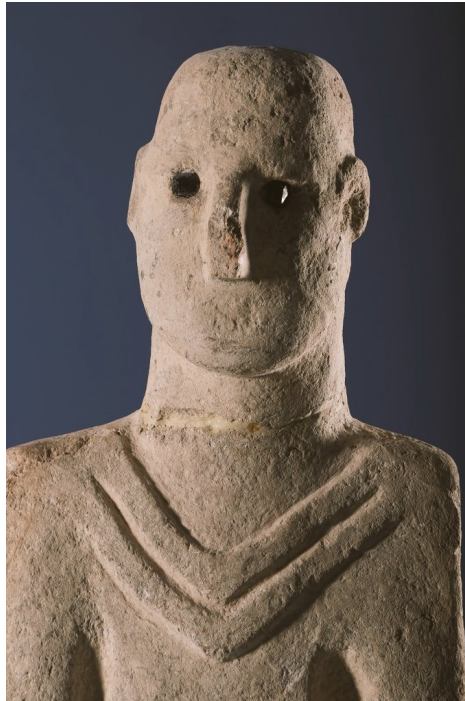


The Face Of Urfa Man



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It would be helpful to refer to:

<https://www.academia.edu/33253716/> Depicted_Sign_Language_An_Ancient_System_of_Communication

The sources for approximately three hundred historically documented gesture signs are listed. Other signs have been determined through a context of known signs. The paper explains the organization of Form, Imagery, Gesture Signs, Stance, allusion, positional(s), pictorials, and incorporation as used in creating the ancient compositions.

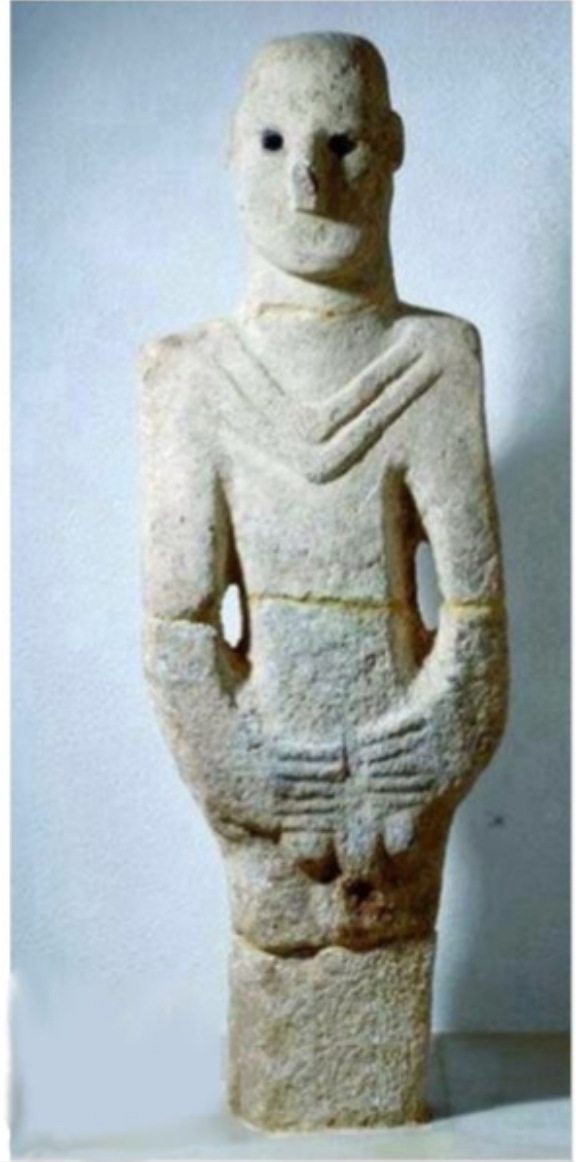


Figure 1: Female and Male Figures

Credit: georgeortiz.com

Credit: Şanlıurfa Archaeology Museum

The Balıklıgöl Statue, also known as “Urfa Man”, is a 13,500-year-old statue that is 5’8” (174 cm) tall. The Female figure from Sardinia is approximately 6, 000 years old and is 8.8 inches (21 cm) tall.

