

HERMAN WIRTH



**DER AUFGANG
DER
MENSCHHEIT**

BERSERKER

BOOKS



BILDBEILAGE I



Der „Herr-Gott von Bentheim“

Schwurgott des Tubanterlandes. Vermutlich verchristlichte Übertragung in Stein einer älteren Holzbildsäule, Darstellung des „Sig-Tyr“, des „Tiu-bergann“ („Berge-Frucht“), 9.—10. Jahrh. ? (Vgl. S. 349)

HERMAN WIRTH
the dawn of
Mankind

STUDIES ON THE HISTORY OF THE
RELIGION, SYMBOLISM AND WRITING OF THE
ATLANTIC-NORDIC RACE



*MIT 68 TEXTABBILDUNGEN
28 BILDBEILAGEN UND EINEM SCHRIFTTAFELANHANG*

MARGARETE WIRTH-SCHMITT

You, who gave me this book,
the noble seer of our spiritual heritage, in a
German life journey,
the mother of my children,
it is returned in deep grateful love.

VO RVO RT TO THE 2 ND EDITION

Dhe "Aufgnrig der Menschheit" is being published in an unchanged second edition for economic reasons, as the book has been out of print for years and demand has not been met.

An own 'appearance, 'lie xu Plcnken gives ! I'll just say that I myself was one of the authors of this work, which is a first attempt *to design cincs unghetierliches iit"ffes, a struggle to overcome it. At the time, this first attempt at design could not be further developed due to the lack of the same 'virtsciaftl interpretations from the stage of the geliauerien Blocked. of the raw casting. What remained was a \draft, a sketch of the lines of development, a reorganisation and abridgment of human consciousness, of the creation of the spirit in the North. flue as a precondition, as an inner and outer ornament, as a non-external pictorial material, the memorial show of the pictorial atlas, had to be continued from the same perspective.

And in spite of this, this work, in this form and in this unfiirriø extent Infolge der wissenschaftlich Str'ff'elastung, has found its way everywhere into the L,aienkreise up to the factory worker in the attic of the Grnßstadtinickskå,

And this is a turning point in time! It suddenly allows us to clearly recognise the upheaval and the environment in which we find ourselves. The "Late", whether he is academically educated or not, Inlet therewith crw ac hendcri trajectories. Out of the proven ileoden (feisteserbmas- se he decides with growing certainty in favour of what resonates in himi. It is a journey to the home clod and mother earth, to the very source of our being, to the primal experience of our soul and its fulfilment in God-ordained spirituality. T his is the great orguri'c trait in ouri emergence as a spiritual-soul experience. And that is precisely what is inorganic in the catheterisation of the not yet iiberalsed liberalist epoch, which to this day still cannot and will not recognise how was inorganic.

It still believes in the 'spiritual r i iivität - the "primitix-er prehistory" as a techni5c civilisatinn, nor does it think it can construct the spiritual world from the intellectual Efferlegenheit of our present, as a "primitive t,emein- schaftskultuir - from the Schreilitisch re. {Because here one can only use the foreign word).

It still lacks the experience, and the representatives of 'read' cultural science still don't know that their knowledge has this prerequisite.

Wer ur nordisch, urarische Weltanschauung, in der sinnbildlichen, heisst üblichen" und
 If you want to grasp the local unity and equation before "Cott-Velt-Unit-fihii 'fung-Alensch",
 you have to return to the experience of the Velt and time tlottes Lönnei, to the Jahir of God.

Anyone who has not experienced this "worldview", the revelation of the +Year of God - as a
 human being, who has not been able to distance himself from the Augenblicksbefangenheit, also as a
 so-called Wissenschaftler, could gewinnen, to whom nach byte x or the iiiieren, soul C-rundla en
 rum närkei-ncn of the monuments and their quael leniriäßigen Bedeutung sind
 Zusammenhänge.

No Germanist Fisher has ever been able to think about it, wasim could still mean
 "Zonne", "Jahr -", "Bench - and "Ott" in the Germanischen script of the first Christian Jahr
 tau sendt. Inorganic was the Vissenschaftler of liberalist urban civilisation was as an
 Mensch, he was also as a special iser Wissenschaftler: torn out was seine
 Wissenschaft acts as the organic basis of the ur nordic (eistesgutes And s" was

The same Lieferlieferung urarischer Weltanschauung in vmiScher Zeit ° *Pnß flücht gegenwärtig,
 jenes Wissens um das Jahr, als die zeitliche Erscheinung des Brahmans, bus dem alle
 Äwesen entstehen und darin wieder eingehen.

The flichtit great civilisation of liberalism also finally separated den Wissenschaftler aus
 man from the world view as an experience of God in nature. he no longer knew the year as a form of
 manifestation of the Welt spirit, nor did he know the most important places of this temporal
 revelation, the He was no longer aware of the most important places of this temporal revelation, the
 July and beginning places of the "light of the lands" in the Wends. driver I remained the ancient
 hereditary time and hair symbols of the "holy rhrilt * of our Ahnen, unrecognised their monuments,
 unconsidered ihre I'overtradition in Glen so-called "schriftlichen Quellen-.

Und because they stood outside the experience of the "Weltanschauung", then the meaning was
 closed to them, they were no longer able to think symbolically, because the mytlios only arose from
 the symbol, the myth is only a local and temporally conditioned interpretation of a (Leicnnis from this
 "Jahr of God - that results from their crstinal comparative research.

And so we find out how the Blythe can evaporate, sink, but the symbol remains.

Wir recognise that the sinking of the Blythe from the heights of the idea ill a versteif-
 lühten, vermenschlichter Naturgöttergläuben, nder gar in den Dämonismus, ein lebensge-
 setzlicher Vorgang ist, der durch die *Rassenmischung* bedingt wird, in Indien unit Iran
 nicht anders wie in hell as utid Italien sind zuletzt auch in Germanien und Thiile, Auch in der
 nordischen Geisteswelt der Edda- und Sagazeit ist der Geist überschichteter Fremd- s-ölker
 asiatischen Ursprung zu Durchbruch gelangt.

We continue to recognise that Cleburn's religious philosophy is the first massive awakening of
 the Rordic racial soul as a reformatory movement: it attempts to raise the healthy ülythos back to the
 height of its inherent idea. If this process is repeated several times in the course of the years,
 fragments of the myths of the old folk religion are lost and the idea as such remains alone.

The rational view of history has been developed in the rlem developement of historical history.
 le summarised the emergence of religious philosophy as the autste igend curve of mankind's
 spiritual development out of the progressing prim itix-itüts tedium. This

feistesgeschichtsbetrachtung is already over sore today, because its "retreter are nocl always lehramtswalden.

Hcute we recognise in principle that our feisteserbmasse as Tdee from the .fugeti - We were looking at our own form of life, where our physical appearance had become such a permanent form.

The awakening of the third dcutschieii empire is cis becoming more organic as a people, a t,esel lscb aft, a state. matter is causally davit as Yorausaussetzung the awakening of the **racial** idea, of the concept of the gcistig-seelic hereditary **mass**. **In the** fullness of the awakening of this spiritual-soul hereditary mass of ours, we return to **time**, to the experience of a world view: tiott-world-time-creating-man.

\This urarian \Weltanschauung was reiterated in the Gerinianian mysticism of the Middle Ages, in Meister Eckehart's confession: +tiott is in all things, in all cre- atieren is Stott uns gJeich nabe. - All things have - in finite form - flowed out i n t o time nod are therefore nevertheless - in infinite form - lost in eternity. There they are God in G o d ".

In order to rediscover the Aryan **myth**, the original idea of the Aryan world view, the original source of our spiritual and mental heritage, we turned for the first time t o researching the synbole, the symbol. **It is** the spiritual l'rkunde of our **race**, -literally - the oldest written source of his spirituality, the certification of his attained spiritual consciousness. The symbo1 1st is the creation of the earthly race as liomn sapiens. a!- world view. U'hat precedes it is the stage of the realisation of consciousness from the primitivity, - unknown to us.

Only when the spirit gates of the symbol have opened up to us can we once again understand myth and language in their original sense, will language once again become our world view and experience, which - like writing - had become a dead mechanism for us.

May this mein crster grobati el epjter Y 'ersuch, to the Knelle of our U "esens again vor-

I have been able to continue to fulfil my task of resurrection and the breaking of the path, despite the unchanged form of the second edition, despite everything that has to *be* written and completed. Four years ago, I laid the cornerstone for the pastoral history of ideas, which will lead us b a c k beyond all the established doctrines that have long since become moribund, hollow and empty, to the sacred transmission of the spiritual good of our blood, as it is in Anglo-Saxon Ruzienlicd means :

"God is the beginning of all language"

Finally, this second edition cannot go without a word of thanks to the bold German publisher, i'ugcn Dieder rem s, w h o dared to publish this short book by an unknown man at great sacrifice. He described it as a turning point in his own, constantly pioneering 1s'ir work. Up until his departure in July, he had still been scincric C-e-ing Yes's author's sclicaff from the -A ufgang-. 'laiiken accompanied. heinetn \Verke, iri dent cr lives on, I wish deg Urstand der Alinen.

INTRODUCTION

Dhe present study presents a connection between science and the knowledge of God in a way that was unexpected by the author himself.

This is based on the history of the human being. The word "knowledge of God" and the word "faith" is written here with full intent. For faith, by which the biblical-Christian religion is understood according to the Roman Augustinian guiding principle "I believe so that I may understand", represents a knowledge of God allegedly not attained by the human spirit, but rather a human revelation of God, which was the solution to the riddle of existence of a certain age in human history. Since, according to the doctrine of this belief in revelation, the human spirit is stoically, spatially and temporally conditioned in its annihilated cognition, it relates to the essence of that revelation of God like the relative, the relative to the absolute. And in every opposition of human reason to the eternal truth of the faith in revelation, only the inadequacy of the human spirit is revealed, even the expression of an essence opposed to the essence of the good, which is only in God, and which is innate to the animal as hereditary material

would be - his sinfulness.

For less than a millennium, the Roman-Augustinian belief in the revelation remained binding for the Nordic West. For even the Nordic Reformation of the 16th cent. As early as the sixteenth century, the Nordic Reformation demanded the right of the individual to recognise eternal truth as a God-given and God-ordained faculty. Here, a North-Racial spiritual movement, which embodied the principle of lay religion, stood in opposition to a South-Racial-Moorish church hierarchy, which regarded itself as God's representative and mediator between God and man. The belief in authority developed by the latter, the "pro vobis omnibus", the laic religion expelled itself.

Even if the Northern Reformation itself left the principle of faith in revelation - as it would have been given in the so-called "Word of God", the "Holy Scriptures of the Old and New Testaments" - untouched, it was the Reformation that, in its endeavour to purify this "Word of God" of "Roman-human ingredients", created biblical criticism, i.e. to restore the human spirit's personal ability to recognise God. From this time onwards, from the cry of Galilee onwards, the human spirit has continued inexorably on its path to the knowledge of truth - significantly, however, only in the Occident, which is dominated by peoples of the Nordic race of the predominantly Nordic mixed race. rasc was inhabited.

The gap between the belief in the revelation and science, which the latter seemed to epitomise the Western mind's thirst for knowledge, widened ever further. Until finally this opposition on the part of science led to a complete dis-

Überisation of every religiöiic consciousness ale of an overcomei stage of "primitive communiy-culture" in the history of human development .

Even if today natural-scientific epistemology has returned to the limits of the helativity of all cognition, which it, like all human cognition, has absorbed, and even if none of its representatives should believe in a final and ultimate solution to the cosmic mystery, the gap between faith and science remains unbridgeable. Large groups of people are beyond all religion, even beyond all living awareness of religious values that go beyond the "outer needs" of material life. They are prevented from doing so by "faith on the one hand and a world of utopia, an economic order on the other, which makes any internalisation, any contemplation impossible". "Yŷeltaoschauung", to achieve a realisation of the divine within oneself.

A frightening ode and emptiness is spreading in the complete mechanisation and materialisation of the West. In the wake of its "economic development", it passes over the earth, destroying and destroying all spiritual values. Not even the fact that many return to the throne of the "only beatifying" church to be relieved of searching and wandering and to regain a certainty. For even this phenomenon is basically nothing other than the many movements that fall back on some historical form of faith. As a spiritual creation, neo-Catholicism has arisen from the same spiritual need for religious internalisation as, for example, theosophy and other "occult" religious sciences based on Steiner's "anthroposophy".

And just as we draw on the old styles of art, we also draw on certain old forms of knowledge of God, which for many are too visually conditioned to become general knowledge again for our present and future. It is true that the Roman Church has always sought to connect with modern scientific knowledge: Roman religious clergymen are among the most commendable representatives of the young science of prehistory. And tacitly, truths of faith, such as the Old Testament history of creation and its chronology, became as untouchable for some orthodox Protestants as they were for simple, devout Catholics, exposed to "interpretation" from above, like so many other things that had become seemingly irrelevant.

Only the three main and basic principles, that by virtue of a divine revelation to some The doctrine that this church was conceived by God as a mediator between God and man at a historical point in time, and that its head, as God's representative on earth and beyond, was given the right to bind and to loose, remains as unaffected by this modernisation and tactical conversion as the doctrine of the Fall of Man, The modernisation and tactical conversion remain just as unaffected as the doctrine of the fall of man, the punishment of which is death and eternal punishment, from which there is only salvation through faith in the co-death of the Son of God and in the three means of grace and salvation of the universal church founded by ihm. For the great traveller, these doctrines are and will remain abhorrent to the highest degree and this church faith has become completely unbelievable. On the other hand, the general religious consciousness contained in the Christian faith in connection with certain emotional values, especially the most immaterial of all arts, musical art and symbolism, exerts an irresistible attraction on sensitive minds. Thus, in our time, we can observe the ever-repeating image of the cycle in relation to faith: the return to the old, traditional form of knowledge of God by many,

Ji "JARuy

who are tired of searching and wandering and are in need of some kind of security, certainty, support or content not found elsewhere, and on the other hand - the repeated renunciation and detachment from the doctrines of the eighth epoch of Western history, from the Christian belief in the Bible and revelations. In the latter group there are large masses who have resigned themselves to the "we know nothing", but there are even larger masses who have become completely indifferent and insensitive to higher spiritual values and who seem to have lost all religious faith.

In addition, however, there is an equally large and ever-increasing circle of serious seekers of eternal values who, within the broader framework of the history of the world and humanity that is comprehensible to us today, strive to recognise that revelation of the divine being in man and the divine laws in the universe. They are those for whom knowledge, the spiritual urge to know, is something God-given and God-willed and for whom faith and knowledge are inseparable.

Here we have reached the crisis point of our contemporary spiritual movements, between the two poles of "I want to know so that I can believe" and "I believe so that I can believe".

Despite all attempts at rapprochement on the part of the organised representation of the biblical-Christian faith in revelation, which were most skilfully introduced by Roman church politics, real contact and connection is still an impossibility today. Both worldviews are still moving apart. Today, faith has become scientific. Since the revelation of God is a historical truth, it must also be able to be justified historically. At the very least, all historical objections to the factuality of it must be proven untenable.

In the scientific development of faith, however, the unequal relationship between the humanities, on which theology could solely rely, and the *natural sciences* became ever *clearer*. It was possible for the natural sciences to analyse and determine the chronology of the origin of mankind from the layers of the earth, their formations, their components and their contents millions of years backwards. This was achieved by combining the so-called "exact sciences", geography (geology, history of the earth's formation), chemistry, astronomy, botany, natural history (calculation of the ages according to the amount of sunlight, etc.). It was only the involvement of the natural sciences that provided the first historical science, prehistory, with a secure basis for the chronological categorisation of its underlying results.

If we look at the corresponding progress of the humanities, we must realise with painful regret that they have not been able to follow the advance of scientific knowledge even in the furthest distance. From the point of view of contemporary history, they are still where natural science left them when it began its advance into the prehistory of mankind and the earth and was able to move the milestones of our historical imagination back into still incomprehensible distances.

The study of intellectual history was unable to move beyond its "historical" period into "prehistory", as the young science of the spade opened it up. It persisted with the last achievements of the past century: the de-differentiation of Egyptian history.

tic and Assyrian-Babylonian written monuments. The secured outposts of their "historical" Wiggetis stood around - 4 b . ' Chr. lierum and r e m a i n e d there. Any knowledge beyond that seemed to be excluded forever. The view also remained predominant that the "historical" period, which had hitherto been inferred on the basis of the written monuments, also c o i n c i d e d with the concept of spiritual culture, the spiritual development of man, the oldest centre of which was represented by the Rhenish circle. It is true that the science of the spade, to whose area the nonsensical name "prehistory" was given from the point of view of development history, brought to light a series of far older written monuments, including the Palaeolithic finds of Gourdan, La Madeleine, Rochebertier, the Late Stone Age finds of Trad-os-Montes (Portugal), all from the Atlantic coast of south-west Europe. They were, however, pushed aside by linguistics, which grew up on an oriental intellectual basis, as "Omagic" or "Mantic" signs, since their appearance threatened to completely confuse the atic developmental scheme of occidental writing as a borrowing from the so-called "Nc'rd-Seiritic" or Phoenician script.

And so we can read in the most recent and z'ohl best "Geschichte der Schrik" (by Hans Jensen, Hanover iqz , p. gi): "A script that has already reached the letter script cannot be reconciled with the cultural stage of the Palaeolithic, hardly with that of the Neolithic" - and: "One has probably not seen much more than playful scribbles in those apparent scripts!".

This statement characterises the state of our current, philologically based knowledge of intellectual history. With regard to the history of religion and human knowledge of God, we work with a series of "working hypotheses" such as "animism", "pre-animism", "totemism", "manism" and other "isms", which, if we want to be completely honest, are attempts at some kind of conceptual formulation of certain spiritual manifestations of so-called "primitive" spiritual cultures.

In reality, none of these hypotheses and theories has proven t o be completely accurate. There is none of them that has not somehow been proven to be untenable as a generally poisonous formula. But we "worked" with them until we ourselves believed that they represented real knowledge and until we m a d e the others, the laymen, believe that they did.

The "magical" is the latest buzzword in the history of ideas. "Magical" is what we call everything that we still do not really know and do not understand in ancient cultures as the eiffiere of ancient religions, ancient knowledge of God. Because - if we want to be completely honest again - we don't know anything about the level of culture, the level of spiritual development of those supposedly "primitive community cultures". And no one has yet been able to prove that there really w a s "no alphabetic writing in the early Stone Age, less so than in the early Stone Age", and that those crust monuments contained no characters.

The results of the present study prove that in these written cenotaphs of the Citeolithic period of Atlantic south-west Europe we have a highly developed linear script, the precursor of all the "historical" writing systems of the Mediterranean basin. Two of these monuments, the finds of la Madeleine and Gourdan, further prove that they are fragments of the so-called "sacred series", an alphabet that was still used in its original meaning as an annual calendar, i.e. the sequence of the monthly signs of a North Atlantic face circle sun calendar, in this most recent period of the Early Stone Age.

The investigation will show that the major creative period in the history of writing, the respective millennial rewriting of the "sacred series" in connection with the changing of the sun into a new winter solstice, also breaks off at the end of the older stone age of the Atlantic Southwest and North Africa: then solidification, disintegration and obliteration occur in the (super)tradition of that Atlantic linear writing, especially in the eastern Mediterranean basin, in the Orient.

But if this is the case, then the previous division into a "historical" and a "prehistoric" section of cultural history would have become completely untenable. At the very least, the boundary of the "historical" age would have to be the Older Stone Age, the Magdalenia, i.e. *the Kleinsgkeit van e'iz'a to non 9Hres curiicHer!egt nier&-e I*

Ten thousand years of human history! What man with a serious attitude to life will still believe in a "continued primitiveness" in the racially completely mixed populations of the Occident* For, if the linear script of the Epipaläolithic, of Magdalenia, so highly developed according to its forms, is actually a *sci ift*, then what decay does the Egyptian so-called hieroglyphic script represent? what decay is represented by the ancient Sumerian script, from which the so-called "cuneiform script" developed in rapid writing by transcription, just as the hieratic script developed from the Egyptian hieroglyphic script* The ancient Sumerian as well as the ancient Egyptian script systems contain only fragments of an older linear script common to both, which is thus a *&xfr&fión*, a *UzrgciiN,gæ;jj-*, and otherwise consist of a much younger pictographic script, a more or less naturalistic representation of animate and inanimate objects. It was only through the mechanical process of rapid writing that they were transformed back into a linear script. This linear writing is therefore not an abstract, geometric creation, as the ancient stone writing of the Atlantic Abendland is. The decay of the old linear script is clearly recognisable in ancient Egyptian hieroglyphic writing in particular, as this older linear script is preserved in the rich treasure trove of inscriptions on the tombs of the pre- and early dynastic cemeteries of Nagada, Abydos etc.. For its part, it connects back to the linear script of the late, older Stone Age of Atlantic south-west Europe. The pre-dynastic and early dynastic linear script of Egypt, whose first systematic classification is attempted in this work, has only recently been critically analysed. Fiinder's Petrie compiled individual signs in a comparative table with the signs of Cretan and Cypro-Minoan, Greek-Aitic, libetan, Germanic and so-called "Seiriitic" writing systems and already rejected the one-sided Oriental origin of the same, but, but since he was unable to determine the phonetic values of the pre-dynastic linear signs or at least their meaning as symbolic and cult-symbolic signs as well as their prehistoric links, his "Formation of the Alphabet" was understandably rejected by Oriental studies and classical philology. This is because the external, format-related similarity of the individual characters of spatially and temporally separate writing systems does not justify the assumption that they belong together. If the solution to the riddle of pre-dynastic linear writing therefore initially seemed a hopeless endeavour, there was nevertheless the possibility of a solid starting point for an investigation: the sign associations that have/ their systematic collection and order, in connection and comparison with the prehistoric, star- and Bronze Age, occidental ones, would have provided essential clues. However, these were not taken into account by Minders Petrie. And so a

The most reputable German historian and author of a history of antiquity could easily stamp the signs of Nagada and Abydos as "factory marks"! And that in the "Amagic" age!

If it is also true that the Sumerian and Egyptian hieroglyphic scripts show the decay of an ancient linear script, that in the more recent pictographic script developed in them a materialisation emerges again that was lacking in the abstraction of that ancient script, then this process attests to a spiritual decline, the degeneration of an ancient higher culture, the causes of which we will leave for the time being under consideration. This finding, however, would not fit in at all with the hitherto established scheme of human intellectual history, according to which the "benevolent development of consciousness", the ascent from the "primitive communal culture" of "prehistory", only began in the so-called "historical age". However, it would probably agree with the suspicions of many Egyptologists such as Brugsch and before him Birsch, Dévéria, Mariette, that - the further one penetrates into the past of the colourfully mixed pantheon of Egyptian tribal and local deities and their mutual assimilation, the more clearly the traits of a former, sublime monotheism are revealed, whose humanised splits and specialisations only represent those later god figures. The fact is that - when the "historical" period of ancient Egyptian culture that we have been able to see up to now begins - we are faced with the accumulations of an ancient culture that is still disintegrating. It reaches up into the age of that pre-dynastic linear script, into the culture of those enigmatic "people of the foreign boat type", whose ships are also found in the representations of the attestations and Mesopotamian cultural monuments, only to disappear here and there again, apparently without a trace.

Thus the "working hypothesis" of the continued primacy of the "prehistoric" era proves to be an untenable theory in every respect. But quite apart from the fact that, from the point of view of science, the results of modern prehistoric research inevitably lead to a downward shift of the boundary of "prehistory" into the older period, the working hypothesis of the lack of spiritual culture of the "primitive", "prehistoric" age of mankind is just as contestable from the point of view of "faith". For according to this, all religious founders and all God-seekers and God-knowers, regardless of whether it is the Vedic forest ascetic and God-wisdom seeker Alt-Indient, the Buddha or the "Tiufer*" going into the desert and his successor, the Galijaeen, the ancient Christian hermit or the "heathen"-Nordic "forest woman"™, the "weibe Fra.u ira Dornhag", the priestess at the stone tomb - they would all be the embodiment of the hereditary mass of a "primitive" humanity. "primitive communal culture" of "prehistory", the cultural level of which is the reason for the existence of a script without further ado. The true spirit of the cave would therefore be found in the later luxury culture of the city dwellers of Mediterranean antiquity.

