his Face, *his appearance*. and the Neck alludes to the Throat as, *a connecting tunnel* (between the Stomach, as a Container or Vessel, and the Mouth, a water source, of the Body. The (light blue) Form of the Head and Neck is a “Shepherd’s Crook” indicating, *taken downwards*, positional, *on the side*. The Large, *the great*, *one*, the Crane, *the one who flies*, and, *stands in the water*. His Head alludes to his Face, *his appearance*, positional, *at the center*. The Stance, of the *water-particle* is that of being, *stopped*.

The great, *one*, the Body, a Large, *the great*, (blue green) Water Drop, *water-particle*, *head-ing*, *downwards*. The (dark blue) Form of a Shepherd’s Crook the, *taken-upwards*, to the Throat, *the connecting tunnel*, sign, (*above*, positional, *on the surface*, (yellow)

The (light blue) Form of, *the male-spirit*, positional, on the Left, *in the east*, The (yellow) Two Legs are composed of Three Lines that represent, positional, *on a hidden-pathway*. The (yellow) Legs, and Feet, *the long*, walk, positional, *from*, *the surface*. Note that the (black upside down “T” Form), *on the surface*, sign is the opposite of the “T” Form of the Pillars. The Two (yellow) Legs and Feet that mean, *the long walks* positional, Left and Right, *in the east and in the west*.

This depiction of a Crane is between the two smaller Cranes or, *at the center*.

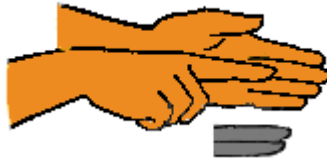


Illustration 46: The Rabbit on the Moon



Illustration 47: The Rabbit

The Rabbit, the Crane moon, ¹² the month of, the arising. The Rabbit Form is composed of the (red) Triangular shaped Head, the Female-earth and its (dark tan) Two Ears allude to, the orifices, the holes, on the sides, (of the earth), Left and Right, in the east and in the west. The (green) Back of the Rabbit Forms the sign for, the surface, and a cliff or, the edge. (of the earth). Positional, below, the (light green), vertical-places sign, on the side, of the (red) Triangle, Female-earth.



*Illustration 48: Gesture Sign
for Together or United*

The (light tan) Front Legs allude to the Legs/Feet, positional, below, as the sign for, the long journeys, in the east and west, as well as the sign for, of, the two united as one, (light blue) arising, from the Throat, to the Mouth, to the Ears. The, two united as one, is an indirect reference to Venus viewed as two entities in their appearance in the east and west but were known to be one and the same.

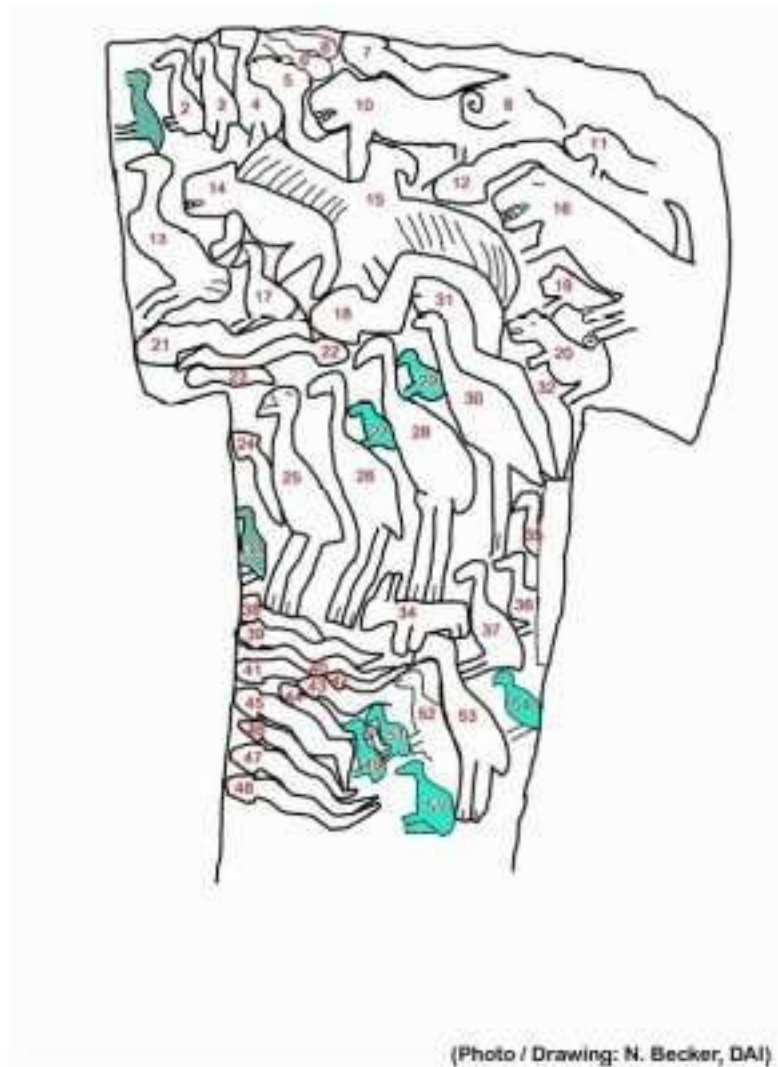
The (light green) Back Legs of the Rabbit Imagery are Vertical rectangles indicating, the vertical places, positional, on the side of, the (red) Triangle that represents, Female-earth. The (green) Angle formed by the surface Line, is the sign for a, cliff or edge, thus the edge or horizon of the earth.

The Rabbit Imagery on the Moon was perceived by a great many ancient cultures world wide. The Rabbit appears to have represented the Moon in depicted sign language

¹² https://en.wikipedia.org/wiki/Moon_rabbit

There is a very interesting story, about a Crane and a Rabbit from the North American Cree tribe that seems, perhaps coincidentally, related to the Gobekli Tepe composition.

“A Native American (Cree) legend tells a different variation, about a young rabbit who wished to ride the Moon. Only the crane was willing to take him. The trip stretched crane’s legs as the heavy rabbit held them tightly, leaving them elongated as cranes' legs are now. When they reached the Moon Rabbit touched Crane's head with a bleeding paw, leaving the red mark cranes wear to this day. According to the legend, on clear nights, Rabbit can still be seen riding the Moon.¹³”



In gesture signing for, *a child*, one indicates whether male or female and then holds the compressed right hand upward at right side and drop to the height of the child.¹⁴ In the case of the Birds (*flight*) the little Birds appear to be compared to the larger ones, thus, the child, and their Sitting Stance indicates, *awaiting*, and as a Bird, *flight*. Because all of the Birds are *within* the Form of the Pillar which, we think, represents the surface and under-side of the Female-earth it may be that a Little Bird was

¹³ Ibid.

¹⁴ Tomkins, 31

considered, *a child of the earth*. It could further represent the spirit of the deceased, having been reborn, awaiting its flight to the sky and Venus. All the animals within the Pillar are looking or *heading to the Left or the east*, the direction of the rising Sun and where Venus arises as the morning star.



Illustration 49: Gobekli Tepe Pillar 43



Illustration 50: His Non-Appearance



Illustration 51: Mimbres Culture, New Mexico



Illustration 52: Color Coded

In Gobekli Tepe we see Imagery of a Headless Human and a Long Necked Bird. The (green) Body of the Figure is a Vertical Rectangle, *a vertical-place* and the genital areas depicts a male, positional, *on the side*. The genitals are composed of a relatively Large, *the great*, (light blue) “U” shaped sign that indicates, *turning*, positional, *on, the side, or edge, of, the Horizontal Rectangle, the horizontal-place, the surface-place*. This is followed by a (light blue) Circle, *the one, his location*, positional, *on, the upper surface, of the (dark blue) Quarter Circle indicating, the underside, the underworld*. The Arm,

the warrior, is Formed by a Relatively Large Finger pointing a direction, here, positional, *on the side*, of, a (red) Triangle, *the Female-earth*. The Large (light blue) Form of the Throat, *the connecting-tunnel*, of the Bird, is the sign for, *the great arising*,

A similar scene can be found on a Mimbres Bowl from what is now the state of New Mexico in the United States. The Bird depicted is probably a Heron due to its very Long Neck. Here we are primarily interested in the Headless Humans and the Long Necks of the Birds. The New Mexico version of this aspect of the cosmology helps us understand the Gobekli Tepe Imagery by providing us with more details.

