

Von Dechend's Tunnel

(The Canopus Wormhole)

(v. 2015 D)

**Consisting of
Comments and Illustrations
Largely Regarding the Ancient Sumerians,
The Epic Of Gilgamesh,
Hamlet's Mill
and the
Scholarship of Hertha von Dechend**

by
John Yonko

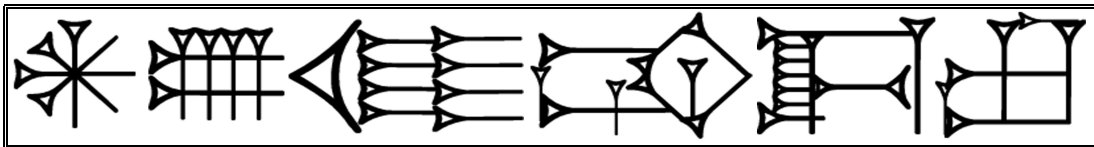


Fig 1. An Kus Giggi Gu Dari (Heavenly Water Channel Black Neck Eternal)

Wormhole

(What did the ancients know?
There is considerable scholarly acknowledgment
of the existence of a mysterious entity,
but no one is able or willing
to cast more light upon it.)

4500 Years Ago,
the Sumerians began to write
a Science Fiction novel
of 1000 lines
on 12 clay tablets.

It took them nearly 1,000 years
to complete the story
and carve it in stone.