However, the history of mankind shows that whenever a people has entered a stage of urbanisation or urbanisation, a certain technical-mechanical development leads to a decline in ideal, spiritual-moral, living, religious values and to a reaffirmation of cult rites that have become obsolete and lifeless. The attempts to internalise and bring to life the knowledge of God are always carried out by those who have rejected this total confusion of the heightened circumstances of life and their degeneration and have sought heightened simplification, the "primitiveness" of proud living and immersion in their own inner experience.

We see this process echoed in the history of the Western, Roman Christian Church of the Middle Ages: one of its characteristic *manifestations* is Francis, the poor man of Assisi, in his relationship to the withered papacy of his time. His dream of the "papas angelicus", who stripped himself of all oriental pomp and primacy, went t h r o u g h the world in Christian love as the "most beloved brother" and exercised his ministry as an administrator, still fills the hearts of modern Catholics with a deep longing. And it is no other process than when in our time the German youth movement, as a conscious rejection of the materialisation and òlechanisation of the Stiiddtian luxury culture and its degeneracy, turned back to the primitivitiy of a simple way of life, sought immersion in its own ancestral folklore of the native clod, the connection with the spiritual-spiritual hereditary masses it had sense d . The fact that this movement faltered because a clear spiritual recognition and grasp of these heritages was not yet possible does not alter the fact that she was the bearer of real, ideal values, in her groping and searching for purification, for the higher, pure experience, and not the "step"-pushing, the fashionably dressed, completely materialised, body and soul rotting "culture man" of our time, for whom all the spiritual values of the world, including all the thrills of the Ghent experience in the so-called Kurist, are just a thrill, in which Gothic mysticism is ultimately only alternated with sexual orgies.

All those lost dialectics with the help of which "modern man" tries to present his inner "lack of hope", his residual dependence on the moment, on his self-called and crudely drawn evil spirit of "world economy" as a "given development", "zeitgeist", etc., cannot hide his decline in body and soul, his frightening poverty of spiritual, higher values. And all those artistic renewals of ancient forms of knowledge of God that emerge from the inner poverty of our modern culture, all those occult "-sophisms", are, as a historical parallel, nothing other than, for example, the religion of Mithras in the imperial age of the Roman Empire. It was a pathological, artificial emancipation of an ancient, long-darkened form of knowledge of God, an ohlrult-speculative, Mediterranean urban cult, which ultimately succumbed to the simple ethical power of the direct experience of God in the teachings of the Galilean man of the people.

Our current, olicult - "sophisms" - attempts to view the world are also pathologically artificial: they have nothing to do with a true healing and recovery of body and soul, with a renewal that is born out of the true need for community and gives us the internalisation and inner peace of the experience of God. This led to this new worldview, this new religion, this new or ancient right, through the most direct presence, through the artnut, through hard work, through the sanctification of the soil as God's fiefdom, through the spiritualisation of the social question as a religious question, a question of worldview. For true religion is the highest consciousness of right.

Here we want to raise the question: what is actually the measure of the true cultural identity of a people* It cannot be its industrial technology. For it can continue to exist as a mere intellectual offspring of an older intellectual culture of a people that is already in a state of disintegration, when the same people is already on the verge of decline due to the destruction of its own national power. So it was in the imperial Rome of the

The case. The inner, spiritual renewal did not come from the technically highly developed urban culture of Rome, but from the primitiveness of the ancient dolmen region of Galilia.

But if etu'a consciousness of the higher values of spiritual and mental life, which go from the past through the present to the future, is the epitome of the morality and true cultural height of a people, i.e. its *religious prayer, the eternity of its national soul* - yes, then the 9'hesis that the previous "historical" period only encompasses human spiritual culture becomes even more untenable.

For wherever we penetrate back into the oldest layers of those cultural religions of the ancient world, not only into the ancient Egyptian, but also into the ancient Sumerian, the ancient Persian, the ancient Indian Rig Veda, the ancient Germanic traditions, including the Edda, we experience the same phenomena: the older the level we can determine, the more these deity figures merge as specialisations of the originally unified, cosmic concept of God, in order to finally dissolve completely into it.

That which the intellectual speculation of much later ages has only just recovered in abstract form by way of conceptual thought, a race and the group of peoples belonging to it seems to have acquired and possessed in the distant past through pure contemplation.

Knowledge and faith would then both confirm that the knowledge of God is not bound to a certain, technically higher development in culture. Early imperial Rome certainly possessed a technically highly developed culture and from this point of view the villagers of Galilee had only a primitive communal culture, like the Greek "barbarians". But the fact that today, as then, the knowledge of God has nothing to do with technical culture in general, is most glaringly demonstrated by our age of radio, film, flying machines and cars. For it is the period of Mechanisation, in which every personal, spiritual and mental experience is increasingly eliminated.

On the other hand, the Vedic philosophers of India, who as forest hermits returned to a primitive way of life from the Palaeolithic Age, were precisely those who left us the science of their time in the finest harmony with faith. And it speaks to us in moments of such sublimity that, in the terrible spiritual poverty of our technical "high-altitude culture", we also begin to draw on it again.

We can therefore say that the awareness of the higher spiritual-mental values is a personal disposition of man, which in no way has anything to do with the technical development of a culture, on the contrary, it has so far rather been impaired than demanded by it, in so far as certain social consequences increasingly rob the human **soul** of the possibility of transmission.

The situation today is that technology has become our enemy, the enemy of our inner and higher life. And only when we have banished the spirits that we ourselves have called out into the boundaries of necessity and real need will we be able to escape the insane pace of life of the pursuit of mammon

and material pleasure for a life of higher values. So if the thesis of the "spiritual primitiveness" of those "prehistoric"™ ages collapses like a house of cards, then intellectual history is opened up and released as an area of investigation for the natural scientist, the seeker of truth and therefore the seeker of God. This is what "faith" also teaches, that the truth in God and God is the

The truth is.

If a God-seeking natural scientist were to regard those parts of the creation story of Genesis as a sublime hagiography, an ancient, sacred tradition, he would have to raise the question: "Welch Vorstellung hatte das F von Gott' u'elches dv

believed to be created after his bride -" It would be natural to assume that the racially mixed people that you know under the historical names Hebrews, Israelites and Jews once received this tradition from any of the peoples of its racial components.

This people or the Völker in question called themselves also "of God" or "from God" and considered their racial characteristics to be of divine origin.

If this were the case, then - from the starting point of both science and faith - from the moment God "created" that race or that race developed as an appearance (phenotype) with certain, fixed physical forms, somatic characteristics, from another primitive race as a hereditary mutation or variation, this race would have had certain spiritual characteristics corresponding to its physical forms as a hereditary trait. According to the law of development, and thus according to God's law, it is completely inconceivable that a race which shows the characteristics of a barthianic maximum development would not also have possessed a corresponding mental and spiritual disposition from the moment when that physical development, in particular that of the *skull*, had reached a permanent form.

But then the history of the human mind would have to be examined according to the same laws of heredity which we have hitherto recognised as decisive for the appearance of living beings, whether human, animal or plant. We would then have to assume a certain spiritual racial substance, which, when mixed or crossed with other races, would become pure-blooded and sporadic or mutant. In the sound of the millennia, the mode of expression of the spiritual racial substance, which continues to split up, will perhaps be different, but the content, the essence will remain the same in and of itself. In other words, a race is born with a certain view of the world, which, after a racial or genetic mixture has taken place, can always be inherited as long as the race in question remains a part of a people.

To assume that the physical characteristics of human beings have nothing to do with their spiritual and mental content, and that the highest cognitive powers could be embodied in any human being, be he a Dante or a Central African pygmy, would be a senseless contradiction.

If, therefore, the history of the spirit also takes place on the basis of the racial characteristics of its bearers according to the laws of heredity, of "mendelisation", then we would finally have an explanation for the fact, hitherto concealed by the science of the history of ideas, that a higher type of "world view" must have already existed in the most distant ages of prehistory. Then, as a result of the migration or migration of peoples and the racial miscegenation of its bearers, it would have fallen prey to the interspersing of elements of deadlier, more pervasive religions of other races, which had developed beliefs in spirits and demons and the worship of human nature into cults. The resulting spiritual misstructure increasingly overgrew the original communal religions of these peoples of higher race. Now, in the spiritual inheritance, the pure spiritual component of this decomposition

The people either tried to revive and reform the old, degenerated popular religion as in the Ahura-Masda-Reformation of Zarathustra, or they completely abandoned this degenerated, old popular religion and tried to develop the essence of the world view inherent in it anew as a pure **idea**, as an abstraction. This would have been the cause of the birth of Greek and Indian religious philosophy, which had nothing at all to do with the intellectual realisation of the people concerned.

Accordingly, the religious stiffeners and their "new" religions would have to be included in this set of hereditary and intellectual-historical mixtures.

But then, from the point of view of the development of history, our previous science of the history of ideas would have given us a distorted picture of the course of human intellectual history. The ancient, *imageless* cult of the Hellenes and Italics, still traceable from the historical sources of antiquity, would not have been a "primitive" level of religion, but the last after-effect of an older, higher world view. Varro's statement, which Augustus passed on to us in his "Civitas Dei" (UV, 3 i), should therefore be evaluated quite differently in terms of intellectual history when he explains that the Romans had worshipped the gods for over a hundred and seventy years without a goddess (*sine simulacro*) and that those who introduced the worship had taken away the fear of God from their fellow citizens and given them an error in return. (*Qui primi simulacra deorum populi posuerunt, eos civitatibus suis et metum deinceps et errorem addidisse*).

The distorted god figures of the Greek pantheon of the classical heyday thus belonged to a mixed culture, the time of decay of the unstoppable progressing miscegenation with foreign peoples. And the high art of Greek idolatry, its idealistic and beautiful images of the gods, would only have been a longing for lost spiritual heights, a substitute religion, all too humanly inhuman, and as such was also condemned and rejected by Plato in the Homeric gods.

It is therefore the task of geo-historical science to trace the great developmental law of heredity. We must stop exegesis back into the shoreless, into an uncontaminated past of thousands of years, as the late decaying cultures of the previous "historical" period, whose obscured traditions we can no longer fully understand. We have no right at all to speak of "primitive community cultures" as long as we do not know the exact racial and intellectual geology of a people, a country, as long as we cannot determine whether the "primitive" religion of a superimposed race, later again in the racial mixture, later penetrated back into the higher upper class, just as in the history of the earth older, lower layers were often lifted through the younger, upper ones by later displacements of millions of years.

For example, we do not even know with certainty whether the Nordic race originated in Europe, but we do know that in the early Stone Age Europe was inhabited by much more primitive races, such as the Neanderthals, who could have disappeared completely as an indigenous population, unless they were completely exterminated.

Our next task, then, must be to uncover those oldest monuments of intellectual history from the later period of the Older Stone Age and its origins, the Atlantic scribes of the so-called "Franco-Cantabrian Circle" of south-west Europe and the Sahara-Atlas of North Africa. They can give us information. From there, we must, step by step, trace the continuity, the transmission, the inheritance of those intellectual and cultural traditions that we have learnt.

culture and the racial and ethnic affiliation of its bearers through the later ages until we reach our present historical period.

Only then will we have an overview and be able to recognise the connections clearly. This book is the first attempt to prove that this is possible. And since it is a first attempt, it will still be a very incomplete and inadequate one. Its task, however, is to clear the way for further research by others and to enable our hopelessly deadlocked knowledge of the history of ideas to emerge from the torpor of its self-sufficiency and join the natural sciences. From their interaction we can gain that knowledge of God in human history which can give us back a view of the world and with it a renewal of the world.

Entttrlmg der 'rrf-rz, The exploration of that unknown, uncollected, unpublished and yet so marvellous, symbolic folk art, the Bauemhaus gable signs of Friesland and Twente, formed the starting point of the present study, which in its course was intended to reach so far beyond the originally narrowly drawn boundaries. It is the continuation and completion of a youth work published sixteen years ago. **This** work was an attempt to explore the causes that led to the decline of my native, northern Dutch folk song art, the beauty of which can still be seen in the **colour** masterpieces of the i yth century.)ahrhunderts, a lost \Velt wucht - rhythmischer und tief sinniger Spielmannsz'eisen, wie sie zuletzt noch in einer einzigem erhaltenen Veröffentlichung eines Arnsterdamer Verlegers vom Beginnfang des i 8. Jahrhunderts gesammelt wurden und dann auf immer verklingcn.

At that time, it was not just a question of an art-historical, aesthetic investigation, such as the landlong concept of the "folk song", but of the spiritual understanding of the essence of the folk soul, the deepest expression of which was the art of song. For this folk art was once the living root from which grew the incomparable marvellous quality of Dutch polyphonic music, the Gothic of tones, the "absolute music", which filled the entire country as a revelation of the infinity of the eternal and whose last lyrical manifestation was Johann Sebastian Bach.

Coming from a dark past, incomprehensible to the southern city dwellers of the Roman Empire, the young Roman church, *the Nz chfolgeriri* in the empire, as the

"pagan", hushed up and suppressed, that powerful, enigmatic stream of v e r y o w n , ancestral, Nordic soul-life, the most vocal Nordic lust, flows almost underground in the historical sources of the early Rörrri-Christian Middle Ages, to finally emerge victorious in a long, close struggle with the inediterran, oriental ecclesiastical art. The "discantation", the "faux-bourdon", was the first Nordic reformation, the first major emotional breakthrough of a spiritual hereditary mass: its main leaders were Anglo-Dutch masters, from Dunstaple to Joosken van der We yden (Josquin des Prés), from the old Ingväonen region, the realm of the Tuatha peoples, from which the first Ger- iranian Christian preachers had also set out to teach their fellow tribesmen the doctrine of the Tuvatha. their fellow tribesmen the teachings of Galilee as the fulfilment of the vainly sought renewal of their own ancient knowledge of God.

to announce.

The young researcher, who was enamoured with the great past of his small motherland and people, succeeded in understanding the historical causes of the decline of Dutch folk culture in all its tragic consequences for the people.

and the national community. After all, it was a disastrous economic development, promoted by a special geographical location, a "world economy which today is escalating into excess and excess, threatening the entire Nordic race and the last cultural and spiritual values, its heritage with destruction and extinction.

However, the author was unable to fathom the sense of that spiritual heritage himself, given the state of philological and historical studies at the time. Thus he could only pose the problem and formulate the individual questions: "What is the 'law of continuity' that manifests itself in the history of folk song? To what intellectual condition does that inner peculiarity of the folk song, its immediate world-view, its demonstrably recurrent, conscious elimination of the intermediate stages, of speculation, of the didactic-moralising, etc., go back? V a r u r n is actually only ever left with what he has experienced and witnessed in a quite peculiar limitation of the means of expression, which precisely in its volatility, its mere 'hinting' of certain unexpressed moments, achieves that high level of expression, an application of Goethe's saying 'The best is not made clear by words'!"

"What law is hidden as a world view behind the architectural form, the Squaring the Nordic blelos!" And so on and so forth.

Although these questions may seem limited and subordinate, they directly touch on the great problem of the development of the spiritual heritage of a people from its racial affiliation. An attempt to do so was ruled out at a time when prehistory was not yet an academic subject and the intellectual history of the Nordic races barely extended to the last *ivcитайised years, like a few pages torn out of a large historical work.

Zuniacism's path led him via the history of music to the individual field of the history of musical instruments, which seemed to promise new insights for the author. It brought him into contact with cult symbols for the first time.

Indeed, when the world war broke out. As a staunch supporter of the Great Dutch Idea, he joined the German country and people, who had been betrayed by everyone. Flanders' liberation, its reunification with the Netherlands with the help of Germany, was now the focus of all his efforts over the next few years. Then came the double collapse, the suffering for the German people, torn apart both internally and externally, and for the southern German brothers, who were not yet ready for freedom: But soon the awakening and the attempt to create a northern Dutch youth district in the spirit of the German wall movement, but with more broadly defined and more clearly recognised, socio-spiritual goals, to strengthen the people's power and the rooting in the people's spirit, in the people's community. His work for the young movement, which was developing so hopefully, led the author back to his native folklore and into the unexplored, unknown field of cult symbolism. It was then that he "saw" for the first time the gable signs of the Frisian-Saxon dachas and now consciously embarked on the path of intellectual history. The previous "folkloristic" science failed here, however. Quite apart from the fact that this most important area of folklore is still completely unexplored, the processing of the only very incompletely available memorial material does not go anywhere beyond individual personal speculations and attempts at interpretation, which easily transferred the obviously completely obscured modern traditions to epochs that were unlimited in time. And these symbols had to have some ancient ideotyping

The signs inherent in the ancient signs must have been documents of a former, ancestral spiritual community gate of the ancestors. This is because the no-longer-inventive acquaintance with the so-called "prehistoric" specialist literature in the search for the oldest evidence for the appearance of those subsequently consecrated signs led further back, to where the sources and the working method of the former "historical science" denied any involvement and lagged far behind the researcher.

The author was astonished to realise how what we today call "folklore" could initially only be considered as a collection of material; that all conclusions, all interpretations, interpretations, all systematisations must be regarded as premature and premature, since we were not yet in a position to recognise the original contexts and to distinguish between what was a later reworking and obscuration and what was really still ancient tradition, what was our own and what was free-ranging intellectual property. However, the collection of material in periodicals, books and museums of local history contains, in addition to valuable small material, an immense amount of completely worthless, objectless, incidental material that has nothing to do with the question of folklore as a science of intellectual history.

Furniture and traditional costumes, for example, had been extensively collected, described and published, a lost urban cultural asset with which the farmer, the still down-to-earth, old folk free man, had always trotted behind the city for a century or more since the Middle Ages. But what remained unrecognised and unexplored was the way in which this down-to-earth, last bearer of an ancient tradition, which had long since become obsolete, appropriated this foreign heritage with tenacious, neat adherence: its cult symbolism, the symbolic name, the emblematic signs!

This is how I started from the beginning, with the help of the finds of the most recent historical science, the science of the spade. First of all, systematic collection from a purely typological point of view, structured in terms of time and place, until the approach to the "historical" period was reached again. The local limitation to the narrower homeland was thus abandoned from the outset: for only a general comparative study of the West could provide clarity about the origin and provenance of these signs. But even the delimitation within the original cultures of Europe had to be abandoned as impracticable. It turned out that the question of the origin and emergence of these signs, their attribution to certain peoples as authors, was independent of the question of the so-called "ethnographic parallels". How can we explain the occurrence of the same signs in foreign cultures that are widely separated in space and time? Is it a matter of coincidental, formal correspondence of a purely mechanical origin, a "primitive" gimmick * Or are there demonstrable connections* If so, what are they* To which cultural and ethnological connections can they be traced, how did they come about and when can they be dated?

Thus, the investigation took on ever greater proportions with inevitable consistency. The only way to arrive at the most important points of reference and starting points was to analyse the entire "binocenos", the spiritual, cultic community of these signs, their accompanying circumstances, their visible relationships to the respective environment. In particular, however, the linguistic relationships, the phonetic values, the names and meanings need to be determined, since their comparative juxtaposition would certainly result in eventual agreement and affinity. Here we also have the ältesten

The only writing systems of the Mediterranean and its hinterland, Ancient Egyptian and Ancient Urnian, should be consulted because they are the only ones whose phonetic values and meanings have been handed down to us, albeit incompletely. The results of this comparative study increasingly led to a completely surprising indication of a white, x t m 'nzcitlicher tvrz//ic/tes, atlaxti\$ch-euro9ä-'sMm origin. The subsequent investigation of West and North African writing systems and symbols, their ascertainable phonetic values and meanings, emphatically confirm this trace.

However, the connection became even more striking when the North American "parallels" were now scrutinised on the basis of the available results and the relevant symbols and signs were traced in connection with the cultic traditions and further with regard to their phonetic relationships in the languages of the peoples of North America (Indians and Eskimo). A large cultural area, the North Atlantic basin, was enclosed, the oldest documentation of which was now crystallised in the written monuments of the early Stone Age of Atlantic south-western Europe, the first reliable decipherment of which (written monuments of Gourdan, La Madeleine, h'Ias d'Azil) was thus made possible for the author.

And furthermore it turned out - as was to be expected - that the tradition of the peoples of the north-west Urcipan and north-west Urcipan races had a cc'nbnuital a Jz i c s of which we had not yet been able to form any idea.

Like a large mosaic picture that had been shattered and scattered all over the world, stone after stone was now reassembled. The inclusion of the Polynesian languages and hty}nologies as well as the Archaic-Chinese writings completed the details and fully confirmed what had been achieved so far. The research path and its provisional result can be regarded as generally secure.

Thus, without the author being able to know where the path would lead him, 'the ugealinte picture of an ancient, ancient Stone Age Atlantic culture gradually emerged, the origin of which c o u l d also be traced back with certainty to the present-day Arctic region. But what became the most powerful experience of this most arduous file research was the ever increasing evidence of a rci'n manathzishs'he i UrreIigi'on, the "world view" of a race to which the eternal return in the cosmic \andel, the becoming and passing away nis the great, moral spirit of the universe, was regarded as the €4ifenbarung of God the World Spirit through his Son in time and space.

This revelation of God the World Spirit through his Son in time and space is the "year of God", the "rotation, the "right". The sittiic world order is based on this law of eternal change, of eternal return, of coming into being, passing away and being born again. The "Son of God" bears the light of heaven, the "light of the land": the sun is not himself, but only his substantial manifestation as light, fire, warmth, as a principle that gives life.

If, for example, in the traditions of the northern Indians of South America we find a darkening of this old ancient tradition of faith, in which God the Father and the Son are fused and even united with the sun as "our Father", in North America we find in the traditions of the Pueblo Indians a clear separation between God the Father and the world spirit, which will contribute us the most valuable memorial material in the field of cult symbolism and its phonetic values, which will provide us with the most valuable, u r a]tic memorial material in the field of cult symbolism and its phonetic values, we still clearly find the separation between God the Father, the world spirit, who was there from the beginning, i m p e r s o n a l , unisex, and the original "God-soline", who carries the light of the land. This is how the Resse, ivclc hb the originator of this cosmic spirit, saw herself,

like all created things, as an organic part of this universe. This self-awareness of God's world order is evidenced by the Æreincarnation dome with its sublime, cosmic "grave house" or "mother house" symbolism, whose signs, foos and sounds can be found everywhere in the world as a sign of faith, wherever its bearers as wanderers of the oceans of the world have reached. Just as the Son of God certainly dies and rises again in the course of his year, so certainly all life dies with him in his "year" and rises again. So too does man in the course of his year, who dies in order to be resurrected by God's light and breath and to be reborn in his descendants.

In this contemplation of God in the universe, the honour of the mother earth, into whose womb "in the waters", into the "house of the deep", of "power", of "wisdom", the Son of God enters every year on his winter-nightly journey, in order to be reborn from the "mother house" at the winter solstice and to rise to new life. And just as he, the Son of God, the "man", so with him the "lesser men" who bear his foolishness and are created in his image.

Only in the course of thousands of years, after the demise of the original Atlantean homeland, the great cult centre, did the cultic connection between the Atlantean-Nordic colonist peoples of the European mainland loosen. And with this detachment from the former, common, cultic basis, the gradual duplication of the old folklore began. The ever-expanding migration of peoples and the inevitable mingling with the overshadowed, foreign-race peoples in the newly acquired homeland allowed the process of decomposition of the old tradition to continue inexorably.