Pictorially, the Mimbres Imagery is of a Headless Man indicating, *the dead, one*. The Stance of the Sitting Heron, means, *the one, who flies, waiting, --awaiting flight*. The Head positioned on the Neck of the Bird has *tears flowing* from its eye. See more on this below.

The Body of the Human Figure from the Mimbres culture in Rightward Slanted indicating, *waiting*. The (green) Neck, a Vertical Rectangle, *a vertical-place*, alludes to the Throat as, *the connecting tunnel*. The Body of the Figure is in the Form of a (light tan) Large Finger, *the great one*, pointing a direction, *here*, to the Legs, *the long*, Feet, walks, positional, *on the side*. The Feet are also, pointed or headed, *downwards*. The Arm, *the warrior*, the Hand, *the steward of the Sun*, are positional, *below*, Left and Right, *in the east and west*. That the Body does not have a Head, alluding to the Face, signifies, *his non-appearance*.



Illustration 53: Color Coded

Turning to the Long Legged Bird, *the one, that Flies, that Stands, is erect*, (possibly, *has arisen*) *in the water*. The Large, *the great, one*, Bird's Stance is one of Sitting, *awaiting, flight*. The relatively Large Body is in the Form of an Egg, *the one, who will emerge*. The Legs, *the long*, Feet, walk, positional, *below*, the (red) *Female-earth*, the Feet, are in the Gesture Sign (+) for, *crossing-through*, the "V" shaped sign for, *the opening*, positional, *on the side*. Again, the Long Legs indicate the Rightward Slanting sign for, *waiting*, (waiting to *cross-through* the opening in the earth's surface).

The Long (black), *in the darkness of*, Neck alludes to the Throat, as, *the, long, connecting tunnel, from, the, Stomach, the vessel, the container*, (ostensibly of water) (light blue), *arising, to the Mouth*, (the Bird's Beak, its Mouth) as, *water source*.

The Rightward Slanting sign, positional, *below, on, the underside*, of the Throat is the sign for, *stopped*.

The Four Curved, *arising, signs, positional, on, the upper-side*, indicate, *the flowing-water*. This may also make the association of the water to the flowing of the blood of the Female-earth.

The (white) Head alludes to his Face, *his appearance*, of the Human Figure indicates, by the white "color", *his spirit*.



Illustration 54: His Face



Illustration 55: Gesture Sign for Tearful

Although the details of the *spirit-face* (looking or facing west associated with the setting Sun, darkness, and death) are tiny we will attempt to gain some idea of its meaning. The Neck, Chin, Mouth, and Nose, forms the outline of a Long Legged Bird indicating the Human and the Bird are equated. The *spirit-face's* Neck alluding to the Throat emanates from the Throat, *the connecting-tunnel* of the Bird. The Nose that alludes to the Nostrils as, *the orifice*, or, *the hole*. The Head/Face, *his appearance*, while the Beak signifies, the (pink) Mouth, *the water source*. The (yellow) Long Leg indicates, *standing*, or, *arisen, positional, on, the (green) surface Line*.

The Line above the Nose, *from, the hole*, indicates an, *arising, to, the* (light blue) Curvature of the Head, *the arch of the sky*.

Pictorially, *His tears*,¹⁵ (the sad spirit) The Dotted Curved Line, indicates, *a trail*, or, *pathway, of moisture*, and is in the Form of the, *descending*. sign. Usually this sign is made with a Curved Line but in this case Dots indicating, moisture, was used for additional clarity. *A trail* (singular) of tears. The Head is facing west, the direction of the setting Sun, associated with, *darkness, and death*.

The Diamond shaped Eye, The Eye of the Sun, --Venus, is the sign for, *held-in*, or *contained*. With the (black) Circle of the Pupil indicating, *the one, within, the darkness*. This, of course, refers to the moisture being drawn up by the Sun. The *connecting tunnel* continues its rise to the Head/ the Face, *his*

¹⁵ Tomkins, 22-23 CRY (meaning, tears) With both 1 hands at eyes indicate that tears are flowing by tracing their course down the face.

appearance, the relatively Smaller Egg, meaning, the little one, who will emerge, within it, The Circle with a (dark) Circle inside it, alludes to the Eye, the Eye of the Sun, --Venus, in the darkness, at the middle, at, the center, the one, his location, at, the Beak, the Mouth, the water source, positional, on the side.



Illustration 56: The "H" Form, Gobekli Tepe



Illustration 57: The Gap in the Surface, The Doorway, the Hole



Illustration 58: Color Coded



Illustration 59: Doorway at the Center

Puma Punku, the doorway, of, the Puma (the Feline, the Nocturnal Sun,) The Vertical Rectangles indicate, the vertical-places while the Horizontal place sign between them indicates, pictorially, the connected, vertical, places, as well as the place between, at the center, the Vertical-places, Left and Right, in the east and in the west. In Illustration 59, one can see the Door, at the center, with two smaller doors in the east and west.

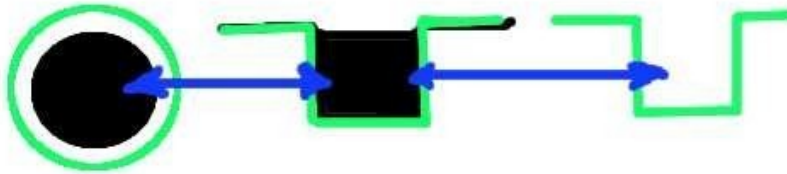
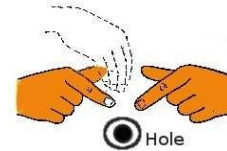


Illustration 60: Aerial and Side Views of a Hole



*Illustration 61:
Gesture Sign*

The (green) Side-view of, *the hole in the surface*, also has the (dark blue) sign for, *a doorway*, (lintel and frame) and positional, below it, an actual (dark blue), *a hole connecting, the above and below*. So we have, the connected vertical-places, east and west, as well as doorways connected by a hole, above and below. Placing the “H” sign on its side it would read, *the connected horizontal places above and below*.



*Illustration 62: Pillar 43, "H"
Forms*



Illustration 63: Pillar 43, Close Up View



Illustration 64: Color Coded Breakdown of the Bird and "H" Form

As mentioned earlier in this paper, this message covers the cosmological phase where the spirit of the deceased arises from the underworld to the surface of the earth (the middle-world). The spirit stops at a spring site or water-hole awaiting its flight or ascension to the sky. The spring site or some other form of pooled water was considered the center of the earth as well as the center of the culture. Such sites were revered due to being considered the portals from which the ancestors departed on their way to the sky. Also, as this message states, the portal was considered the House, in the sense of, *the lineage*, of the culture.

The above provides us with a greater understanding of the "H" Form as not only related to, *vertical-places, in the east and west*, but also, *the hole, the water source* that was considered, *the center*. The Eye of the Sun a metaphor related to Venus, *his spirit*, was considered as, *waiting within the water source*, for the rising Sun, to "drink" it up along with the water. This may have been the rationale for The "Temple" or Center having been constructed in a "hole" as well as the reason for the Twin Pillars, the Twins, another metaphor for Venus, were erected in the middle (*in the center*) of the structure.

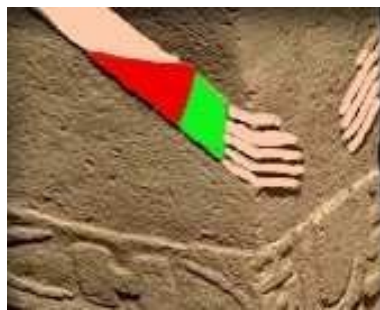


Illustration 65: Pillar 18



Illustration 66: Color Coded

On the face of Pillar 18 we see a (tan) Large, *the great*, Leg, long, Foot, walk, positional, *at the edge*, positional, *above*, and on the Left, *in the east*, heading, positional, *down the side*. Next there is a (tan) Large, *the great*, Arm, warrior, positional *on, the side of, the (red) Female-earth, the (green) vertical-place*, The Hand, the Hand of the Sun, *the steward of the Sun*, positional, *at the edge*, on the Right, *in the west*.



