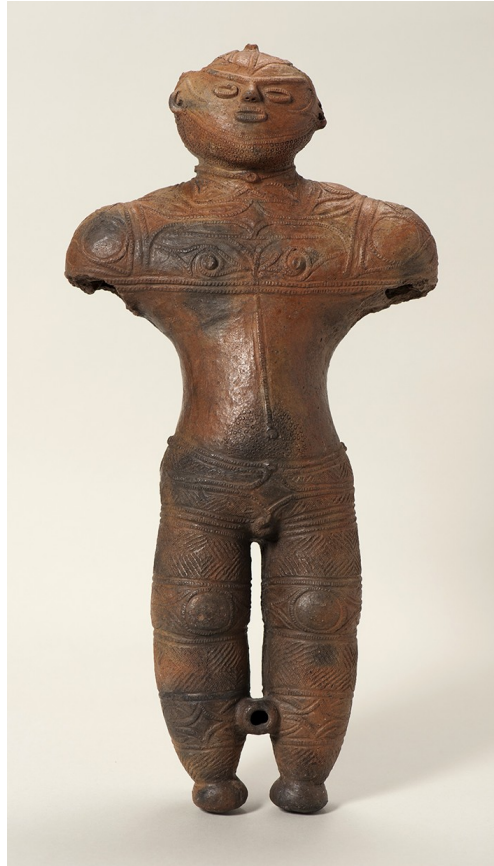


Jomon Culture: The Arisen One



Credit:

http://realhistorywww.com/world_history/ancient/Misc/Japan/The_Jomon.htm



Clifford C. Richey

August 2020

It would be helpful to refer to:

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

Depicted_Sign_Language_An_Ancient_System_of_Communication
when reading this paper. The sources for approximately three hundred
historically documented
gesture signs are listed. Others have been determined through a known context
of signs. The paper
explains the organization of Form, Imagery, Gesture Signs,
Stance, allusion, positionals and incorporation as used in composing
compositions.



Illustration 1: Jomon, The Standing One, The Arisen One

Clay Figurine (Chuku-Dogu)
Jomon Culture Center collection



Illustration 2: Jomon, The Sitting One, The One Waiting

PHGCOM / CC BY-SA
(<https://creativecommons.org/licenses/by-sa/3.0>)

We may not think much about the Stance or Posture of ancient Figures but it is important to understand why such postures were chosen for a particular Figure. Even in a historical time period we are able see continuity in the meaning.



Illustration 3: Sitting Bull's Pictograph of His Own Name

From photograph of drawings made by Sitting Bull while at Fort Randall, S.D 1882-3

Sitting Bull (1831 - 1890) was a Hunkpapa Lakota (American Indian tribe) holy man who drew a pictograph of his own name.¹ The signs in the pictograph describe his wait for his ascension. We can see that the Bull is Sitting in a human Stance that would be very unnatural for a Bison.



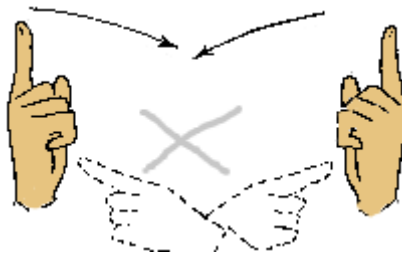
Illustration 4: Costa Rican Figure

Credit: <https://www.invaluable.com>



Illustration 5: Nayarit, Mexico

Credit: The Metropolitan Museum



*Illustration 6: Gesture Sign for,
EXCHANGE or
TRANSFORMATION*

There are innumerable examples of ancient depictions of Figures in a Sitting Stance. The above examples were chosen as they also show the use of Space incorporated into their message that is applicable to our Figure under discussion. The Crossed Arms are in the Form of an “X” that indicates, *an exchange*, or *trade*. In cosmological terms, *a transformation*. Thus the Figures are, awaiting transformation. The Spaces next to their Arms are in the Form of a Triangle that represents the Female-earth. The *transformation* is *between* the sides of the earth or, *in the center*. In most cosmological messages *the center* is very important because it relates to specific areas where subterranean water surfaces usually in the form of a spring or water seepage between layers of rock. Such *centers* were revered as portals from which the spirits of the deceased departed from the underworld in their ascension to the sky. Over time the centers became the physical centers for a

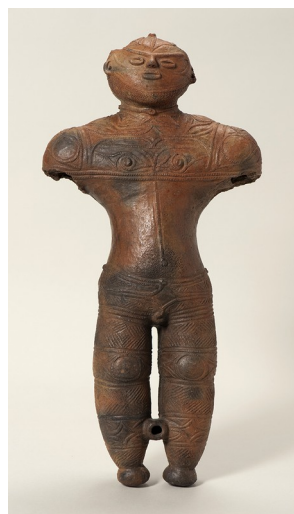
¹ https://www.academia.edu/24674562/Chief_Sitting_Bull_His_Pictographic_Name_addition_



Illustration 7: Mayan, An Artificial Mountain and Stream

Credit: <https://www.pinterest.ch>

variety of cultures. As populations grew larger and migrated to areas where their natural centers were no longer available to them they created artificial centers where mounds and temples replaced the mountainside springs. For example, the Maya they built temples in the form of the sign for a Mountain with Serpents representing *the streams* emanating from the mountainside springs.



Back to the Arisen One:



Illustration 8: The Arisen One



*Illustration 9:
Gesture Sign for,
STAR*

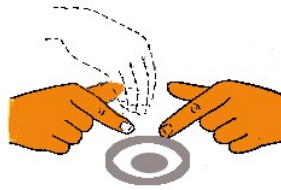
The major clue to what the *Arisen One* Figure is about is the Form of the star² that is found at the Calves of the Legs, at the Pelvic area, on the Upper Chest, and at the Ears.