From the animistic ideas of those spiritually lower lower classes of the original inhabitants, their demons and spirits, the idea of humanised natural powers and divine figures emerged in the ancient religion of the Atlantean-Nordic ruling and cultural classes. The individual phases of the life of the Son of God as his individual forms of revelation dissolved into special seasonal and elemental deities, which split off and became independent. This is the birth of the "gods, whose firstspring'-lich essence as Gleiclinis, as an individual revelation of the Son of God in the "year of God", can however be completely proven in the oldest layers of the relevant Atlantean daughter cultures. In this period of time, the reform movements of the Atlantean spiritual heritage masses now set in as a countercurrent, initially attempting to resurrect the old popular religion from its degeneration and destruction, as Zarathustra strove to do in the Aljura-Mazda religion. If this endeavour proved to be in vain, the Atlantean-Nordic mass of intellectual heritage increasingly abandoned the old folk religion and attempted to renew its essence in the abstraction of the idea. To this section belong all systems of religion and philosophies of the people of the Atlantic-Nordic race up to the present, both the Aryan-Indian from Brahmanism to Sandhya philosophy and Buddhism, Greek philosophy, the Galilean reform of faith from which Roman Christianity emerged, the occidental Nordic reformation of the 6th century and never the development of the occidental epistemology. to ztlr Naturphilosophie of the present.

The overall picture of human intellectual history has so far appeared to be a sequence of the usual details and coincidences, the distinction between which only serves to delimit time and place. We worked, for example, with terms such as "the agyptoean" and "the

Babylonian culture". They are considered "the oldest cultures . The Egyptians" and "the Babylonians" were spoken of as if they were a racially and spiritually uniform organism. Only anthropology has clarified the racial inequality and sum parts of these state and ethnic formations: the further task would now be to analyse their composition and structure in terms of their racial components, their stratifications and mixes in relation to the cultural components. But precisely the most essential and important intellectual documents, the ancient Sumerian linear script and the pre-dynastic and early dynastic Egyptian linear script, which should have provided the solution to the ethnological questions, remained unconsidered.

1-Only the inadequate knowledge of the prehistoric written monuments of the Occident and the complete misjudgement of their nature is the cause that, through classical and oriental philology, that view of the scriblessness of the peoples of the Nordic race - the Germanic, Italic, Greek and Indian peoples - which is so monstrous from a biological point of view, could arise and gain acceptance. Those last two peoples, in whose philosophy the human spirit took a flight of fancy, which we have seen in vain in the heyday of Egyptian and Babylonian culture, would not have been able to create a script, a fixation of their spiritual life! How are we to think of them? * Was their cultural height originally perhaps also "not compatible with the existence of a letter writing" * But where do we find in the Egyptian, let alone in the Babylonian culture such a spiritual height as in the most ancient traditions of the Riss-Veda * Or - were they too high for it? Would the "invention" of writing, which the ancient philological school believed in, have been the work of nourished, less metaphysically inclined peoples and races?

According to the previous view, the ancient Indian script was either borrowed from the "North Semitic", Phoenician or the "South Semitic". However, all attempts to derive it in this way show the same gaps and contradictions as the attempts to derive the Nordic series of runes from the Greek or Roman writing systems. According to the ancient philological view of history, the "North Semitic", the script of the so-called "Phoenicians", a young, racially completely mixed group of merchants, was considered the source for the borrowing of the Mediterranean-European writing systems (Greek, Italic, Iberian, etc. alphabets). Hisher, however, never succeeded in finding a completely satisfying
test of the alleged borrowing. And all those signs that did not fit into the system were therefore also attributed to the "own invention" of these peoples or of some man.

As our investigation will now show, there are no "semitic" writing systems at all, and Phoenician is the least likely to be regarded as such, since it represents a very late, completely regressed Atlantean alphabet. Nor can there be any talk of a 'findmg' of these writing systems, but rather of ancient, cultic intellectual property that has been developed over the millennia. \What was "invented" in the most recent period, in the so-called "historical" age, when the knowledge of the origin and meaning of these signs had become obscured in the tradition, was added to for the purpose of writing, is so insignificant and insignificant that it can and must be left completely out of consideration for the problem of the history and prehistory of writing.

It is imperceptible by the law of life or by the law of God that, according to their physical characteristics

It is not possible to imagine that peoples as racially highly bred as the Greeks, Italics and Germanic peoples would not have possessed a corresponding intellectual culture and would have remained in a state of "continuous primacy" until they were merged with the Oriental-Mediterranean culture. We shall then also learn from the monuments of writing and cult symbols of the Atlantean West, which have been discovered in the Palaeolithic period, *that the course of co/turentu'icMvny w a s a different one*, rpa Lords M Wcsten incl. the DiMx, and that only our lack of knowledge of those older documents was the cause of the previous, contradictory assumption.

We will also learn that the term "primitive culture" is an equally untenable working hypothesis because in **all** cultures of so-called "primitive peoples or In "primitive peoples", we can identify the deposits of an ancient, alien, high-altitude culture, whose former bearers h a v e long since disappeared in the racial picture and disappeared in the supersession, but whose traces can be traced with certainty in the emblematic signs, their phonetic values, their cultic meanings, however obscured.

This applies to North and South America, North and East Asia, West Africa and Oceania. With the possible exception of certain pygmy tribes in Ireland, Africa and Inner Guinea, there will be no "primitive cultures" anymore. Everywhere in the cultures of the so-called "hatur peoples", we will be able to identify the deposits of that sunken, Atlantic or Arctic-Nordic civilisation whose living, spiritual content has long since disappeared, but which has survived in certain external, primordial forms. These "primitive primitive cultures" are not "primitive primitive cultures", but cultures that were on the way to *regression when* European civilisation, in the wake of the "world economy", finally interrupted this process of regression.

Those peoples are of the greatest importance for our investigation. Even if they themselves were not creators of cultural ideas, even if t h e y were not spiritually capable of maintaining what they had once received at the same level, they rendered irreplaceable services as "canned bees" peoples in the purely formal preservation of those ossified spiritual traditions of the foreign master and culture-bringer class. Everywhere in those supposedly "primitive cultures" we can find the evidence and J3confirmations for the restoration of the destroyed and apparently forever lost great JYtosaic picture of the history of ideas in history.

Thus the human spiritual history of the distant p a s t reveals itself to our eyes, where it now becomes tangible and recognisable for us, according to that law of heredity which encompasses the great, divine life-gexet of all earthly development. And instead of that arbitrary accumulation of unexplained and incomprehensible events in the history of development, which have so far constituted the content of our "history of antiquity", we receive the same developmental picture as that of the earth. The history of human civilisation is an a n t h r o p o l o g i c a l chemistry and geology, a racial-historical science of differentiation and stratification with the final view of the unfathomable, inscrutable eternal law of all cosmic change, which, according to the original belief of our ancestors, is based in God the World.

The weeks of the uordischex Eac"i. When I have repeatedly spoken here of spiritual heredity, this refers to the research finding that it is the race that determines the difference in human worldview. And furthermore - that it was the Nordic race, be it as the Arctic-Ordic or Atlantic-Nordic race, which is the originator of occidental culture and which, moreover, in the racial mixture and in the cultures of the Nordic world which emerged from it, has fulfilled a world-historical mission as a spiritual leaven.

Anthropology, the doctrine of the human body, shows us that the Nordic race is the link in the racially mixed European peoples. The science of intellectual history, developed here for the first time into a scientific method, teaches us that the civilisations and religions of the West are built on this common racial component.

Through modern blood serological research, which enables us to trace the blood group as the original substance of the primary races, we also learn that this Nordic race is *the binding force of early humanity*. On the world traces of the Nordic belief in God of Light, that universal, cosmic experience of God which is expressed in the moral consciousness of the individual himself, we will also find the old traces of the Nordic blood group everywhere.

If this is really the case, however, a revival of the Nordic race would have to lead to a renewal of the West, to a redemption from the complete mechanisation and materialisation that is seriously and inexorably coming over us, from the materialism and its coldness of the moment, which is called "world economy". From the renewed sanctification of God's earth, a new internalisation, a new dispatch will emerge for today's right and homeland ideology, from which our new experience of God, our new world view, our new national community will emerge once again after the end of this difficult time of error and trial.

Wherever the blood of the Nordic race is more or less visibly present in the external, the physical manifestation, in the seemingly pure-blooded as well as in the mixed-blooded, there the possibility must also exist and the moment may come for the spiritual earth to awaken. And from this awakening of the mass of spiritual earth, which can develop just as strongly and often with an even stronger longing in the mixed-blooded than in the seemingly pure-blooded, will also come *the awakening of the new dawn*. For it will be the mass of spiritual heritage, which has now become self-sufficient, which in the process of heredity will allow its own physical form to emerge more and more, also from its subordination to the other components, and to arise anew.

The awakening of the Nordic race in the world harbours in itself the only possibility of redeeming humanity from the Alberich curse of the rule of money, to which everything now threatens to fall, with the destruction of the last consciousness of the higher values.

On the basis of the knowledge now obtainable about our spiritual heritage, the racial idea, the awakening of the Nordic race, appears as a cracking, a holistic view of the spiritual values of our peoples, torn apart by seemingly insurmountable internal and external differences.

May this work help to pave the way to this faraway place, to become a guide to that self-knowledge which frees us from our bias and makes us able to look at our existence in the indissoluble connection between past and future, in the light of our own task, our own values.

May this work become a wake-up call for the coming generation, the new generation, the youth of the peoples of the Atlantic-Nordic race. It is no longer about the fate of our individual people, as the author had to realise in the course of his research, nor is it only about Flanders, the Netherlands, Friesland and Germany, but about the future of the entire race.

We stand before our destiny, in which it is decided whether we are in senseless,

whether we want to lose our most sacred legacy and slowly perish in body and soul after our own inner liberation and rebirth, or whether we will walk the earth as once all three bearers of the light of God and justice, in order to free them from the chains of violence, injustice and material slavery in which we ourselves have bound them in those times of our inner decline but of our high technical development, without realising that we created our own powerful chains.

At this Scheideu'eJte of our people's history, the "New World" comes first. There is a special destiny, a cycle in world history. The path of our people's migration took us seriously past North America, before we set foot on European soil and this earth became our home and then the "Old World". We were to return along the same ancient path of our peoples' migration in order to found the most inächtig States that exist today in the "New World".

From the hitherto seemingly unprotected people of the original inhabitants of that "New" zero actually so "Old Far" we now receive a last message, a last testimony of the spiritual legacy they received from our own aliens.

Möpe this voice of the past should be understood. For centuries, the most valuable folk traditions of the North American race have once again gathered in that "New Far". May the coming generation of North America, its awakening youth, gain from itself the knowledge of its heritage, in order to free its people from the insane mechanisation, its overgrowth, from the complete obsolescence of the momentary silasein, in order to lead them back to their higher task.

Either it will again break the Man'mon temple, on which its people's call for the further enslavement of the world is now being built, or the coming youth of the northern race, the "coarse race" in the "Altén WcIP", will alone break away from this "Veltwirtschaft" and find the way nir i'rcilic of poverty, to schoJJe, to the re-sanctified earth of God, Eur homeland again.

Before I move on to my presentation, I would like to take this opportunity to thank my publisher, Dr Eugen Diederichs, who made it possible for me to continue and temporarily complete my study and recording journey during Germany's most difficult economic times, something that could never have been achieved otherwise despite my own sacrifices.

I would also like to thank the museum directors in Ilc Germany, the Netherlands, Denmark, Sweden and Spain, who have supported this work by authorising the use of their own photographs or by making them available. Finally, special thanks go to the young and old friends in my homeland and above all in Fricsland, whose proud gable signs were a milestone on my spiritual path to the heritage of our ancestors. The journeys through the Frisian country with the illuminating glimpse into the past have been and remain an unforgettable experience, an experience and a landmark for the future.

Once upon a time, when disaster struck Old Lngvaeonia, when the storm tides swept the ehenaligc, When the high hatch of the North Sea lands was destroyed, Polsete - (Forsete) Land sank into the waves, the sorely tried survivors had to wrest the heirloom testicles back from the terrible and yet so familiar sea in the hardest, most arduous battles. This existence seemed miserable and miserable, not worth living, to those who had long since become accustomed to the harsh simplicity of normal life.

The Roman Pliny, a southern city dweller who was estranged from his ancestors. Un-
It remained a matter of regret to him that "such peoples speak of servitude" when, for example, the
"blessings" of Roman rule and its urban culture.' Even centuries later, it remained incomprehensible
to the Mediterranean city dweller that these Nordic barbarians shunned the Roman cities "as if they
were graves surrounded by nets." Today I know that we Nordics can only be free from God or we must
perish and p e r i s h in soul and life.

And so it is fair for us, as I heard on the last Nnrdfrieglandtahrt in the old Friesenwahlspnich:
"Liewer düd as Slav!"

MAIt BUIDG an der Lahn

H E R M A N W I R T H

' h aturais hisioria xVI, z- , report on the inhabitants of the Halligen, the CltauJ "cm ' Amtnik0u\$ Marcellitius, Res
Gest ac XV I, z. Report on Julian's battle with the Alamatineri.

TOURRESPONSIBILITY
ENR RASSEN

Khe basic question was body shape and mind shape, race and world view, which was posed in the "Introduction". If a divine Geseti irt of the development of life is controlling, then from the time when a highly developed human type appears as a permanent form, as a species, as a race, it must have a form which is different from this *upper form.

speaking, inner spiritual Forri eigen sén.

The inheritance of these mental abilities would then be subject to the same laws as the inheritance of the physical form.

The race with the most harmonious cranial development must therefore have been the bearer of the highest spiritual disposition and the originator of the highest spiritual culture. Of all the prehistoric skull *customers* known to us, those of the megalithic burial culture of northern and north-western Europe, including Ireland and Great Britain, *show*, among others, a type which exhibits this highest development and is recognised in its hereditary continuity up to the present as that of the *Uordian Reds*. It is therefore the task of our investigation to determine whether somehow *and* somewhere in time and place a certain spiritual culture is connected with this racial type; then - how far back in time this spiritual culture can be traced in connection with the respective Russian basis, and where its first beginnings appear: finally what is the essence of this spiritual culture as a world-view, and how it has developed as a firing mass in the later spiritual history of this race or of the peoples of whom this race is a part. part of the company is noticeable.

Our very first task would be to follow the traces of this racial type in retrospect in order to determine its earliest appearance in terms of time and place and to be able to determine possible signs of a spiritual culture at the same time. However, the prerequisite for this first partial investigation would be the presence of even more skull finds, such as those from the Neolithic megalithic tombs, the discovery of which we owe only to a certain cult rite, the semi-subterranean burial (laying in state) in the burial chamber. If this burial rite had previously been a different one, for example an o3rN#?rcfír, such as a kind of platform burial, skeleton and skull burials could only be an exception, if not ruled out altogether. We know that such a change in the burial rite took place in later historical times - the cremation of the dead during the Bronze Age - and is the reason for the lack of skeletal finds in the north until the Iron Age. However, the gradual reappearance of burials shows the continuity of the Neolithic racial type. But there could be yet another impediment here.

We know

¹ Vgl. *Carl M. Fürst*: Zur Kranilogie der schwedischen Steinzeit. Kungl. Svenska Vetenskapsakademiens Handlingar N. F. Bd. 49 N. 1. Uppsala und Stockholm 1912. *Walter Scheidt*: Die Rassen der jüngeren Steinzeit in Europa. München 1924. *Hans Günther*: Rassenkunde des deutschen Volkes. München 1922.

At first it was not **at all clear** where this Nordic **race** came from. It was assumed that it was of European origin: How, nutr, if this racebut origin would be, for example, arktischer origini so that their Ürheimat would be buried under the eig'igen ice* Or if they would be from disappeared; atlanöckecko Landschöüen herlibtgecl "ontmen? These possibilities are only conjecturally listed here, but we a r e l e f t in complete darkness, and nothing leads us to a working hypothesis.

the European and continental origins of the Nordic Rasia are justified

The fact is that the Nordic race can be traced back to a long time ago in Europe, and that the peoples of this region also have a common language, the so-called. "Ludo-Germanic" and "Ihd">-European", which is spoken almost exclusively in Europe to this day, it has also been generally assumed that the race is of European origin.

The hypothesis of their Asian origins, as previously held by the older school of philology, has now been definitively dispelled on the basis of the prehistoric finds of the results of the young science of sputum and blood-setological **reconnaissance**.

Now, however, the Nordic racial type cannot be more neatly described on the basis of the original finds. than his into the Middle Steinaeit, if one - as Kossinna has done - connects them via the Billerbek culture (or Ertebölle culture according to the Danish name) to the Dobbertirian culture or the Danish Maglemose. The oldest evidence of the Raase is typical of the long cädeln of the Danish race, which was excavated from clay layers at Lake Pritxerber, Krøis Westhavcllan4. But beyond that, the small sohoiohtll feet in stick and show us much more about the prehistory of *others:he*, especially short-headed racen in Eumpa, as we already know from the discovery of the large Cèüeth c a v e at Nördlingen for the filtering Stone Age; this then appears for the middle Stone Age irt dun Scliädel of Plau (Mecklenburg), fiir the younger Styrian period aon so-called „Borrebyrasse".on. As Fürst has shown, this short-headed Bnrreby-Hvell in skull type is related to aJpine representatives of the eastern, con- cephalic Neanderthal Krapiiia. He rightly h y p o t h e s i s e d an immigration from the east and the short-headed, broad- and low-faced race as the population o f Skane and Denmark. The single-headed, long-skinned, narrow- and largish-faced Nordic race mixed with them.

* rsrfs/"w-eso: l3ie ntdogermenea. 1. dec indqgeræenische Urvolk. Maa4uä-hibl.*i'r. --h Leipzig l9ai. Cf. hereaø flax *Srh* ønr: it "ioithiscb" Gräber i" ß nnde "b "rg. Prähiitor. time--br. f VII (iyf6), p. i8r. 'Ygt. auch C'. Æ. 6ünčz SteaUdcrsakdett ßša l4vcUfoge ža Skine at-b aBgot ozn vßr8 Forakcanier. Ironvü='ny' ijqio, p. i3f. Cf. .hiorsu be. *E.Mefo**i Det brairyeefa te element i Nordyns Steel.idtrsbcfölkzi "š. Yrner i9* , p. \$5-5ß Eler non Koasinos nach' Kerl Felix Wolff angeooinmenen Bimorphität ô T s ' Scbädel- typua der oordiscben Raase ; so dem N ebefreinodervorÿæoüen einer km-. nöd 9imer lančköpfige- U rFomi.

des nordischen Rassetypus, kann ich nicht beipflichten. Sie geht von der Voraussetzung einer europäischen Her- the nordiscbxi Raese aos, but since this is not t'c-visible rind aqT Cmmd the gsisies- gescbiclitlicben nod .def blood seruiogiochop Forschuogsergobaissc is atlch unba4tbnr. d-s Vorkemmen dcr Lngschädligttii uster der o'i--i--rhen Rae ued dec Kurzönbñdtigheit rat. the nordiacbe race..awa-gl-s .öls. sphere, hereditary mirowriation dcr aritrisrb-oordiscbmi itasec tæd &-r aiJautisb--öördlschön wet in Eurepa and their, as szieen Uoersochuog still ergrbn void setup micron darltungen an diesnr Frnge (Literaiu*a-gnbe bet Kæasiona a a Oi S. q Arm 6) fa0tn Bert FeEe Wäif geistreich in his cial verkaonten work pRassen- leLre: N cue Gedanken .str Antbropelogi Poötik, Wirtschbed, Voikspflege and Ethik*, Manors-Bibl. He. j9, l.eipzig sesy, zušæomæ, deaq Verdieost o dieseæ Pñokte is uod kbkr, that dtc' eiöseügc Verwcaduag des Lÿageo-Bz<itc4 odec fiir dze Lösuoq t88seo- uod gelstosgescbicbüicbr Prob)çmc ah uobttbar oaçbgewa-c- wörd.

he lack of Late Palaeolithic or Epi-palaeolithic skulls and skeletons of the Norse racial type has led to the annals me that the Norse race only developed later and that it was a kind of high breeding from either the Cro-Magnon type *or* the Aurignac race. However, there are no finds of any transitional or intermediate stages between these Palaeolithic racial types and the young Stone Age Nordic racial type. From the point of view of developmental law, there is no reason to think that such an assumption could be made. From the younger Steinzeit to

/If we go back to the Ancyclus period finds, the skulls from Lake Pritzbeg, then we can add at least another four thousand years to this count, which would mean a continuity of the itasxetype of over iOED years.

However, if the Nordic race already existed as a permanent form during such a period of time, it is a biological impossibility that it could have developed in a short, subsequent period of a few thousand years. There would not be a single, conclusive explanation for this. It is equally impossible that the so-called pigment poverty of the Nordic race could have arisen in this short period as a constitutional aberration as a result of environmental conditions - if it is an idiova nation, caused in advance by profound environmental changes, such as the climatic shift of the last ice age, then we must assume at least a period of many, many tens of thousands of years. For we know of subarctic peoples who have been **exposed** to the ice age climate for at least a few millennia without showing even the slightest mutation in the direction of Nordic racial characteristics. The Eskimos of North America, some of whom still had ancient Stone Age cultural traits in the last century, in the sense of an indistinguishable, apparent continuity of Magdalenia, still have exactly the same black hair as their Stone Age ancestors *may* have had.

We will find out below where the long pubescence and sporadic blondness in them c o m e s from.

It is therefore just as difficult to prove the presence of the Nordic **race** in the late, older Stone Age in Europe from the artefact finds as it is to prove the development of the same race into one of the ancient Stone Age race types. What we can establish with certainty is the fact that other breeds were probably present in Europe during the Early Stone Age. In the older Paleolithic period, vast areas of central and south-western Europe were populated by a **race that** was still at a very low intellectual level, the Neanderthal race (*homo primigenius*) (Atlxs Fig. 5^o4, " and b, reconstruction by Dr G. Heberer at the Landes- anstalt fiir Vorgeschic hte in Halle; see also Fig. 5o2\$). The skeletal and cultural finds extend across Spain, France, southern Netherlands (Belgium), Germany and A u s t r i a, across the Caucasus (Stimbein of Podkiamok) to Palestine (Stimbcin of Tabgha on the Sea of Galilee). Only the invasion of the *Aurifnac-* order Öruanrass, who exterminated the Üeandentalcr partly in battle, and who must have intermarried with them through the captured women, brought about a significant change in the European racial image. However, the Aurignac man, the eastern loess hunter, is inevitably a primitive, pre-Asian type, whose accompanying phenomena - such as farming - can be t r a c e d back explicitly to Asian origins. The so-called Aurignacian, however, already leads to the younger epoch of the older Palaeolithic.

Jetzt P!avÿre: The lack of pigment of the noTdñcbe race, a lcoeitituĚoneĬle*Abartuog due to dom*stics

in which a mixed race related to the Nordic race, the so-called Cro-Magnon race, also appears.

The assumption that the Nordic race originated from Homo Aurignaciensis is a theory, an attempt to connect the Nordic race, which was apparently born out of thin air in Europe, somewhere in evolutionary history. We lack any connecting links between the two races. Compared to the Neanderthal race and its almost animal-like skull features, the Aurignacine man shows a significant spirituality. The skull is relatively high domed and rather roughened and its extraordinary narrowness and considerable length is striking. In its other details, the face and forehead of the Aurignacensis show Nordic features; however, the occiput and lower jaw are unnordic. The latter, in a pronounced U-shape, shows a very primitive condition and even surpasses the lower jaws of Homo primigenius and Homo heidelbergensis.

