

"TAKE HEED TO YOURSELVES"
A Warning at Har KarKom

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INTRODUCTION

In Exodus 19:12 the Lord told Moses in part: "And thou shalt set bounds unto the people round about, saying: Take heed to yourselves, that ye go not up into the mount, or touch the border of it; whosoever toucheth the mount shall be surely put to death..." (Hertz: 292-3) This petroglyph #19 from Professor Anati's book THE MOUNTAIN OF GOD, situated on the "path of access" to Har Karkom in the Negev in Israel, relays just that message.

Petroglyphs were relegated to anthropology in the 19th century as primitive artifacts, but Ethnologist Garrick Mallery, first U.S. investigator, termed them "picture writings" and, elsewhere, "thought writings." (Mallery: 25) They look like pictures because they are constructed like rebuses; they are written thoughts because they employ abstractions rather than arbitrary sounds. For primitives, dependence on human-nature eventually eliminated the intimate intercourse with Nature-Nature that taught petroglyphs.

We learn petroglyphs the way we do any language minus words. A deer print does not mean "deer," it means, "He's

... being to be our supper" ... on "He's fled":
... but in 3-D, layering abstractions as in real
... meaning of what we see, as when distorted
... Formal grammatical base we divide
... each latched into lode (wealth)
... abstraction to
... (container); we
... talk about
... formula: $\Sigma = A$
... We focus on
... disoriented,
... the diffuse or general
... diffuse
... (al.)

... powerful petroglyph-
... that tells of the
... of those left behind when
... probably by a Thomas
... to show how vocabulary is picked up.
... from the roasted animal,
... my emphases to what we
... "place"
... (path):
... one were raised
... inferiority/superiority: |
... who has worked hard
... the very limited tool of cryptanalysis,

the "head" of a figure being forced into a roiling river by
 at Carson's men is: Υ signifying the urge to escape as a
 rd escapes from a tree. We'll see another abstraction from
 the lode of the schema: Υ in the Har Karkom. Another
 abstraction from Martineau's photograph provides an example
 of CONCEPT INCORPORATION, an aspect of 3-D syntax: \odot ; We have
 (flight): \ominus ; + (pinched path) (no exit): \bigcirc + (leak): \odot
 \odot ; expressing the impossibility of escape.



A glyph from Death Valley telling of a Chumash's impris-
 onment and escape from the Missions in Cali-
 fornia (prob 1824) is an example of CONTEXT
 INCORPORATION as the warning against taking
 the bad path, a beating inflicted, the escape, hobbling, and
 return, the fear of death, and a successful second escape use
 a single {upright fig} on which to hang their meanings! The
 areas of strong scratching in is a qualifier called (K) from
 Hopi: koyaanasqatsi, "something that doesn't belong," and
 means "like we feel in the dark." Notice the scratching on
 rock does not produce the color of dark, but the experience.
 The vigorous etching is not "picture-making" but "meaning
making:"












DAY
NOTHING
THERE





NIGHT
SOMETHING
THERE

A hunting story explains four of the five grammatical
 divisions of experience, the schemata. Imagine being an
 (upright figure): \uparrow sitting on the (immovable): \square with your
 (holding): \bigcirc focused on a cloud in the sky. Out of the
 corner of your eye you spot the scooting by of a (lateral
 fig): $\wedge\wedge$. Your (holding): \bigcirc rolls to this new focus and

then to your hungry stomach. You jump up to become a
 (lateral fig):  while the rabbit stops to become (upright
 fig):  to see if you are chasing him.

One characteristic of  is the attraction from within,
 be it gravity or affection, that according to context enables
 translations from "mountain" to "tribe" to "persistence."

 has an encompassing force. If the (finger)s point in,
 we have a "squeeze" or "siege":  If they point out:  the
 (holding) breaks. To better understand:  and:  think of
 a grizzly rearing onto hind legs to look around, then falling
 to all fours to amble away: i.e., they are "experience"
 figures, not stick figures. (Upright fig) uses parts from
 either people:  or birds: . (We won't need
 (lateral fig) for the Har Karkom.) 

A petroglyph in the U.S midwest provides
 insight, contrasting "what to do" with "what
 not to do." The (K) element includes (lean):  a qualifier
 similar to the ancient Hebrew imperfect that can be transla-
 ted: "If you go this bad way":  The (crazy trail) next is
 like the path of a drunk: . I like to say the (trail) ends
 with the "prophetic perfect":  ending before crossing any-
 thing -- like a river for water for you and your animals!