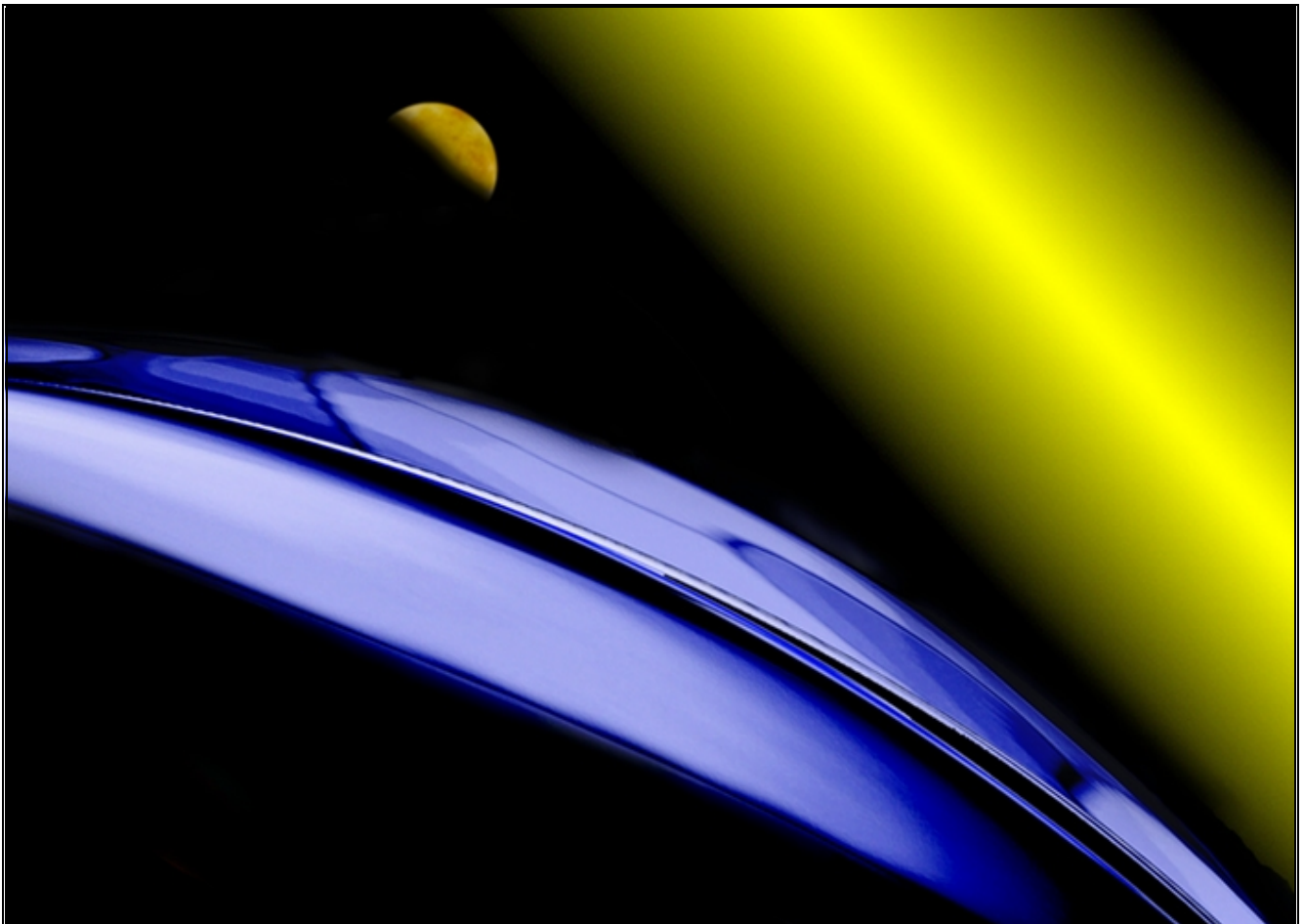


Fig. 2 - The Gods Were Born In Space, Then They Came Forth ¹

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Cuneiform Wormhole construction and translation by John Yonko

Non-standard Enuma Elish passage translation revision by John Yonko

Non-traditional depictions of Gilgamesh events by John Yonko

The Sumerians knew the story
by the name
He Who Saw The Deep.

Today, we call it
The Epic Of Gilgamesh.



Fig 3. Gilgamesh. He Saw The Deep.

4500 Years Later,
when James Irwin stood on the moon,
he looked upward into the vast obsidian blackness
of deep space and expected to shout,
“My God, look at the stars!”

Yet he saw no stars.
With absolute certainty,
he knew the stars were out there,
but at that moment, he could not prove it to anyone,
not even himself.

Reflecting light from the sun had rendered the stars invisible.

From a vastly different but equally unique vantage point,² and with similar certainty, Hertha von Dechend was able to look deeply into the nearly inscrutable strangeness of the Epic called Gilgamesh, fully expecting to see the “constitutive members of every mythical personnel”. But the co-author of the voluminous essay entitled Hamlet's Mill did not see the moons, planets, stars, and galaxies³ she had imagined. As Irwin did not, neither did von Dechend see visible astronomy. Instead, noting Utnapishtim's (Noah of the Bible) revelation to Gilgamesh - that the secret knowledge Gilgamesh was seeking could be obtained only by *diving deep within a tunnel which leads to the Apsu* (ie, the primeval abyss) - von Dechend had seen and recognized what appeared to be references to a spatial anomaly: a wormhole at Canopus..

But then, having taken the step to acknowledge the existence of the Gilgamesh tunnel (she used the ancient Akkadian word *ratu*) in the main body of Hamlet's Mill, von Dechend promptly declined further discussion of the matter, calling the whole affair, and every word in it, a mantrap. Perhaps realizing that having tantalizingly exposed us to the mysterious *ratu* tunnel, she therefore had obligated herself to the provision of more details, she generously provided us with *Appendix 34*. Within that appenditure, so distant from the main body of Hamlet's Mill, before giving her own description, she first provided eight defining descriptions of the anomalous *ratu* as proffered by eight scholars:

1. a well which communicated with the Apsu (Albright);
2. a water pipe (Speiser);
3. the spring which is in the sea was a water pipe (Heidel);
4. a pipe (Ungnad-Gressman);
5. a pipe (Schmoekel);
6. a current within the sea (Sayce);
7. “Wasserbecken” (Jensen); and
8. “Schoepfrinne” (Ebeling)

With these eight miserly references, it is almost as if von Dechend was saying, “There is considerable scholarly acknowledgment of the existence of this mysterious entity, but no one is able or willing to cast more light upon it.” The stage had been set, the anticipation grown, for von Dechend's own description:

the Gilgamesh tunnel “seems to have been the connection...between (the constellation) Pisces....and Canopus (the brightest star in the constellation Carinae).”⁴