Certain related features between the skull of the Aurignac race and the Nordic race can also be explained in the opposite sense. As already mentioned, the Aurignac man appears in the company of an Asian community (animal world etc.) like Europe. If he came from Asia, a so-called Aurignac culture would also have to be found there. In fact, such an Aurignacian culture can be found in Siberia. Similarly, the Arctic peoples of Asia are also characterised by long-sidedness, such as the free Ostyaks and Voguls. The fact that ancient relationships exist here results from the visible racial relationship between the long-skinned Greenland Eskimo and the North Asian Chukchi, also from a cultural point of view, as Sordenskiöld has emphasised.

Assuming the origin of the Urrlpdian race in today's Arctic region, as advocated by the author in this study, would explain both the appearance of long-limbedness in certain present-day Circumarctic peoples, which are otherwise all short-skulled, as well as certain racial traits of kinship with the Old Stone Age Aurignac race, which, according to the finds from South Glacod (Gailey-Hill and Ipswich), extended through Central Europe (Briinn) to southern Rubland during the Diluvian period.

Accordingly, the Aurignac race could be regarded as a mixovariation of the Nordic race, just like the Cro-Magnon race, and the concept of the Aurignackultur could be separated from that of the Aurignac race. Already &razf has expressed the suspicion that the first waves of a distant primeval Aurignacia reached Western Europe in the course of the Upper Palaeolithic, albeit without first breaking through. He refers to the remarkable blade industry of Montières (Somme), whose retouches are indeed occasionally reminiscent of a primeval Aurignacian, and to the further blade level discovered by Locas not far from Moustier, which is a real Moustérien. This "Pre-Aurignacien" in France corresponds strikingly to the "Pr*capsien" recently discovered in the full Acheuléen des Sotifo (not far from Madrid), which was further confirmed by Breuil's mutmabiing.

So here we have the influence of a foreign, unknown culture on Europe, which was still inhabited by the Neanderthal race in that epoch of the Palaeolithic. The "Aurignacien" as a culture would possibly be older than the European "Aurignac race*.

* Vgl. *irrt* in Reallexikon der Vorgeschichte Bd. V, p. 361-363; Literaturangabe dasetbse Die Entstehung der zordischen Raese ara der Autignac- und Crn-Magnop-Rasse in frñhneolithischer Zeit der Mittelstorniort vertritt Wusf/ Spssiicre: Ursprung und Verbreitung der Germane s m vor- und frñhgeschichtlicher Zeii. Part 1, Berlin-Lichterfelde i9a6 p. 8y. - Clay O mr in lüaallexit:on der Vorgeschichte vol. 1, 3, p. ay3.

A migration of the Aurigriacians with the Aurigriac race, for example from Asia to Europe, would have been ruled out by the very fact of the existence of a "pre-Aurigriacia" in south-western Europe, quite apart from the fact that the immense development at that time made this cultural transfer to the land a thing of the impossible. As *Hrbzrt KB* points out, recent research has shown that the derivation of the Aurignacian from the East was a mistake. The lower Aurignacian does not occur in Eastern Europe; only the middle and upper Aurignacian is found in the East. The early Aurignacian in its fully developed form is only found in France and Cantabria, while its precursors are not found in the East but in the South; North Africa has a certain industry that can be described as a preliminary form of the Aurignacian, from which the Capsian also develops. In Rubland and Siberia there is "an elongated, degenerated Aurigriacian", as Obermaier says, which has a distinct personality in many respects, but in no case can it be regarded as the centre of origin of the Aurignacian because of its own forms. As Kit *pointed out*, the beginnings of art, which until then had only been recognised for Magdalenian, also belong to Aurignacian. The drawing of a elephant in CasÓllo (Spain) or a hind in Covalanas (Spain), executed in red, as well as a sea serpent and a deer, both in red. depiction of La Pileta (Magdalenian) - find direct precursor of the art of the Magdalenian.

On the question of race, however, the art of the Aurignacian period has left us important monuments in the form of the artistic depictions of women that were demanded in Brassempouy, Lespugue, Laussel, Grimaldi and Willendorf (Atlas figs. 1040 and 24+J). The depictions, whether relief or sculpture, are quite glécartig: it is énc nude female figure with coarse hanging ribs and rigid obesity, especially on the hips and thighs, bordering on African-Negian "steatopygia". The sexual characteristics are particularly emphasised, as this cult figure is not seen with the spiritual, but with the instinctive xind eyes. Incidentally, the figure of Willendorf (Atlas fig. 1040) has another feature that gives a certain indication of the racial affiliation of the archetypes of those female figures: the naturalistic depiction of the hair shows a curl that is peculiar to the Negro peoples, which runs around the head in rings.

The same hair depiction can be found on the relief painting by Laussel. We are probably looking at a dark primitive race in this type of woman, possibly also the ancestor of the primitive Negro race, which in Grimaldi represents the Palaeolithic Be'den of southern Ethiopia. It is also significant that the early Egyptian monuments have given us the same hairstyle for the pre-lybian indigenous population of North Africa, which represents a mixture between the Negro and Oriental races (Atlas fig. 5029). As seems to be confirmed elsewhere, the foreign conquerors of the Aurignac or Briertn race killed the men in the battle with the Neanderthals and - as always - kept the women for themselves. The fact that mixovariations of this primary race can still be traced in southern and central Europe in "historical" times is evident from the information provided by classical writers about the

'fler&rf Rein: Ursprung und Entwicklung der paläolithischen Kunst 244 u. s. v. 17, 4 (1936) p. 276. - *If. Bre*vf.* - Voysge pdeolilbue eQ Eumpec, owEe tAebopooe*gzó, S. Raj 6, wgeVrAx f Tbo pl#eotawc period io 'Libetg. Azneza Aotltropologist Bd. sS, ži. i (qz\$} uoé derselbe: i "Ieure Literatur über aie Steüzzett Sibiriex Wicker Piaebisior. Zeitsetirift. isz, 5. i39 If. Zf, O i'err El bombe fosiL a. Auit. Madrid i9z, T. ijo. The same: 'Das Palaeolithum und das Rpipalaeolithikum Spapiens'. *Anthropes*, vol. ij-ao, ig-ae. S. il1 *H, Otróseis. - 'Aurignacien', *Realexikon der Voigexchiehte* 1, 3, p. z/& * Náiáo inn Maóiiux vol. iy. Tafel KVI and XVII. *H. Breu'l e Z-I. O&róraiee-*: La Pileta a Bcneojan (Malega). Monaco igi 5, Pt, xvII cisd XVI II,

Colchians in the Caucasus region. Hippocrates describes them as people with an earthy-pale skin colour and swollen limbs and Herodotus (II, a) as dark-coloured and woolly-haired. The same primitive race can be seen among the Silurians in England, a people who came from Spain and who are described by Tacitus (Agricola Cap. i i) as dark-coloured with curly hair (torti plerunque crincs et posita contra). Likewise, in that mixed type of Siisa init orientalischem and Negtito-Blot - as depicted on the relief of Sargon ff. in the Louvre (At]as Fig. 5 3*) - the dark primitive race t h a t once inhabited all of southern Europe, the Near and South Asia and Byrd Afrilra. As early as the Stone Age, Europe was the continent separated from Asia. This was the case until the moment when the Nordic race emerged and seized possession of the evening. The further African and Asiatic invasions of his opponents failed because of their defences.

However, it is of the utmost importance that we always keep this in mind, which was the original population of Europe, and that it must have remained mixed in the Rasxenmischiiing cls sub-dominant (recessive) to the present day. The Capsian culture of Spain has a strong African character: here, too, we will have to assume the Neanderthal in the following mixture with the Aurignac race, the Cro-Magnon race and the OsÖxian Brachyhephaian race, which will be discussed later. Throughout the Upper Palaeolithic, however, the great X, the Nc'rdian race, haunted the anthropological characteristics of the mixed peoples of Spain. However, the primary race, which had become the lower class, remained intact. It is therefore completely understandable that among the statuettes of the priesteries of Cei rn rie los Santos, the Neanderthal type appears again in an almost pure form (Atlas Fig. 5oz 3).

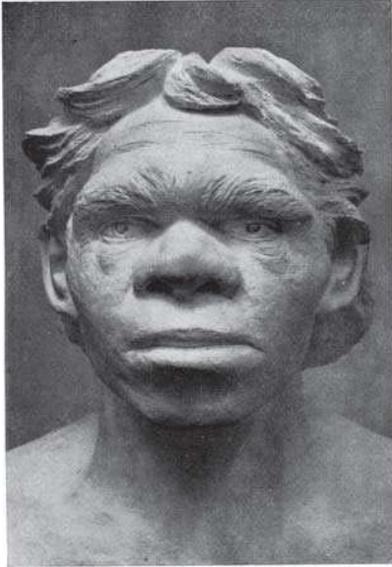
The priestesses of Cerro de los Santos are still bearers of the AtlanÖsh-Northern religion, which, as we shall see later, is based primarily on the superimposition of the Neolithic megalithic culture of Spain. They may have already belonged to a mixed Iberian population, a mixture of the Neolithic peoples with those Berberoid tribes of North Africa, the Lybians of antiquity, in whom the Atlantic, Nordic blood was still strong. No starker contrast can be imagined than between this Neanderthaloid princess with the receding face, the rugged bulges of the upper eyes, the thick, protruding lips, which make the brutal animal face of homo primigenius stand out before our intellectual eyes - and the nobility of the face of her amyenoss (Ale fig. oJ i) with the finely drawn, elongated profile, the narrow, well-formed lips, the "classically" noble nose, the high forehead, which identify her as a representative of the Nordic race.

If we want to complete the BJd of racial admixture, let us look at the other members of the same race (Atlas fig. z rgä nod z igy), eastern and e a s t e r n - n o r d i c , broad-faced T} pens, (wee fig, z i8s, °92, 2 t q3, 2lq§). How different mufti one and the same religion could have been atifed in these Kóipfell.

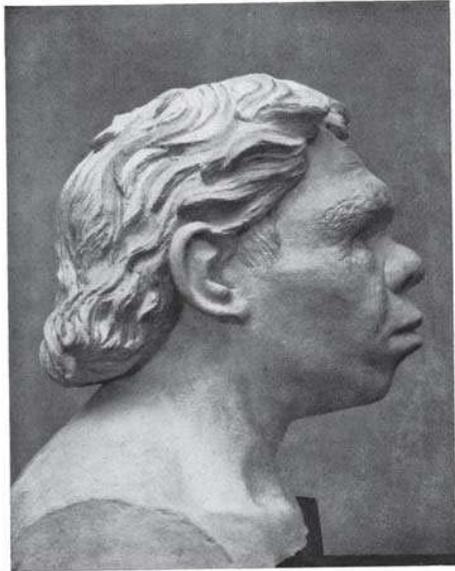
These broad- and partly low-faced t)pens with large zygomatic arches bring us back into relation with that other race of the Upper Palaeolithic, the so-called *Cm-'fagnott- Ra:Ayr* (homo ptiscus Wilser and de Lapouge). This type is also known as mög-

¹ For recent archaeological finds in the Pyrenees see iZerrot*stø-Mørá "o: Los yaei- mieutos preh tóricos dø Alcoleo (C órdoba). Actas de ia fiociedad Espanola de Antropologia, Etnografia y Prehis6 3 (i9z), pp. t9 -e5, on the occasion of the important Dupdex of Córdoba (Homo Fossilis Cordubexisis), wr- published by Æ. Car&' rh, P. A to ÆEroJr and I, fodi-zpsez.' La estación preliicloi tea de Akoleæ Górdoba +E4- Veioffcntl. ü< Academia de Ciencics,

BILDBEILAGE II



1



2



3



4



5

Die Neandertaler-Rasse (1, 2 u. 5) und die atlantisch-nordische Rasse (3 u. 4) in der Pyrenäen-Halbinsel
1) u. 2) Rekonstruktion des Neandertal-Menschen von Dr. C. Heberer. — 3) Kretische Priesterin, Elfenbeinstatue. —
4) Priesterin von Cerro de los Santos. — 5) Priesterin von Cerro de los Santos

The ancestor of the Norse race is known as the 'ancestor of the Norse race', as he can apparently be traced back to the present day in the Völkem of the Norse mixed race.

However, the fact that it does not play a prominent role in Sweden today, but rather a rather subordinate and secondary one, has been taught to us by the rough, new publication on the folklore of Schydedo. It appears more frequently in Westphalia, for example. However, we still find the Cro-Magnon breed type particularly pure today on the *Kiao'schm*

/we/e, which Rlumenbach, ¥'erneaii, Faidherbe, Quatrefages and Hamy have already pointed out. However, three studies by Eugen Fischer^o have provided evidence that the Cro-Magnon breed

has survived in the Canary Islands to this day, and that this breed has always been blond-haired and blue-eyed. Fisclier's findings are therefore very valuable to us because they prove the continuity of this type of all masters. We therefore know it from the prehistoric and early historical finds of the islands and also from the depictions of occidental writers. Their righteous nature, their

high morals, their heroic resistance against the European-Christian subjugators, murderers and tormentors during the Spanish conquest must be recognised and emphasised by their own enemies,

the contemporary writers. In the sections "The Son of God" and "The Mother Earth and Her Priestess", we will examine what these accounts and the Canary Islands' thinkers have to tell us about the religion and worldview of the Atlantean-Nordic race. With regard to our particular question of racial history and racial stratification, it should only be emphasised here that this tall, fair-skinned, light-haired and light-eyed race was not the original inhabitants of the islands, but

rather a dark-haired, dark-skinned race, African indigenous population.

The derivation of the Nordic race from the Cro-Magnon race in the post-Hellenic period is an impossibility. Quite apart from the fact that we are somehow not justified in this assumption by any finds, the time span is also far too short for this origin, as has already been emphasised above.

It is biologically impossible that a new itasse could have developed in this naturally win*gcn period of a few thousand years, where there was no life-giving reason for it. This is because the usual influence of the iceccit, which could cause an idiuvariatori in the course of the millennia or 3w'frfrthousands due to the climatic change and the otherworldly changes (different nutrition, life guidance etc.), then just ceased. If the Tyro-Magnon breed is related to the Nordic breed and is even hereditary in the ancestry of the Nordic mixed breed, then this type with the unnordic, broad, low face and the unnordic, broad, low eye sockets can only be a mixovariation of the Nordic breed.

The Cm-Magnon type can therefore only represent a hereditary mixed form. The Cro-Magnon type, however, also shows relationships to the Aurignac race and perhaps even to the Neanderthal race. In most cases, the anatomical details of the Aurignac race predominate and appear to be more developed, but occasionally also in the male,

* *friM f odlzrr* The liell-coloured races and iäre SpraeLstämme, EultÜren und Urbeirnatcn. Heidetberg gg-'H, L ndbez-g u;nd J. M'&rx: *Ttie zacincl* characters of the Swedish Neäom Uppsala 19s6. 1 *E igen 'ish*. On* the question of the heritage of the Caziariseben Islands. Proceedings of the Deuucben Anilrropol. G eseli- scbsft (Conference H all i9z5). Augsburg i g a 6 p. 8y -88. Cf. also *Sabix But -Iol*: Antiquit- x canarieones. Paris r8;r9. 2i-. dei-.- Ging a- née* de séjour from llcs Ceocicex. Paris i8y. ü .: Lea iles Ganaries. Paris *Baoyreia ;g-* The Canxq isians, their hjstory, oatuyal History and acenery. London i9z7. *Haoton; The ambient* iahabitants of the Ca ary Isians. Harvard African Studies VII, Cambridge Dylan igz 5.

again the Neanderthal features seem to be more pronounced, as in the skull of Cro-Magnon itself, with the strong loading of the bones. It is striking that - while the arm and leg bones are very similar to those of modern Europeans - the proportions are more reminiscent of those of the Negroes; equally striking is the enormous height of most of the men and, in contrast, the small size of the women (Reche). However, this would indicate the mixture of men of a tall foreign race with women of another, smaller primitive race.

It is then also significant that the oldest skull finds in Africa, that of Broken-Hill in Northern Rhodesia (South Africa) and that of Boskop in Transvaal, tins in the first case provide an albeit younger Neander type, while in the second all the skull is reminiscent of the Negroid, the Bantu and the Cro-Magnon type. From North Africa we have a further skull of the Cro-Magnon type (according to Delisle) from the Palaeolithic cave of Ali-Bacha and - according to Pallany - a series of skulls of Negroid nature - from the abysses of La Mouri on the Moroccan border, which would be late Pleistocene (Jung or Endcapsian?). It is therefore possible that already in the Diluvian in North Africa white and coloured populations coexisted, which would also easily explain the occurrence of the Grimaldi races at Tautone. However, the occurrence of the Cro-Magnon race in North Africa is particularly important as the ethnological basis of those diluvian rock carvings of cultic symbolic, Atlantic style in the Sahara Atlas, which - as we will see in Section IV (text Fig. 6) - belong to the so-called "Franco-Cantabrian" circle of the Bay of Biscay and whose transoceanic stage is located in southern Spain (Ibéria).

The African-Negian relations of the Cro-Magnon race would in itself make the derivation of the Nordic race from it a thing of impossibility. This, however, is further emphasised by the fact that - as our investigation will show - in Magdalenia the culture of the Atlantic-Nordic race confronts us in a highly developed writing system, a hieroglyphic and symbolic language with an evidently very old stage of development. For this reason alone, the so-called Cro-Magnon race cannot be considered as the ancestor.

Thus the Cro-Magnon mass remains a mixovariation, a pivotal point of the Asian-West European area, in which the Palaeolithic races of Asia, Europe and Africa and yet to be studied Arctic races met. It is here that the racial and cultural mixture is formed, the carriers of which penetrate by sea around Africa to Oceania. When Seitz remarked on the upper jaw of the Cro-Magnon skull that its protrusion "gives the face a frond-like, African and South Sea type-

*By this he was tracing the racial and cultural-historical line of development from the moment when the Atlantic-Nordic race penetrated through the subarctic circle of the proto-Mongoloid population to the Atlantic insular territory west of Spain and from there spread to south-eastern Europe. In view of the course of immigration, or rather introduction, of the Nordic race into Europe, which has already been outlined here, it is important to examine the northern relationships of the Cro-Magnon race in more detail. Apart from the relationships of the Star Neanderthal and Aurignac races on the one hand and the Nordic race on the other, the Cro-Magnon man, especially that of Chancelade, is very closely related to the Eshimotype, a relationship that is of great importance for our study.

¹ J@KHHr3 BGBü Hr. - Urie* des Meo8ebeÖ. Augsburg I@ 5. 5: B8%

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is of particular importance. *Hue'* has pointed out the great similarity between the eastern Eskimo, those of Gronland and Labrador, and the Fire-Magnon race of Magdalenia, whose somatic characteristics are identical in every detail. Like a wedge, this long-headed skimo race is integrated into the surrounding short-headed Mongoloid population of the north-east coast of Asia. From there, it extends from the 2'shukchi Peninsula and the northern islands of the Ileriog Sea across the northern coast of America to the southern part of the east coast of Greenland. How the Eskimo came to its long-headedness and other Nordic characteristics will - as already mentioned - become clear later. What is important for us is the observation already made by various researchers that today's Eshimo culture still shows an unmistakable similarity to that of Magdalenia. *frame Baas'* has drawn attention to the similarity between prehistoric harpoon points in Europe and carving creations of the Eskimo, as well as between prehistoric ornithology in Europe and that of the Arctic culture in America.

W. I'oyd-Dawëüs, who elaborated the theory first put forward by *S. Cifimn* of a connection between the Palaeolithic inhabitants of England and the Eskimo weather, notes that "Eire Eskimo live from fishing, fowling and hunting and use tools made of stone, bone, horn and ivory, which are identical to those studied by the cave dwellers" in southern France. Even down to the smallest detail. So

For example, the Eskimo stone lamp corresponds to the one found in the Kustelik cave in Malta and the smaller examples that were used to decorate the frescoed caves of La Monthe in central France and Altamira (t'ei Santander) in northern Spain. The animal figures depicted in outline, carving or painting are also of the same type and testify to the fact that the artist used the same "-ar."

The author then demonstrates that the reindeer, the musk ox, the marmot, the arctic fox, the hazel grouse and the owl, which all served as food for the Palaeolithic inhabitants of Western Europe, were also hunted by the Palaeolithic inhabitants of North Asia, as they are today by the L?skimo, and that both the Palaeolithic hunters of Western Europe and those of Northern Asia and the ancestors of the Hshímo hunted the vamnium, the woolly-haired rhinoceros, the rlen aiieröchs, the bison and the klch. This corresponds to the fact that the Greenland seal was also found at the Chancelade site.

If, however, an anthropological and cultural relationship existed between the Cro-Magnum race and the Greenland and Labrador Eskimo, we should not attempt to establish this relationship by the most impossible route via land connections across Europe and Asia. Rather, they must be traced by the shortest route via Ireland and Britain, anthropologically and culturally. This path has been successfully trodden by *felony*.° More than 40 years ago, the most eminent English anthropologist *John Bedded* (*The Races of Britain*, p. g- to) proclaimed that traces of a mongoloid race can be found in the present-day population of Wales and England. "Their most characteristic feature is the 'oblique' or 'Chinese' angle, the upper angle of which is slightly higher in the horizontal plane than the inner. This usually results in an almond-shaped form of the face and a noticeable thickening of the upper eyelid; the latter egg shapes can also occur without an almond-shaped form of the face.

° *Fnzn Atm*: 'The Resultate of the jesup- Expedition'. In *eruational Ameriliariistenkongre0*. (Wieg and Leipzig 1908. *Journal of the Royal Anthropol. Institute* 1910, p. 23g f. ° *J. fbaorzig*: *Beiträge zur ältesten Geschichte Irlands* *Zeitschrift für keltische Philologie* i i (191 y), p. 189 ff. and *I a* (1910), p. 195 f.

but with a physiognomy belonging to the same type". Beddoe ci - 34 people with "SCHief eyes"; the heads encompass a wide range of relative width of ya-86.6, and the average length index is /°.9- The cheekbones are almost always broad; the eyebrows slant in the same direction as the eyes; the sense usually narrow or angular; the nose is often concave or flat, rarely curved. the iris is light brown or dark brown, and the hair is stripped, dark brown, black or reddish. Pokorny confirms Beddoe's observations and the ¥"orce of this type in Ireland, especially in Parthy are Westuflcr of the Lpugh Mask , in l'iord and West Scotland, on the Shetland Islands and the Upper Hebrides. Of these Beddoe says: "In Lewis, besides the Nordic race, there is a small stocky, blunt-nosed, dark-haired, often dark-eyed race, probably belonging to the aboriginal population and possibly /m?rN, whose centre seems to be in Barvas."

Already f7arr;is - described these races of the northern and eastern coast of Ireland in the 38th century: "They are of the lowest stature, have short, broad faces, thick lips, hollow eyes and blunt noses and seem to be different from the western Irish, as they are called by them 'Clann Gall', 'descendants of the strangers'.

These antliropological observations are not underlined by a number of other cultural similarities.

Thus, in the Irish heroic saga, the " gae bolgae", the Eskimo harpoon with a bladder and a throwing axe, is preserved as the weapon of the hero Cu Chulainn, although knowledge of the nature and use of the weapon has become completely obscured. He also established a second connection: the criticism of the *Fir Bolg*, the indigenous people of Ireland, as the "sack people", the people with the "sack-like ship". In the "Book of Ballymote" (i 3 b), the *Fir Bolg*, who w i l l be mentioned repeatedly, are called "furäf es", "skin boat people, in "Metrical Dindghenchas" I, 2 "We Öofg- aa "ido -" "the *Fir Bolg* known by their boats", *Mcating* also quotes a poem according to which t h e y came to Ireland "in a fleet that was not made of wood".- And the passage in Bodleian Dindshencht 4) *- 'ags that the *Fir Holz* came to Ireland with pre-

had settled by the water.