The (dark blue) Circle indicates both the Number one and a Position. The Relative Size of the Circle represents, *importance*, in the sense of, *greatness*, Thus the Head/Face of the Figure is the Largest, *the great*, Circle. *one, his location*. The Circles are located at the Knees (a Joint) that opens and closes), at the Waist Cord, the Navel viewed as, *the center*. There are also Circles that are at the Nipples, *a source of moisture*, and at each Shoulder (a Joint, *an area that opens and closes*)

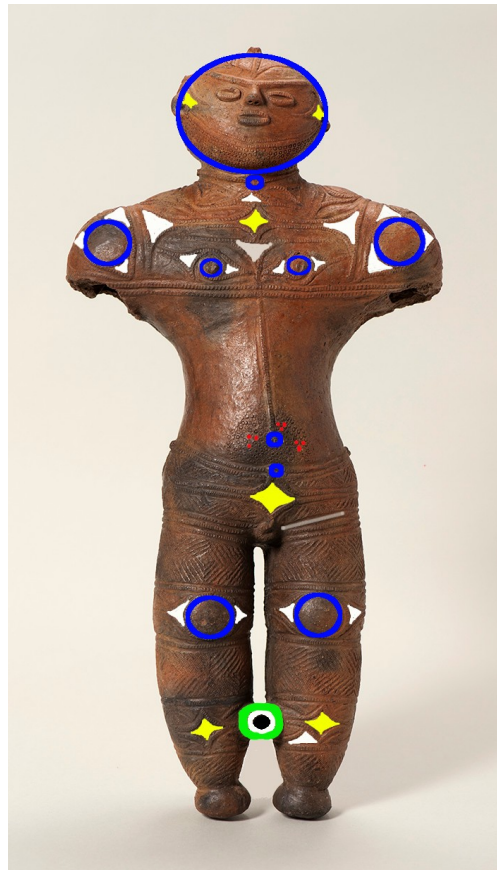
2 Tomkins, William *Indian Sign Language*, Dover Publications Inc., New York. 1969, 73

and the Throat (*a tube or connecting tunnel*). We begin to see a pattern whereby the signs allude to the location of various Body parts.



*Illustration 10:
Gesture Sign for, a
HOLE*

There is one (white) Circle that encircles an actual incised, hole. **The hole**,³ is positional, **within**, a Rounded Rectangle that is a compound of a Rectangle, a sign for a, *place*, and Two “U” shaped signs that indicate, **the turning-place**.



*Illustration 11: The Triangular
(white) Female-earth Signs*

The Triangular **Female-earth** signs appear to have been based on the Form of the human female genital area. There are probably more such signs on the Figure than can be easily viewed in a photograph.



Illustration 12: The Great One at the Center of the Earth

In the above Illustration the (dark blue) Large, **the great**, Circle, **one, his location**, positional, **at, the center, of the** (white) **Female-earth**, signs. The Signs are also on the Left and Right Shoulders, or in the east and west. This seems contradictory until one realizes that the Cord around the signs is Double Lined indicating, **unseen, in the east and west**. The will be more about the Cord in some of the following Illustrations. The non-linear nature of the depicted signs makes it difficult to show all the various relationships in a linear manner (all in one place in a given discussion).

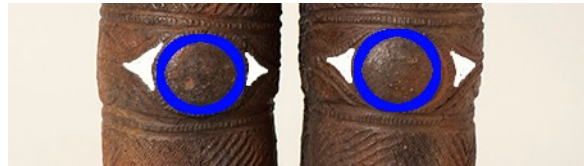
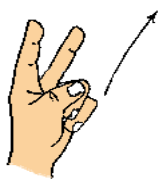
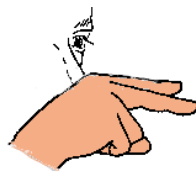


Illustration 13: The Great Eye of the Sun at the Knees

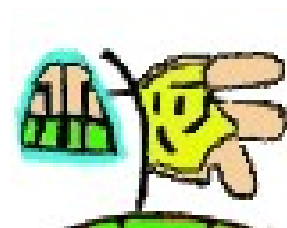
In Illustration above we can see that, pictorially, the Compounding of the Large Circle with the Female-earth sign results in the Form and Imagery of a Large, **the great**, Eye. **The Eye of the Sun** was a metaphor made with, **Venus**, as it arises before the Sun in the east and after the Sun sets in the West. Thus the Eye of the Sun was considered, *a Scout*, for the Sun.



*Illustration 14:
Gesture Sign for
WOLF*



*Illustration 15:
Gesture Sign for,
LOOK*



*Illustration 16: Nazca
Wolf-star Arising*

In some ancient compositions Venus is referred to as the Wolf-star⁴ (Nazca Culture of Peru) based on the observation that the Wolf jumps up in the tall grass in order to spot its prey. The Wolf was also the gesture sign for, a Scout.⁵ The Maya referred to Venus as *Chac ek*, or *Noh Ek'*, the Great

⁴ https://www.academia.edu/14522695/The_Nazca_Cat_Demon_Vessel_Updated_

⁵ Tomkins, 51

Star..." They also called Venus, *Xux Ek'*, the Wasp Star. .." ⁶The Wasp-star appellation appears to have been a metaphor made with the Wasp as, *the defender of the nest, the birthplace*.

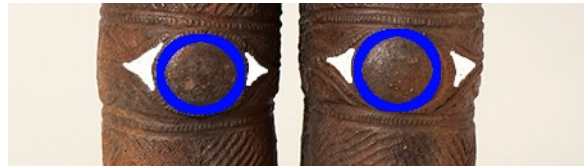


Illustration 17: The Great Eye of the Sun at the Knees

We now return to the Great Eye of the Sun at the Knees of the Figure we see that the signs allude to the Knees as a Joint, an area that, ***opens and closes***, on the Left and on the Right, ***in the east and west***.

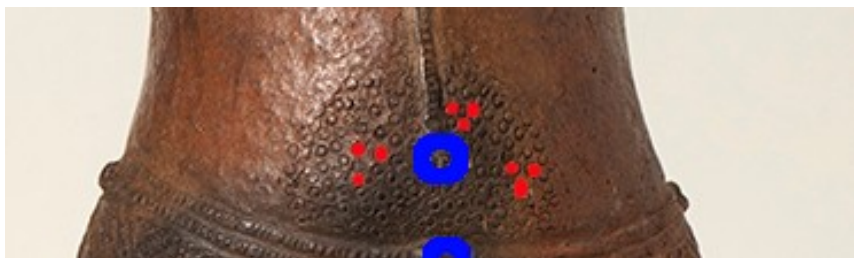


Illustration 18: The Navel of the Body, the Center

At the (dark blue) Circle that composes a pictorial, Navel, ***the center***, we see a Multitude of Dots that indicates, ***moisture***, or, ***wetness***. The Dots also Form many small (red) Triangular entities that represent, ***female-moisture-spirits***, or, *in the wet*, ***female-water-spirits***. The total Form of the Dots create the sign for the Large, ***the great***, Curved sign that means, ***male-spirit***, with its Stance indicating, ***heading-upwards***. The Form of the *male-spirit* seems to have been based on the shape of the human male glans penis.