*Illustration 67: Gesture Sign for
On the Side*

The “T” Form is a Large Body and represents, *a great, (size) one (singular)*. Some signs found on the Pillars suggests, *the Female-earth*. (in terms that *the below* is in reference to the underworld of, *the Female-earth*. See Illustration 67 that, The Hand is, pictorially, is *on the side* of the Pillar, *the underworld*. The (green) Vertical Rectangle is a, *vertical-place*, sign while the (red) Triangle represents, *the Female-earth*. We are being told that the Hand of the Sun, *the steward of the Sun*, is *in the underworld, on the side, of the Female-earth*.

The Leg and Arm Form a Large, (green) Horizontal “V” shape that indicates, an opening, positional, *on the side*. Within the “V” is the Image of a Fox whose spirit essence is, *the marvel, the wonder, the very clever one*. The Body of the Fox is composed of a (tan) Large, *the great*, Finger, *one*, pointing a direction, *here*, positional, *within, the great, opening*. The (brown) Head alludes to the Face, *his appearance*, at the Mouth, *the water source*, and the Fox’s Ears allude, *to the holes, on the side*, Left and Right, *in the east and west*. The (tan) Rear Legs mean, *the long walks*, positional, *below, in the east and west*. The (tan) Front Legs indicate, *the Arm, the warrior*, and (light blue) Hand in the Form of, *the male- spirit*, positional, *below, Left and Right, in the east and west*.



Illustration 68:
The Loincloth

Viewed, pictorially, combined with the Arm and Hands and a Tie or strap the Fox (*the clever one, the wonder, or, the marvel*) Pelt could be considered, *a cover, or, the one, covered*, based on its function over the genital area. This might indicate, by allusion, that the spirit’s gender is obscured.

The Hand, *the Hand of the Sun, The steward of the Sun*, is between Two Lines that indicate, *unseen, positional, on the side, of the Pillar* that represents, *the underworld*. We already know the Meaning of the “H” signs as, *the connected places, vertical and horizontal*. At, *the center*, of these signs is a (light blue) “U” shaped sign that means, turning, Double Lined, *unseen*. Within it, there is the (light blue) sign for, *the male-spirit*, with Two (green) Vertical Rectangles meaning, *places in the east and west*. This sign is vaguely like the Head of a Fox and alludes to the position where the Fox’s Face would be. His Face, *his appearance, turning unseen, in the east and in the west*. The Fox’s spirit essence, *the very clever or wondrous one*. In today’s terms this would be some thing akin to, *a miracle*.

The Body of the Fox is a (green outline) Large, *the great*, Vertical Rectangle, *vertical-place*. The Tail of the Fox is in the Form of a Large, *the great*, Finger, *one*, pointing a direction, positional, *below*. The (light tan) Legs, *the long*, and Feet, *walk*, and the Form of the Paws as a Curved shape that represents, *the male-spirit*, positional, *below*.



Illustration 69: Signs on the Tie or Strap



Illustration 70: Gesture Sign for, Great

The Two “Paragraph” Signs appear to be the Gesture Sign for, *the great*, Vertical Rectangles, *the vertical-places*, with the Square, the House, *the lineage*, positional, pictorially, *connection*, *at, the center*. We have seen that the other use of the Square, *linage* sign, was in the Form of the Crane’s Head on Pillar 43.

The (green) Square, The House, *the lineage*, of the (white Form) Eye of the Sun, *Venus*.

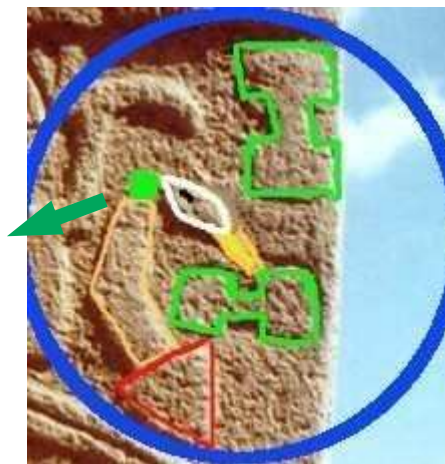


Illustration 71: Pillar 43



Illustration 72: Signs on the Tie or Strap



Illustration 73: Color Coded

From this viewing angle the Strap Forms a Large, *the great, horizontal-place*, sign with the signs, described below, *within it*.

The next signs (to the left) are the Vertical Rectangles, *vertical-places*, sign with a Horizontal Rectangle, *the connecting, horizontal-place, positional, at the center*. The next sign (brown outline) is unclear but may be the Arm, *the warrior*, The upper Arm is in the (orange) Form of an Eye, *the Eye of the Sun*, with the lower part, depicted as a Finger, *the one, pointing a direction, here, positional, below*. Further to the Left is the (dark blue) “U” shaped, *turning, sign, positional, on the side*. This sign is composed of three signs, a (green) Horizontal Rectangle, *the horizontal-place*. A Finger, the one, pointing a direction, *here, positional, on the side* (of the place sign), and (light blue) the Curved sign for, *descending*.



Illustration 74: Seven Sitting Birds

At the base of Pillar 43, are Seven Sitting, *awaiting*, Birds, *flight*, within a Horizontal Rectangle. *The* number Seven was used as an association for the number that indicated something, *revered*.¹⁶ Thus the

16 Popol Vuh: Sacred Book of the Quiché Maya People. Electronic version of original 2003 publication. Mesoweb: www.mesoweb.com/publications/Christenson/PopolVuh.pdf.

P.181 “...also refer to the seven sacred directions of the Maya universe—the four cardinal directions plus the sky, center, and underworld. (bold font added by the writer of this paper)

Seven Hills, the Seven Caves, The Seven Mountains, the Seven Springs etc., all representing something special. Thus, *The horizontal-place, of, the revered, ones, awaiting, flight.*



*Illustration 75:
Young Crane*



*Illustration 76: Close up of
Sitting Birds*



Illustration 77: Color Coded

Not all of the Seven Sitting Birds are of the same shape. Note that of the Two birds Illustrated above the one on the right has a Tail while the other one doesn't.

The Sitting Bird, *the one, awaiting, flight.*

The (white) Body of the Bird is in the Form of a Large, *the great*, Eye, *Eye of the Sun, --Venus*. The Legs are, from top to bottom, a Large (light tan) Finger, *the great, one*, pointing a direction, *there* (pointing to the next Bird).

The Throat of the Bird indicating, *the connecting tunnel*, (between the Mouth and the Stomach of the Body). the (light tan) Form is that of a Finger, *the one*, pointing a direction, *here*, the (light blue) Curved Line represents the outline of the Finger and means, *arising, positional*, on the side, of, *the* (green) Vertical Rectangle, *vertical-place, positional, below*, the (red) Triangle that represents, *the Female-earth*.

The Bird's Head alludes to its Face, *his appearance*, The (green) Quarter Circle, positional, *on the side, of*, The (red) Triangle, indicating, *the Female-earth*. The Beak of the Bird (its Mouth), represents, *a water source*, positional, *on the side, of, the Female-earth*.

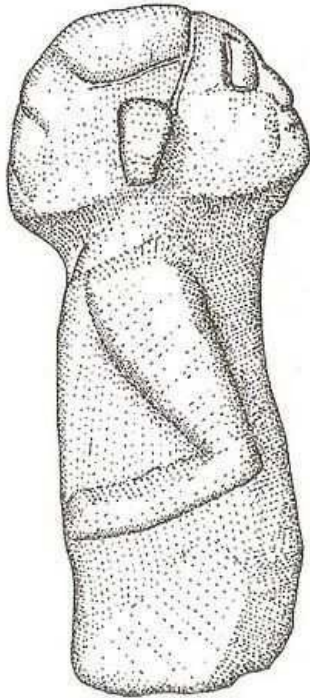


Illustration 78: Gobekli Tepe,
His Two Faces



Illustration 79: Color Coded

This statuette from Gobekli Tepe is in the overall Form of a (dark tan) Phallus, *the one, the Male*. Within, *the glans penis*, (used to Form the sign for a male-spirit), are Two faces, *his two appearances*, on the Left and Right, *in the east and west*.

The next largest Form is that of the Arm, *the warrior*, and the Hand, The Hand of the Sun, *the steward of the Sun*, positional, *on the side*.