This skin boat, which represents a cultural asset of the pre-Celtic indigenous population of the British Isles and was adopted by the immigrant chains, is well known to us from the testimonies of classical writers. The fact that the Britons made vehicles from animal skins is reported as an erater in the 3rd century BC *TAB* according to Pliny (Hist. Nat. IV cap. i 4): "...to the island of Mictis the Britons sailed on forged and leather-covered boats. sewn vehicles"; further Pliny himself (Hiat. Nat. VH, cap. 5G and XYXIV, cap. i 56) and Avenius (Ora MzriÖrna V, ioi - i OJ). Particularly important, however, is the testimony of fiz-zzr s (De bell cix' s41 who knew them from his own experience of the Celtic sea and expressly emphasised that he had learned the art of building skin boats from the Britons. However, such boats are not mentioned anywhere among the mainland Celts.

The legend of St J3randan describes "how the saint and his companions built a very light ship, with hulls and planks of wickerwork according to local custom, and covered them with cowhide tanned in oak bark, and then coated the joints with tar". The Vikings also made use of skin bontes, which they used in Bri-

* 8- H iahlanäso! Scotland in iy5o" naeb'&Jmy, Zru "cbnit für Sem j'Mo1. ia (iqi8) ä. apy. - tt jt g I; 192, vgl. *Eriu VIII, 12; Pokorny, Zeitschr. f. kelt. Philol. 12, S. 200.*

tannia and also hearkened to the Gallic *kiiste'*. The haot boat is called inn Irishmen rock and goes back to an original basic form with the Cymric cup *czrztz'g*, from which the late Latin *r x* and the English "coracle" are derived.

-áoruIor, which uáeder with Sanskrit. c "miz'r'i "hard" and most probably also with Greek flow „leather sack" is related.

The name of those inhabitants of Ireland and Scotland, the Air *Bolg*, contains the work *defy glich* "Halg", "skin", "sack". They also became, as we salien, "lucht no curaidhe", "people of the skin boats", (curaidhe is the plural of curach). The N-mentioned in LL 8 b 3 *i mbalggad'* translated Pokomy therefore also as "people who drive in Hautbonten" (balgg ablaut form of bolgg),

A Fig. 4222 s h o w s a "curach" as it i s still in use today in Ireland apr the Boyne. b 4223 the very similar, modern *zuØn-Eoot* ("basket") from Tigtis, as already described in detail by Herodotus (I, I 9a), just as a skeleton of wickerwork covered with leather and waterproofed with asphalt.

We are standing here in the continuity of a Palaeolithic means of transport, which has the "Basket", "Gefab" and "Schiß" are still combined. The Palaeolithic "pottery" was a wicker basket smeared with clay. The cultic use of the "boat cup" or

We will come back to "BeCherbootes" later, in connection with the name and itsoi consonantal values. As we s h a l l see, this is of great importance because the boat cup is a characteristic symbol in the Atlantic-Nordic culture. The oldest depiction of this 1-r boat is preserved on the stone C, Cairn U of Sliabh - Na - Calliaghe in Ireland, whose symbolic ingredients are of utmost importance (Atlas Fig, A221). We have here a late Neolithic testimony to the age of the "coracle". The life history of the " c o r a c l e " is rich with regard to the question of the continuity of large prehistoric forms that persisted in isolated areas alongside the technically more highly developed forms. The "coracle" is a flufi v'erkehrszeu(, It is not intended for the high seas. In addition to the shell-like shape of the skin boat, there is also a barge-like, elongated shape in Ireland. The latter form is an intermediate stage between the dugout canoe and the skin boat, in that the shape was taken from the former and the design from the latter. It i s r e l a t e d t o the Eskimo kayak, the hoc sea boat of the Arctic hunter. In modern times, Eskimos h a v e repeatedly t r a v e l l e d as far as England in their kayaks. According to Bembo (Historiae Venetae VII, 2 j), in i 5o8 a French ship met a kayak near England with seven strangers who, according to the description, must have all been Eskimo from Davis Street. ii Similar incidents are known from i68z and iØ89.

The Eskimo, who once travelled as far south as Massachusetts, are the longest seafarers America: they could easily satisfy their need for food and drink en route with the meat and blood of foraged sea animals, as Cardinal Bembo also tells us about the Eskimo of the year i \$08.

The miscalculation made in determining the time of the connection between the Eskimo and the Iordic race was that the contact between the two races was set at least \$o 000 years too late. The anthropological connections between

' Apollioaris Sidonius (Cams. V11, v. 3; o MG Acct. Ann Vi II, s iz, a. Jallrh.). I Real1e-'8oo Germ. allertumskuode, Rd, t V, p. ic-a. - Cf. 21' & rna, Zeitschr. želc kelc Philol. to 5. t18t zi9 uzd *Ddui'd 3f itch-t* - The Aberdeen Eayak and its Congeners. Pme. of the Soc. of Scotland XCVI (ig i i -1a), S, zi3f.; Ad. -Z- Cm/emr in Archiv f. Aotbropologie, i891, p. 3 j9 t. For older Nactirichia vg1. fiiirAorzf *Hen i g : o*'

of the Cro-Magnon race and the Eskimo, as well as the cultural relationships between the Magdalenians and the Eskimo culture, which is still preserved in a permanent form today, lead us to shift these relationships back to the Upper Palaeolithic.

We can therefore not be surprised that the "kayak" appears as a cichene in the hollow rock creations of Magdalenia and that the "sipnes naviformrs" on the ceiling of the cave of Altainira then also belong to it. (Atlas fig.4 à)

To the Eskimo and the Irish-Scottish indigenous peoples, the Pitken and the Irish Boglommen was back in the next section. Here it is only necessary for us to establish that the Cro-Magnon type represents a mixed race that forms the pivotal point between the peoples of the Arctic (North America and Greenland), Scotland-Ireland, south-west Europe and Africa. Thus, the question of the origin of the Nordic race is centred on the Atlantic Ocean.

The question now remains, where does the Nordic race come from, since the prehistoric finds only allow us to infer its existence and presence, but it still remains invisible.

Of course, in addition to the anatomical and descriptive method used to date, one also has an anthropology, which is based on a methodological approach, has enabled us to

most recent studies of the development of the human race. The anthropological method has the shortcoming that it does not allow us to recognise all the recessive characteristics of individuals and human groups, of peoples. The reconstruction of racial types on the basis of so-called "fossil" skulls is still a rather constructive procedure, where the researcher's usual calculations are left to the discretion of some essential characteristics of the individual. A wall-free, universally recognised reconstruction of the palaeolithic racial types from the cadaver and the skeleton finds has not yet been possible. Conversely, the more or less prevalent racial groups among the individual peoples offer us no guarantee that the respective population in the Iberian predominantly this type of race. Which components and factors of the evolving race have been pushed back and changed over the millennia in the course of inheritance and splitting, the "mendelisation", also as a result of certain primal world influences, can usually no longer be determined on the basis of today's somatic characteristics. For example, in the heyday of classical antiquity, the 'blondness' and 'blue-eyedness' of Romans and Hellenes, as documented by historical evidence, was already a vanishing characteristic. The so-called "Iberian graves" of the Volkerwanderzeit, the skulls of the Bajuvarische Gräberfelder in Salzbürgislaen, show us the Germanic people as a purebred, nordic type. In southern and eastern Bavaria, on the other hand, we can again observe a predominance of the short-lived "Alpine" racial type and a disappearance of the purely Nordic racial trait. From these "Bavarians" it was not possible to draw conclusions about the racial type of the Germanic Bajuwaren.

Conversely, according to the somatic characteristics of the "alpine racial type, one could not how much Nordic blood it contains as a recessive admixture. Nor is it possible to determine from the present type of Chinese how great the admixture of Nordic blood was that was once bestowed upon them in prehistoric times and formed the basis of ancient Chinese culture. The Polynesians have lost more and more of their "European" characteristics in the oceanic racial admixture and yet they once belonged to the Atlantic type. E. Haeckel 'Die Völker der Erde' / 'Zur Geschichte der Menschheit' - Le Cavernes d'Altamira à Saint-Jacques de Compostelle. S. 54. fig. 54.

nod have only penetrated from the AUantis region across the H' {eer around Africa through Indonesia into the Stiffen Ocean. In the mountainous region of north-west Africa, the Atlantic-Ncirdian type i s still recognisable among the Kabyles, the Ilcervülkern; in the rest of northern West Africa, this Atlantic-Nordic master and culture-bringer class has succumbed to the Hamitic and Pegerian Itasseo mixture. The cultural remnants of the peoples there show no trace of the former overclassification by the Nordic-Atlantic race. However, today's half-Negroes and transhumant tribes hardly show any distant reminiscences of the obvious physical characteristics of that cultural foreign race.

The anatomical-anthropological method can therefore not give us a complete insight into the prehistory of mankind and the development of the races, as it only works with the find material and this is not available in its entirety. However, since the inhuman races are probably far older than Homo heidelbergensis and Homo primigenius and presumably reach back to the Tertiary period, this method must f a i l us here.

As incredible as it may sound at first glance, the blood serological research method DİR btoserologische R forschung one, on the basis of the findings of today's people, allows conclusions to be drawn about the origin of racial dignity.

Firstly, the procedure will be briefly discussed here. My presentation is based on the work of SHÖan and Ny&r and uses the latter's]3lutgruppennummering, the Jansky classification.' It should be noted that the animal assigned to all blood group I (O) according to Snyder is the one that is used in Steifan IV, while blood group IV (A)3 according to Snyder corresponds to blot group I in Stellar.

If the serum of one person is brought together with the red blood cells of other people, an almost immediate agglomeration of the red blood cells occurs in cinem of the cases, while this agglomeration does not occur in the other cases. Thus, there is no intermediate thing, a dubious mutual behaviour of cells and serum, but certain subgroups have recently been discovered.

In an examination carried out on a large number of people, those individuals are immediately noticeable whose serum does not cause aggregation {AggluÖnaÖon) in any of the ibriggn, not even in their own cells, and those whose serum does not cause aggregation in any of the others, but not in their own cells. People in the first group are categorised as blood group IV, those in the second group as blood group I. In addition, two more iveitcre groups appeared, which again behave differently, but in opposite ways. These two groups are referred to as groups z A) and 3 (II) and their names are derived from the quite different frequencies of the two groups.

' z w" Zf. Ñ n y & z - . H Oman blood groups: their inheritance and racial significance. American Journal of physical anthropology. April-J une 1926. (With eoEstanding bibliography 5. ace-263.) Z SfrÖ--- Further results of racial

research miracle seroIologic hlethoden. hI itieilunpen der Anthropologischen G estl-iri Wren. Vol. LVI, Hatt I/I I (i gz6), p. 28 I, .I, tP'-'/*scâ: Ethno-aöthropologische Betrachtung elf übe* die IRutgruppen, 2d ittnilungen der A nthrop, Geseil, in \Vien, Vol. LVI I, i-t aft V/^I (i9ay), p'. I Sg f. f öräerf Jrr'rnngåaos: Die Bedeutung öer menschlichen Isohiimaggglutinatiiioo fiir R as*e "biologie und Klinik. Archiv für Raises- end (feseilschbaibsiologie, Vol. y9, Heft i {i9ay), p. i If Núf .frE: Die TecEnik der glutgrtippentinter suchung für Klinik er und G ricitlu ance, Berlin i g z 6 ,

rarer ones are labelled group 3. To explain the mutual behaviour of the baden blood groups, I give the diagram here:

		Serum				
		I	II	III	IV	
Zellen	I					0
	II			+		A
	III	+	+	-		B
	IV	+	+	+		AB

In the case of Ciriippe I (O), the cells of groups B, III and IV are clumped together; the patient's own cells are not clumped together by any serum of these groups.

In the case of group II (A), the serum clusters the cells of group III and IV; the own cells are clumped together by the serum of group I and III.

In the case of group III (B) serum concentrates the cells of group II and IV; the own cells are concentrated by the serum of group I and II.

In the case of group IV (AB), the serum does not clump together the cells of any of the other groups; the own cells are clumped together by the serum of group I, II and III.

The fact that there is something quite primordial, even as primary in the development of mankind in these blood types results from the fact that they could also be detected in the primitive, human apes (anthropoids) and lower ape species. They therefore date from a time when the family tree of humans and apes was still in contact and had not yet split.

Both the examination by means of the hamagglutinin test and another serological blood test method - the precipitin reaction - have produced the same result and taught us that "in the protein of our body and the species related to us there are primordial characters written in indelible script, giving us information about processes from far distant times in the history of Starnes, if only we take the trouble to read them".

The morphological and physiological differences between ancestors and breeds are ultimately based on chemical differences, differences in the structure of the protein. Although this protein is similar in related species, it is specific to each species and not only to the species, but also to the breed and to the individual. However, it must be borne in mind that these are findings of secondary moments, of existing life organisms such as the protein, the idioplasm lysed in the cell nucleus, etc.

'HU' - 'Constitutionserology and its' eyes in biology and medicine. Naturwissenschaften-

September 1926, 12. Wafiao- Serologische kinship research on humans and other primates- Tagungsheft der Deutschen Anthropologischen Gesellschaft, 4. y. Versammlung. Halle (Augsburg 1926) 1. 88 f.

For example, this is completely the case with pure-blooded North American Indians. With regard to their inheritance, ficine II ntersuc htngsergebnisse are still available.

Let us now consider the anq=aben with regard to the Vélkcr of Europe, *which is predominantly inherent in the Nordic race unit of its mixed forms.

	Ao3ph!under- suc!tet Fezsooon	bloodgzupycoin Feoseotsafe			I'Y
		II	ff!		
Hesser i9°4	sj3	6,p	46,Q	9	6g
Lindberger i 9-S	S	33s	S%	io,0	IS
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/ervell Iq2	436	35,6	49'	'-3	43
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Johannseii ig2 i	150	47,3	36,7	12,0	4,0
Johannsen iqz 5	512	43,0	42,0	12,0	3,0
<i>Island</i>					
<u>Jonsson 1923</u>	<u>800</u>	<u>55,6</u>	<u>32,7</u>	<u>9,6</u>	<u>2,6</u>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Hirschfeld and Hirschfeld	(19*9J S	46,9	43,4	2,1	J,8
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<u>Snyder 1926</u>	<u>200</u>	<u>42,0</u>	<u>44,0</u>	<u>9,0</u>	<u>5,0</u>
<i>Deutschland</i>					
Schütz and Wohlisc h 19°4	1679	42,7	42,7	11,7	2,9
<i>Kiel</i>					
<u>Steffan 1924</u>	<u>500</u>	<u>39,8</u>	<u>42,8</u>	<u>14,0</u>	<u>3,4</u>
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<u>Sucker 92s</u>	<u>1000</u>	<u>34,5</u>	<u>41,5</u>	<u>16,5</u>	<u>7,5</u>
<i>Heidelberg</i>					
<u>Hirschfeld u. Hirschfeld 1919</u>	<u>500</u>	<u>40,0</u>	<u>43,0</u>	<u>12,0</u>	<u>5,0</u>
<i>Germanische Siedler in Ungarn</i>					
<u>Plüß 1924</u>	<u>543</u>	<u>42,6</u>	<u>43,1</u>	<u>8,8</u>	<u>5,4</u>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Hirschfeld and Hirschfeld 99	S	43*	tz,6	i i,z	30
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Hirschfeld and Hirschfeld igI9	so	47,2	38,0	i i.	3,
MinO 19*4	39'	33,9	§1,1	H	4,*

This table clearly shows that the pan conquered Linné, the Nordic Itasse, is actually composed exclusively of blood groups I and If with a Jjber\vicien of blood group II, as can be seen from some local examinations, for example:

	number	II	III	IV	
Nordostharz					
Thile	1410	12,14	76,43	4,28	7,1
Essen (nach Leveringhaus					
a. a. O., S. 4)	2000	38,1	45,7	11,7	4,5
Münster	1000	40,7	43,1	12,8	3,4

The Vorherrschender Blutgruppe I and II also reveals itself to the heredity. This is vividly shown by a study of Sc holkioders in Hernc (Westfaleo), which are grouped according to the home country of the parents (Stelfan p.

100) :
Blutgruppe dex child

Heimat dtr ElHow	Patil the parent	Baht dev Eltetn	*Jø	Number the parentri ° "
Westphalia	20; 46, i	r s	4	11,2 9 2,0
Hanover	< 4 4	*4	4,3	-7,3
Rheinland	29 46,7	22	35,49	10 16,1 1 1,6
Westpreuben	- 4		3 @	10 21 3 6, i
East Prussia	** ya 4°.S	3	*38,1	31, a 11 01
Posen	42 29,3	57	39,8	34 24,4 10 8
Polen	10 27,7	13	36	10 27,7 3 8,3

In terms of inheritance, therefore, groups I and II are completely predominant, followed in further order by IH, while IV plays a completely unordered role. The increase in the percentage in the inheritance of group 111 (and IV) is atypical the more the parent's rite of inheritance is towards the top!

The Westphalian industrial area has a very diverse population with strong immigration from the East (Poland). All the more instructive is the breakdown of the number of parents according to the different ethnic groups: 47 (I, AAAAA DII), 180 (III), AB HV). If we take another look at our large list, we can see a swelling of the blood group Ifl in Denmark and Schleswig - Holstein, the supposedly purely Nordic area, as this area forms a blood serological layer. This is the short-headed Asiatic indigenous population, the rear of the Hrachycephali of Plau, Hvellinge and Borreby, which

„Finns", z'elchc was overshadowed by the immigrating Nordic Itasse, as our investigation in the next z'abschnitt will show.

The results of comparative serological research, as far as this is already available for the peoples of the world, show that the pot of the "blood group" IN i'n Nat-d- mmd Mordw-st-waya (Sêa- dixavi 'n ä i 'i Nord- retd fiturldcutschlind) ! The strong emergence of this blood group in France and Italy is a clear indication of the infilling with Nordic brute, most recently in the A*öJk-erivandening period. Ea is the rlut group of the Horse europaeus. N wrath man Fch Oster g^lit, us so much ni'+nmt die Blutgruppe IN aâ uzid si'- gt der Cææentratø der dlut uppc III, deter Pot jetøl i'n Indira hegi.

Snyder summarises the Blutgruppe III group of peoples as the "Indo-Manchurian type".

Himchfeld m Himhf<id iqiq	mm	5z,5	iqo	qi,r	8ts
Ninomiya 1925	205	19,0	32,7	34,5	13,7
Fukamachi 1923	199	26,6	26,6	38,2	8,5
Na-'d&'rea, Hcihoku					
Kirihara 1924	354	3°.	S-7 4	J45	/,*
<i>Nordchinesen</i> , Shantung					
Liang 1924	1000	21,1	31,6	36,8	10,5
Liu and Wang tQzo	tooo	o;	°yt	pz	oo

The fact that the pole of the group is located in India suggests that we see in it the human embodiment of that dark primitive race, a Weddaic and a Negroid primitive group of continental and insular southern and south-eastern Asia. The Vredaian and the Negroid indigenous classes differ 'Boinaösch wen<ritlich only in the shape of their hair (Vredaian: curly, high or earthy hair, Negroid: woolly hair), while the proportions of body and face differ to a large extent.' The frequently occurring, particularly open lowering of the face at the nasal root. The frequent lowering of the face, especially at the root of the nose, presupposes remnants of the Neanderthaloid bone bulge along the eyebrows.

These . The origin of the blood group m rriog the origin of the "ItfngolerJ' nis sehundäye racial formation. Ancient scholars agree that *one* blood group m the "Asian* over The blood group III *originally* extended via Indonesia to Africa, as can be seen from the increase in the percentage in Africa; for *example*, Sene- gelesg,2 per cent. On the other hand, the result of the "hluuemLogical" study of the 'stasian peoples shows that strong blood sources of Homo eürop "eus must have reached Octaaiün through some kind of migration.

HiSnyder faßt diese ethnologisch als „Hunan-Rasse“ zusammen und verbindet sie mit Ukrainern,

Halber u. Mydlarski 1925	11 488	32,5	37,6	20,9	9,0
<i>Ungarn</i>					
v. Jeney 1923	1 172	22,3	31,6	27,4	18,7

¹ *Moritz Haveses: Natur- und Urgeschichte des Menschen.* 2 Bde., Wien und Leipzig, 1909. Bd. I, S. 287 f. 7 a r °bäs'gz 'V61ketk\mde aad Pélathoioogie. Berlio rPa3: S. y

	AozahJ		B)utgroups		
	Unce	suclMer	II	(II)	IV
Mantuila 1924	400	18,0	39,2	22,5	20,3
<i>Ücdc</i> , Hunau					
Chi - pan i qzd	1 296	31,8	38,8	19,4	9,8
<i>S'üdlarra</i>					
Kiribara 192a{	171	19,9	41,5	25,7	12,9
<i>Miticljapa*</i>					
<i>Nagano</i>					
Hara and Kobayashi i9i6	3s3	*4.	449,s	,o	*0,0
<i>KyÖID</i>					
Nahajima	509	28,7	41,7	20,2	9,4
<i>Südjapan</i>					
<i>Fuknoka</i>					
Torii 1922	87	23,0	46,0	20,0	11,0
Fukamachi '923	363	z6.8 4 ^o 9	- ,A	1 3 9	

The fact that there must have been ancient relations between Chinese culture and the female Western, of the kind that the West played a major part in the formation of ancient Chinese culture, had already been recognised earlier on the basis of the equations that emerged from linguistic and literary studies. It was the merit of the much-maligned *The Dr Lacoupra'e* to have drawn attention to this for the first time, after medians before him had already made similar assumptions from a racial and cultural-historical point of view. The work of Terrier de Lacouperies was then analysed by B in particular in a booklet "Chinese and Suirierian"t*9 3J. on the basis of contemporary knowledge of the Old Sumerian and Old Chinese Schmitt nod language. These linguistic and archaeological investigations have now been confirmed by the first results of prehistoric research. What the spade found inside

*< o' /-ore Ge- Western Grigut of Cbioese cieüzüoo. Loodoo r8g4. Derss)bc: Brgiooirs o Wriüog 'a Ceotml Bnü Easreia As'a , or Notes on 4So ' mbryo- Wriüogs aod Scripts. Looüoo i6g4.

C. / . B'ttl,- Chinese and Sqmerian. Oxford-London '9'3 Against the indignall attacks of the verspe4i

P. Brnø&, in his examination of Ball's work in the *Ostasiatische Zeitselinfri* (i9t5/ i6, pp. 3Z): mayapproach

the question of the relationship between Sumerern and Chineseti with the greatest confidence, may also reject many of Ball's etymologies without further ado, at marcher Tatøache the Sùsologie, xøorr zi" øir\$z & r ørçzsrbr'rá/fižár Norrøøog mörrøoi&/ &f'åøæ szu?f, &nnerá 'ø'ráf mc&- nor&-ig 'G- á ó i 4 w ø . The fact that the writing systems of both peoples o r i g i n a t e d from images of the objects to be described is not a matter of doubt. If, on the other hand, the systems were also developed in the state of our weather - and they must have gone beyond the framework of simple, red mapping at a very early stage - Jo g'wn'ù'lfs/riár Uó'-rzi'w/inasunğen auF"eisen, 'tie Batt anfihr,

*o Siza gives PafsoN- øø n'znfrø. Nmn*en'f'on remarks on the occasion of his discussion *can Jemens* "Gesch ebte der Schrift", Maoos üö. I /, Holt ,t (lpzó) p. 388 : "Ao the osrsumerise'te Schu frgebiet s'od ou- nächsi die Ptovinæa Ägyptio und Chma anzulliedern. Conrady, with whom Jensen agrees, is of course very keen to prove that the Chinese script and culture are of the highest quality. This endeavour is particularly interesting in that Conrady, and all the sirologists with him, do not know the old neighbouring cultures in the West, so their voice is as valuable as Eric's assertion that the Some does not shine. The cbüesi etlinos is burdened with Western elements and the cultic paths are so clearly recognisable from Elam through East Asia to the pre-Columbian

The discovery of the Far East should forever put to rest the suspicion that an ancient Cliniex culture and scripture is a thing of the past. East Asia is now for the first time included in the totality of evolutionary history. Z-hei S'-hmid' summarises the results of the excavations in China and Japan in the following sentence: "the oldest cultures of China and Japan are of European origin; their bearers, after the Neo-Jithic period, came partly from Neird-Europe, partly from the south-east of Europe, the Dnieper-Don;ui-Halkan area al'migrated." This migration must have occurred in different temporally and spatially separated waves.

from the end of the Palaeolithic to the later Stone Age. This would explain the overlapping of chronologically different pottery epochs, such as the Havelland pottery of Northern Germany in its striking similarity to the Ilinsen and I-light pottery of China and Japan as well as the East Asian stoneware pottery and that of South-East Europe.