⁶ https://en.wikipedia.org/wiki/Venus_in_culture



Illustration 19: Vertical Place Signs That Visually Create the Cordage

The (tan) Cord Lines are composed of Vertical Rectangles that, pictorially, compose **the cord** but also represent, **vertical-place**, signs. The meaning of the Cord is, **the tie that binds everything together**. The signs used in the Straight lines that represent, **the surface**, are Rightward Tilted indicating, **waiting-places, on the surface**. The Rectangles change their orientation, and meaning, as the Cord turns in different directions. We can also see the in the above instance the Lines are Doubled, representing, **hidden**, or, **unseen, on the surface**

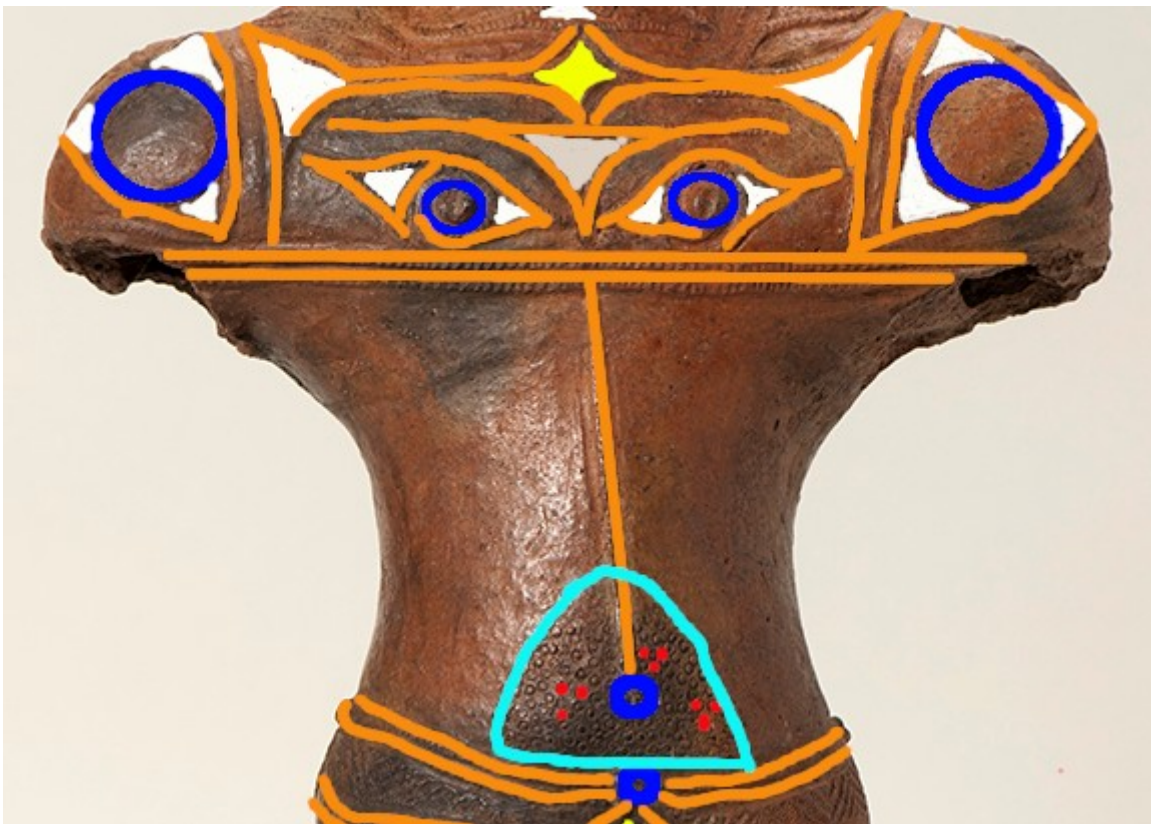


Illustration 20: The Large, The Great, "T" Form, Below

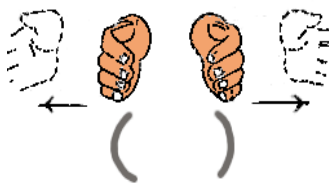


Illustration 21: Gesture Sign for, BIG or GREAT



Illustration 22: Gesture Sign for BELOW

Now we need to put together the signs for, ***the great below***⁷, with the other signs we have learned above.

The great below refers to, ***the great underworld***, the Navel, ***the center***, of the Female-earth, ***the*** (dark blue Circle) ***one, his location***, The (light blue (Form) of ***the*** Large, ***great, male-spirit***, Stance, ***heading upwards***, positional, ***within, the*** Dots, ***wetness***, and, ***the (red) female-spirits***.



Illustration 23: Unseen on the Surface, the Eye

The Cord around the Eye emphasizes its Form making the Eye more easily recognized. The Eye on the Left is Rightward Leaning meaning, ***stopped, in the east***, while the Eye on the Right is Leftward Leaning meaning, ***waiting, in the west***. ***The center*** (white) Triangle has the Curved Line for, ***arising, positional, on the sides, of the Female-earth***, Left and Right, ***in the east and west***.

Next we see the Cords in the Form of the sign for, ***ascending, positional, on the sides, of the*** (white)Triangular, ***Female-earth***.

The (yellow) sign for, ***the star***, is between Two Cord Lines, ***at the center***, indicating, ***unseen***, and positional, ***between the sides, of, the Female-earth***.

The Large Circles on or alluding to the Shoulders has already been explained earlier. We now move on to the area of the Figure's Waist.