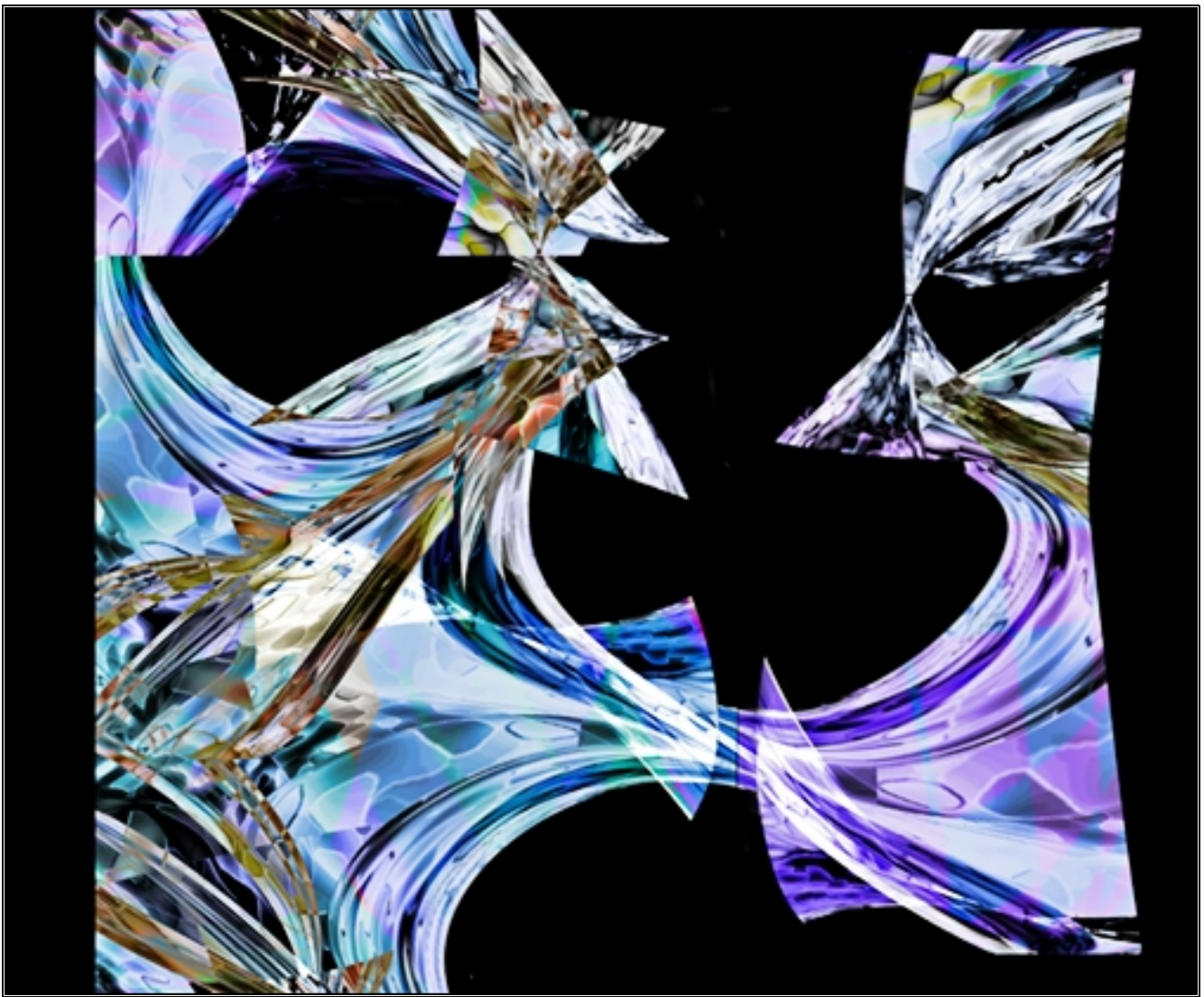


Fig 4. Gilgamesh receives the gift of good advice from Noah: Dive Deep.

Giorgio de Santillana, von Dechend's co-author of the “Mill”, would have called it “audacious intellectual freedom”, but did she really mean 'wormhole', a term coined in 1968, only one year before the first publishing of *Hamlet's Mill*, but a concept birthed within the general relativity theory published by Albert Einstein in 1916 and specifically papered in 1935? Only with effort can the non-academician appreciate the gravity of the situation for the author, hinting at, perhaps even suggesting, the futuristic concept of a traversable space tunnel in so seriously presented a scholarly work investigating the antiquarian origins of human knowledge, adding yet another to what she called “1001 stumbling blocks and obscurities” in *Gilgamesh*. Nevertheless, before concluding Appendix 34, by way of reference, von Dechend did make one more mention of the Canopus connection:

“... it is probable that one or more such *pipes* is the same as the Jewish one of the channels that went down to the tehom (the primordial waters of creation) and were dug by God during the creation...”

She promised to say more, but von Dechend admitted to feeling that she was “up against a completely incomprehensible narrative...”

Yet, the question lingers, and is worth restating: Is it reasonable to believe von Dechend could possibly have meant an actual “wormhole” in space? This is one of those situations where, short of using the specific term wormhole, no single clue is sufficient to provide a defensible answer. But there are multiple clues in *Hamlet's Mill* which, when viewed as a unity, paint a fabulous image. Below are presented some insights gleaned from von Dechend and *Hamlet's Mill* from which the reader may draw needed support for his or her belief:

- i. ...the fabric of the cosmos is...determined...in a way that does not permit the simple location of any of its agents;
- ii. The task (of *Hamlet's Mill*) was to recover from the remote past an immensely sophisticated but utterly lost science;
- iii. In former times, essential knowledge was transmitted on two or more intellectual levels...”deep knowledge” in contrast with “simple knowledge”...
- iv. The reservoir of myth is great...there are wonderfully preserved archaic material...these are not merely fantasy-ridden fables...there are markers for what is not mere storytelling...
- v. ...the measures of a new world have to be procured from the depths of the celestial ocean and...linked with...the operative powers of the cosmos, that is, the planets...
- vi. Ancient historians would have been aghast had they been told that obvious things were to become unnoticeable