The Vang Shao Culture of Central Asia is to be regarded as the eastern outgrowth of the Danube-Balkan Tripolje-Cucuteni Culture, whose southern extension extends across eastern Thessaly and overlaps the Anau-Susa Culture, which is located further east and has a different orientation. In the Yang-Zhao culture, however, the two strata stand side by side and clearly show that the oldest culture in central China was carried by the more stliird Bmäf c-uugs lemrtc of northern race. The older immigrant class remained faithful to their ancient cultural heritage, the mat pottery, unaffected by the more highly developed vessel painting of the decades later, younger, European blood people. In the course of time, the Nordic master and culture-bringer class of East Asia fell more and more prey to "Mc'ngolisation". But even today, the Nordic racial type has not completely disappeared from the East Asian people's image. It still appears mixed in the Japanese I4eerführein, in state miners, in their strikingly long faces and narrow heads, which do not fit in at all with the usual "Mongolian" broad face and round head; ° it appears even more rein- erbiger in the Chinese southern provinces, in the independent external settlements of the Lolos and }autz. The missiouar J. IE /e/sc/inrr, whose inutigtr research trip we took the first, u owe reliable fi ac h reports about the Jantz, ° writes about the physical characteristics of the purebred 'type of the inner Gcbirgsland: "They have an almost feminine complexion, eyes that stand upright, a high, somewhat crooked nose, grey-brown 'or grey eyes; even water-blue eyes are a rarity. \We saw women with delicate, white faces, white skin colour, light brown eyes - the plan had them d r e s s e d in European clothes, which we had mistaken for foreigners. . The colouring of the hair varies according to the mixture.

A*merica *bin *\$vgL F. iÖc :°K*aiender.* NßerTtglau*be' uDd*Wgitbilder der 'l'OlteJi 8is* e ngen ver hollener, Kulturbetieuhutigen zur alten \Vett. Vienna i9zz. Mitt eil. Aothropol. Ges. Vol. II.1 j, that one can only smile at the self-assured geographic accuracy of the Ipezialistentiim. The arrangement of the Chinese script in columns from top to bottom and this of this ric finds, 'lie Ideograrume, bete rntinati- e, 'lie phonetic additionsii and syllabic signsi find their exact counterpart in the Sumerian and Egyptian script. This is no coincidence. It is easy to break the stick over the attempts of the Terrien de Lacouperie, Halt and others, and yet they g o t it right, even if they did not know the East Sumerian script. The historian of the script will have to be content with this tion- struction for the time being, until the path of discovery as far as America has been uncovered by excavations, by the t-e tueLLux g of the oldest character values of the Chinese script, be it by comprehensive \er- equation of names with u'estiic pronunciations, be it by language-comparing studies on the Isuias." ' fudrz-r Schroll.' Examining the history of East Asia. Zeitschr. f. Etluiology 56. vol. 5/6, i9ad, p. i33 ff., to which I r e f e r further. * Cf. the illustrations in Earl /'rJi 'x Maja' R asseoIebre. Panel XV^, .fi. (§q I t S , à 7". fji". /zusrá. - \on üeo L/reinwohnero Colinas. Home dicnstveHag. Berlyo (Igz6), fi. g ' 7.

with Chinese blood more or less intensely black, bet deu pure-blooded)autz niit weiber Hautf4rbe und Adlernase fast blond zti call,"

Leuschner then also recognises in them "a strong influence of Aryan blood™.

Jautz u,'ie dolo are said to have possessed and still possess num parts of their own script, which have not yet b e e n identified. According to the language samples provided by Leuschner, /i "father, ma "mother", for "earth", fi "earth", lee "fire", "trx "man", their language could be assigned to the language group of the *atlaxt-x ardiscil'ie i race*.

As our comparative, scriptural and symbolic study has also shown, the 'srr/tu'.red-ca/ riisc/m *Sc ft on the gl i'cHn basis*- We will also get to know the other \ways in which urnordic flut and intellectual property reached East Asia: an eastern arctic-northern one, which travelled from the rock formations of north-eastern Europe and western Siberia to China, *the same route* along which the Siberian lamb ivory w a s later traded to the East; an overseas South Atlantic route, which led around Africa to the Red Sea (predynastic), the Persian Gulf Sumcr-Eram and from there through Indonesia north-westwards to South China and Japan and eastwards to the oceanic archipelago (Polynesian cultural crcis) - the traces of the Lente before "Foreign boat type". Ste were the carriers of the Atlantean megalithic culture, whose traces we will be able to prove in India and East Asia alike.

Life Thiese Isl by the blood serolaffic eaesen/ arxchung aech rMgitfti'g abgetaii - that of zrm aziófix/zn HerHnft d-r nordlscheti Rassc. Asia is the pole of blood group **III**, the percentage of which decreases as you move further w e s t into Europe, while the percentage of blood group II increases, reaching its peak in north-west Europe. The pole of blood group II is the Occident, uod to.'ar Northern Europe: denn the filming events in Italy can only be traced back to the enormous refreshment with notdic blood, which has taken place again and again since the prehistoric period.

As w e saw earlier, the lloome europaeus is made up of blood groups 1 and II. What more can we now learn about these blood groups ' Above a 11, what does their inheritance teach us? According to the investigations to date (cf. also the study in Heme, 43d °N), the following picture emerges (Snyder, Table V.S "4 :

K, gueung	Anzali f Family i	I'iioder zach deu Blurg rupti co			
		I	II	UI	IV
1 I	44	13	1	—	—
I x II	73	88	176	—	—
II x II	32	15	88	—	—
I x III	22	25	—	41	—
ii iii	17	9	15	14	23
	5	—	—	12	—
HIV	5	10	—	13	—
U IV	3	—	6	2	4
III IV	1	—	—	2	1
I \ x IV		—	—	—	—

If we take a look at these 'have lies, the 'fact that group I and III do not exhibit any heterozygosity, but continue to be homozygous in their group, is immediately apparent. However, the number of subjects tested for the inheritance of blood group IH (B) is still too small to be able to draw any conclusions about the relationship of that enigmatic group IV (AH) to group MI (B) and H (A). L)on the other hand, when crossing within the blood group II, there is a mendelisation in which the offspring split into groups II and I! So group I would emerge as an older component in II ° But who is this group I*?

Here the serological research can give us a completely exhaustive answer: *rd * d d 'e re'itiblu "ü!gcn , tiardayi "m'égü'c"/iru Indians I* According to Snyder's list (Table XIII S -4 °), the ferhältnis of the Bltgruppen bet theirs is the folgende- (icb lead iiiir a n extract):

Reservation	Aniahl	I-llutgruppen (percentage /			
		I	II	III	IV
Cr'eur d'Alene Agency					
De Smut, Idaho Crow	251	0,0	0,0	9,0	0,0
Creek Agency					
Ft. Thompson S. D.	100	5,0	0	2,0	0,0
Hopî Agent; Kews					
Canon, Wi	40	75,0	17,5	5,0	2,5
Cherokee Agency, Cherokee					
N. C.	250	74,4	16,0	7,2	3,4
Asylum for Insane Indians					
Stanton S.D.	91	20,5	23,2	4,2	0,0
Distrito Federal, Mexico etc.	31	64	25,8	7,8	3,2

What is instructive about this table is that the **further** south one goes, where the first **modern** European racial mixing (with Spaniards) began, the more a **change** in the direction of the relationship between the European blood groups becomes noticeable. The pure-blooded Native American Indians belong to blood group I, while in Mexico the percentage of II has already risen to 25, followed by groups III and IV in corresponding northern European countries.

he relationship of the North American Indians to the European peoples in the mixture is roughly shown in the following list (Snyder, Tabetle XIV fi. z3o):

	gnhl der ofusers analysed	blood groups in percentage	
		I	II III IV
So-called pure-bred Indians	4s	90,0	10,0
Ake Indians (pure-bred and mixed-breed)**	113 29 *-B4	fi9Mixed Indians	40964
		8 z 5,6 y , 12 , z	
Blame Amcrikaner (European)		4J. in.o	3*

North America still provides us at the last moment with the blood certificate of a group in its original state. It is only thanks to its isolation over thousands of years that we have the tremendously important finding. **If** the serological **research had** continued for another six months hurriedert would have emerged later, there might no longer have been any "rcinblooded" Native Americans.

North America is the pole of blood group I, which emerges again in the splitting of blood group II. Accordingly, blood group I and H must have been close to each other and blood group II must have emerged from I as an idiovariation that can only be traced back to environmental influences, or blood group I is still "recessively" contained in blood group II.

There is no doubt that the environment, the "biocenosis" éncr certain place on earth, natural forces still unknown to us, have had and still have an influence on the development of man in the course of several hundred thousand years, even if it is equally undoubted that this cannot have been the only and first factor of development. It is noticeable, for example, that the Icelanders, according to the blood group ratio, are moving far away from Norway and closer to North America, without any evidence of interbreeding. The Lapps in Western Europe have moved closer to the Scandinavians and are correspondingly distant from the Finns and Asians. The Nordic race is closely followed by the howio alpinus (Stiffan); the Australians again follow the North Americans, and not only the native-born, but also the Australian females. The fact that powerful waves of Atlante-Nordic (South Atlantean) blood must have flowed into the Australian indigenous population in early history will be established in the second volume of this work, when we examine the non-European cultures on the basis of their cult symbolism, cult language and mythology.

Thus, certain environmental conditions of the érdiage, which gave rise to the poles of the two primitive races I and III, may once have given rise to the development of group II, just as they may have partially eradicated the Asian blood group III in the North American Indians, to which they later belonged in part, as a result of racial mixing with Asians, according to certain physical characteristics.

However, what we can currently still determine is the fact that you *bci'dcn peer dcr aa - saw unrsgehãrcger BAi m;yjfszr: I and II avc7z uugefã7ir au/ same niirdhclzm BrNte (So-Go-) dm ch &-x nordatf mischen Dcew p-zrm-it wcrde'i, rige Trennt g, di't Testi zm older Quert'a - or Drin tur stört verWudm gessen i't.*

The fact that physical racial characteristics such as the blood group ratio prove to be hereditary characteristics in the case of racial segregation has already been shown by the Germanic peoples who settled in Hungary, who still have the same blood group percentage as their northern homeland today:

	Number	B4uigruppen io Pro zenuxti			
		I	II	III	IV
Investigation of Plüb 19*4	543	-{2,6	93 1	s,8	\$. \$
The same can be s a i d for the Asiatixh-Indian Zipeuner: Indian natives					
(according to Hirschfeld					
and Hirschfeld -919)	1000	31,3	19,041	, z	ß.
Gypsies in Hungary					
(Verzar und Weszeczky 1922)	385	34,2	21,1	38,9	5,8

We will see in the course of the next sections of this YY'erk how serological research is the result of my intellectual-historical research on the basis of a synthetic-

¹ 1gl f', A -es: about blood susarruneosetzung upd Rasse. Arcfnv f. Rasseo- uad Gesellschaftsbio1ogie, zg, 1 (1927), S. 27 f.

comparative, cult-symbol and language-historical method of investigation and we can still establish the cultic relationships between North America and south-west Europe for the younger Diluvian, the Upper Palaeolithic.

Blood serological racial research is only in the early stages of its development as a scientific method. An enormous amount of material still needs to be collected before we can see the details clearly. Above all, the closest possible co-operation with the inatoin-anthropological and -psychological research is a prerequisite for clarifying the relationships between blood, body and mind. Unfortunately, this connection is still completely lacking at present, because it would be so important for us to know the blood group relationships, especially in their inheritance in relation to the human appearance, the lhfintype, especially with regard to blood group I.

As far as the relationship between biological groups and racial characteristics is concerned, reference should be made here to *the* studies by f z i ä and Ös/RQ, who examined i 2z9 children for blit groups, eye and hair colour and skull index. It was f o u n d that &@ the groupc DII(R) brr dv r dazzle (who have blue .eyes and blond hair) "nd DolichoAOffen z'irl ai'mi'ger amutzrßen taz, than with the fi'ttleren and HzseAepM! aor even in the £r zttrii (who have brown eyes and brown hair) and the BrachyL-rpMm, respectively dafi group II {z} increased from the brunettes to the blondes. The authors mentioned above consider it probable that the anthropological types are related to the serological types, which is supported by the decrease in the number of blondes from north to south and the increase in the number of brunettes.

The connections between the cult symbolism of the North American Indians and Lskimo and the European Nordic R e9se had become irrefutably clear to me from the comparative study of the so-called "ethnographic parallels". The complete correspondence found between the signs, their latent values and their cultic meaning e l i m i n a t e d any coincidence once and for all.

I was now very interested in the racial image of these "savages". From the fact of their Upper Palaeolithic cultural community with the Nordic race, the conclusion of some kind of ethnic or racial contact, mixture or primordial community arose without further ado.

I will then turn to the modern achievements of human i't assen research eu. \What the bliitserological research has to tell us has been briefly explained above. It therefore completely confirms retrospectively what I had been able to determine by means of intellectual history.

• Jre'erén fziri a. a. 0., ". i3- ty. Cf. also II'. n-@"r: N tedersiictisische Volkskunde, Hannover i9za, p. io-6u, Nfzio and Öi/Ao@ in Archiv für Rassen- upd Gesellschaftsbiologie i9z6, vol. ry, issue j, p. 37 I - That the blood groups confirm the racial differences as something biologiscb-orgaaiscb is evident from the clinical studies. The racially mixed blood can cause the Nordic mother to have a g e n e t i c disorder The study by ffjfrsA/alu' (Klin. Wochenschrift i9z \$, No. z4, p. i i \$z) revealed group differences between mother and child in seven eclampsia cases, while in equal groups (i z6 l" 4len), the transfer w a s always normal and resulted in pacboloStic shocks on the part of the mother or the child, Nacii B-I&me and other American researchers heal hornioplastic traos-plantations if there was group coexistence between recipient and donor, or if there was group IV (AB) and group I (tO) hard, Deuschri- and OrLer confirm the success of same-species transplun- nations with agglutinatiop group equality, w*f firead the simultaneously set Ale A utotransplazitat even went to Gruöd6 (Leveringbau, p. i3).

The common racial image of the North American Indians should be of *even* greater interest, even though we do not yet know anything about the relationship between blood groups and somatic types, i.e. physical appearance.

In the atlas, I give a small number of breed types of North American Indians. In addition to gaol European-looking types, there are those in which the width of the protruding cheekbones and the coarseness of the mouth with a tendency to prognathism appear as deviating characteristics together with a more Asian-looking hair growth. The hair is consistently straight, simple, almost round in cross-section, thicker than that of *Homo europaeus*, black, but with a brownish lustre. The skin colour changes from all shades of brown to a lightness that corresponds to our European weather tan (the hair colour is

"Red-skinned" is a completely different naming according to their body colouring). The nose can have an "eastern" width when viewed from the front, but boldly curved eagle noses also appear, elongation and long-headedness up to extreme dolichocephaly are common in them, while in the southern, most Pueblo Indians, short heads are more common. The skeleton shows strong deviations from the European type. The cranial capacity is quite considerable: 3 - 1800 ccm for men, 1300 - 1350 ccm for women.

Let's just look at the few hilder Bn that I can give here a)s geispie)e.'

Atlas' Fig. 5ci i "fícoöy Bm' of the Arošo/in tribe, Algonquin group, originally a farming tribe who lived high in the northeast on the Red River Valley area,

N. Minnesota. The protruding yoke, the broad moon, the strong jaw cannot take away a certain racial nobility, something heroic, which seems to be related to us.

Fig. coz "Blachteamrr', DrInniar-r. Also Algonlc group; born i 806 died i 880, full-blooded Indian, a famous leader. Highly esteemed by the U.S. government. The man with his extremely intelligent face and strong-willed features could easily be transferred to Northern Europe.

Fig. 3003 " TE lfxeer, Charles Alexander Eastman. A well-known Dn'oJa-Ant and writer, born i 858. His father was a full-blood Sir'ux, his mother half-blood, daughter of an officer and an Indian woman. He grew up in Canada as an Indian child and graduated in 890 from the Faculty of Medicine at Hoston University. Only the hfund and the broad zygomatic arch and jaw show "Indian" features.

Fig. Sood **George Jlam'zy**. F "Z"/N-Indian. Athapascanstamin ann muteren Rogueflu0 (Oregon) and on the coast. Mediterranean-Nordic type of the Romantic period.

Fig. 5005 **Eh'ai 'foliüsan**. Trscaroro Indians, originally linguistically related to the Iroquois group, first settled in northern Canada, now in western New York, southern Ontario, etc. Bears a striking resemblance to a well-known German university professor, Germanist. Fig. .Screen Indians.Iroquois group, originally in western New York ann Lake Seneca and Genevariver. A humble Westphalian countryman.

z\bb. 5002-Joo9 **Hapi** (Tusayan), één Indians (Arizona), settled there since time immemorial and, after brief, unsuccessful attempts by the Spanish in the iyth century to Catholicise ée, remained in seclusion again until around the middle of the last century. They are described in our

'Vgi, fi W, AoJ-- H dbook of American Indiazs nerli of Mexico. z vol. 5o Buëtin of tse Buyeoii of American Eth-ashinbtoni9oy-1910. J. J, Nror3r.- Haodbook ot the Indiana of Californis. y8. Biilletio. Buzeau of America Etbology. Washington tg@. We/fr NricAmg: America. Ilfustrierie V ülkorkunde, brg. of C1. Buscliao. Vol. 1 (i';rzz) p. 5 s-dzy. Liienturangabe p. 6i2-G3z,

The study of the equations plays an important role, as they are carriers of ancient Atlantean-Nordic traditions. Since the relevant, Irultsymbolic equations can be determined quite precisely in time as astronomical symbols and point to the end of the Early Stone Age, a connection with the Norsemen and Vikings of the Saga period - the popular solution for all North American-Northern European cultural parallels - is completely ruled out here. This is because the Kiiltsj-mbolifi in question has long since been preserved in rosettes or only in the formal continuity of folk tradition in the North, but is no longer a living, fluid common property. Moreover, the Pueblo Indians are located in the south-west of North America! If we now look at the Zfoji girls (A bb, jooy- 5Oo8), we must admit that we can also encounter them here. Fig. 5Oo/ would be called an "eastern" type, "eastern-nordic". Fig. 5oo9 ffinwn "f-sfr, Hopi, the chief of the "snake-brotherhood", also still shows traits that make it difficult to categorise him as an Asiatic or a postmonjioIoid race. One would be inclined to transfer him to LLraine.

Fig. 3oio *Hupa- Indi'aner*, (California) can be presented as a "uieridicnaic type with a slight orientaic influence (cf. Fig. 5o i qJ; Fig. 5oi i , his compatriot, could have emigrated directly somewhere from the "Waterfiant" on the North Sea.

Fig. 3o i 2 f *doc-7ndianri* (Nord-Zentral-California) could el'enso well somewhere in southern N'esl-europa be at home.

Fig. Aoi 3 *Panne-India ne* (Word-Central-California) can be a bland sign from Schlesu'ig-be Holstein.

Fig. 5 ! 4 *Hol indices* (see Fig. 5Cii) shows in profile the foreign breed with the strong The fieieing chin, the protruding cheekbones, the protruding lower jaw.

However, this foreign race is unmistakably connected somewhere with the Nordic race, as Fig. 5m of the "Crow" Indians, Absaroke, a Sioux tribe, shows us. \As the results of the present intellectual investigation and the blood serological findings show, these relationships existed until the end of the 9uarter. However, North America would have to have been inhabited by humans as early as the Diluvian, indeed as early as the end of the Tertiary. And the reservations that have been raised about the age of the fossilised cadavers found in North America should then be proven to be unjustified: These are the Calaveras skull, which was found with numerous stone implements in 866 under a blanket of basaltic lavas originating from cofi*re eruptions of the Sierra Nevada in California, the so-called "Auriferous Gravel Man", and the Lansing skull, which was excavated in 9oz under a twenty-fub thick, undisturbed sediment mass in the state of Kansas not far from the right bank of the Missouri River. Both skulls are of the same type as the modern Indian skulls of those regions, which is why their age has often been doubted (by Hrdlička and others). In contrast, a number of American researchers, geologists and anthropologists consider their great age to be certain. The same applies to the two skulls found in the glacial drift on the banks of the Delaware near Treuton (New Jersey). The Palaeolithic stone remains of the Trenton cave also show no features that separate them from those of the later Indians.

Krickeberg rightly remarks (p. 53): "It would be pushing scepticism too far to doubt the great age of skull finds only because they correspond to modern Indian skulls. In any case, it remains the case that shellels have also been found in North America in unconfined diluvial layers." "

• Literature reference on the "Cajs.veran Maa" in "Handbook of American Indians" 1 p. i88, on the

"Lansing Man™ *- 759-

BILDBEILAGE IIIA



1



2



3



4



5



6



7



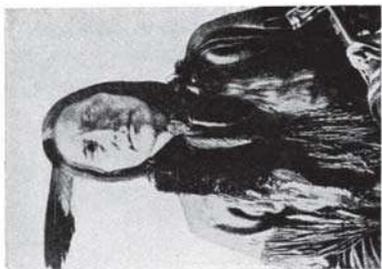
8

Die asiatische Rasse (1—2) und die arktisch-nordische oder Thule-Rasse bzw. atlantisch-nordische Rasse (3—8) in Nordamerika
 1) Frauentyp vom Stamm der Ureskimo. — 2) Öngaruvulliaq, Frau vom Moschusochsenvolk; Eskimo von überwiegend asiatischem Typ. — 3) Junge
 Eskimo-Frau blonden Types vom Coronations-Golf. — 4) Eskimo-Mädchen von Repulsebai. — 5) Qamfaq, blonder Eskimo vom Moschusochsenvolk. —
 6) Kingiuna, Schamane, blonder Eskimo vom Moschusochsenvolk. — 7) und 8) Nigtajqoq, Eskimo aus der Pellybucht

BILDBEILAGE III B



1



2



3



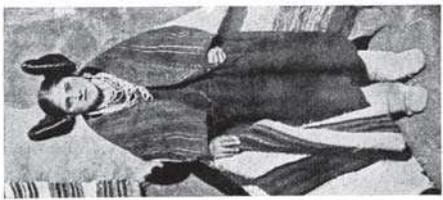
4



5



6



7



8

Die ur-, vor- oder arktisch-nordische Rasse (Thule-Rasse) in Nordamerika

1) Absaroke- oder Krähe-Indianer, Sioux-Stamm. — 2) Arapaho-Indianer, Algonkin-Gruppe. — 3) Delaware-Indianer, Algonkin-Gruppe. — 4) Tutomé-Indianer, Athapascan-Stamm. — 5) Hupa-Indianer, Kalifornien. — 6) Pomó-Indianer, Kalifornien. — 7) und 8) Hopi-Mädchen, Pueblo-Indianer, N. O. Arizona

If, on the one hand, the ethnicity of the Hoj'i Indians shows a Young Palaeolithic continuity, if, on the other hand, the Neanderthaloid race of the Citerian Stone Age reappears recessively among the priestesses of Cerro de los Santos in the Citerian Iron Age of Spain, then we really do not need to worry about the continuity of the casset ypus of North American peoples. aiifalising that up to the 16th century of our date. We can be sure that the North American peoples have been unaffected by any *citic immigration of foreign peoples and races since the Diluvium.