⁷ Tomkins, 16-17, and 14-15

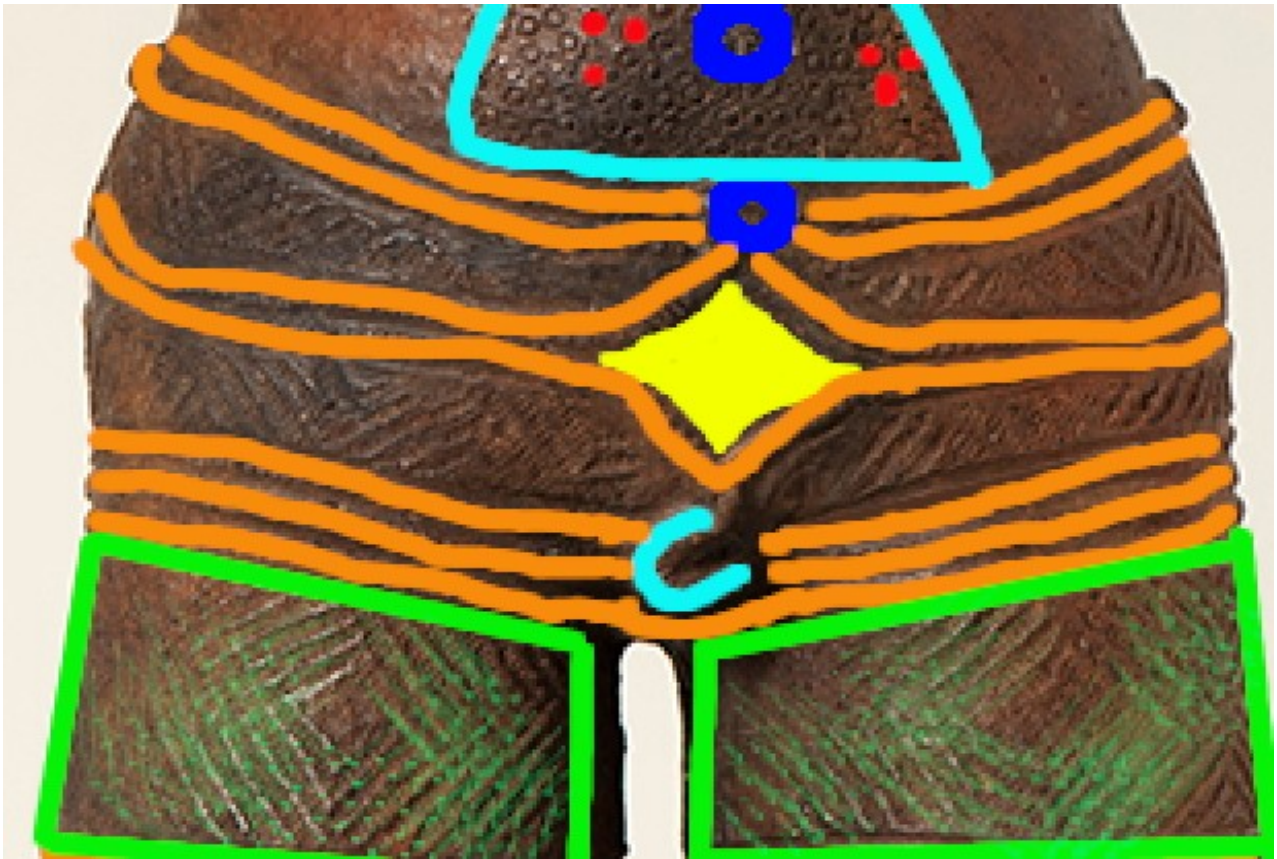


Illustration 24: The Figure's Waist Area

Starting at the Top we see where the Cord appears to pictorially depict a Belt. The (tan) Double Lines tell us that the (dark Blue) Circle, **the one, his location, positional, at the center**, is **hidden** or **unseen**. Unfortunately, the (brown) areas below the Cord are unclear. Its Form would appear to be a Large, **the great**, Finger(s), pointing a direction, **here, at the center**.

Next we see **the** (yellow) **star** sign, **at the center**, enclosed by the (tan) Double Lines, **unseen**, of the Cord. Again, the (brown) areas below **the star** are unclear.

Now we come to a Triple Lined (tan) Cord that represents, **the hidden-pathway**, with a (light blue) "U" shaped sign indicating **turning**, that is Rightward Leaning meaning, **awaiting**. The sign is Double Lined indicating, **unseen**. The next signs are (green) Horizontal Rectangles, that mean, **the horizontal-places**, (as opposed to, **the vertical-places** of height and depth). **Positional, within**, these **places** are (blue green) Multi-lined areas that represent, **the flowing, water**. These lines For a Diamond shaped sign, **positional, at the center**, that means, **contained, within the flow**.

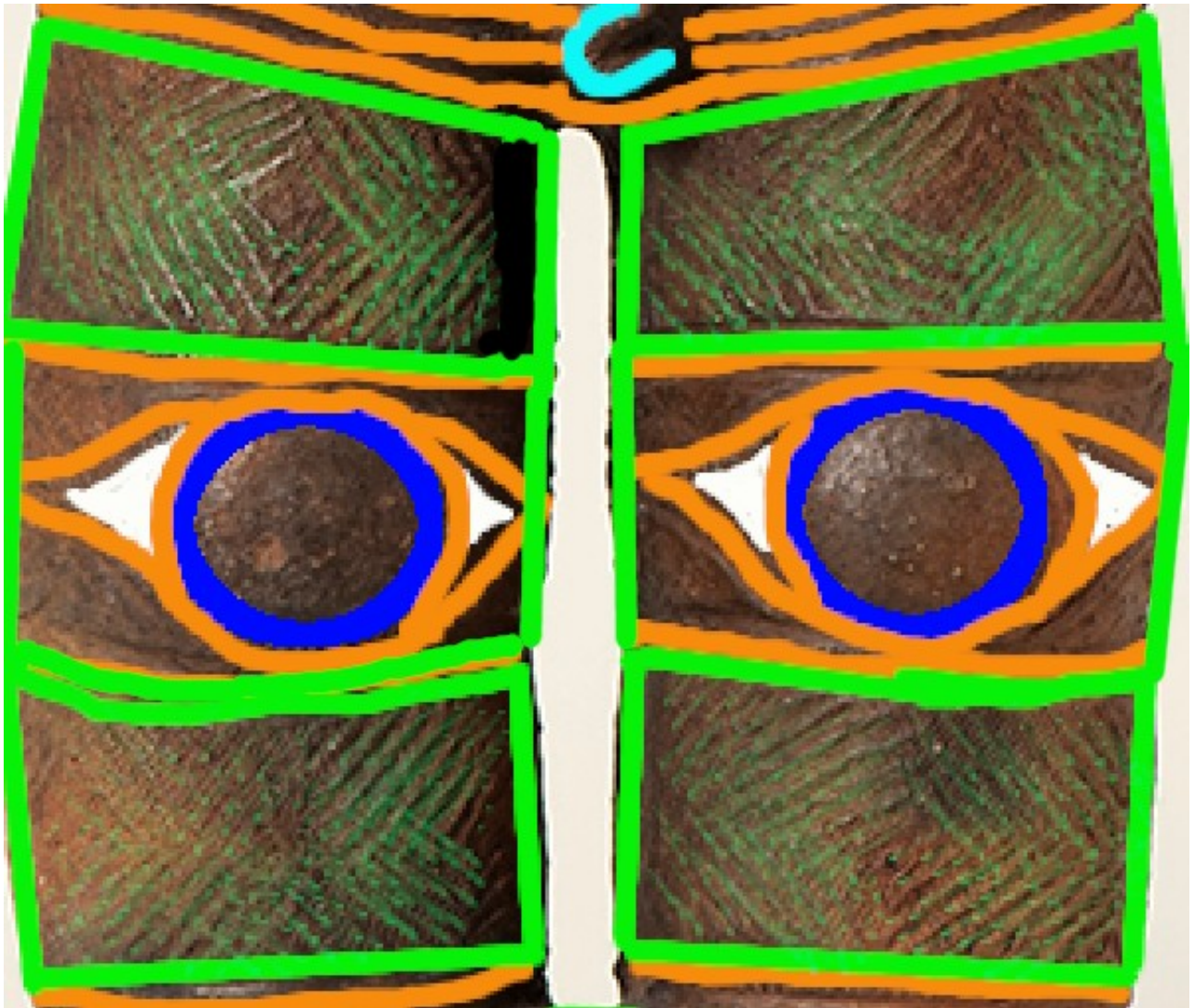
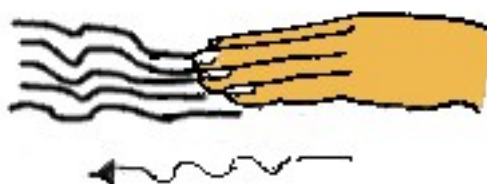