- vii. This knowledge...(the ancients) would have found it easier to respect than comprehend, but it would have led to an idea of the overall texture of the cosmos.
- viii. (Quoting Isaac Newton) - No person endowed with a capacity of rational understanding will believe that...
- ix. The answer was to come only with Einstein...who did away with location and concreteness.
- x. The order and sequence, the very meaning, of the composition will reveal themselves...in due time.

Of the 1001 stumbling blocks and obscurities challenging von Dechend, the number may be understated. Each word in Gilgamesh, seemingly even each letter and space between the letters, leads somewhere, but not in the same direction as the previous word or space or letter. This constantly changing endlessly evolving collection of apparently random story particles cannot be occurring accidentally. There is too much system in the randomness for that, and if there is a conclusion that may be validly drawn anywhere along the line in Gilgamesh, it is that everything in Gilgamesh is an opening to a motherworld through a single point door. Nothing goes anywhere in particular in Gilgamesh, but everywhere simultaneously. Von Dechend does not ask, “what is a river”, or where is the confluence of rivers where Utnapishtim resides. She does ask, “what is the earth”! She is clearly aware of the illusory nature of all *things* in Gilgamesh, and that the ancient Sumerians intended differing, spiraling levels of deeper meaning than the mundanely visible superficial story in the stone.

It cannot be said with certainty whether either the Sumerians or von Dechend had any wish to obfuscate.⁵ Perhaps it was a benefit of the play in their communicative skill. Perhaps it is simply that the Sumerian writers cast so much unexpected light on their subjects that most of us, with our catenary logic, can not see what the clay tablets were and still are saying. Von Dechend was one of the limited few who could see. She exactly told us so:

...any effort to use a diagram leads to contradiction...
...there is no key...there are no principles...
...the subject has the nature of an interference pattern with itself...⁶

O_r, perhaps the fault of ambiguity lies more simply in the absence of shared experiences, for the proof is in a pudding, so to speak, of which until now we have had so little to nibble. Our science is still only beginning to talk the way the Sumerians thought thousands of years ago. For example:

R_{eality} cannot be found except in One single source, because of the interconnection of all things with one another. (*Gottfried Leibniz*, Philosophical Writings, 1670).

A_{re} not gross bodies and light convertible into one another...? (*Isaac Newton*, Opticks, 1717).

E_{verything} we call real is made of things that cannot be regarded as real. (*Niels Bohr*, Nobel Prize in Physics, 1922).

T_{he} paradox is only a conflict between reality and your feeling of what reality ought to be. (*Richard Feynman*, The Feynman Lectures on Physics, vol III, 1965).

T_{he} vastness and complexity of the system is only beginning to take shape, as the parts fall into place. The only thing to do is proceed inductively, step by step, avoiding preconceptions and letting the argument lead toward its own conclusions. (*Hertha von Dechend and Giorgio de Santillana*, Hamlet's Mill, 1969).

Beyond the Wormhole



Fig 5. Urshanabi's Ferry shown docked to a “Deep Dive” platform with ingress and egress portals.