The results of blood serological research clearly show that the North American Indians are a very old race. ks is the only place on earth where there is a rrrrliar- icillic *lfzëuyife*, a *rinHitli'cüc blood hippe*, which *iTeppc I*,

Thus, in the pure-blooded North American Indians in blood group I, we will probably see the ethnic remnants of the "or-uardicciic" cidcr *orÄti'srh-nor'lische Rassr*, namely the inhabitants frs *trrtiür" n'tlicheu Whtisbantiu utcz, w'lcLie ixfalye der Polv'rsMirbmg wed Vrrei°m-g drs ArkGgrb'rtrs rice/i dr "t iüüli'clie i Int X'ardaiurri -a-, dat AtkntisëoW'xrnt md n'ich Moed- card Ost'ziie abgrdzäx gf u'urden. Ars of the Vermixture of this vomordiscien race (Hlutgrqppe I) with the dark primitive races of the Illutgruppe III of Asia, the "mongoloid race" would only have emerged as a younger mixovariation.*

This would explain the occurrence of liltjt group I in such a small l°percentage in East Asia. The immigration of Asiatic peoples to North An erica via the Vleute's LzndndbrüCke through the Bering Strabe can only have taken place in the *ezuri°tr i HH/te* of the Dilu'ium, because only then can a coarse tell of the iioridic-Altiveltic Siugetiergcsllscliaft, such as the Mamniut, have been traced.

Previously, *access* was blocked by AJa.ska infoI'g'e of the glaciation of North America. And there is still the question of whether the mammoth travelled via Siberia or via the Irl;ind-hew Foundlaod landbriqe, possibly also via icy hleeress crevasses.

has wandered over there.

In any case, the theory of an exclusively Asian origin of the North American population is already untenable on the basis of modern racial research and geological findings. *Dit- asiaticJie Ei'nsi!ct-er "x3- iii z' z 'tfzrrz, -ëäi asiaticcüc, s "nd "a u'Äti' i'ye /°rra/éerwng loer rrsi surfer rr/cht trad*

These Asian immigrants in North America, like the North American Eskimo, also have 'ly by the tlerühuog with the *var-nardic* or *u:rktisrli-nardts h n race*, as I would like to call blood group I, the long-skinned get in contrast eu their North Asian rluts- bnidern.

And in recent times, Stefansson's research trip to Victoria Island has reacquainted us with the blinding, *slow-moving* Eskimo, who must be t r a c e d back not to the Greenlandic Eskimos, but to the continuity of the Arctic-Nordic race, i.e. with a considerable difference of possibly a hundred thousand years (.Atlas Fig. oi y -).

In this respect, the results of the research on the Lskimo peoples of North America and North Asia as well as the \veited ancient Sibincrs, the Samoyedcii and Ugrians (Eastern Yaks, Voguls) will give us a completely clear insight and provide us with extremely important material that we still lack today.

The fact that the American "Indians", including the pure-raced southern American Indians, despite certain rriongofoider traits in their facial appearance and physical proportions, are often closer to the European Aucasian, Nordic) race than to the Niongolc race, has been recognised by an anthropologist of importance such as Paul Ehreiii as a result of his studies of numerous, various

He also found no other explanation for this coincidence than its attribution to a time of the *z o i 'fff-rm mid j'uogerm FmN'trs*, when Asia and Europe together with North America formed a large, contiguous landmass around the pole. A ucl he be tout that we have no right to assume that the Americas were empty of people at a time when Alien and Europe had only one population.'

Let us now turn t o the pursuit of this found track, the spiritual spar of the *arètixun-oozcà'scHn Aæ e*, blood group I, and its neighbouring group, group II, to which I would like to give the name of the *atlastic-oordisthen fi'zssr*.

I would like to repeat what I h a v e already emphasised on page \$0: we are only just beginning to understand the racial differences based on blood groups. The relationship between blood group and body shape is still a complete mystery. And "by the way" not every owner of blood group II is now also an embodiment of the Nordic race in his outward appearance, as a phenotype. This much seems certain, that the blood group i s an ancient document, a recessive heritage.

After completing my own study of the history of ideas and the lines of development in the history of races and peoples resulting from it, I f e l t the need t o compare these results with those of the most recent scientific research. It turned out that the conclusions I had drawn from my first attempt to analyse the prehistoric cult symbolism and hieroglyphics were in complete agreement with the preliminary results of racial research in the field of blood serology, and that the latter could perhaps provide important information, for example with regard to the hitherto enigmatic hat group O (1).

For this reason, I believed that I should not dispense with the incriminating evaluation of these results of blood serological racial research, since an investigation was completely independent of it, and - if necessary - I could do without it.

' Lite "ur&oyne at Hiick,be,g §. dcl

Earth layer. epoch	Zeitdauer	Climatic phenomena	Animals uzid	Mensch	Kultur
<p>Erännezeit (Känozoikum) oder Tertiär</p> <p>Emzel abschnitte 1) Eocene 2) Oligozift 3) Miozän 4) Pliozän</p>	<p>auf zehn Millionen Jahre</p> <p>" "</p>	<p>Pole shift and beginning of glaciation North amcr'L4s (han-san- u. Präkan-</p>	<p>8lieutenu'elt</p> <p>De-'icililutg the depth of the suckling, in the be-</p> <p>anderzeiten</p> <p>Halbaßen</p> <p>Monkeys (Pri- mat en, A o- o*''o*o* ooy</p>	<p>Separation of the item trees of humans and apes.</p> <p>Development of the Blui group or Urs</p> <p>rasen</p> <p>ptical-no dian or pre-nordic</p> <p>U rass'e</p> <p>I II South Asian U r- ra-se; harm soo</p> <p>Ca1avetas ia Kali-</p>	<p>Eolitheu ("attirgeförmie stone tools)</p>
<p>Diluvium oder Quartär (Pleistozän, Eiszeit)</p> <p>Alteree Quartir: \. odet Güoaeis- zeigN. America: (llinoianeiszeit)</p> <p>1. Zwischeneis-</p> <p>eiszeit</p> <p>tNordmez kx; iowaoociszit)</p>	<p>500000 bis öconco Jalo-e</p>	<p>Fortschreitende Verelst'ptg of the Arktiskontinen- tes, North A m e r i c a and North ouro@x9</p>	<p>Südelefant altertüml.</p>	<p>Up to now, the change rung der arktisch- nord seboe breed nach Nordamerika, Nprdatlanös and Nordaaian, Entstehung der atlantisch-nordischen Race</p> <p><i>Funle in Europa;</i> *efe vo" wall ***8^! from Piltdo-'n</p>	<p>Ältere Steinzeit oder Kältezeit</p> <p>Kulturepochen in SEäpyga</p> <p>Trä Che1éen</p>
<p>2. Zwischeneis-</p> <p>(or letete</p>		<p>warm climate</p>	<p>Horse</p> <p>Old elephant</p>		<p>Cbell the</p>
		<p>fattened</p>	<p>Nashoj-n Plu0horse</p>	<p>Skelelt0 Yod Le MOMtier, Spy. Cba pelle-snx-iiainia, La Ferrasie, Lu Quma, Krapida, Neanderia breed (Hopio primigenius)</p>	<p>Achenléen</p>
<p>3. or Rí6eis- acit (od. Würmeiszeit); Nprd- America: Früh- Wiseonsin-Ein</p>		<p>kalt</p>	<p>Intrusion dp yktisēli- alpine animal world, obp Rgnotig r</p> <p>Mamfr\ \$ Siberian</p> <p>Nageciere</p> <p>Bioo</p> <p>deer</p> <p>Wäl der</p>	<p>Moustötia</p>	

Farsketi-in usrii
Alt-Paliohlt Ikum

The most important subdivisions of the later cultural-historical epochs.

Ältere Eisenzeit (up to and including the Migration Period). Anfang in Mitteleuropa um 1000 v. Chr., in Central Europe around 900, in Nordouropa around 800 BC.

um 1000—500 v. Chr. Middle Europe: Hallstatt culture; Greece: Dorian culture; Italien: Villanova and Etruscan culture.

Vordringung der Kelten nach Westeuropa. Keltisierung des Nordens, Zerstörung der Vorgeschichte durch die Springfluten.

vor Chr. Geburt latene culture. The Kelten's pre-eminent position in Central and Western Europe: a conquest of Britanien, Island and Nordeuropa. The end of the Vorgeschichte naval supremacy. Bronze and Hallstatt culture in Norddeutschland. pre-dringung der Germanic peoples around 500 v. Chr., Geburt. Late latene period, The Kelten in Gaul. Dumps of bronze weapons and tools.

before Chr. birth until

around 3rd century AD

v. Chr. - 3. Jhd. / annual migration waves (4th or 5th century).

Jüngere Eisenzeit

from 500 v. Chr. to

beginning of the Migration Period

from the beginning of the

5th century until the

beginning of the Migration

Period

Viking Age. Around 800 beginning of the Migration Period.

THE PRIMARY HOME
THE NORTHERN RACE

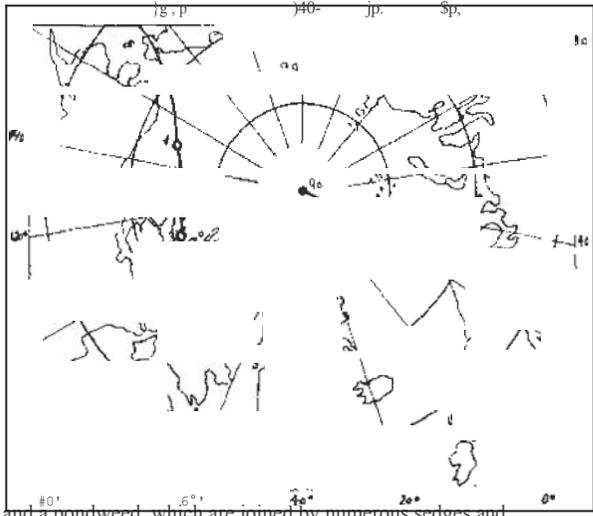
Vo a nutruaOlic, arctic primitive of the Nardic race, only marginal areas are known or preserved, such as Iceland, Greenland, Grine11 Land and Spit zbergen.

However, we know that they once harboured a rich plant world, which already existed in the early Tertiary period.

¶In Grinc11-Land, situated 8 i°4s' to the north, there were ten species of conifers, including spruce and two pines; a yew, elm, lime, two birch and iz'ei poplar species made up the deciduous forest; two hazel species with a crie ballc formed the weights. A secdse lived in the subwasserscc and the shore was covered with sedges and reeds. In this outermost part, therefore, true pifsf'i- ycr'rf'- r "Jgegrn. nr/t//r o e e4r/sfyn telt n'eryenyir;t in the eör f/zkAeo 2 "eJfe of the "-ruiöfii r -* fioiir,i

libryy tffitt and a mean annual temperature of at least +8* C, whereas this is currently zo° C below zero there. The

flora of Svalbard i s the closest. The conifers are also predominant here, with a large number of pines, spruces and firs. Among the deciduous trees are poplars, willows, elms, birches and beeches, oaks, *elms*, silk trees, two magnolias and four species of maple. Three species of snowball, red hawthorn and Jew's dome, together with the hazel bush, form the s h r u b b e r y . In the Söbwassersee lake, the arctic water lily, a frog's-spoon orchid and irises.



and a nondweed which are joined by numerous sedges and
 Abb. 1: Weg des Nordpols, bezogen auf Europa (nach Köppen-Wegener). 1. Miorän, 2.-4. Pliozän (4. Käuzsän), 5. Gliaz, 6. Mindel, 7. Riß, 8. Würm-Eiszeit, 9. Baltischer Vorstoß

The fossil flora of northern Greenland has a somewhat more southerly flavour, indicating a climate such as we currently encounter in the area around Lake Geneva, r.. B. near Montreux, with an annual temperature of i o° C. Today, the same area lies at an unfibr

20° C north latitude - The explanation for the enormous climatic shift in this area is given by the shift of the pole in the tertiary and quaternary periods. The map on page 6 i (text Fig. i), based on Köppen and Wegener, illustrates the position and movement of the North Pole in relation to Europe. From the presence of the plant species mentioned and a series of geological and other natural history findings, Grinnell-Land was located below 4° at that time. ** Svalbard below 40" and for West Greenland (Disco) below 30 north latitude.

It should be noted here that in the Tertiary and also at the beginning of the Quaternary the continents of North America and Nol deuropa were still directly connected.

The separation may not h a v e taken place until around the time of the main glaciation, when the South American continent had already separated from the African continent millions of years ago in the Cretaceous and had been pushed westwards. In the map (Fig. i) it can therefore be observed that the network of degrees and the pollages are related to Europe, Amerfia nbr r ivülirönd a'rs äprrrit T-ims der Zn't ästli'ch'rr around nördli'clier day than jetct. F'ine near Greenland



Abb. 2: Rekonstruktion der Kontinentalhöhlen für die große Eiszeit (nach Wegener)¹

of the rotational poles and the associated uplifting and sending of the earth's surface b e l o w sea level were the geological tragedy t h a t befell the original homeland of the Nordic race, destroying or displacing its population and scattering i t all over the earth.

The above study of the Palaeolithic races and cultures of the Quaternary led to the assumption that the Nordic race originated in what is now the Arctic region. This led to the c o n c l u s i o n that the origin of the Nordic race itself had to be placed in the period before the g l a c i a t i o n, i.e. the Tertiary. If these conclusions are correct, then the

¹ O. Jzzer, 'i-iora fossiis aretiea, Zurich 1868-1883, quoted nmeh Göfe"-W'egz wer, p. io6 roy. "" W. Oje und A. Wegener: Die Klimate der geologischen Vorzeit. Berlin 1924. S. 227, Fig. 36, 3 Alfred Wegener: Die Entstehung der Kontinente und Ozeane. 3rd Aufl. Braunschweig 1929. S. 11. - Wzgewr; The origin of the continents and i2zeang. S, S/ i cf. n'eiter Proc. of the Boyal frisk Acad. aa. i (i w')4 i.-e 8.

the forking fissure tore apart the North
Panic, European continental drift, which
was still present from Newfoundland and
Ireland northwards. Here too, the partial floes
"drifted" further and further away from each
other. While the land bridge near
Newfoundland and Dlznd did not break up
until the beginning of the Quaternary,
another, second bridge seems to have existed
further north, which aborted xvohl space
before the middle of the Quaternary.

The causes of this still persist today
The shifting of the continents should have
been completely clarified by the
"displacement theory", as Wegener explained
in his "Origin of the Continents and Oceans".
The displacement of the individual continents
as "hollen, the migration

The experience of the approach and onset of eternal winter made an indelible impression on the inhabitants of that part of the world. The legend of this world catastrophe has been preserved over the millennia through all the different cultures, just like the Gondwanan *sintfutsunge* in the whole area of the Osean-Indonesian and Near East. We must therefore find traces of the primeval tragedy of their ancestors everywhere in the oldest traditions of the peoples of the Nordic **race**. In the common myth of the end of the world, the return of eternal winter must also appear as the end of the world. But not only that - it must also be possible to find direct records of that terrible event, which can tell us something about the details, however obscure.

If we examine the oldest written sources of the pre-Christian culture of the Germanic 14order that have come down to us, the older and younger Edda, we encounter the eternal winter as the end of the world several times. Everywhere there is an undertone of the distant memory of an event that is said to have taken place in the distant past:

The sea rises to the sky in a storm, the lands are
engulfed, the air becomes icy; the cutting wind
brings masses of snow,
but the rain is held back by the counsel of fate -

(Hyndluljóð 64)

In the *Vafþrúdnismál* (q) Odin questions *Wafþrúdnir*:

Who will live among men when
the mighty winter on earth will
end --

The "firnbulvetr" is also described in *Gyltáginning* (5 i) as the introduction to *sum Ragnarok*:

"There are great and many things to tell about it. The first of these is that the winter comes, which is called *Ni-s*, with driving snow from all directions, heavy frost and sharp winds, without sunshine. There are three winters that immediately follow each other without a summer in between. They are preceded by three other winters".* In the *Avesta*, however, we have a direct record in the *Vendidad* (I i-3) of the fearful visitation of the Nordic race and their original homeland. This is the passage where God (*Ahura Mazda*) speaks to *Zarathustra* of the creation of that motherland of the Nordic, the light or Aryan race, which is called "*Airyana Vaejah*" (*VaeJah* "seed"), the *atishlie* paradise. On the other hand, *Angra Mainya*, the evil spirit, created as a counter-spirit the perishing, which is sent by him again and again in a different form to every new homeland that *Aliura Mazda* gives to the *Vnlk* of the Aryans on their further migration.

i. "Ahura Magda spoke to the Spitama Zarathustra:

2. I, Ahura Mazda, created the Aryan *Vaejah* of the good *Däityä* as the first of the places and sites; but to it (*Vae*)ah, as a plague of land, the pernicious *Angra Mainya* created *the rätl'clm serpent* and the *daeva-created Witr*.

3. There are re *Winfzmnsafe*, only *c Sommr* *eosoZz* and even those are too cold for the
Vasser, eu cold for the earth, sir cold for the plant; and it is of the ore *lfizr* and *dex*

Winters Herz; dann, wenn der Winter zu Ende geht, dann gibt es sehr viele Überschwemmungen".¹

¹ Übersetzung von *Hugo Gering*. ² *Felix Genzmer*; *Edda*. Bd. 2 (*Thule*, Bd.2), Jena 1920. S. 91. ³ *Gustav Neckel* und *Felix Niedner*: *Die jüngere Edda* (*Thule*, 2. Reihe, Bd. 20). S. 110. ⁴ *Fritz Wolff*: *Avesta*, die
holiest books of the Parseo. herJio-Leipzig \gz4, ii. ty.

Of great importance now is the implied relationship of winter to the sea serpent. As we will see later in Section V, the symbol of the ritual wind serpent vouches for the great age of the Avesta tradition, which - significantly - coincides exactly with the cult-symbolic traditions of the North American Indians still preserved today. Since other climatic conditions prevailed in Ziryana Vaêja before this Pimbul winter, Bundahish XXV, IO-14 still has to be reported:

"From the day Aîiharmazd (first day) vnn Āvānu, winter gains strength and comes into the World and from the day of AltarG of the month Din (the 9th day of the io. month), winter comes to A iryana Vaôjah with great cold; in the month Spendarmad (the \$ Epagomena) until the end (of the same and at the same time of the)ahr) winter comes to the game Weit. Therefore, on the day of Atarô of Din, nzrer are placed everywhere to signify that the winter has come." --

The five Yintermpnats are also explicitly stated at this point: Aván, À t à r o , Din, Vohuman and Spendarmad. Elsewhere, XXV, 2, it says: from the day Ailharmard (the first) of the month Farvardin to the day Anirân (the last) of the month Mitera are seven summer months. For Efic later times and the present, Bundahish names XXV, zo swôlf months and four seasons, and winter comprises only three last three hlonates of the year: Llin, Vnhúman, Spendarmad. Each season comprises three months. This is an overdelivery, which is fully confirmed by the three denominations of Magdalena.

The second Fargard of the Vendiélad now describes the time of the dawning of that forchter- lich \Winter, when "the beautiful, good herd-owning Yima", the "Vivahvaotsproh", ruled over the primeval Vaejah. Ahura Mazda had asked him to keep and cherish his religion, which was rejected by A'ima: "I am not created, not lived, to keep and cherish religion" (II, .). Asdanu, Ahura Mazda had spoken to him:

"so demand my far, so increase my world, so you shall stand ready for me as protector and guardian and supervisor of the far." Yima does this and receives from Ahura Mazda the two weapons, the golden arrow and three gold-decorated whips: the arrow of light, the symbol of the Son of God, at whose touch the earth opens and expands, and three whips, originally the three-part branch, the "sign of man", the "rod of life" of the Atlantean-Nordic belief in God.

(8) "And i n t o the kingdom of Yiina went three hundred Yvinter, Then the earth here became full of small cattle and cirofi cattle and men and dogs and virgins and of red, flaming i'euern: there was no more room for small cattle and giobvich and men." (io) Then Yima went forward to the **light** at noon, towards the path of the sun: he scored the earth there with the golden arrow i he stroked it with the whip, thus saying: "Beloved holy Arruatay! go forward and spread out to be able to carry small cattle

and livestock and people."

The earth e x p a n d s here so that it becomes a third larger than before. Twice more such an expansion of the Aryan empire takes place. Then the "radiant, beautiful herds possessing Yiftia organises an assembly with the best people in the Aryan Vaêjah" at the behest of the Creator Ahura Manda.

(zz) "And Ahura Mazda said to Yima: O gentle Yima, Vivahvantsprobl Over the biise material humanity the winters shall conirnen and as a result the severe, corrupting winter (frost);

Winter is supposed to come over the evil stofRiche of mankind, as a result of which first of all the

Clouds will snow down masses of snow from the highest mountains to the depths, (as they do) the Aredvi (has).

(*3) And (only) a third of the beast, O Yima, will then escape (nrlt life) (from all), what is in the earliest (of the) places, and what is on the heights of the mountains, and what is in the valleys of the rivers in solid buildings is located).

(2ç) Before the Yinter, this land used to bear grass pasture i
Water will then flow on it in masses when the snow melts and it will appear here, O Yima, where the footfall of the sheep can now be seen.

(z3) AlsÖann prepares the castle,
an oaratav long to each of the four sides; there bring heru the seed of small cattle and large cattle and men and dogs and birds and of red shining fires.

Then prepare the castle,
one oaratav long on each of the four sides as a dwelling for people, and one oaratav long on each of the four sides as a stable for animals.

(26) And let water flow down a path from the linge of a heath, and lay meadows on it and cellars and porches and bastions and ramparts.

(z2) Bring here the seed of all the men and women who are the greatest and best and most beautiful of this earth;
ebenda brings lierz u the seeds ;of all the animal genera, 'lie the largest and best and most beautiful o f this earth.

(zß) Bring forth the seed of all the plants that a r e the highest and most fragrant of this earth i
ebendn bring hertu the seed of all (the) food that is the most flavoursome and most delicious o f this earth.

Make them (all) in pairs into something invincible, as long as these Mcnscellen will be in the castle.

(2q) Not (allowed) to (come) in there

(Afflictions such as): the chest bump, not the back bump, not . . . not the delusional sense, not the birthmark, not the (body) disfigurement, not the disfigurement of the navel, not the attachment, which (is) connected with the segregation of the (affected) person ;

and not 'any} other ailments that a r e a feature of the Angra Mainyav, (which) in 'dear people is put into it.

(3o) In the seventh section of the Besirk make new aisles, in the middle six, in the smallest three.

Ari bring henu the seed of a thousand men and women into the corridors o f the third (division), of six hundred into the middle (division), and of three hundred into t h e smallest (division);

And mark them (the passages) with the golden arrow, and on the litirg p u t a gate, a light gate, a gate of l i g h t within."

Yima now does the bidding of Ahura Macda and sets up the Euro, the enclosure or Hurg, to protect the seed of the best people, animals and plants from the destruction that the cloudy winter should bring to the happy land.