Illustration 25: The (3) Many Levels of the Eye in the East and West

At this point it may be worth mentioning that the Figure doesn't seem to have a fixed Gender. The (light blue) "U", *turning*, Sign does not depict a Gender where one normally would expect to see a depiction of the Gender. This lack of a fixed Gender is caused by the spirit of the deceased male becoming female while within the domain of the Female-earth. Thus the Gender, positional, is awaiting a hidden-turning as it heads upwards on the side of the Female-earth. The ancient cosmos was viewed a Female earth and underworld where everything within it was female, a middle world that contained both male and female genders, while the upper-world (the Sky) was considered male. The underworld was viewed as filled with water and that resulted in a depiction of it as a Vessel or container of water.



*Illustration 26: Gesture Sign for
RIVER or STREAM*

The (green) Three Horizontal-places are vertically stacked and represent levels. The Count of Three indicates, ***the many***, the many levels of the underworld. **The Great Eye of the Sun, --Venus, is contained in the many places or levels of flowing water.**



Illustration 27: The Star Within the Vessel, in the East and West

The (dark blue) Form is that of a Vessel or Goblet. Positional, ***within it***, is the, ***unseen, star***, along with, ***the (blue green) flowing water***.

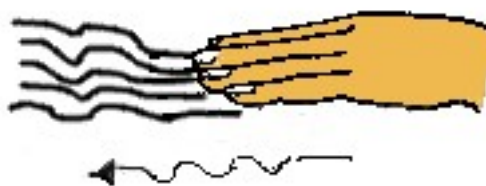


Illustration 28: Gesture Sign for a RIVER or Stream

The gesture sign for, *a river, stream*⁸, or water, is made by passing the horizontal flat hand, palm down, forward and to the left from the right side in a ***serpentine*** manner. This sign is found in many Jomon Vessels and Figures. The sign is the Multiple Lined, *flowing water*, sign. Most of the ancient cultures held a vision of the afterlife that was based in a knowledge of the water cycle and metaphorically related it to birth, life, death, and rebirth.

The (green), ***turning-place***, sign is represented with, ***a hole, at the center***. This sign also connects the two Vessels and thus, ***unites the two as one***.

8 Mallery, Garrick
<https://www.gutenberg.org/files/17451/17451-h/17451-h.htm#page345>



Illustration 29: Compare the Jomon Vessel Form With the Figure's Legs Credit: Tokyo National Museum



Illustration 30: Two Vessels United as One

<https://www.city.chino.lg.jp/site/jomon/1866.html>



Illustration 31: His Face, his appearance

The (tan) Double Lined, **unseen**, Cord meaning, **the one, the tie that binds everything together**. The (dark blue) Circle, **the one, his location, positional**, at the Throat, **the connecting tunnel** (between the Mouth as, **the water source**, and the Stomach, **as a container of water**). The area below the Necklace is not clear enough in the photograph to hazard a translation.

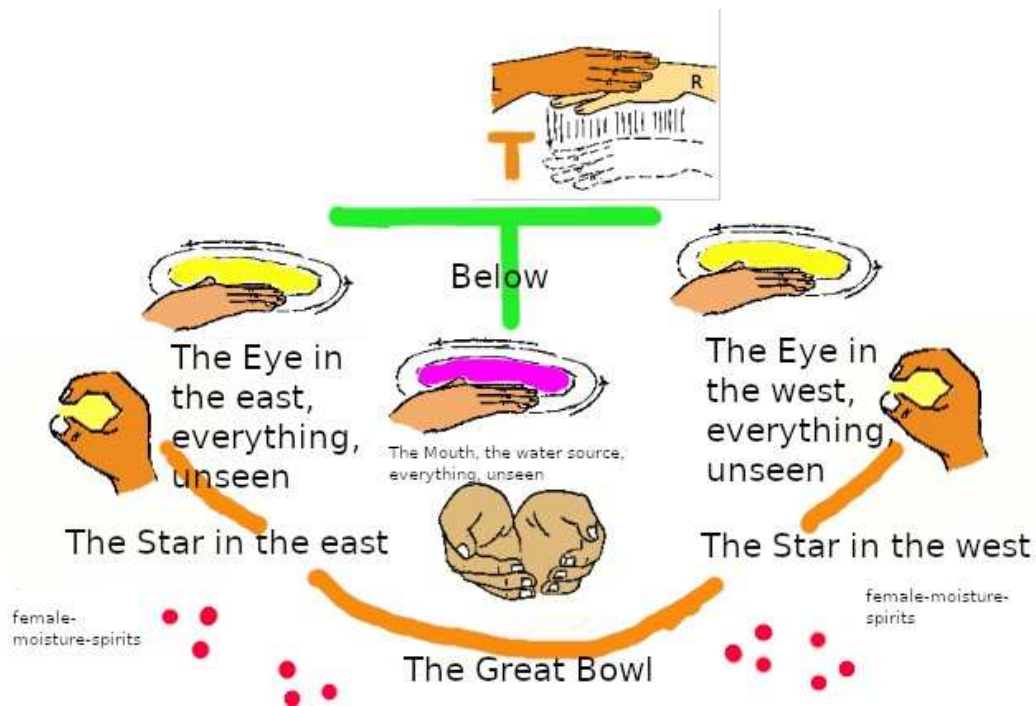


Illustration 32: Positional(s) and Gesture Signs Depict the Face, **his appearance**