Beyond Reason

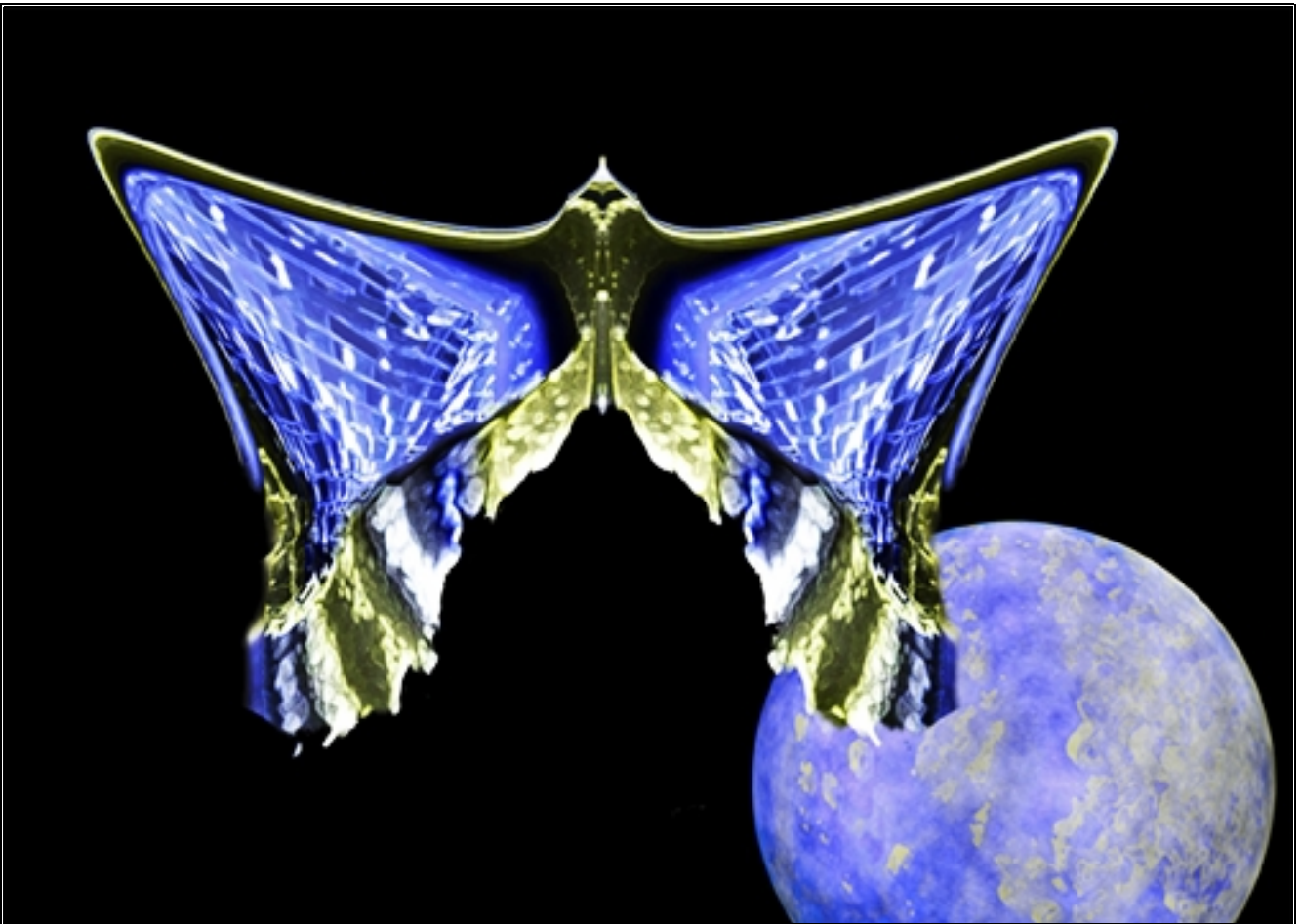


Fig 6. The Conversion of Gilgamesh into a sail to power the Urshanabi boat.