The Female ‘s Legs, **the walks**, are in the Form of **arising** signs, positional, **in the east and west**,¹ while the Male Figure doesn't have Legs but the area is in the Form of the sign for, **the place of arising, in the east and west**

1 Tomkins, William *Indian Sign Language*, Dover Publications Inc., New York, 1969. 73. “where the points of the compass are not clearly understood, the left side supposes the east...”



Figure 2: Male Gender Area



Figure 3: Inverted, Increased Contrast, and Color Coded

The signs are (green) on the Left, **the horizontal-place in the east, with the sign for a (black and white) sign for, the hole, positional, on the side**. The upper Right (light blue) "U" shaped sign indicates, **turning, Left and Right, in the east and west, on the sides, of, the (green) Vertical Rectangle, the vertical-place**. These signs are not entirely clear and there may be others so the meaning is considered tentative. The signs allude to the Gender Area that is assumed to be **male** as the Figure has no Breasts. The Curves on the Female's Legs continues upwards, **on the sides, of, the Triangle that means, the Female-earth**. Next we see a rather Bell shaped sign that is a compound of a (green) Horizontal Rectangle, **horizontal-place**, and the sign for the Large, **the great**, (light blue), **male-spirit, heading-upwards**. The equivalent area on the Male Figure, is a Large, **the great**, Vertical Rectangle, **vertical-place** sign.

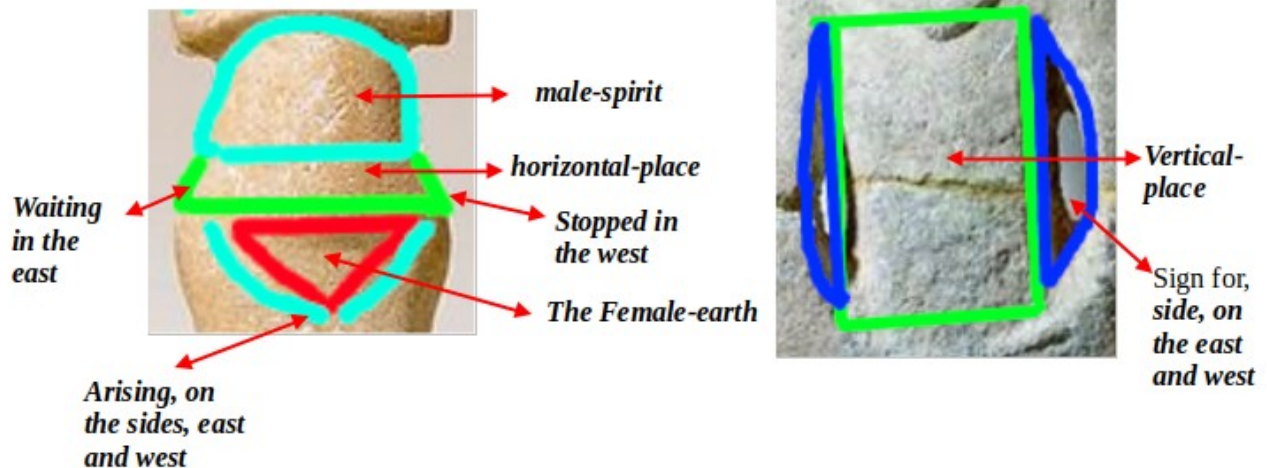


Figure 4: Female and Male Trunk Areas

The Female Figure's Trunk area is concerned with, **the arising on the sides of the earth, to the horizontal-place, on the surface of the earth, and waiting, in the east, while stopped in the wet, the great male-spirit, heading upwards**. The Male Figure, more simply, is concerned with, **the vertical-place**, and, **its eastern and western sides**, as related to the movements of the Arm and Hand, **the warrior, the steward of the Sun**.



Figure 5: Male and Female Figures

We now come to the Arms and Hands of the Figures. Their definitions comes from comparisons of their context within multiple ancient compositions. The Arm indicates, **the warrior**, while the Hand, indicates, **the steward of the Sun**.