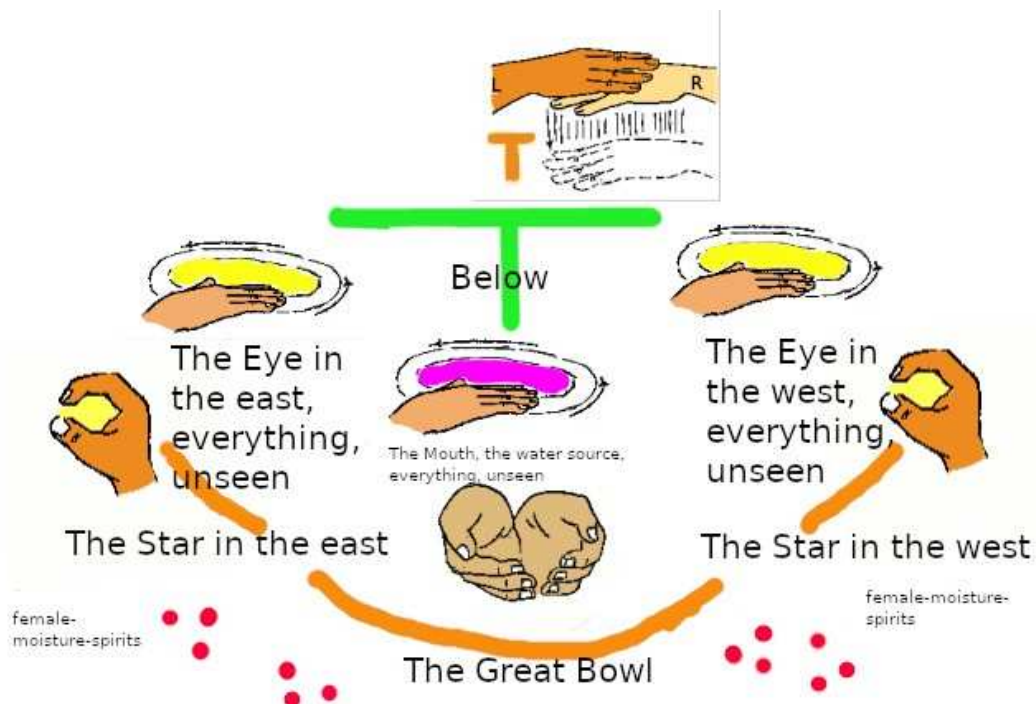


Illustration 33: Positional(s) and Gesture Signs Depict the Face, **his appearance**

The Head/Face is a (dark blue) Large, **the great**, Circle, **one**. The Chin is in the shape of the gesture sign for, **held as in a bowl**,⁹ that contains a multitude of Dots representing, **moisture**, or, **wetness**, the multitude of (red) Triangular Formed, **female-moisture-spirits**

Next we find the Ears that have the (yellow), **the star**, sign next to them. The Ear or the sign that alludes to the Ear as, **a hole**, positional, on the side. The (light blue) sign appears to be a Curved Finger, **the one**, pointing a direction, **here**.

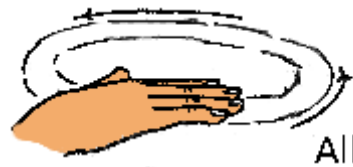


Illustration 34: Gesture Sign for,
ALL, EVERYTHING

His Face, **his appearance**, is in the Large, **the great**, Form of a Triangular, **female-spirit**. The Brow of the Head and the Nose are in the Form of the (green) “T” sign for, **below**. The Nose alludes to the Nostrils as, **holes, in the east and west**, that are shown as actual holes. The Oval signs represent, **all**, or, **everything**,¹⁰ with the Straight Line indicating, **on, the surface**. These signs allude to the normal position of the Eyes, thus, **the Eye of the Sun, on the surface**, on the Left and Right, **in the east and west**. The Double Lined, **unseen**, Oval indicates, **everything, the multitude of vertical-place** signs, on the Straight Line, **the surface**.

The Mouth represents, **the water source**, that also has, **a multitude, of vertical-places**, positional, **within**, the Oval indicating, **everything**, Double Lined, **unseen**, with the Straight Line meaning, **on the surface**.



Illustration 35: The One Who Climbs Upwards Towards the Sun

The Left or *eastern side* of the Figure's Forehead is damaged and parts have been broken off. The Right or *western side* is intact but the signs are very light. We have tentatively identified the (dark green) animal as a Lizard, **the one who climbs up towards the Sun** (in the early morning the cold blooded lizards climb up on rocks to bask in the sun). Whether this is the case or not, it does bring up the issue of the great many animals depicted in ancient compositions. Often these animals are described as gods of the people who composed them. Our studies of a large number of compositions from a variety of ancient cultures world wide tends to show that they reflect the spirit essence of the animal (in today's terms the major behavioral trait of that animal). The Eye of the Lizard is *the hole* sign that alludes to the usual position of the Eye. **The Eye of the Sun, --Venus, at the hole.**

¹⁰ Tomkins, 10-11



Illustration 36: *The Frog, the one who jumps up out of the water...*

Credit: Nakashibetsu Municipal Folk Museum

...and back down into it. This description of the animal's behavior, its *spirit essence*, metaphorically matches the movement of Venus as it arises up out of the watery underworld and appears to return back into it.



Illustration 39:
Gesture Sign
for, ONE

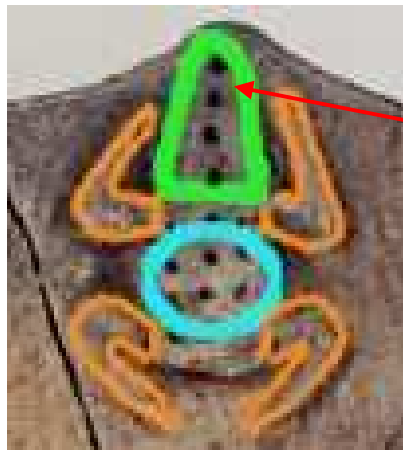


Illustration 38: Color Coded

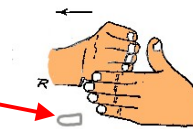


Illustration 37:
Gesture Sign for,
PART

The Frog is, positional, **at, the edge**, of the Vessel, **the earthen-container**, its Mouth, **the water source**. Each (tan) Limb of the Frog is in the Form of Large, **the great**, Finger, **one**, pointing a direction, **here, upwards**, pictorially, **to the edge**, Left and Right, **in the east and west**. The Head/Face, **his appearance**, **as**, a Large, **the great**, Form, **part**, positional, **within**, a Single Row, **a trail, of** actual, **holes**. The Count of Four indicates, **in all four directions,--everywhere**. We could also view the entire Body of the Frog as in the Form of one Large Finger, **the great one**.

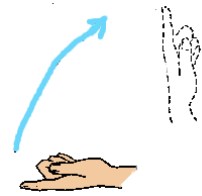
Next we see a (light blue) Circle, **the one**, **his location**, positional, **within**, **a**, Three Lined Row **a hidden-pathway**, **of**, actual, **holes**. **There is a count of 12 holes that is also the count of the Levels of the Sky. This probably refers to the 12 levels of the hidden-pathway in the Sky.**

Next we see the Lower Limbs of the Frog again as a Large, **the great**, Finger, **one**, **pointing a direction**, **here, below**, Left and Right, **in the east and west**.

The Spaces between the Limbs of the Frog are in the Form of Horizontal Rectangles, **the horizontal-places**, that position, **the great one**, **on the east and western sides**.