At the center of the two Faces is the (tan) Form of a Sandal-ed Foot, *the protected, or safe, walk*, that connects to the (yellow) Double Lined, *unseen, vertically-arising*, sign that leads to the Curvature of the Crown of the Head, *the arc or bow of the sky*. The arising sign contacts the edge of the (green), *horizontal-place*, sign that alludes to the Hair of the Head, *the growth, or, the development*.

The outline of the Face, *his appearance*, on the Right, *in the west*, begins with the (pink) Mouth, *at, the water source*, and, *arises up to*, the (light blue) Nose that alludes to the Nostril as, *the orifice or the hole*. The Form of the Nose is in the Form of the “Shepherd’s Crook” sign that means, *taken-*

upwards, the (blue green) Large, *the great*, Water-drop, *water-particle*. The water-particle alludes to, the Eye, *the Eye of the Sun*, --Venus.

The Throat, means, *the connecting tunnel*, and is in the Form of the (red) Triangle, meaning, *the Female earth*. Her, positional, surface, is Curved making the sign for, *held as in a bowl*.

The Face, *his appearance*, on the Left, *in the east*, is a Leftward Slanting Line, that means, *stopped, at*, alluding to the Mouth, *the water source*.

The (dark tan) Leftward Slanting Line meaning, *stopped*, alludes to the Eye, *the Eye of the Sun*, --Venus,



Illustration 80: Inca Culture, Peru



Illustration 81: The Large Stone Bowl at Gobekli Tepe (oriented vertically for comparison)

The Inca culture of Peru made a similar cosmological statement using a stone Figurine, *the one*, that compounded the Body with an Oval Bowl that is in the Form for, *all* or *everything*. Within, *the water* (when the bowl is filled). His Two Faces, *his two, appearances*, Left and Right, *in the east and in the west*.

The Hair, *the growth*, or, *the development*, is in the Form of a “T” shape that is compounded with the Eyebrows as two Fingers, the ones, *pointing a direction*, here, positional, *on the sides, in the east and west*. The Nose is the sign for, *the male*, or, *the man*, that alludes to the Nostrils, *the orifices*, or *holes*,

in the east and west. The Nose, a sign for, *the male*, is between the Circles, *The one, his location, the Eye of the Sun, --Venus*, that make up and allude to, the Eyes, thus, positional, *at, the center*. The Mouth, *the water source*, on the Left, *in the east*, is Formed from the signs: Upper Lip, *the upper side, the upper-world*, the Line, positional, *between, the center*, the Lips, *indicating the surface*, and the Lower Lip, *the underside, or the under-world*. The sign on the Right, *in the west*, that alludes to the Mouth, *the water source*, is in the shape of the sign that indicates, *the center*.

The Arm, *the warrior*, and Hand, *the steward of the Sun*, is positional, *on, the sides, of the bowl*, the container, a metaphor for the bowels of the earth.

The Legs, *the long*, and Feet, *walks*, positional, *below*, the Large Bowl, *the great container*.



Illustration 82: Large Stone Bowl at Gobekli Tepe

The Stone Bowls of both the Inca and Gobekli Tepe are in the Form of the Larger, *the great*, Gesture sign for, *all*, or *everything*, positional, *within, it*. The Bowl was probably filled with water from the cisterns or possibly a Beer made from local wild grain. The use of Beer would have provided evidence for the water containing spirits by having a mental effect on the drinker. In that case the Bowl and its contents would have been a metaphor for the spirits located within the Body (stomach) of the Female-earth. Another possibility is that if the past existence of ancient natural spring sites are ever found to be located near Gobekli Tepe they might well have been carbonated due to the preponderance of limestone in the area. Again this would have had the effect of having been perceived as water containing spirits.



Illustration 83: Çatalhöyük Female Figurine



Illustration 84: Color Coded

The Stance of the Çatalhöyük Settlement Figure is Sitting, and means, *waiting*, The female represents the Great Female-earth and is, apparently, pregnant, waiting to give birth. The Large, *the great*, (yellow) sign alluding to the Stomach as, the container, is the gesture sign for, *star*. The great-star, a common name, in many ancient cultures for Venus.



Illustration 85: The Hand, The Eye of the Sun, The Great Star

Just below the Hand on the readers Left, *in the east*, is the Form and Imagery of an Eye, the Eye of the Sun, a metaphor for, Venus. The Pupil, is positioned between two (black) Triangles that represent, the sides, of the Female-earth. As a Circle it means, *the one, his location, positional, at the center*, of the

Female-earth. The Arm, the warrior, the Hand, *the steward of the Sun*, positional, *on the* Breast, a metaphor for, *the hillsides*, on the Body of the Female-earth, *in the east and in the west*.

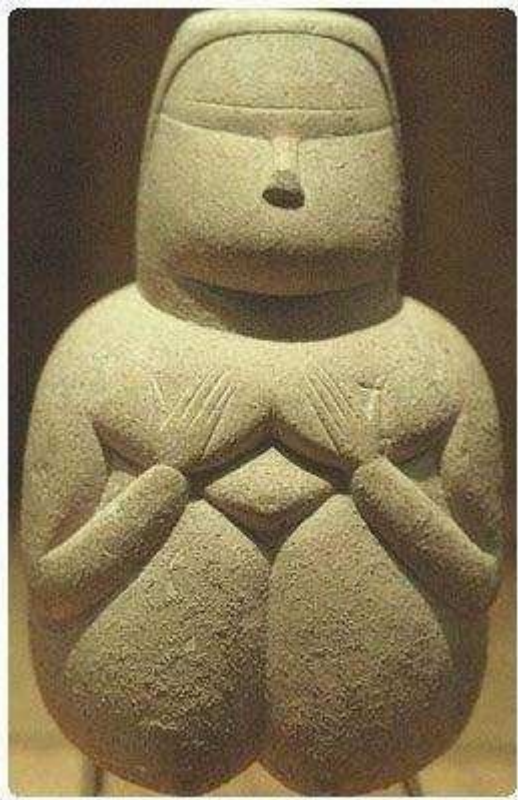


Illustration 86: Anatolia Original

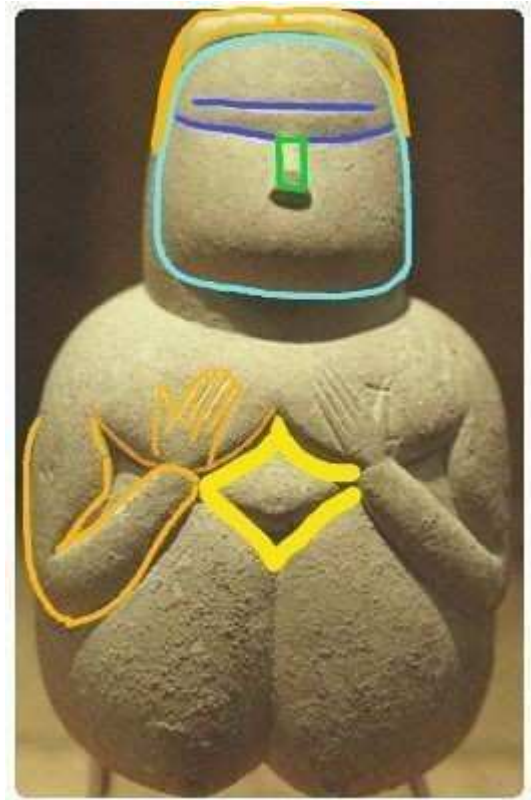


Illustration 87: Anatolia Color Coded

Above we see another Figurine from the Anatolia area of present day Turkey that is about 3-4000 years younger than the one found at Gobekli Tepe. Despite this great difference in age we see that, through the depicted sign language system, the cosmological theme was maintained. The theme is somewhat paraphrased and the Figurine is stylistically different.

The signs that allude to the Legs and Feet, *the walk*, positional, *on the side*, (of the earth) are in the Form of Large, *the great, ones*, (tan) Water drops, *particles of water, the great, water-particles, in the east, and in the west*. The Large (yellow) star, *the great star*, alludes to the area of the Stomach, *the container*. The Arms and Hands, *the warrior, the steward of the Sun* is, positional, *on sides, of, the Breasts, the hill-sides, in the east and in the west*. The Head/Face, *his appearance*, is in the (light-blue) Form of, *the male-spirit* (based on the shape of the human glans-penis). Its Stance is that of, *head-ing upwards. The one, the male-spirit, heading, upwards*.