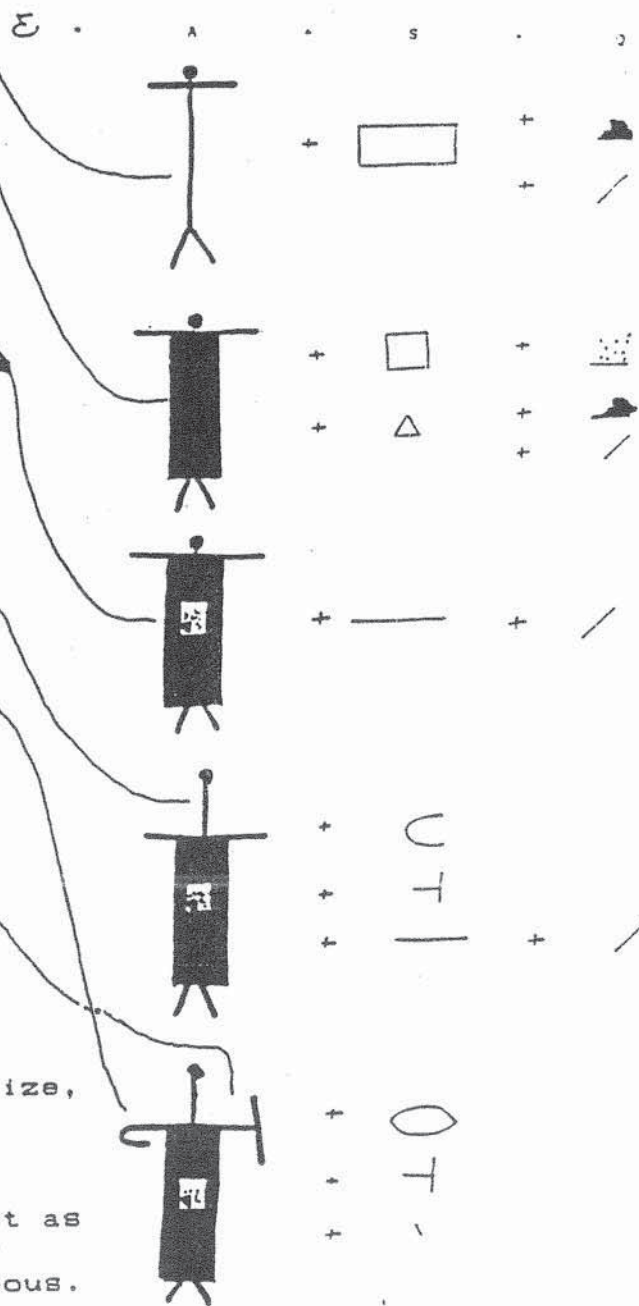
See that the same (trail) + (K) is used in several contexts.

Starvation Corner illustrates both the container chart
 and the synthesizing formula as well as syndetics, the
 incorporation of US through our sense of balance and propor-
 tion: the "arms" contrast messages where we expect symmetry.

STARVATION CORNER

| Container | Type | Norm Shape | Abstraction |
|---|----------------|----------------|-------------|
| man; birds; looking | upright | (upright fig.) | + |
| ground | | | + |
| man bars | bar | (barring arms) | = |
| travel place; trdden by use | way-to-go | (path) | + |
| light = t'cipal nonfunctioning | tension | (K) | + |
| man, thing leans against tree | insecure | (lean) | = |
| arch, boulder, things "stuck," criber place | secure | (immovable) | + |
| light = t'cipal nonfunctioning | tension | "(K)" | = |
| arrow designed to inflict wound | wound | (arrow) | + |
| light = t'cipal nonfunctioning | tension | (K) | + |
| man, thing leans against tree | insecure | (lean) | = |
| fresh way; narrow path; single trek | own-way | (trail) | + |
| man, thing leans against tree | insecure | (lean) | = |
| go & return experiences; dead end results | must return | (loopback) | C |
| grab arms; grip grasp someone | hold fast | (griparm) | + |
| fresh way; narrow path; single trek | own-way | (trail) | + |
| man, thing leans against tree | insecure | (lean) | = |

A Σ is a unified rebus-like set of abstractions. The formula for synthesizing a Σ begins with an abstraction (A), adds abstractions in a 3-D syntax (S), and often adds qualifiers (Q).