Illustration 40: The Great Eye that Arises in the East and West



*Illustration 41:
Gesture Sign for,
ARISE*

Following the (light blue) Curve of the Figure's Midsection we used this, *arising*,¹¹ sign in our attempt to reconstruct the possible attitude of the Figure's missing Arms. By creating an opposing Curve to form the inner Arms we can see that the result was the (yellow) Form of Two Large Eyes. This translates into, *the great, Eye of the Sun, arises in the east and west*. When we apply the yellow color to the Space between the Figure's Legs the overall Form became the Triangular shape of, *a great female-spirit*. Coincidentally, what would be an allusion to the Mouth, *the water source*, of the spirit is positional, at the sign for, *the hole*.

¹¹ Tomkins, 12-13

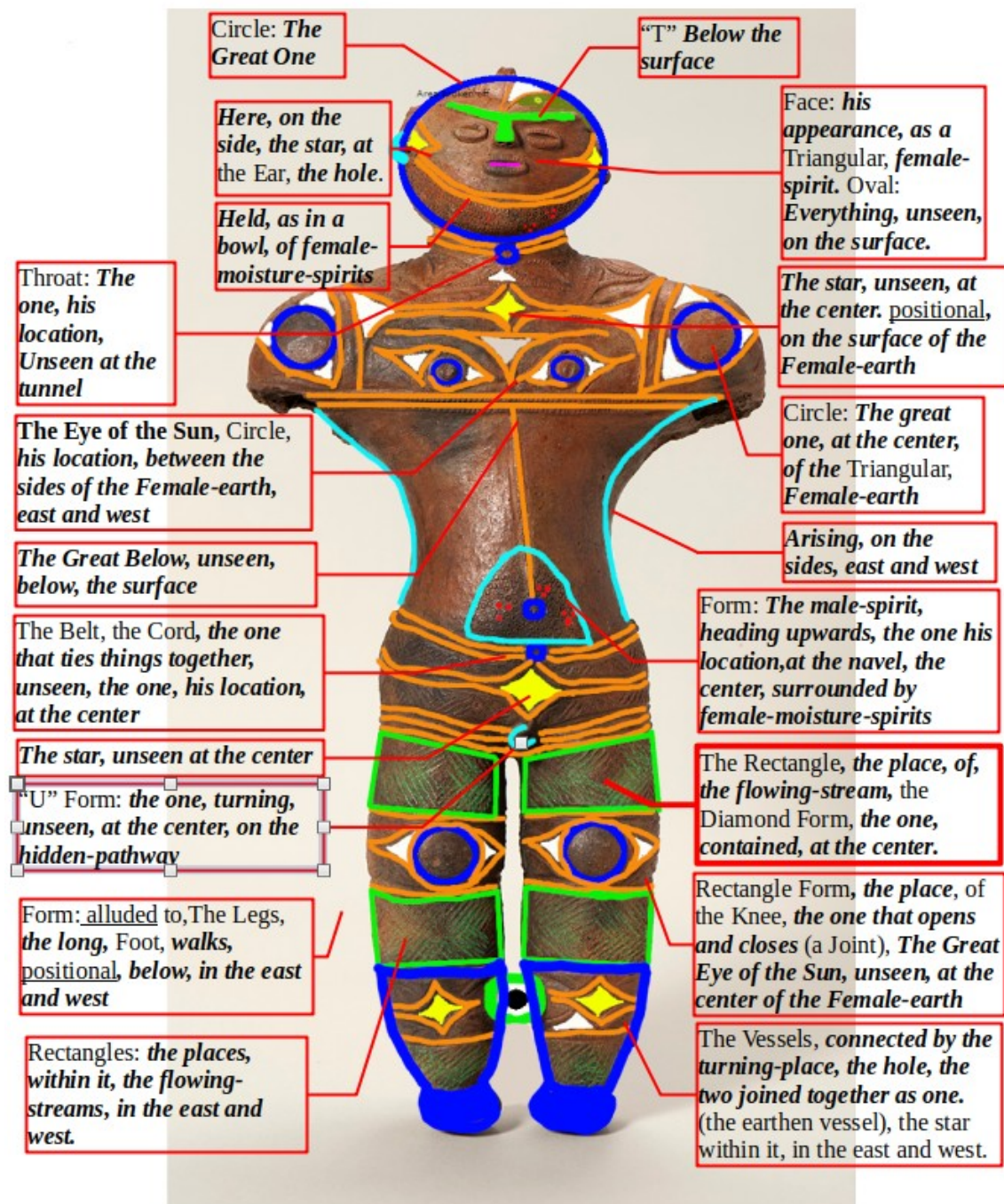


Illustration 42: Overview Using Text

We have translated the various parts of the Figure through the signs. This helps us to understand the relationship between the Form and Imagery in order of diminishing size. It also assists us in understanding the relationship between the pictorial and the gesture signs. However, it is difficult to keep all the technical aspects of the signs in mind as well as the message they provide. So, we have created a text based overview of the message related to the Figure's various Body parts. The reader is led to the assumption that the Great Star is Venus based on its movements in the east and west.



Illustration 43: Moche Culture, Peru. The Eagle (the Sun) Drinking Up the Eye from its Bowl like Socket



Illustration 44: Egypt, The Arms and Arms and Hands of the Sun. Offerings of Water in Water Drop Shaped Vessels.

Credit: Science Source

It should be noted here that all of the signs only lead the spirit from the underworld to the surface of the earth. This is because there is more to the cosmology that relates to after the spirit has arisen to the surface of the earth. The spirit must sit in the pool of water awaiting the rising Sun. The Sun like a hovering Eagle (the great hunter of the daytime) “drinks up” the water and along with it the spirits. The spirit are taken up to the male-sky (ascension by evaporation). This explains the Feathered Serpent of the Maya and Aztec (a stream of water with its parts, Feathers, in flight) as

Sign language is able to paraphrase concepts. This results in a similar topics creating very different Imagery. The examples above of an Moche culture’s Eagle drinking from a bowl like Eye Socket and the Egyptian Rays of the Sun depicted as Arms and Hands both express the underlying concept of evaporation.

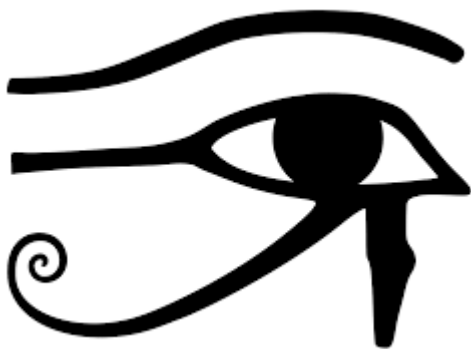


Illustration 45: The Eye of Ra, the Ancient Egyptian Sun God



Illustration 46: Pictograph for, WALK

“As the sun, the Eye of Ra is a source of heat and light, and it is associated with fire and flames. It is also equated with the red light that appears before sunrise, and with the morning star that precedes and signals the sun's arrival.”¹² The god Ra was depicted as a Falcon, a bird of prey (a hunter) similar to the Eagle found in the Moche depiction.