The “T” shaped Form that indicates, *below*, is related to the huge “T” shaped Pillars of Gobekli Tepe that hold the same meaning. Pictorially, the Face seems to be Blindfolded and its Double Lines, mean, *hidden, unseen*. This alludes to the position of the Eyes so it is, *the Eye of the Sun, Venus, positional, in the east and the west*, that cannot be seen. The Hair indicates, *growth or the development and Severed Fingers point a direction, there, positional, on the sides, in the east, and in the west*.

The (green) Vertical Rectangle, indicates, *a vertical-place*, while as a Nose it alludes to the Nostrils,

the dual holes, in the east and the west. The Face has no Mouth because a Mouth represents, *a source of water*, such a spring site or a pool of water fed by subterranean water which doesn't apply in the context of the composition's message.

Many other Figures from a variety of cultures could be illustrated here that utilized the Hands on the Breasts Stance but only one more will be illustrated:



Illustration 88: Australia, Aboriginal Pictograph

There can be little doubt that the Aboriginal pictograph is much older than Gobekli Tepe because the people migrated to Australia about 50-60,000 years ago. Yet the theme of this rock painting paraphrases the Gobekli Tepe theme. The Female Figure shows *the Breasts* with a Hand, the steward of the Sun, positional, *on the*, metaphorical, *hillsides*. The outstretched Arms (a Straight Line), *the warrior*, and Hands, *the steward of the Sun*, Form the gesture sign for, *the surface* of the broad land. The Neck is a Vertical Rectangle indicating, *a vertical-place*, and alludes to the Throat as, *the connecting tunnel*, between the Stomach and the Mouth, *the water-source*. The Head/Face is in the Form of an Egg, the one who will emerge, as the alluded to Face, *his appearance*, cannot yet be observed. The (white) tapering Line is a pathway and the white color indicates, *spirit*, Thus, *the spirit-pathway*, that terminates at the (white) Vertical Rectangle, *a vertical-spirit-place*, of, *the steward of the Sun*. The Stance of the Hand is, *upwards, above*.



Illustration 89: Mayan, The Vessel, The Container

The above Mayan Vessel illustrates that the metaphor relating the Female-earth as, a vessel, or, a container, was understood even in Central America. The Breasts or, *the hills* of the earth, hold a Count of Four indicating, the four directions, or *everywhere*. The Four Vertical Lines indicate, *the, vertical, flowing (water), at the center, (between the Breasts)*. At the center is the Large Mouth of the vessel, *the water-source*, that as a gesture sign means, a great, hole.

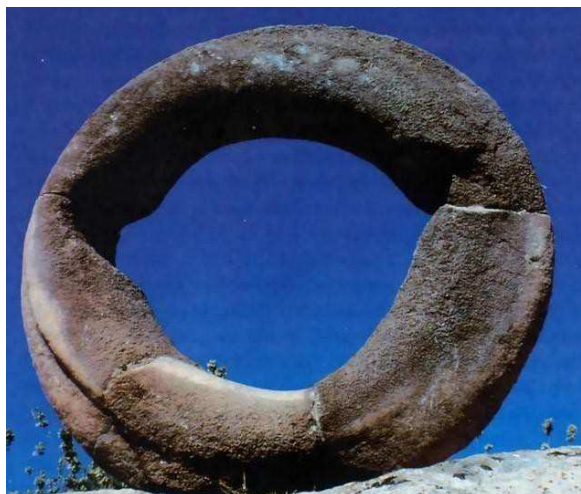


Illustration 90: Gobekli Tepe Original Stone Circle

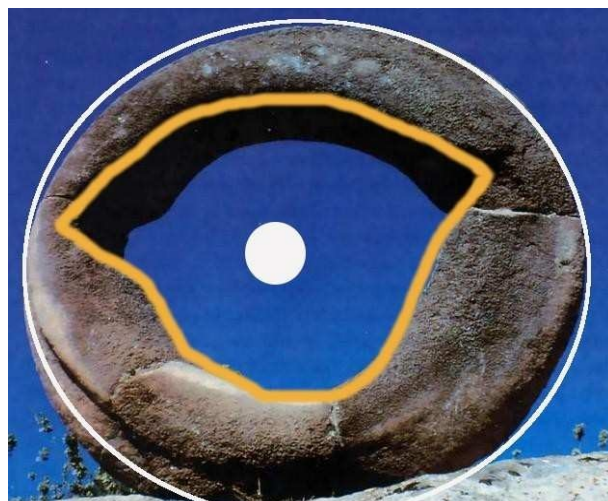


Illustration 91: The Great Eye of the Sun, Venus

A further connection with Venus is the Circular Stone or Large Eye Form (Illustration 9) found within a room in the temple. This could not have not been the original placement of the Stone Eye when Gobekli Tepe was a functioning site. The Eye was found broken into four pieces and this may have been an intentional ceremonial “killing” at the time the Gobekli site was decommissioned and buried. The Large (light-blue) Circle Formed by the stone in Illustration 8 would indicate, a great one while the Form of the Space in its center is in the shape of an Eye (the Eye of the Sun –Venus). The (white) circle in the center was added to demonstrate how Venus upon its first appearance might function as the Pupil of the Eye.

The Large (white) Circle Formed by the stone would indicate, *a great one*, while the (dark tan) Form of the Space in its center is in the shape of an Eye, the Eye of the Sun –Venus. The (white) circle in the center was added to demonstrate how Venus upon its first appearance on the horizon might function as the Pupil of the Eye.

Of course, we don't know where this Stone Eye was placed on the hill but it seems likely it would have been oriented to mark a certain height or point in the sky marking the first appearance of Venus (as the morning star) on the Left, *in the east*, from the hill of Gobekli Tepe. As in other ancient Sun oriented cultures this event may have held great significance.¹⁷

¹⁷ Roys, Ralph I. *The Book of Chilam Balam of Chumayel*, Washington D.C.; Carnegie Institution [1933] P. 261 Las Casas wrote that “after the sun, which they held as their principal god, they honored and worshiped a certain star (I could not learn which star this was) more than any other denizen of the heavens or earth, because they held it as certain that their god, Quetzalcóatl, the highest god of the Cholulans, when he died transformed into this star” (Las Casas 1967, III, clxxiv, p. 201). Las Casas further noted that the Indians awaited the appearance of this star in the East each day, and that when it appeared their priests offered “many sacrifices and ceremonies,” including incense and their own blood (Ibid.) Although Las Casas could not identify which star this was, native Mesoamerican sources identify the Feathered Serpent deity Quetzalcoatl with Venus (Roys 1967, 159 n. 7; Nicholson 2001, 16, 47, 251-252). Ibid. “Yet they fixed their eyes on the dawn, looking steadfastly for the coming forth of the sun.”



Illustration 92: Pillar with Multiple Serpents

A word should be said about the many references to water by the ancient cultures. In the Popul Vuh it is stated that "... Water was their blood. It became the blood of humanity."¹⁸ This equation of water to blood may also have been in reference to the water of the Female-earth and the references to her flowing streams (the multiple Serpents) may have been a metaphor for menstruation. Seasonal rain water flowing down the side of the Gobekli Tepe hillside and filling the cisterns may have been, metaphorically, conceived as the Female- earth's periodic menstruation.

Also from the following quotations from the Popul Vuh we learn how animal imagery was used to create meaningful phrases by association with their predominant behavior or *spirit essence*. The Daytime Sun was *spirit essence* compared to an Eagle soaring above in the sky hunting its prey. The Nocturnal Sun was a Feline hunting in the darkness below the earth. The Serpent was also common Imagery at Gobekli Tepe as it was among the Maya, indicating, *a stream of water*.

According to the Popol Vuh¹⁹ On page 118: "Then the burrowing opossums who are greedy for dominion shall bite one another." For Katun 12 Ahau, a period of good fortune, the prophecy states: "The burrowing opossum shall flee. He shall give up his delegated mat and throne, and he shall go out into the wilderness. Men shall be happy; things shall go well in the towns."