Beyond Exploration

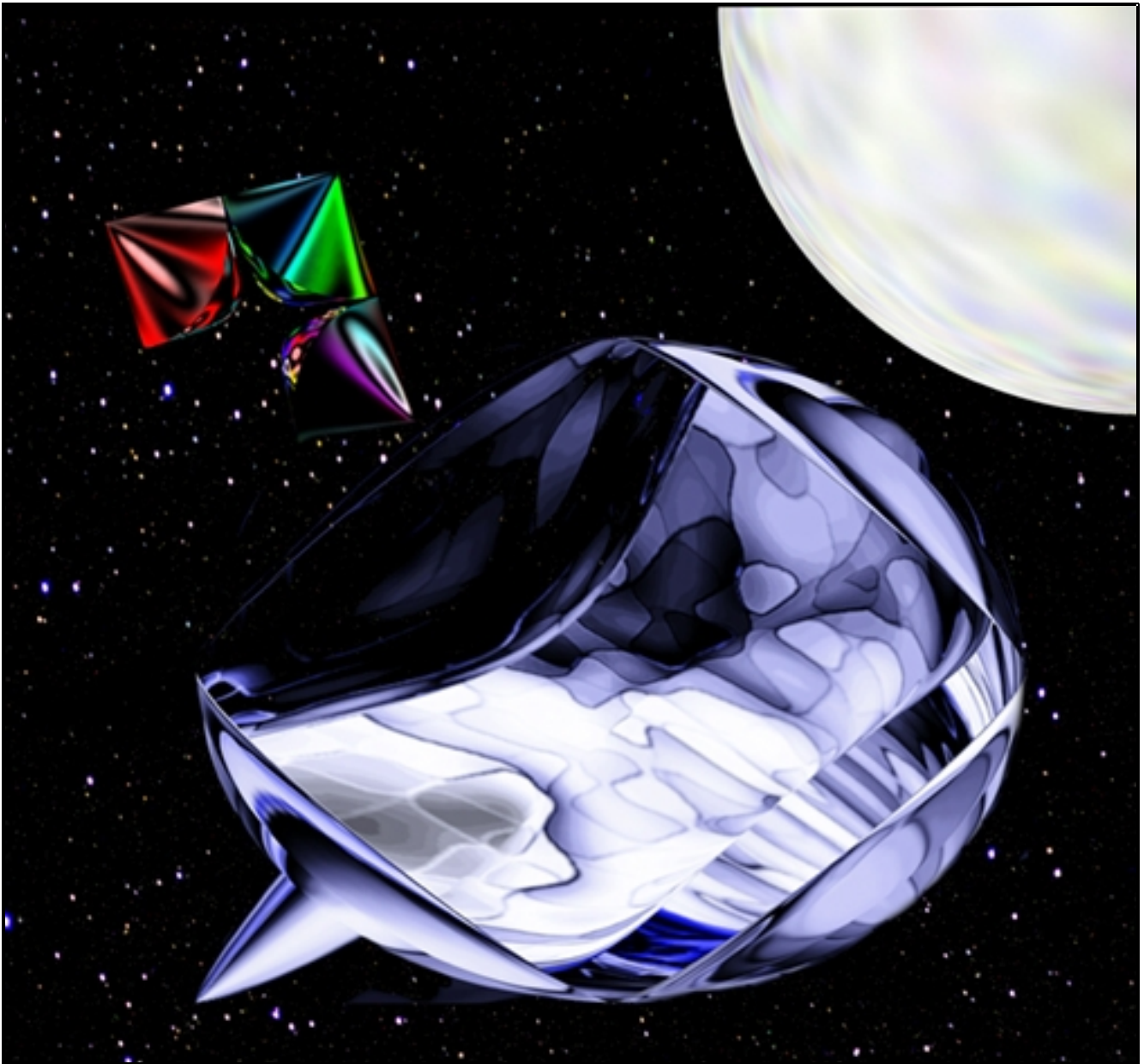


Fig 7. Gilgamesh demands to know: Where are my markers?