Figure 6: Comparison of Figures Arm/Hand Forms

The Female Figure's upper Arms are in the Form of the sign for, **nearby**, and the angled part alludes to the Breast the, **hill**. The hills are Left and Right, **in the east and west**. The Hands are merged or, **together, united as one**, in the middle, or, **at the center**. The center section of the Chest is in the Form of, **the place** sign, **with a**, "V" shaped, **opening, at, the center**. The Male Figures Arms Form the sign for, **arising to, the, (5) horizontal-places**, a numerical shorthand that indicates, **in all four directions plus, the center**. The Arms are connected to the "V" Form, **opening**, sign whose Three Lines indicate, **the hidden-pathway**, to it.

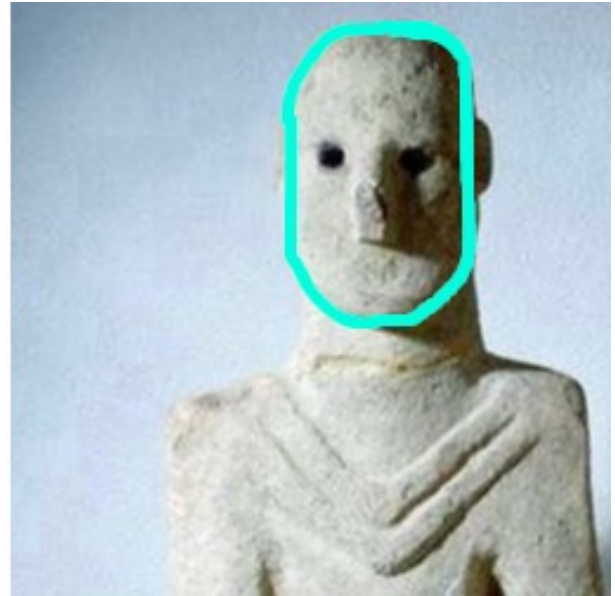
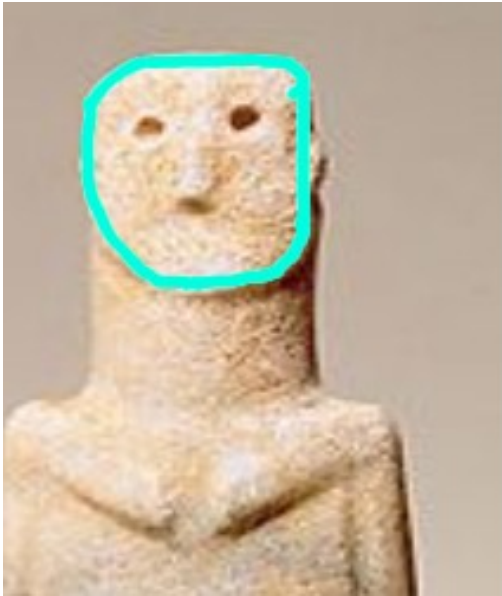


Figure 7: Form of Faces, Male and Female Figures

Beneath both Figure's Necks there is a Triangular Form that represents, **the Female-earth**, The Neck alludes to the Throat as, **a connecting tunnel**, between the Stomach, as a vessel, a container of water, and the Mouth, the water source, on the surface. However both Figures are missing a Mouth.

The Female Figure's Neck appears much thicker than the Male Figure's. This size differential of the Rectangular, place, sign may indicate importance, **the great place of the tunnel**. The Curvature of the Chin creates the curved sign for, **held as in a bowl**, that refers to a pool of water such as found at a spring site. For some reason there is no indication of water in either Figure's message.

The Female Figure's Face, **his appearance**, is in the Form of, **a male-spirit**, The Eyes, **the Eye of the Sun, --Venus**, are carved out of the rock and may have, originally, held circles made of black obsidian (volcanic glass) and would have signified, **within the darkness, positional**, Left and Right, **in the east and west**. The Nose alludes to the Nostrils as orifices, **holes, in the east and west**.

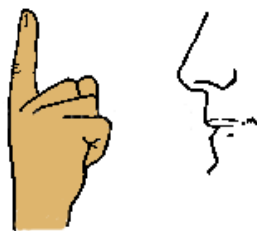


Figure 8: Gesture for, Man

The Form of the Nose is a Large, **the great**, Finger, **the one, the man**, and is a gesture sign that when positioned in front of the Face indicates, **a male**.² The Nose is also positional, between the Eyes, indicating, **at the center**. The Ears allude to their orifices and are, positional, **holes, on, the eastern and western sides**.

