

The Wonder Of Gobekli Tepe



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Photo Credit: Nico Becker

It might be helpful to read:

<http://www.scribd.com/doc/85335148/Native-American-Written-Sign-Language>

when reading this paper as it explains the use of Form, Imagery, Gesture signs, Stance, allusion and position as used in composing glyphs.



Photo Credit: Vincent J. Musi

In this paper we will focus on the Pillar that appears to have arms and hands as well as a belt that supported a loin cloth. Some archaeologists think that the “T” shaped pillars may have represented human bodies, perhaps those of priests or ritual dancers.



*Illustration 1: Gesture Sign
for “Below.”*

Many ancient compositions were overlaid upon a template of a Body. The Bodies need not have been human but could also be based on animals, insects, or even plants and inanimate objects. The “T” shape of the pillar was based on the basic gesture sign that represented, *below*¹ (the surface). That, in itself may be enough of a clue to tell us that the Pillar's form was not that of a human. The “T” Form was also compounded to include a horizontal rectangle and a vertical rectangle. These signs indicated a horizontal plane or place and a vertical plane or place (one having height and depth). Gobekli Tepe was a pre-pottery culture and as such it would not have been easy to shape the huge pillars in a true Body Form as it was in the later pottery cultures of the Nazca and Moche in Peru (discussed below). The makers of the pillars relied more on the more basic signs to describe the type of Body.

With the above in mind we will focus on the signs found on the narrow side of the Pillar.

The (yellow) Double Vertical Lines indicate a pathway that is *unseen*. If the Pillar is viewed as based on a template Body then these lines formed by an indentation would have been the equivalent of a long Neck and Throat (*a tube* or *tunnel*) that runs from the stomach area to the Head or Face. There is a Face Image at the top of the tunnel which will be discussed later on in this paper.

The Hands on the Pillar were positioned on *its sides* or what would be the abdomen of the Body template.. In some ancient cultures this Stance was commonly used to depict, *pregnancy*. We are thus alerted that the Pillar may be female in gender. Below one sees examples from the Moche and Nazca cultures of Peru. In the Nazcan figure the (red) Triangles (*earth-female*) on its Cheeks tells us that this was indeed the Face of the Earth. There are Five Fingers (shorthand for, *the center*) on each Hand. The Fingernails are the Rounded (based on the glans penis) *male-spirit* signs. The Nazcan earth-female is also wearing a Loin Cloth similar to that found on the Pillar. The bulging Stomach was in the Form of an Egg meaning, *the unborn*.



*Illustration 2: Nazca
Earth-Female*

*Image courtesy of
liveauctioneers.com and
(the auction house)*



Illustration 3: Moche Earth Female



*Illustration 4: Color
Coded*

1 Tomkins, William Indian Sign language, Dover Publications, Inc. New York pp. 14

The cosmological metaphor involved the earth-female giving birth to male-spirits was through her mouth as opposed to her vagina. The Imagery below was described as, “—probably indicative of a shaman as an intermediary of the underworld thus the jaguar mask, who is surrounded on both sides by two decapitated women from which blood or water stream from them,” ² This description was based on a lack of awareness that the Space between the Arms and Hands was depicted as a Vessel. So it seems the concept of the earth's mouth depended on the metaphor that was underlying a particular composition. The earth-female was sometimes depicted as (red-brown) a *Vessel containing* (blue-green) *water*. In such a case the opening of the earthen-vessel was its “*mouth*.” The (tan) Arms and Hands in the composition relate to Venus. The Arm/Hand on the Left (*east*) states, *taken down* (*positional*) *the side on a walk or journey. the vertical* (Stance) *waiting-place*, *positional*, *below* while the Arm/Hand on the Right (*west*) *a vertical place of arising* (*positional*) *on the side and turning above*. The Vessel alludes to the position of the Female Body's Face (*Her appearance as a vessel. A container*).



Illustration 6:
Headless female



Illustration 5:
Head as a
Ceramic Vessel

Illustrations based on a drawing by: Néstor Mora Alvarez,
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In previous papers we have seen that the Imagery of Arms and Hands were reserved to represent *warriors and stewards of the Sun*. The Pillar's Hands were *positioned* as on the sides of the tunnel. The Stance of the Hands are, on the Left, *the east* as one of, *stopped*. On the Right, *the west* as *waiting*. The Fingers number five which we have learned was a sort of shorthand to indicate *a center*. Not all ancient depictions of hands had five fingers, The meaning seems to be that stewards of the Sun, their spirits, were stopped and waiting on the sides of the earth, a center, in expectation of some event.

Below the Hands is what appears to be the Imagery of a (“T” shaped sign that mimics the Pillar Form as one of *the places on the surface and below*) braided sash that supports the genital area covering for the earth-female. These items were composed of other signs which provided further information in regard to the cosmology.

The (light green) edge of the next section Forms a *horizontal surface* Line. *Positioned below* is the Double Lined, meaning *unseen*, (orange) “U” shape *turning* sign.