18 Popol Vuh: Sacred Book of the Quiché Maya People. Electronic version of original 2003 publication. Mesoweb: www.mesoweb.com/publications/Christenson/PopolVuh.pdf.

P.181 "...also refer to the seven sacred directions of the Maya universe—the four cardinal directions plus the sky, center, and underworld. Thus was found the food that would become the flesh 460 of the newly framed and shaped people. Water was their blood. 461 It became the blood of humanity.'

The Popol Vuh also states. "...Even when war came upon their canyon and their citadel, they were glorified because of the spirit essence of their lords, Lord Cucumatz, and Lord Co Tuha. Cucumatz became a truly enchanted lord. In one transformation he would rise up into the sky, and in another transformation he would go down to Xibalba (the underworld). In another transformation he would be a serpent, truly becoming a serpent. In another transformation he would make himself into an eagle; and in another transformation into a jaguar. Truly his appearance would be that of an eagle and of a jaguar. In another transformation he would become a pool of blood. Mere pooled blood he would become. Truly he was an enchanted lord in his essence." (bold font added by this paper's writer).

19 Ibid.

From this we infer that these animals represent certain persons in authority, and such a conclusion is amply confirmed by the following passage: "In the ninth year of Katun 6 Ahau the puma (coh) and the jaguar (balam) claw one another's backs. The puma (coh) is a leon. These are the head-chiefs (halach-uinicob)."

The Feline, the nocturnal Sun, can be seen here to also represent a title for head chiefs.

While these animal verbalization are aimed at personages, one needs to consider the fact that the above words were spoken during the time when the Spanish had killed off many of the traditional leaders and replaced them with their own, more subservient, leaders. The words were thus spoken in sarcasm and the Opossum would have represented, *the one, who feigns death or a pretender*.

P. 73 "Tekit where the remainder of the Itzá were dispersed, Yokolcheen, Ppuuppulni-huh 4 (Huhi?) the iguana was their familiar spirit when they came forth. Coçil, Tiab (Teabo), Bitun-cheen. Then they entered Tipikal, as the well was called, after which they came up out of it."

In this case the migrating people were compared with the behavioral essence of the Iguana, *the one who climbs out of the well (or water hole)*.

P 72 "Then they went to Xocneceh; the deer was their familiar spirit 3 when they arrived."

As the Maya wandered in their migration they referred to themselves as having the Deer as their familiar spirit. As browsers the behavioral essence or spirit of the Deer is, *one of wandering*. As they moved into an area of wells their familiar spirit changed into an Iguana, *the one, that climbs up out of the wells*.

"We find further indications of the significance of these names of animals in the following passages: 'There is no kinkajou, there is no fox, there is no weasel to suck men's blood; there are no pernicious rulers.' 'The rulers shall be cut off, when the claws of the eagle are cut, when the backs of the kinkajou and the fox are clawed and torn'"

In North America,²⁰ Native Americans considered the weasel to be a bad sign or omen.

The Kinkajou is noted for its ability to turn its feet backwards thus leaving deceptive tracks as to its direction of travel. Thus the Kinkajou is, *the one that deceives*. The Fox appears to mean something that is, *very clever or a wonder*. The Weasel has a reputation for being, sneaky even in today's culture.

P. 224: "Thus the boys were preserved there on the top of the mountain. Tohil, Auilix, and Hacavitz had the appearance of three boys when they went out walking. These were the spirit essences of the stones."

20 <https://en.wikipedia.org/wiki/Weasel>

"Native Americans[*specify*] deemed the weasel to be a bad sign; crossing its path meant a "speedy death".[7] According to Daniel Defoe also, meeting a weasel is a bad omen.[8] In English-speaking areas, weasel can be a disparaging term, noun or verb, for someone regarded as sneaky, conniving or untrustworthy. Similarly, "[weasel words](#)" is a critical term for words or phrasing that are vague, misleading or equivocal."

From this we learn that the Form of the stones were considered their spirit essences. Thus their Large “T” shapes define the Stone Pillars as the spirit essence of the underside of the Female-earth, the underworld.



Illustration 93: Gesture Sign for, Council



Illustration 94: Gobekli Tepe Thick Walled Council Sign

As usual in ancient societies belief system, the social system, and its knowledge bank were all rolled into one common approach to dealing with survival in the world. Because of this Gobekli Tepee probably served as a “multi-function” center for the culture. Above we see the Gesture Sign for, *council*.²¹ It is quite similar to some of the Gobekli Tepe structures with their thick stone walls. The Gesture Sign for *all* or *everything* is also similar in shape. The main distinction between the two signs is that the closed Hand or Fist is used to Form the *council* sign. This gives the sign a much Thicker Line than the sign for *everything*. The stone “benches” found inside the structures lend further credence to the idea that the structures were viewed as “council houses.”



Illustration 95: Anui Culture Clothing



Illustration 96: Color Coded

21 Tomkins, 22-23 (meaning: sitting and talking) “Closed hands well out in front of body, little fingers touching, move hands in horizontal circle towards body to meet with backs to body –then add TALK to right and left.”

Ancient depicted sign language was all pervasive. It was used not only to make important information permanent but also the arrangement of grave goods, decoration of clothing, building design, weapons, shields, jewelry, tattoos, and body scarring, etc.

The Ainu, an ancient, and still existing, culture within Japan made the above clothing with “decorations” that were based in depicted sign language. At the Neckline, we see the Imagery of an Owl, *the one who flies in the darkness*. The (orange) Spiral signs that mean, *taken-upwards*, The (dark blue) signs indicate, *from, the surface*, and, *on, the sides*. There is a small (white) sign for, *the star*, connected to the (light blue) sign for, *taken-upwards*. The (orange) signs allude to the Eyes and create the Large, *the great*, Eye, the *Eye of the Sun*, --Venus. Positional, Venus is on the Left and the Right that indicates in Gesture signing, *in the east, and, in the west*.

The (yellow) Owl’s Beak, its Mouth, represents, *a water source*. The Beak is composed of a Vertical Line, meaning, *the one, the man, positional, within*, the (green) “V” shaped sign that means, *the opening*. The (blue) Vertical Rectangle, indicates, *the vertical-place*, and alludes to the Throat as, *the connecting-tunnel, between the Mouth, the water source, and the Stomach as, the vessel, or, the container*. The Large, *the great*, (green) compound of the Straight Line that means, *the surface* and the drop off on both edges indicates a side view of, *the hole*, The (white) “T” shaped sign means, *below*, and is outlined by a (light green) Horizontal Rectangle, *a horizontal-place (a surface-place)*. The “T” is positional, on, the (green) Straight Line meaning, *the surface*. Thus, *below, the surface, in the hole*.

At the left edge of the clothing is a (green) Vertical Rectangle indicating, *the vertical-place*, with a (light blue) mathematical Pi shaped sign that represents a lintel and frame or, *the doorway, the portal, positional, on the side*.



Illustration 97: Gobekli Tepe
Plaque

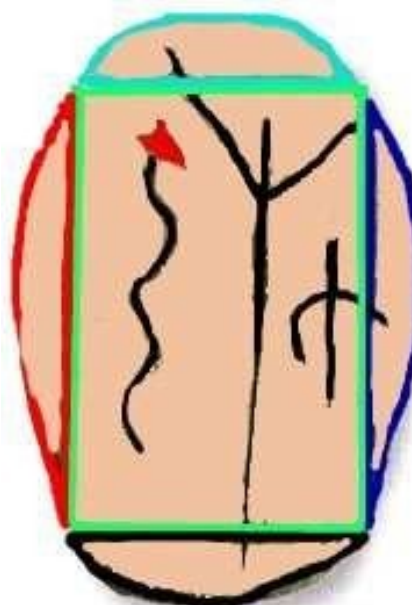


Illustration 98: Color Coded

A Plaque found at Gobekli Tepe is in the shape of, *the turning-place*, sign that is composed of a (green) Vertical Rectangle, *a vertical-place*, that is in, *the center*, of an Oval. The rest of the Oval is in the Form of (light blue), the Quarter Circle that indicates, positional, *the upper-side, the upper world*, and on the (red) Left, side, *the eastern side*, while on the (dark blue) Right side, *the western side*. At *the base*, we see, *the (black), underside, the under-world*. The entire (light tan) Form is that of the mid-section of the female Body, *the Female-earth*. On the Left side, *the east side* is the Imagery of a Serpent, *the stream*, with its Undulating Body, signifying, *movement or moving, the Stance is one of, head-ing upwards*. The (red) Head, alluding to the Face, *Her appearance*, is Triangular and indicates, *the Female-earth*, with a “V” shaped sign that represents, *an opening, positional, on Her side*. The Thighs are in the Form of Two Large Fingers, *the great, one(s)*, pointing a direction, *here, below*, positional, *in the east and in the west*. The Vulva is in the Form of Angular “+” sign that indicates, *crossing-through, positional, at the center*. The reference to, *the great one(s), arising*, in the Form of a Serpent, *the stream, in the east*, and in the Form of a Bird, *in flight in the west*, alerts us to the idea that the metaphor is about Venus.