² Ibid., 38-39

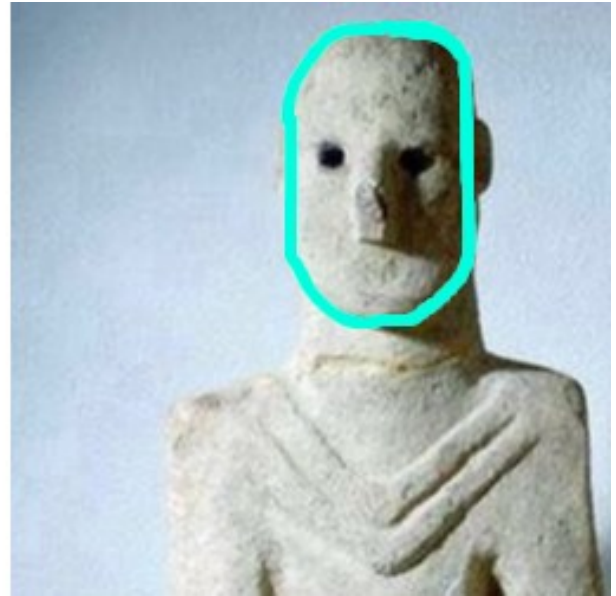


Figure 9: Form of Faces Continued

The Male Figure's Face is the same as the Female's with the exception of its overall Form. Its somewhat Oval Form is the compound sign for, ***the turning-place***. His Face, ***his appearance, positional, at the tunnel, held as in a bowl, at the turning-place***.

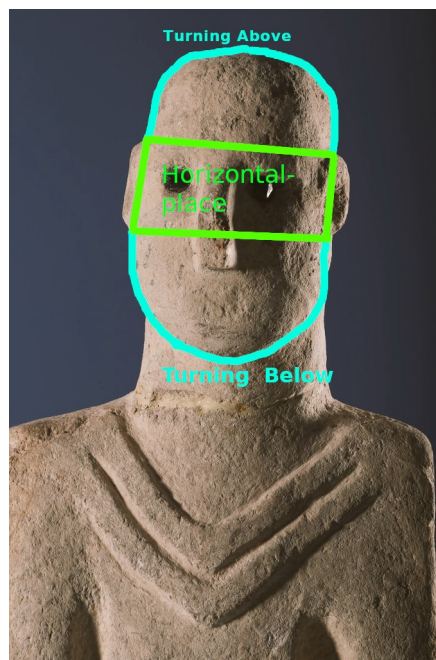


Figure 10: The Turning-place

The Male Figure's Face, ***his appearance***, is in the Form of, a vertical, ***turning-place***, The Eyes, ***the Eye of the Sun, --Venus***, are carved out of the rock and have, insets of black obsidian (volcanic glass) and would have signified, ***within the darkness, positional***, Left and Right, ***in the east and west***. The Nose alludes to the Nostrils as orifices, ***holes, in the east and west***.

The Form of the Nose is a Large, ***the great***, Finger, ***the one, the man***, and is a gesture sign that when positioned in front of the Face indicates, ***a male***. The Nose is also

positional, between the Eyes, indicating, ***at the center***. The Ears allude to their orifices and are, positional, ***holes, on, the eastern and western sides***.

Summary:

Despite the differences in the male and female figures size, geographic location, and time periods their underlying cosmological themes are similar. Considering their pictorial Imagery one would be hard pressed to think that they had anything to do with Venus. It is only through the use of depicted sign language that one obtains a glimpse of the figure's actual meaning.

One cannot expect at this early period in the exploration of the depicted signing system that all the details and nuances of meaning will be understood. The system is quite subtle in the manner in which Form, Imagery, Gesture Signs, Stance, allusion, positional(s), pictorials, and incorporation all combined to create a highly visual method of communication. At present, the best we can expect is to gain some understanding of the general intention of the original composers.