Within the “U” is another (dark blue outline) smaller “U” that was compounded with the (light blue)

² www.urbanauapp.org/wp-content/uploads/2011/07/monolith.pdf

Curved *male-spirit* sign that was based on the shape or Form of the glans penis. This signified that the spirit was, *turning male* or beginning its ascent to the earth's surface.

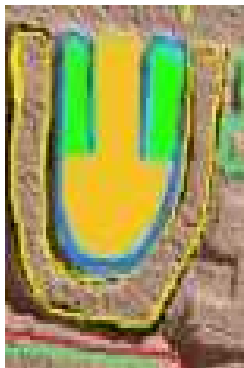


Illustration 7: The Ray of the Sun at the Center



Illustration 8: Moche Tumi Knife



Illustration 9: Place of Turning Male-spirit

If When we look at the overall Form of the (light and dark blue) male-spirit area we can see that it (yellow) is in the form of a Knife, Again, using the Moche culture as a comparison, we see that the manner in which signs were organized as well as their meaning was the same. We also find they used the same shape for their Tumi Knives. The Tumi Knife represented a Ray of the Sun as another metaphor for *a warrior of the Sun*. This seems to have been based on a metaphor in which the rays of the sun could scorch and cut open (make cracks in) the earth much as warriors could cut the enemy. It is also possible that as in the Inca culture the leader held the title of Sun thus the Rays of the Sun would have been his warriors. There are (green) *vertical-places* on each side of the Knife (*east* and *west*).



Illustration 10: Enlargement of the Handle



Illustration 11: Sican Culture Ceremonial Knife (Tumi) held at the Birmingham Museum of Art

The Handle of the Moche Knife is a Large Circle (*the great one*). In the upper-half of the Circle it seems we are looking down on *a hillside*. The lowest of the Three (*many*) levels has the double and joined Shepherd's Crook signs (*taken*), *taken down under in the east and west*.. There are Ten of these compound signs and they may reflect the surface of the earth plus the nine levels of the underworld. The next level on the hillside bears just the (blue) Saw-toothed *water* sign. The top level has the turquoise beads that Form the signs for *5 holes (the center)*. Next we come to the (red) lines that serves as either a *surface line* or a divider. This Line serves as the surface for the Half Circle that indicates, the underside or *underworld*. This must be a side view as we are looking straight into the Face (*his appearance*) of the Rounded (blue) *male-spirit*.

The Eye(s) of the Sun are separated by the Nose (an allusion to *the dual holes*). The (pink) Mouth (*a water source*) was composed using the Oval sign for *all* or *everything* and the Straight Line for, positional on the surface. The spirit's (blue) ear-spools also indicate that they represent *water-holes* and allude to the orifices of the Ear positionally, on the side. The Curved Line of the Chin is the sign for, *held as in a bowl*. Thus *the male-spirit is held as in a bowl of water on the earth's surface*.

We also note (tan) the Arm and Hand (*the warrior, the steward of the Sun*) of the spirit. The Hand holds a Tumi Knife (orange), *a ray or warrior of the Sun*. The Knife can be broken down into two Forms, *the side*, sign and *a horizontal-place* Form as the Knife's Handle. This is followed by a (orange) Circle, *the location, the one*, sign. This reads, *the warrior, the steward of the Sun, the ray of the sun, his location, on the side (of the earth)*.

We now return to the Pillar and its signs.

On either side of the (orange) "U" are signs (green outlines) that are Horizontal Rectangles or *horizontal-place* signs. These signs are *connected* to each other, *connected places*, positioned, above and below. The opposite meaning Vertical Rectangles, or *vertical-place* signs (meaning places of height and or depth) are also *connected*. It is not clear why these signs were counted and positioned the way they were, in a group of one horizontal-places signs two vertical-places signs on the left and just two horizontal-place signs on the Right.

Positioned below the (orange) "U" is the Body of a Fox (*a wonder*). This would indicate that the signs of the upper area allude to its Head (thus its Stance of facing or *heading upwards*). It would also mean that the Fox's Face (*his appearance*) was that of *the wonder* or *the miracle*.

The Fox's Body was composed of a (green) Vertical Rectangle or *a vertical-place*. The Tail, which is *behind* or *in the past*, is a Large Severed Finger (*the great one*) pointing the direction *downward –here, below*.

Finally on either side of the Tail we see the Foxes Legs and Feet positioned over their normal location. They are positioned, below and on the sides. The Toenails are a Five count of *vertical-place* signs indicating *the places of the center* (the four directions plus the middle or *the center*).

The narrow side of the Pillar had its signs arranged so that they focused on a line from bottom to top. If



the template for most signs was based on Bodies of one kind or another (as demonstrated by the Fox's Body) then the Pillar seems to have been based on the Body of the earth-female. We obtained this information through the context of the sign's messages. The unseen tunnel could have been viewed as the Throat of the earth and terminated at the Mouth (a **water source**) of the earth. This would probably be a spring site or an area where subterranean water arose to the surface forming a pool.