Illustration 100: Mimbres, North America Birthing

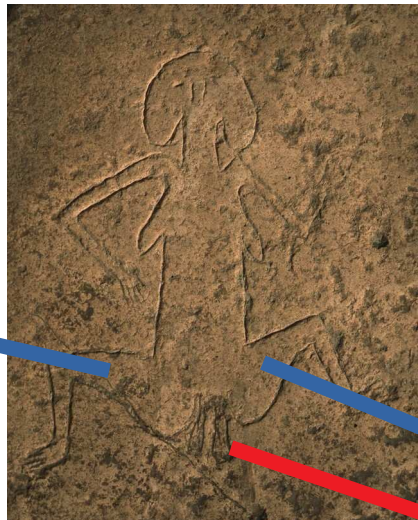


Illustration 99: Gobekli Tepe Birthing



Illustration 101: New Guinea Birthing

The Birth of the Two Phallus's –The Male-twins.

The Birthing Sign composed of Splayed Legs is found world wide among ancient cultures. The above illustrations show the birthing sign (blue arrows) found in the cultures of Gobekli Tepe (modern day

Turkey), and the Mimbres of North America, and from Papua New Guinea. “Archaeological evidence indicates that humans first arrived in Papua New Guinea around 42,000 to 45,000 years ago. They were descendants of migrants out of Africa, in one of the early waves of human migration.”²²

The (blue) arrow points the Splayed legs that Forms the birthing sign. The (red) arrow points to the dual phallic imagery that indicates, *the male twins*.

The New Guinea Mask is of a Female Figure who has the Stance of Splayed Legs indicating, *she who gives birth*. The Gobekli Tepe composition also has the Figure of a Female representing, *the Female-earth*. The Figure also has Splayed Legs as the sign for, *giving birth*, to, Two Phallus's, *the twin males*. Each Phallus has the Penile Shaft indicating, a vertical-place, and the glans-penis used as the sign for, the male-spirit. Both Phallus's are, heading-downwards.

We now move to the Navel, *the navel of the earth*, or *the center of the earth*. The signs that allude to the Navel are the (white) gesture sign for, *the star*, with a Circle, *the one*, *his location*, positional, *at the center*. The (white, yellow, and orange) female-places signs that outline the star create a second or Double Line for it indicating, *hidden*, or, *unseen*. These small signs may also Indicate, *pathways of moisture*. The Arm, *the warrior*, the Hand, the steward of the Sun, is, positional, *on the side*, *in the east and in the west*.



Illustration 102: New Guinea, The Star, the Navel

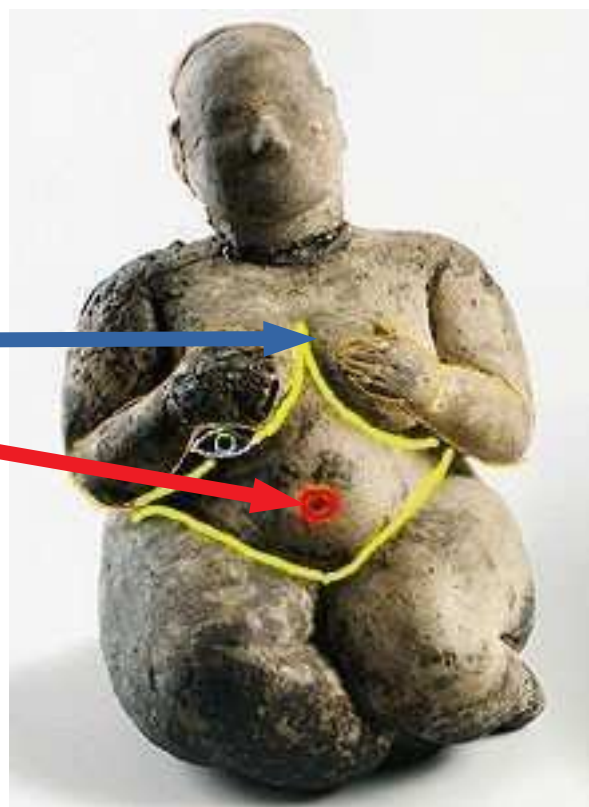


Illustration 103: Çatalhöyük, The Star, the Navel

22 https://en.wikipedia.org/wiki/Papua_New_Guinea



*Illustration 104: The Hand,
The Eye, The Star*

In the Illustration 89 we see that the (brown) Hand, *the steward of the Sun*, the (white outline) Eye, *the Eye of the Sun –Venus*, and the (yellow) Star are all connected to each other thus equating them to each other. Positional, *within*, the star is a (yellow) Circle alluding to the Navel, *of, the Female-earth, the center*. The Circle of the Navel is (dark) indicating, positional, *the one, his locations, within, the darkness*.

Note that the (white outline) Eye is composed of two Triangular, *Female-earth*, signs with the Circle, the (black) Pupil, *the one, his location, within, the darkness*, between the Female-earth signs, *at, the center*.



Illustration 105: Original



Illustration 106: Color Coded

The Gobekli Tepe pictorial Stone depiction of the Male Genitals indicating, *the great man*, is in the rough Form of the “T” shape indicating, *below*. The (red) Gonads are the sign for, *the Female-earth*. The (light blue) Line indicates, *the surface of the earth*. The (green) Vertical Rectangle is the sign for, *the vertical-place*, and is between, *at the center*, the two (red) Triangles, *the Female-earth*. The (light blue) Curved Form is the sign for, *the male-spirit, positional, below*. The Face, *his appearance*, The closed Eyes, pictorially, *at rest, or, asleep*. The Nostrils indicate, *the holes, in the east and west*. The

Oval sign, indicates, *everything*, and alludes to the Mouth, *at, the water source*. There may be more signs associated with the Mouth but the composition is too worn to hazard a guess.

Summary:

Early cosmological sites were natural places such as spring sites, or water seepage from cliffs, that were considered middle -world doorways or portals between the underworld and the upper world of the sky. It was through such portals that the spirit's of the culture's deceased ascended to the sky. This made the sites especially revered and the site often became the focus or center for the culture. One often finds numbers of petroglyphs associated with such sites. As populations increased such sites became more elaborate often obscuring the original source from the view of present day researchers. If a culture moved from its original location a "virtual" spring site might be constructed to serve as the center. No evidence of an ancient spring site has yet been detected at Gobekli Tepe. The are, however, cisterns that may have served as artificial spring sites. The use of the large stone bowls that have been excavated at Gobelkli Tepe, may also have served as a replacements for a spring site. This is similar to how baptismal fonts are used to replace the river or spring that as were used in biblical times, in the more recent Christian churches of today.



*Illustration 107: Baptismal Font from Grötlingbo Church,
Sweden*

Depicted sign language, although artistic, is not art nor iconography. It is a sophisticated communication system based on gesture signing which was transposed into a more material mode that

was able to preserve concepts important to the ancient cultures. The system is non-linear and uses Form and Imagery to such an extent that it captures the attention of modern observers to the exclusion of the nearly subliminal system itself. This combined with the highly specialized division of labor in modern research has hidden the extent of the system's use geographically.

There are two major problems in translating and writing about depicted sign language. The first is that it is not recognized system of communication. This means that one has to attempt to prove the existence of the language and translate it simultaneously. The second is that the system uses metaphor to an extraordinary degree. Our understanding of the system is not perfect and it can be confusing when for example, signs are used indicating, the Great Sun. It is not always easy to determine whether it is the actual Sun that is the subject or a Title of a personage who identifies with, or is called a sun.