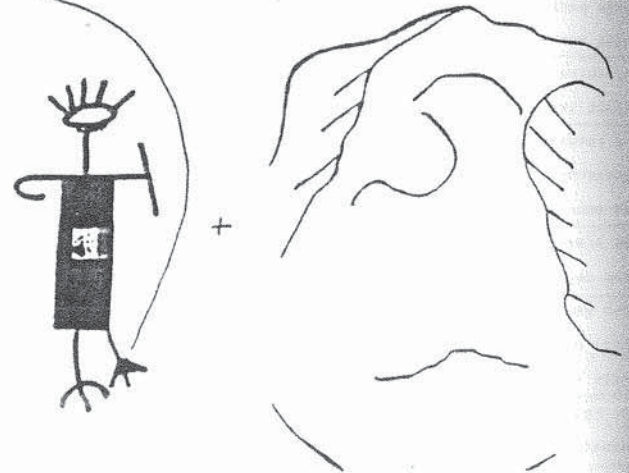
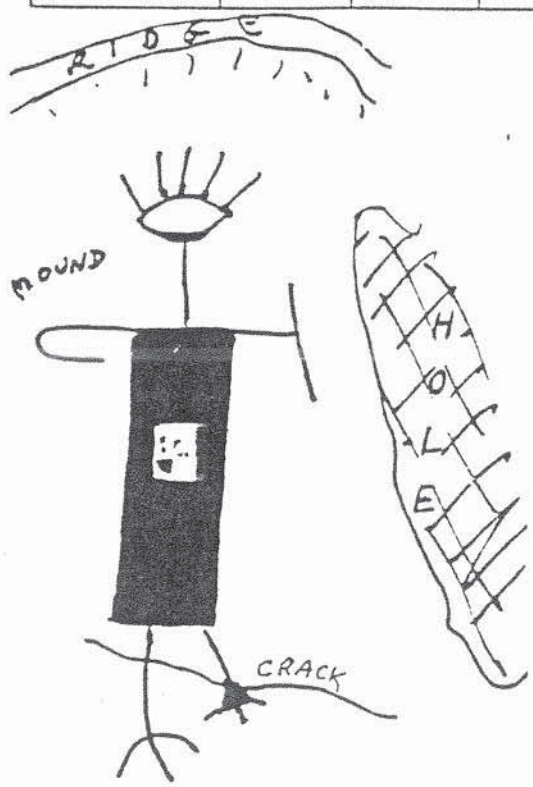
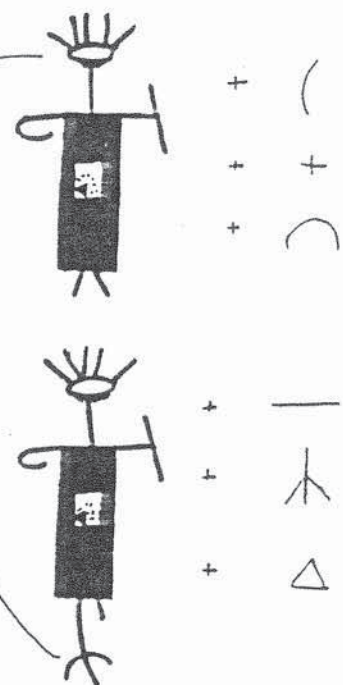


* The little (K) means "relatively" because usually the scratching in is heavy; this (K) is a lighter packing.

A qualifier can be (K), (lean), size, or position. Did the primitive synthesize this way? Probably not as much. Synthesis is more spontaneous.

| Container | Type | Norm Shape | Abstraction |
|---|-------------|----------------|-------------|
| pointing finger | director | {fingers} | |
| dead end: no exit: path closed-off | caught in | {pinched path} | + |
| grab arm: grip grasp someone | hold fast | {griparm} | + |
| running: racing away: skirting | avoid | {veer} | |
| log over stream: branch = bridge | cross | {crossover} | + |
| high ground: not a hole: upside down hole | on high | {hill} | = |
| fresh way: narrow path: single trek | own-way | {trail} | + |
| man, thing leans against tree | insecure | {lean} | + |
| claw print = sign | destruction | {birdclaw} | + |
| corn gone: birds steal food | | | |
| arrow designed to inflict wound | wound | {arrow} | + |
| night = t'cipai nonfunctioning | tension | {K} | = |








E . A . S



Please notice the incorporation of the rock's characteristics into the message. Knowing the reader expected them to mean something, writers were careful to weave surface qualities into their story.

THE HAR KARKOM PETROGLYPH

| Container | Type | Norm Shape | Abstraction |
|---|-----------------|----------------|-------------|
| earth, place | secure | {immovable} | |
| man, things lean | insecure | {lean} | + |
| night = t'cipai, confused; bad | tension | {K} | + = |
| humans, birds | 2-legged | {upright fig} | |
| Tamarix Nilotica | life-giving | {life tree} | + |
| hand grips ledge, things hang on | self-discipline | {grasper} | + = |
| "feet" because couldn't use that would have "headed" away. | | | |
| beheaded things die | dead | {headless} | |
| top of ground; cover with hand; cover ground | top | {cover} | + + |
| travel place; trodden by use | way-to-go | {path} | + + |
| man, things lean | insecure | {lean} | + |
| people wavering without goal; useless walk | worthless | {crazy trail} | + = |
| hand indicates distance | distance | {distance arm} | |
| t'cipai = night koyaanasqatsi | tension | {K} | |

| Container | Type | Norm Shape | Abstraction |
|--------------------------------|-----------|--------------------------|--|
| humans, birds | 2-legged | {upright fig} |  |
| bottom; the part that sticks | stuck | {sticker} | +  +  |
| trail doesn't cross over; | not cross | {not crossing} | +  +  |
| bottomless thing loses insides | lost | {immovable} + {leak} | +  = |
| sides close; hands entrap | trap | {holding} + {closing} |  |
| night = t'cipai | tension | {K} | |

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19. Two praying figures with an imposing, abstract symbol, along the path of access (A.A.).