Illustration 12: Base Of Pillar

At the base of the Pillar we see Five (the count signifying **a center**) Birds (the sign for **flight**) depicted. They all are in the Sitting position (their Stance) that equates to **a the center, the ones awaiting flight**. The Forms of the Birds can be further broken down into other Forms. The Bodies of the Birds are a bit amorphous but seem to be roughly in the Form of a Large Eye. The Throat (**a tunnel**) of the Bird and seems to be a **vertical-place** sign.. The Head of the Bird is the Curved, **male-spirit** sign. The Beak, is the Mouth (**water source**) of the Bird. The Beak (Mouth of the Bird) was composed of what appears to be the Form of Two Fingers (Stance) **together**. The allusion to the Bird's Feet (**a walk** or **journey**) Feet position, **below** seems to be a **turning** sign. Generally the statement made by the Birds within the Rectangular **horizontal-place** seems to be, **the place, the center, of awaiting flight, the great Eye, Venus, turning below, above, the place of the tunnel that leads to the water source, the two together**.

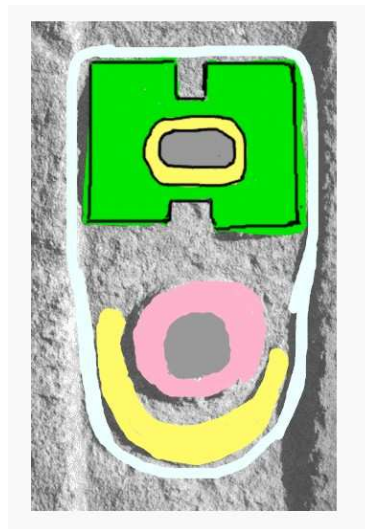


Illustration 13: The Male-spirit, His Appearance



Illustration 14: Form

The center pathway (**the tunnel**) leads up to the top of the Pillar and there we find the Imagery of the Form (light blue) **male-spirit's Face (his appearance)**. This was based on a Face template. The Form of the Rectangles make the familiar "H", **connected places**, shape. The two (green) **vertical place** signs

(Left and Right, **east** and **west**). These Rectangles are in a position that alludes to the Eyes (**Venus**). The center of the “H” Form contains a (yellow) Oval that indicates **all** or **everything**. It is noteworthy that this same Oval sign provided the Mouth Imagery for the Nazca earth-female pottery figure (this indicated **everything within the water source, on the surface**). The Oval is Double Lined and indicates, **unseen**. The Face imagery is also within the Double lines of the Throat or **tunnel** also indicating **unseen**.

The unseen tunnel that leads to the earth's surface. The vertical places of the east and west connected. Between their sides, the center, everything unseen. The male-spirit --

The allusion to the (pink) Mouth refers to **a water source**. The Mouth Form is angled slightly to the Right indicating, the Stance of **waiting**. The Circle of the Mouth is a Circle with a Dark Center, a sign for **a hole**. The (yellow) Chin of the Face is the Curved sign for, **held as in a bowl** referring to a pool of water found on the earth's surface. At the water source, held as in a bowl.

– At the water source, waiting, held as in a bowl.

Summary

The Pillar and its signs provide us with a unique insight into the way in which people 12,000- years ago perceived their world. This world was strongly based on an in depth knowledge of nature and it was a living universe, where nearly everything had its own spirit including man. For example, Not being able to see the harmful bacteria in the water the result of drinking such water was attributed to spirits whose terrible effects could be observed. This led to the use of metaphor to explain a partially invisible universe. The wonder of the miraculous transformation of a caterpillar into a distinctly different and beautiful creature that could fly was not lost on the minds of these people. If a curious person took the time to break open the chrysalis of a butterfly all he would find within it was a watery liquid. Another wonder was that of the fish like tadpole in a spring fed pool. It could change itself into a being that could walk out of the water and onto the land where it could jump and leap. If other spirits could transform why not the spirit of man?

Twelve thousand years ago people could communicate with other cultures who spoke different languages, They could trade over long distances and the gesture sign language that assisted them in this had already been transposed into a system that could be “written” or depicted upon a variety of materials. This system of communication was so subtle that in later ages people were barely able to recognize it. It was thought of as a rather crude form of art by a primitive people full of myth and superstition or perhaps the result of drug induced hallucinations. Instead the compositions were about a complicated cosmology that provided the hope of an afterlife. A hope that could sustain people through difficult times. This cosmology was venerated as were the ancestor-spirits through songs, poetry and metaphor. The cosmology was preserved for future generations through signs that were engraved into the natural rock in areas significant to the cultures..

Long before the impressive pillars found at Gobekli Tepe were constructed people maintained this same cosmology in more natural settings. They marked the significance of the spirit portals on the rocks found near springs, pools, or water seepage. They used the same signs as have been found on the pillars of Gobekli Tepe.