Beyond the Gods

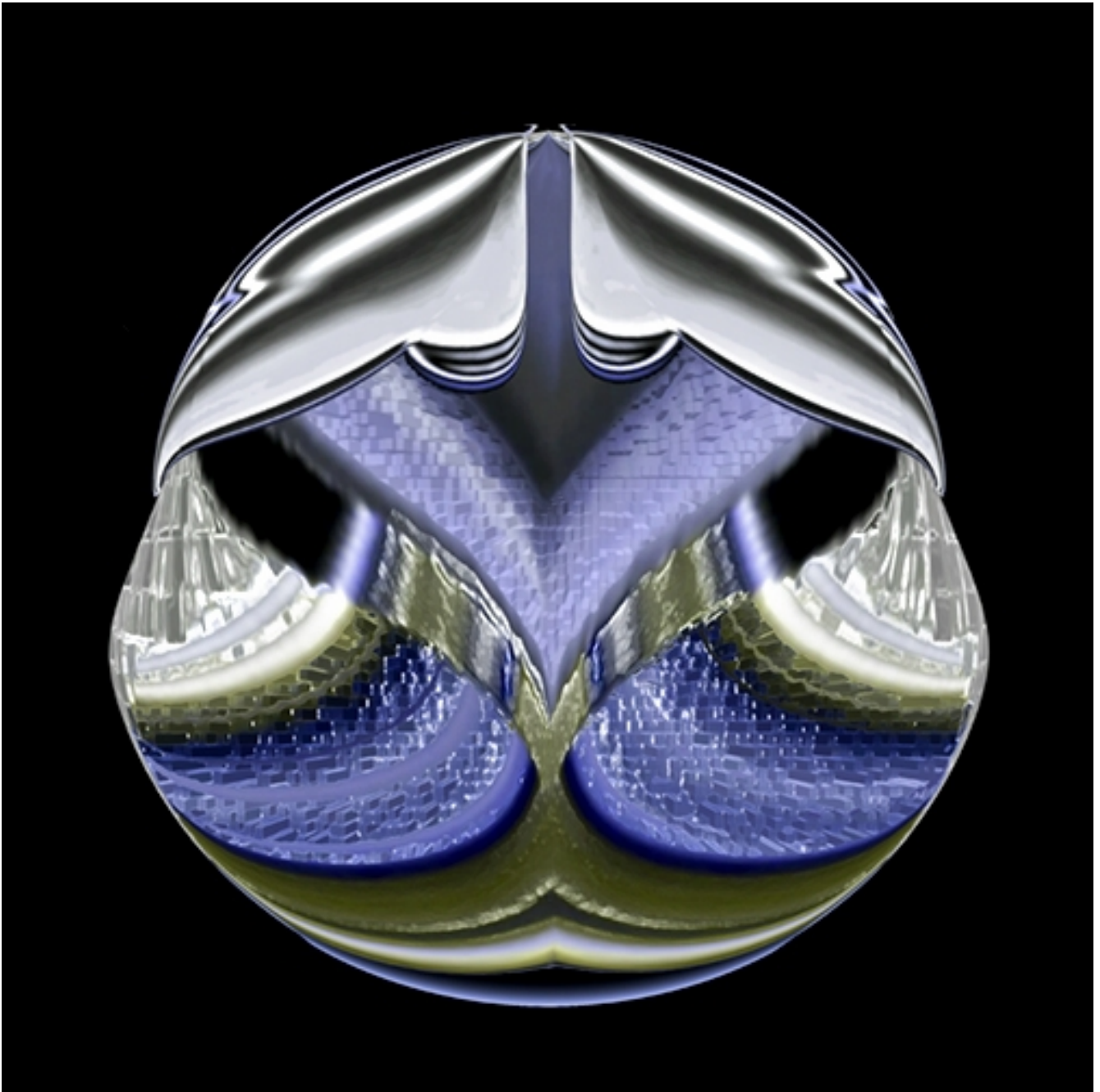


Fig 8. Humbaba. Labyrinth faced protector of the gods and their properties. Murdered.⁷

Footnotes:

1

From *Enuma Elish*, the Sumero-Babylonian creation myth, lines 9 and 13.

2

Irwin stood on the moon and saw none of the '10,000' stars surrounding him; von Dechend stood on the earth, pouring over 10,000 pages of Polynesian myths, unable to find meaning in a single one. But see the following footnote.

3

In the Preface to *Hamlet's Mill*, page VIII, you will find these words: "...the annihilating recognition of our complete ignorance came down upon me like a sledge hammer...it had to be planets...planets had to be constitutive members of every mythical personnel..."

4

Adding to the Gilgamesh mysteries are additional elements comprising the Gilgamesh encounter with Utnapishtim. First, Utnapishtim's name has been expanded to Utnapishtim the Distant. Second, while searching for Utnapishtim, Gilgamesh is advised that "never before was there one like you", that is, as a man, he would be unique if he were to succeed in his quest to reach Utnapishtim. In other words, he is told that he is attempting to go where no man has gone before (only the god Shamash can make that journey). Still there is more. In order to reach Utnapishtim, Gilgamesh must cross a sea that is death to touch. A ferry with a crew of "stone ones" is essential for propulsion, but Gilgamesh destroys the stones – we don't know how or why because the tablets we possess are damaged and unreadable in this area. Yet Gilgamesh crews the vessel himself, converting himself into a sail to provide the necessary power source. He meets Utnapishtim the Distant, and learns that he must "dive deep" to obtain the secret of permanent life.

To make the deep dive, Gilgamesh realizes that he must again modify his body structure. Gilgamesh attaches stones to his legs and, with the added weight of the stones, makes the dive, recovers a plant of youthful stamina and energy and successfully returns to the shore. It should come as no surprise that Gilgamesh fails to maintain possession of the secret plant, losing it to a thief snake, or that Gilgamesh declares that "as I was opening the conduit, I turned my equipment over into it", implying that there will be no repeat attempt.

5

It is we who changed the name from the informative "He Who Saw The Deep", to the popular but less thought provoking "Epic of Gilgamesh".

6

“No quantum physicist would have any difficulty understanding von Dechend, Hamlet's Mill, or Gilgamesh. Conversely, a student wishing to study quantum physics would do well to first study von Dechend, Hamlet's Mill, and Gilgamesh. Having accomplished that, the study of quantum physics should present no unusual difficulty.” - *John Yonko*

7

Humbaba, protector of the gods and their properties. A god himself, his face appears snakelike, labyrinthine; he is sometimes called the God of Intestines. Humbaba's face may indicate that he is, or has access to, all of the intertwined, simultaneously endogenous and exogenous knowledge of nature and power of the gods, only a little of which Gilgamesh seeks. In exchange for a single act of kindness from Gilgamesh, Humbaba barter for his life, offering to become a faithful servant. After a moment's hesitation, Gilgamesh crudely, ironically, mercilessly, ignorantly, humanly kills him. Instead of capturing an entire immense and living “forest” along with its caretaker, Gilgamesh chooses to cart off one tree. Should this not be considered the Sumero-Babylonian version of man's eviction, albeit by his own actions, from the garden of knowledge?