Many people have noticed that the same or similar signs and imagery appear globally in ancient times. This has led to all kinds of questions and speculation as to whether there was some direct contact between these cultures that were so distant in time and geography. This paper attempts to resolve the problem by proposing that while the signs are, in many cases, identical there is no need to assume direct contact between widely separated cultures. The signs and imagery are considered parts of a widely understood ancient but surprisingly sophisticated system of communication.

In an attempt to understand the structures, and imagery found at Gobekli Tepe the depicted sign language system is explained and signs from a few other cultures are used to not only show the similarity of signs but also are used to assist in explaining aspects of Gobekli Tepe that are presently unclear. At the moment the amount of material excavated is limited. Only a small percentage of the site has been excavated to date. It is expected that as more of the site is excavated there will be an opportunity for increased understanding related to the function of the structures.

The pillars of Gobekli Tepe are considered as representative of the under-world, the "under-side" of the Female-earth. This is determined by the many Triangles that indicate the Female -earth as well as a statuette and a plaque depicting the female gender. The overall cosmology was based on an understanding of the water cycle and was made into a metaphor comparing it to the cycle of birth, life, death and rebirth. The many cupules located around the cisterns are also found on the tops of the pillars and are in the form of female-spirits. After a rain the cupules would fill with water, as little bowls of female-water-spirits. Upon the arrival of the rising Sun, the water from the cupules evaporated taking up the spirits of the deceased with the water. Such an event would have been considered a confirmation of the cosmology.

Much of what has been preserved by depicted sign language over the ages is often related to burials or sites that were considered revered places significant for their cosmological meaning. Gobekli Tepe is one of the latter.



*Illustration 108: The Clever One,
Leaping*

The depictions of animals found on the pillars probably should not be viewed as animals but rather depictions of their *spirit essences*. The people of Gobekli Tepe were hunter-gatherers who lived in close relationship with nature. They needed to observe the various aspects of nature closely as a means of survival. A simple spirit essence is expressed by the snail as, the one who moves slowly. A more complex example is that of the Fox whose hunting behavior is one of triangulating its prey through use of its ears and once the prey is located the Fox jumps upwards and pounces down upon its prey. This dramatic action was considered as very clever, wondrous, or marvelous -akin to what we might describe as a miracle today. Thus the meaning of the Fox was something synonymous with, the very clever one, a marvel. Using such animal Imagery enabled the expression of rather complex concepts that might otherwise take a great many gesture signs to produce. It is also in line with the animistic belief system of ancient cultures.



*Illustration 109: Pillar 56,
the Cranes*

Pillar 56 attracts people's attention due to its portrayal of numerous cranes in a variety of postures, and sizes, this provides a sense of flocks of the birds that could be related to their migration. Gobekli Tepe may well have been on a flyway for migrating and nesting cranes. Twelve thousand years ago the

climate was much lusher than presently and would have provided a good nesting site for the cranes. The depictions of large and small cranes adds to the idea of the area being a breeding ground.

The arrival and departure of the cranes would have been a dramatic event and marked a seasonal change that could not be ignored. In depicted signing, size is not only pictorially presented but also represents significance.



Illustration 110: The Great Crane, His Arising.

The depiction of a large Crane among others of lesser size may well have indicated leadership. *The great one who flies and stands (has arisen) in the water.* Cranes are hierarchical, they have a pecking order both on the ground and in their flight formation. Depicted sign language is highly metaphorical in the manner in which it expresses concepts. The people of Gobekli may well have identified their area as well as themselves with the migrating and nesting cranes. The people's area or place of birth, (the crane's nesting site) and departure (a metaphorical death) from the area, the culture's center. A metaphorical connection may have made with these events and the afterlife of the people of the Crane. What lends credence to this thought is that the Large Crane is described as the Great One (an ancient way of referring to a great leader). Also, the composition of the Crane relates a message to his having arisen to the surface through a tunnel, to the upper-world.

The Great One, the Great Crane, is depicted as Standing on a Rabbit that refers to the Lunar Month, of the Arising, (an in parallel association with departure of the cranes from their nesting place) and speaks to, *the two, united as one, ascending the side of the earth.* Aside from, pictorially, representing young cranes the two small cranes, (the little fliers) on each side of the Great One, the Great Flier, and are depicted as being in the east and west. The Great One somehow is related to a little flier(s) in the east and in the west. More about this later.



Illustration 111: The Council, The Center

The Great Crane, the Great One, The Crane's Head alludes to his Face, *his appearance*, his arising (ascension) is depicted as in the middle of the two small Birds thus, *at the center, the nesting area, the birthplace* of the people of the Cranes that apparently also referred to the structure(s) at Gobekli Tepe. The Form of some of the Gobekli Tepe stone "circles" that are in the shape and thickness of the gesture sign for, *a council*, This combined with the evidence of benches around the sides of the structures lends credence to the interpretation of Gobekli Tepe having been, *a meeting-place, a council center*, for the culture.



Illustration 112: The Hand, The Eye, The Great Star, at the Navel of the Earth

The use of the depiction of, and position of the Navel as referring to, the center, of the Female-earth is quite clear in Çatalhöyük Figurine. To date it is also the only statement that defines the Arm, the warrior, The Hand of the Sun, the steward of the Sun, the Great-star (Venus), and places it at the Navel of the Earth, the center of the earth. It is now apparent that, pictorially, the positioning of the Largest of the Pillars, the Two pillars, at the center of the council structure was consciously planned as referring to the Great Twins, Venus, at the center.



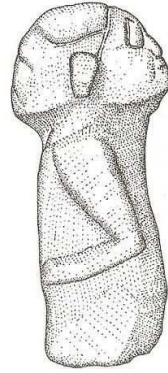
Illustration 113: Seven Sitting Birds

The depiction Seven the of Sitting Birds on Pillar 56 is an association with something revered. The revered ones, the leaders in their afterlife, awaiting their flight, in other words, their ascension. So, not only is the Gobekli Tepe area a place where the actual Cranes give birth, mature, and then fly up into the sky, it is also the place where the deceased leaders of the People of the Crane were born, matured, died, were reborn, and flew up to the sky.



Illustration 114: The Female-earth Giving Birth

A Gobekli Tepe plaque shows the Female-earth giving birth to dual Phallus's, the two males, the twins. The depiction of a Female Figure using the ancient and globally used Splayed Legs sign for, birthing, as well as the depiction of dual phallus's to indicate, the birth of male-twins, as a metaphor for, the birth, the arising of Venus viewed as a Twin-star. The Twins are the Small Birds, the Little Flier, in the east and west, seen on the sides of the Great Crane discussed above.



*Illustration 115:
The Great Male,
His Two Faces*

This is in opposition to the great One, the Great Flier, the Sun. The Little Flier, is the Eye of the Sun, -- Venus. This is the one that arises before the Sun in the east and after the Sun sets in the west. It was thought of as a companion spirit to the Sun, a servant of the Sun. Some ancient compositions refer to Venus as the Wolf-star (Nazca culture) indicating the spirit-essence of the Wolf, the one who stands up in the tall grass to see its prey, and the Wasp-star (Mayan culture) the spirit essence of the Wasp as, a warrior, the defender of the nest, the birth-place.



*Illustration 116: The Great Eye of
the Sun, Venus*

Many ancient societies were careful observers of the night sky and saw relationships between events on earth and the constellations above. One connection between Gobekli Tepe and the sky, a stone circle, was found broken, either accidentally or deliberately, and had been placed in a room and buried. Its Form represented, the great one, and within it, the carved shape of a large Eye, represented Venus. This

mobile stone circle was likely placed on the hillside where it could be aligned to the arising of Venus in the east or in the west. In this context Venus would have become the pupil of the Eye.



Illustration 117: His Face, Not seen

The Headless Human Figure, pictorially, a dead man. In terms of the depicted signs that compose the body the lack of a head indicated, his non-appearance. The Figure was positioned next to a Bird with a Long Neck, (the connecting tunnel) to the water source. The Eye of the Sun, Venus, at the center. This conceptualization was not limited to Gobekli Tepe. A similar composition is found in the Mimbres culture of New Mexico.

While the present understanding of depicted sign language is not perfect, it has progressed to the level where it is able to provide us with general ideas regarding the thought and intent of our ancient ancestors.