We can see that in the depiction of the Eye it is in the Form of a (black) Circle, ***the one, his location, positional, within, the darkness.*** It is between the two (white) Triangles, ***between the sides of the Female-earth, the center.*** On the Right side, ***in the west***, there is pictorially, a Foot, ***the walk,***¹³ ***heading downwards, Stance, on the side.***

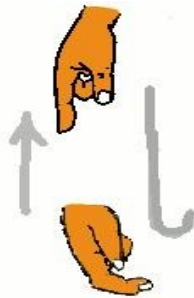


Illustration 47:
Gesture Sign for, TAKE
or TAKEN

On the Left, ***in the east***, there is the “Shepherd’s Crook” meaning, ***taken***, in the direction of the staff, ***upwards***, to the Straight Line that indicates, ***the surface***. The “morning star” as Venus, ***descends in the west and arises in the east***. The cosmological conception was that the spirit of the deceased ascended from the surface of the earth, through evaporation by the Sun, and merged with Venus that was considered a male sky spirit. Thus in the overall cosmology the spirit of the deceased undergoes transformation from a male to a female spirit and back again to a male-spirit. In depicted sign language Imagery this leads a modern observer to see gender as somewhat fluid or unclear.

Now we must address the Figure’s missing Arms and Hands. The message found in the composition does not tell us the meaning that was represented by the Arm and Hand. One has to read numerous ancient compositions before one finds their meaning. One of the clearest definitions that can be found is in [The Nazca Cat Demon: A Nazca Vessel Composition](#), mentioned and footnoted earlier in this paper. For now, we will simply show a graphic explanation.

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

¹³ Tomkins, 50

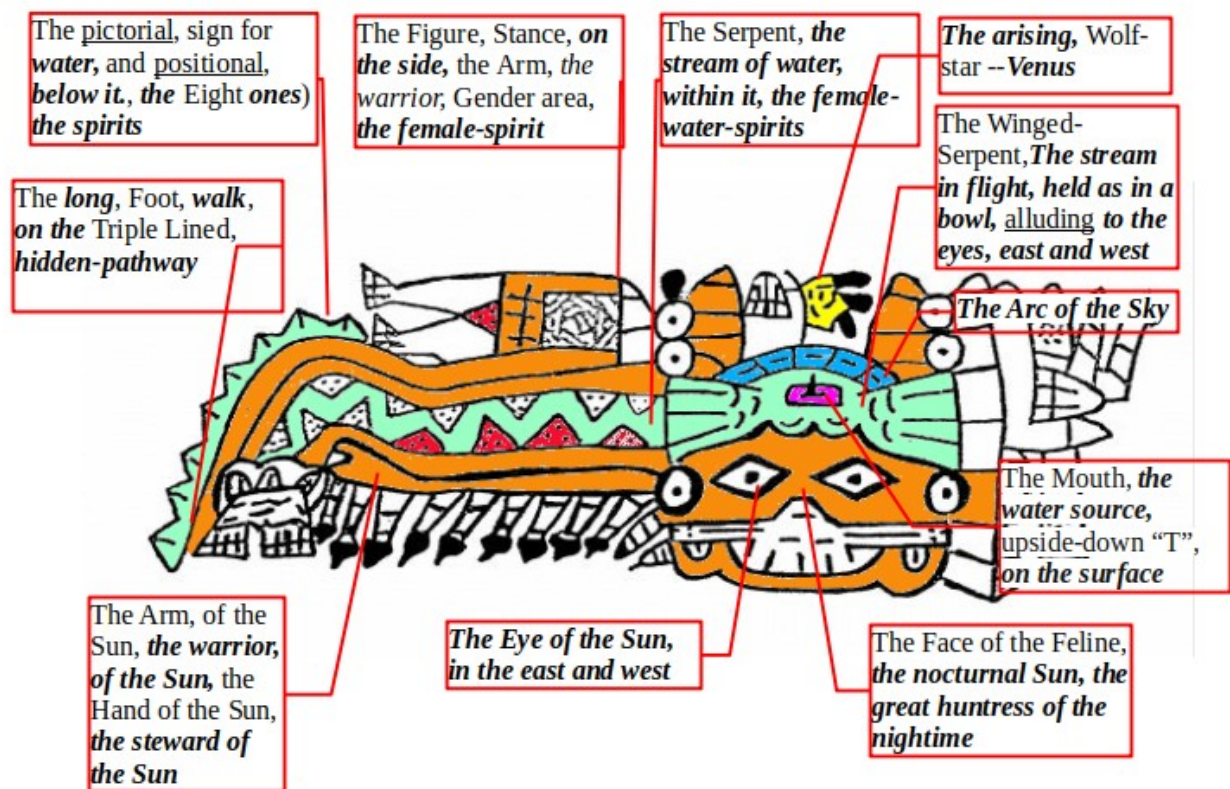


Illustration 48: Moche Culture Peru, The Arms and Hands of the Feline (the nocturnal Sun)

The Feline is female because she hunts at night, in the darkness within the underworld domain of the Female-earth. Her spirit essence is, **the one who hunts in the darkness**. This gender distinction is more easily viewed in ancient depictions where the culture is in an area where Lions predominate. The male Lion with its great mane is easily differentiated from the female.

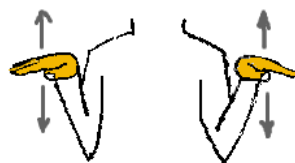


Illustration 49:
Gesture Sign for,
BIRD. **The one that flies.**

The gesture sign or a Bird¹⁴ is shown above and means Wings. This was probably the rationale for the Wings added to the Serpent. The Wings also have small Triangular Faces indicating, female-spirits. The pictorial Feathers also indicate Four Levels, **in all four directions, the levels everywhere**.

14 Tomkins, (meaning: wings), With flat hands at shoulders, imitate motion of wings. Small birds rapidly, large birds slowly. 16-17



Illustration 50: The Arisen One

The Hopewell Culture (US) made the above depiction of a Hand out of a sheet of Mica (a silicate mineral). The Hand, *the steward of the Sun*, its spirit essence, *the shining one*.

The ancients spent much attention to the period of time when the spirit of the deceased was within the watery underworld. Perhaps this was due to the mystery of what was happening below in the underworld.

It is unfortunate that we do not have photographs of the Jomon Figure from the back and a top view of the Head where there is a protuberance. Also, some areas around the Neck and Shoulders are not very clear. Despite these problems we are still able to gain a pretty good idea of what the Figure was about and have learned that the Jomon were not a totally isolated culture but were aware of and participants in a very ancient cosmology.