8

Gilgamesh provides no title for the flower which Noah (Utnapishtim) claims may be obtained by “diving deep within a tunnel that leads to the Apsu”. I have chosen to call it Noah's Flower and to imply that it is not an object in itself, (which is as good a reason as any why Gilgamesh cannot maintain possession of it), but is instead a glimpse of the universal function of existence. That is to say, it is everywhere the function of existence to interact with itself in such ways as provide for its continual differentiation and renewal. If and when the universe becomes the same everywhere, it will be dead; until then, it will live, as an Amlodhi Mill, eternally crushing into and out of existence peace, and plenty, as well as rock, and salt, and sand, and whatever it will, exactly as the “lion of the earth” devoured Noah's flower and converted it into a continuation of itself.

Beyond Noah's Mill

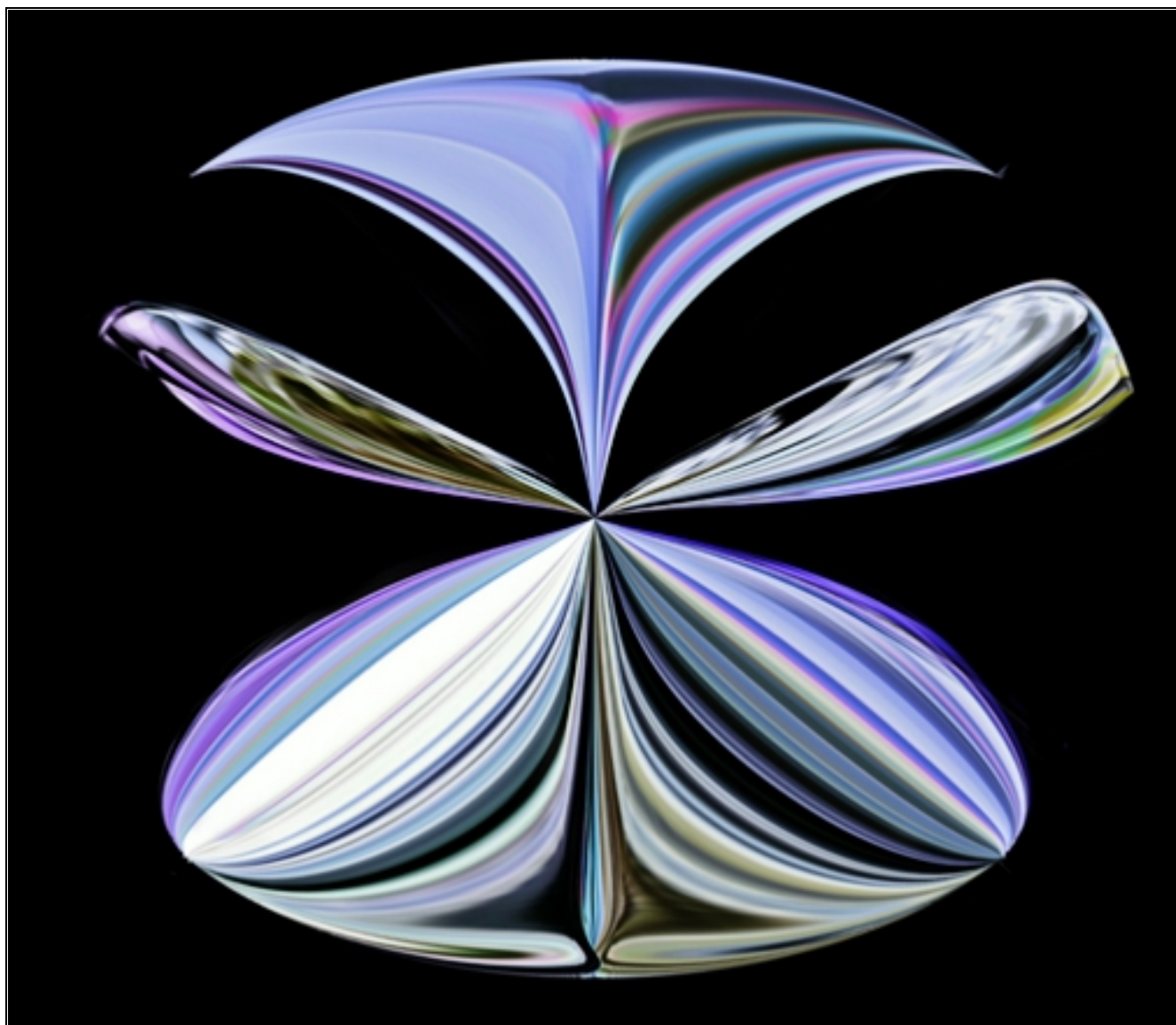


Fig 9. Noah's Flower: The Connection Between Pisces and Canopus.⁸

The End
Von Dechend's Tunnel
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