13*1 "And he marked the passages (of the castle) with the golden arrow, and he brought to the

Son of God and God the Father. While in the Ynglinga Saga (c. i 3) **Freyr**, originally the name of the Son of God of the Aries Age Aitor *f-y-, -f-, -b- R'n6e*, the "Lord", still carries the designation "'ra' for god-", the older North Atlantic, Gernian ilename of the "Elk" Age Aitor, *veraldrn o/mo* "\Velimensch", is still preserved in Lappish. The same name for the Pole Star is found in Fino, *j'off'eo'i c'ir'mii* "Angel of the Hirrimel" and *yy "hjo neel* "Nail of the (Himmel) Ground" or "of the North" (*pä/ri-*"Ground" and "North"). It is also called *Zo/me'rv/r* " iordnagel" by the Lapps: when it is loosened, *t' Hffilmfl* falls down, which happens the next day, a view which is also handed down to us by the Celts. The Samoyeds of your Turukhansk region call it the "brain nail", "around w h i c h the whole world revolves (according to Tretyakov). The Koryaks, like the Chukchi, call it "Nagelstem . Where the "\eltnagcl" is, there is the tip of the stem of the "world tree", *dgr* "World pillar", which is "inclined to the north" (cf. section "Life building"): the world nail fastens the top of the "world tree", the "world pillar" on Himmel as the celestial axis. The Scadinavian Lapps call the Pole Star *ver fdcu di afd " World Pillar "*, the **Russian** Lapps *dier riizo'o* "Heavenly Pillar" ', which word *ri/er* is identical *ruit denn cleo*, because seed of the supreme god, *ucr'i/dm cleo* "bet-Älensch", "World God".

The "W'eltnagcl" (veraldamagli) at the top of the "Weltsaule* (veralden täuold), the sacred symbol of the supreme god, the "Ueltmann" (veralden olma), was still seen and described by *K ted Leem* on an }appish Weltsüole above Porsenger (Atlas \bb. 2\$32). It was, never with the Ostjaken, a square beam, at the upper end of which t h e r e was an iron spike, the "veraldamagli". *luie* "Weltsaule" Stand between the "two mountains". The solid documents given to us here by the cult rubolics and the cult language for the Arctic-Nordic origin of the symbols in question have already b e e n repeatedly discussed i n this first part, in sections \ and VI, but will be explained in detail in the relevant individual sections ("God's Soho", "Life's Tree", "LÆlutter Earth", "to the two mountains") in the next part.

The root of the "betting and "tree of life" is in the two mountains" **m** , actually "two tens", for the sign of the end of the winter sun, the division of the year, the end of the year and the beginning of the year of the Arctic-Nordic year, in for the thrust of the Hlutter Orde, in "the ¥Vassers , *tm* Code, With the Ach>e of the World Tree, for the southern-northern, the Son of God divides heaven and earth, an ancient Arctic-Riordic tradition, which is still preserved in the Arctic-Nordic year.

that *liig-Veda-Stnlle* (X, '9.41 returns: "For I shall send songs to Indra, who, as with his chariot axle, has strengthened heaven and earth on both sides by his power".

This last myth, in which the brain-melts and the earth are counted as the wheels on the \world axis, gives, like many other traditions of the ancient Veda, a tangible indication of the origin of this once-established, experienced image.

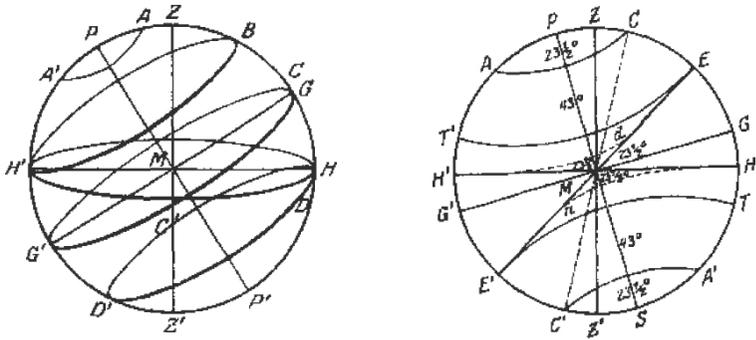
The observer living within the Arctic Circle, whose zenith is the celestial pole, sees all the stars moving in a *daring circle* around his head. However, if the observer i s located in the temperate air zone south of the Arctic Circle (66',* north latitude), the point K (text Fig. 3) is the observer's zenith.

• *Ujo ZfalinMg: The Tree of Life Suomalsisiu Tiedeakatemiam Toimituksia* (Ann los aeaderniae xcien- tiarum

Fennicae) Sarja B. Tom XVI. hclsinski i9zt-igz3, S, i8; vg1. *JinölzZ/ & fiÄrfuj-*: Lee. lapp. gy8: *fj'ro'u'*, 9'Wdä "paine, pll,e ii. sielia polaiis, cynosura, nordsijerna". Ita dicia quia immobilis manei oi mia, a'Ym?ö-ri /JfioJf ,J/fi sive 'mr ai "iie'i, id". - Mood jess: Beskrivelae over Fmmarkoris Lapper. Ki;fbenhavn i yGy. T b. t,XXx V I.

the celestial north pole is at P. The starry sky now rotates around the axis **PMP'** and not around the axis ZMZ'; the horizon is then not GG' (the celestial equator) but HH'. Therefore, the orbit of the stars is inclined at an angle to the observer's horizon and passes over the orbit AA'-BH'-CC'. The stars of the sky, confined within H'PB, will remain visible throughout the night, as their orbit lies above the horizon H'C'H. But stars whose distance from the pole is greater than PB or PH' will be partly above and partly below the horizon in their daily rotation.

For the inhabitant of the polar circle, P (4'ext Fig. c) already appears as the Himrilian pole and



GG' is equal to the earth and sky (equator). The sun's orbit (eldiptic) follows the long orbit EE' at an angle of $s3\frac{1}{2}^\circ$ ($z3-zS'$) inclined to the equator. For the observer in the tropical zone travelling between T'E and E'T, the sun appears to pass over his head in the sky twice a year, from E to E' and back. It is therefore once a year north and once south of its zenith. An observer whose zenith is north of the circle T'E and AC (Arctic Circle), the sun will still be visible above the horizon every day. However, if the observer lives further north of AC, the sun will remain below the horizon for a few **days during the** course of the year, and the closer to the North Pole the longer, at the North Pole even for 6 months.

If for the observer living within the Arctic Circle, whose zenith is at Z and whose horizon forms the line HH', the sun is at point n of the FALipök and its daily orbit is nH, that part of the course of the year is invisible to this observer for the term E'n and back nE'. If, on the other hand, the sun has travelled as far as d and its daily latif is the line dH', then this takes place completely above the horizon HH'. The sun therefore remains visible for the further part of the orbit dE and back Ed, does not set aho, but moves around the observer in *magrr-clitei i Kris* cuir N Kd. For all positions between n and d and the corresponding part of the ecliptic on the other side, the sun will be partly above or below the horizon in its daily course of zq hours. The day will last longer than the night if the sun is in the northern semicircle, the night longer than the **day** if the sun is in the southern semicircle.

In the wider Arctic region, the year is divided into three natural parts: a long night,

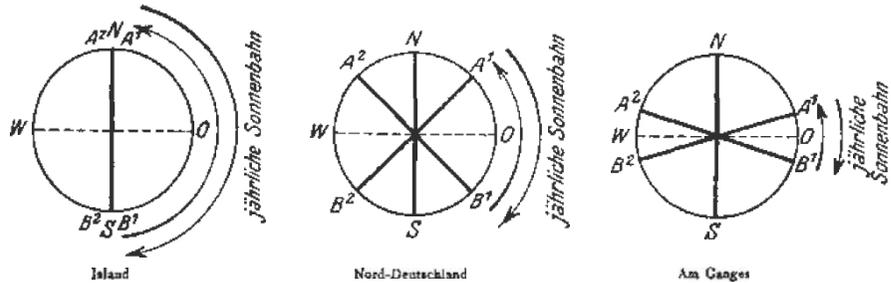
a long day, and a l'cilge of days and nights, of which day and night together will never be longer than 24 hours. The long night will always be shorter than 6 ålonates and last longer than 2ç hours, as will the long day. They contain the winter and summer solstices. The further south you go, the shorter the \vintemight becomes to five, four, three, two months and so on.

In /ialb dm Pa!grbirtrs szibrr abw the "J'ag lasts six f'uiac and dü- Nr cot se"lis fo'ratc. Dac Mom is o'u 'fop- and a i4 "aclit.' Thus the avestic tradition has still' recorded with natural truth that primeval firlebnix of the Arctic yearx which was to remain unforgettable in the history of the Nordic race. Passed on from mouth to mouth, from generation to generation, the memory of it travelled w ith the individual peoples on their journeys to the far south and east.

And it is characteristic that the Vedic tradition of Aryan India is still with us. so much w a s preserved, even though the external circumstances were not as favourable as in the Iranian homeland. To fully understand this ancient tradition, as it has been preserved for us in the Rig Veda in particular, i t is important t h a t we also visualise the other details of the Arctic year.

For the inhabitants of the far north, there is the eternal W'icderkchr of the annual light run in a completely different picture than for the inhabitants of southern latitudes. The later Aryan-Indian civilisation lies, so to speak, on the Tropic of Cancer at 90° degrees, the Aryan-Iranian at 35°, that of Rome and Hessa at 4n° north latitude. At our latitude, north of the 5o. latitude, the dizziness between the t'c0th points of the solstices is over 8o° degrees: the further south you g o , the smaller it becomes, the further north you go, the greater it becomes. On the slopes of Rome, the visual angle has become approximately r'3° degrees, while in the subtropical region of the Near East it is already significantly closer to that of the fiquatorial region, where the points of the winter and summer solstices coincide with those of the equinoxes.

In contrast, for Iceland, which lies close to the polar circle (66',° degrees north latitude), the dizziness of the two solstice points is approximately i b0° degrees: the sun rises at the northern point in midsummer and at the southern point in midwinter. Shown in the horizontal plane of the horizon circle, the following picture emerges for t h e points of sunrise and sunset at the summer and winter solstices.



• You have here the representation in the b;ibobrocbei;dek investigation vep 2fo/ Ha egdn'Aor ' i/t't: "The arc Ac home in tbl Vedas. Poona and Bombay i9o3", which I also refer to in the course of this section.

N=north (mid-sunrise), S=south (mid-winter), E=east and W=west (spring and autumn equinox), A= sunrise at summer solstice, A'=sunset at summer solstice, B'=sunrise at winter solstice, B= sunset at winter solstice.

This schematic representation of the apparent annual course of the sun, seen from the point of view of the observer in the earth's plane, is one of the most important fundamental observations, and *is the basis for the whole Syri-iboti'k and Hieroglyphic Religion of the Aryan Race*. So if z'ir find in Central Europe a jiangstone age representation of the light of the year, in which the axis and the turning points are indicated, as on the whirl

"on Tordos (Atlas Fig. B 6 i), we realise that in the northern Ciebiet, Scotland and Scandinavia, such a visual angle of more than 90 degrees is possible. If, on the other hand, we find the year sign Q depicted as a vertically divided circle on the Neolithic Scots-Irish and Scadinavian rock carvings, we know that such a division can only originate from the far north. If we now find the same sign associated with the megaiith culture on the coasts of the Atlantic Ocean (Portugal, Spain and the Mediterranean region), then this can only have spread south and eastwards along the empty path to the north.

It is characteristic of the far north that the sun, in its annual rising and setting points, *travels through the whole Hari'ont riet and the Brobacltrrr*, from south to north and back again; furthermore - the northern summer night, in which the sun does not set, but remains visible as a Itad rolling along the horizon, only to rise again from the same point in the morning. At no other point in the northern hemisphere is it possible to apply the image of the Itad rolling along the horizon to the sun and its course, as only in the polar circle does the starry sky turn like a wheel around the head of the observer.

A third, characteristic feature of the Arctic Circle is *lie Dätivi -xuxg v - - 'o El rac u* o'ler 60 characters of z4 sten *u, which follow the ascent of the scentie attr E end of the winter night goes ahead.

Within each 4 hour, twilight circles the horizon : it appears like a pale glow of light . growing stronger each day . until finally the ball of the sun rises above the horizon.

With regard to these purely Arctic conditions of the Scinic year, we want to review the oldest Aryan-Indo-European traditions, especially those of the Sig-Veda.

As already mentioned above, the A'ir'fm is also the sacred direction for India. The north is the path of the sun, the Brahman path, the Oevayana, where one enters the world of the gods through the sun gate (Maitrayana-Upznishad .3). The "Path of the Gods leads "to the half-year where the sun goes northwards" (Chandogya-Upanishad ;, i o). From the "abgewaltigen, the Brahman, whose beginning is Zf'ir and whose head is 6zn ', it says: "his head is north, his füfte south" (Atliarva9ira-Upanis{lad 3). "This is the path marked out to the north, on which the gods and the father and the Rishi's go to the highest of the highest, to the highest goal" (Atharva9ira-Upanishad 5).

That is why the Book of Mana (I, 6y) states: 'Jin (rtensch licliesj helmet iii rt= day and :\ocÄr the Gottei-, so the two are divided: *the nerdliche Lain isI Orr rac*, and &-r z*d-

¹ Paul Deussen: Sechzig Upanishads des Veda. Leipzig 1921. S. 352, 143, 719, 723.

Ouch here is spoken of an)ahr, which would consistàn the rinrzi *day*, uro the course of the sun would nor'fu'*rñ be directed, and e'i/rr NocAZ, where the sun *ziidwiirts* wandered. Taittiuya Bräh-

> 9 *-i \$priCht sîCh himlich aus: "That which is cin ÿ'zñz is nir a ernatger Jôg for the gods(Devaa)," It should always be borne in mind that "L'ttarâyana" is the northward course of the sun, the time interval required by the sun to advance from *the* lunar to the autumn equinox.

allo the Teil of the ecliptic in the northern semi-circle. The opposite is the "Dak- shi9âyana", the southern, winter and night course of the sun. Uttarâyana is the "day of the gods" and Dakthinâyana the "night of the gods".

The site vedieche)ahr is divided into two parts, Nmoy'inri and *N/Jiyâzm*, which originally correspond to the Uttariyana and Dakshinâyana or your "day" and the "night of the gods". The word Devay ana occurs repeatedly in Rig-Veda Samhitâ and means "path of the gods". Thus I, yz,2: "Agni - knowing the path that the gods walk"; I, i8 3,6 and i 8j,6 literally translated: "We have,p Açvins, reached the end o f darkness; so gourmet xu us on the Devayâna path."

VII, y6, z: "The Devayâna path has become visible to me. ¥"on the east shines the morning red glow."

D vayâx'a begins with the ascent of diceinisation, at the end of darkness; it is the path followed by Agni, Açvins, Ušhas, Sûrys and others in their tûglichen, heavenly course. The **opposite** is the path of Pi or N J 'roa, the "father's path", into the "other Laiid",

"the mother earth", which "opens itself to the kind reception of the dead": it is the path "that leads away from the God-fearing l'fade" (X, i 8). It is the path of death, the reversal of Devayânâ

The poet of X, 88,i 5 also knows three "two ways", one of the devas and one of the hieschenkinder, the "Pitris', the "father way". "So said the fathers to me", it says in the old tradition.

The "Väterweg", which leads south into the night, deu "Winter" ir. "the southwards reception

T h e " o p e n i n g , motherly earth" is not the "brad of the gods", says Sâyana (V, yy,z). Here we have

before us an ancient translation of a *Xu'zi'trzlc mg* of the)ahr, which is still well known to the Parsi scriptures- In Yalt XIM, 56, y , there is talk of the "good holy Fravaâay's, which correspond to the Pitris of Vedic literature. They "showed the stars, the moon, the sun and the beginningless space of light the aba-hcile path", which is "the masda-created orbit". The celestial bodies had "stood (still) in the same place

for a long time without m o v i n g any further, due to the hostility of the Daúvas. But now "go on to the distant turn of the road to r e a c h the turning point, that of the good reorganisation." The Fravaâay's, an immortal element inherent in every being, including the gods, a kind of spirit, can best be compared with the ancient Egyptian & . Ste, the Fravaâay's showed the stationary sun "the path of Maida", which could travel "to the female turning point of the path", "in order to reach the turning point of t h e good reorganisation". Here the tradition reports o f a "standstill" of the sun above the horizon, from the time when the evil spirit, "the evil Angra Mainyav", had let the "&izv'a -c happened winter" fall over the Aryan motherland.

For a correct understanding of the apparent contradiction in the Indian-Med-Iranian characterisation, o n e m u s t r e m e m b e r the renewal of the old belief in the people by the three Zarathustra'sche Reformation, in which the "gods", three *duas* of the Rig-W'eda, became the "Daevas" or "biises".

masters", the "apostates" of the Mazda faith. It is a consequential primordial judgement. Therefore, the "way of Mazda" of the Avesta corresponds to the Devayāna dēvā-veda. The Hindu considered dying during the Pitriyāna as unfavourable for the Mettechen and the great Mahabharata warrior, Bishma, is said to have persevered on his deathbed until the sun had passed through the turning of the wind, the Dāhīpāyana, the Pitriyāna. In the Upa-nishads there are a number of passages to this effect: the fate of the soul is always of the person who dies during devayāna is favoured.

If one takes the Avestic tradition as a supplement, this view becomes understandable and its origin clear. In Vendidad V, 10, Ahura Magda is presented with the **question of** what the believer should do if a death occurs in his house when summer is over and winter has set in.

Then (V, 10) Ahura Mazda says: "House by house, courtyard by courtyard, they shall make three chambers for this dead man ... (10) so large that they do not touch his head with their face upwards, not in front of the feet, not sideways to the hand: this is the prescribed *category* for this dead man.

(11) village they shall lay down the lifeless body for the duration of *three days* 'M of fitrs dfoaoi of-r 6ū ritr *Kif*, where the birds fly up, the plants sprout, the pools xieh run, the wind has dried up the earth.

*3) Then when the birds fly up, the plants sprout, the laughter is lost, the wind has dried up the earth, then the Mazda worshippers shall *pmcefae* dm Aō M *sun* .

Here we have an important ritual tradition before us. As we shall see, according to Nordic belief, everything is created and comes from the light, but the light is from God. The equation is God - light (Son of God) - life. All earthly, human life that dies must be returned to the light for rebirth. The light itself dies every year and rises again from the winter night to new life, and with it all other life. The dead must therefore be able to be exposed to the new light for dissolution and rebirth.

It is a symbolic cult rite that the dead are exposed to the light so that they can see the sunlight. As our investigation will later show, in the post-glacial megaeolithic period all graves were still orientated towards the rising and setting points of the winter solstice, so that the rising light would strike the dead (section "Grave and House"). So there was a time when the deceased could

not be exposed to the sun because it was not there. For this time, the deceased was to be temporarily buried in a pole in the house. We will discuss the significance of the term "kata"

below. At this point in the Vendidad, it can in no way be the Iranian winter, when the sun remained visible. The fact that the tradition here explicitly mentions a time of the year when the sun is invisible can be seen from Vendidad 8, where the same question is addressed to Ahura Magda: "If a person dies on a day of rain or snow or storm or when the AmēnriZ enters, or if any other day occurs, animals do not come out and people do not come out.

can't get out - how are they, the Mazda worshippers, supposed to understand?"

Ahura Mazda gives the same instructions for the temporary preservation of the dead in or at the house(91) "There now they shall lay the lifeless body down on three *Damr wae zen' days* or *d "ci day'x edzr vm erf* Script *ader bis ex Zeit*, wo die Vügel auffliegen, die Pflanzen the pools have run dry, the wind has dried up the earth." The "onset of darkness" can therefore last from two or three days to a month or even longer.

The fact that the Avestan year (according to Bundehish XXV, 20) had three winter months (Erin, Vnhiinian and Spendarmad), and that the sun always remained visible, means that there can be no talk of an ordinary winter here.

Only when the Nmfermir is over and the mensChen can "come out" again, should the body be exposed to the sun "until it has rained on the corpse, and rained on the mortuary, and rained on the corpse's excretions, and *until the V'ig'l aLL-s g frsrirn 7iabrH'* (Vendidad 5, 14)

This reference is also of great significance for the area of origin and the time of origin of the funerary rite in question. The deceased is not buried, but laid out, exposed to the light and left to decompose naturally. This is an ancient Arctic form of burial, the *laying out of the dead*, especially those of respected personalities, on a cemetery on four or two heavy posts, which are later replaced by two standing stones with a capstone for burials in the ground: Er ypw *des Dalura*. This burial was *eérrirdiscfi*. The deceased probably lay on top of the sloping slab of this urdoline. The fact that the form of burial, in which the deceased was laid on the platform of a wooden scaffold, must have belonged to the Arctic-Nordic culture is evident from the geographical distribution of the custom in question. Both the burial on the platform and the burial in the tree, which is symbolically related to it, can be found throughout North America, north-eastern Europe and northern Asia. Not only do the details of the cult rite coincide completely, but - as we will see below - also the names, which clearly and unambiguously recognise the common cultic origin. In the section "Tree of Life" find "Tomb House" I will deal with these areas in detail, both typologically and linguistically. For the time being, I would just like to point out the frequent correspondence between Titus and the subject matter. Following in the footsteps of the "Volkerwanderung" or "Völkerfahrt" of the Atlantean-Nordic race, the cult rite of laying out the dead on the wooden or stone platform or in the tree (in the lioot) must also be traceable with the phonetically and contextually related terms.

Due to the progression of the urvc of blood group I, the North American Indians. I cite the Dakota burial platform as an example (Atlas Fig. 323 i). As will be analysed later, the Dakota language has preserved the cultural vocabulary of the Arctic-Nördian culture quite faithfully. The custom of laying the dead on a frame or a tree is common among the Indians of the Great Plains. The Sekani Indians bury their dead in an upright position in hoped trees or on trees or platforms. Among the Algonquin tribes of Virginia, the bodies of the dead were disembowelled and placed on the scaffolding; the same form of burial is also used by the Iroquois and Hurons. Here, the placement on the sun is only the preliminary burial, because every ten () years the skeletons were taken down from the scaffold and placed in a mass grave during the Huron's great festival of the dead.' The fact that the dead must be returned to the sun is a firm tilaiibensatz of the Zuili-Indians, with which we will damage out even further. Here, too, in addition to the purely formalistic superimpositions, we have the linguistic one, so that any coincidence of a so-called "ethnographic parallel" is excluded.

The Egkimo form a cult community here with the North American Indians, who live on

' Bnf/ez- 2i'NrArfm@: Amtrtk. Illustrated folk tales. Edited by Georg Buschan. Vol. 1. Stuttgart igaz. S. i io.

The same arctic-northern origin. In Alaska, the bodies are buried above ground on platforms or in cists resting on poles.

North Asia: Tungusic, Jacute and other Turkish peoples place the tree coffins on scaffolding or hang them between two trees (Atlas Fig. 3z3z).

A symbol organically linked to this type of ritual burial is the antler of a stag, eland, reindeer or sticre, which is attached to a stake on the grave. As far as we can already follow the journeys of the Atianic-Nordic peoples as they spread southwards, we will always be able to identify the antlers in connection with the trot. The horn (antlers) in the belief of the dead, the er-é" er-är, *er-Aa. ar--tu' ar-iu*; N-Bn, r/-So, a/-ß", f-& we.9, is one of the Jrultsperachlichen traces of the Atlantiker.

We will follow these tracks along the coast of North Africa through the entire Mediterranean region, along the

We will be able to follow the voyage of the people of the so-called "foreign boat type" from the West African coast via Madagascar to pre-dynastic Egypt and Mesopotamia. We will find the carriers of this culture as Polynesians in the area of the Pacific Ocean, whose prehistoric voyages through Indonesia can still be traced today. In the Bé Batahs and Dajaks we still find the atianic ships with the old cult symbols as boats of the dead. Here they still form an unbroken community with the cultic funerary vessels of the Hällristningar, the Neolithic and Bronze Age rock carvings of Skadina- via. Even today, the temporary tomb erected for the Dajak chief i'ii *Hausr* is called a kind of bench, Luft', which contains the same word as in the Avesta (éaZ).

Although the Asian custom of cremation has strongly influenced and remodelled the older forms of burial, the laying of the corpse in a thick, hollowed-out tree trunk resting on *two poles (éar4ri'g) is still a dominant custom among the Dusan-Dajaks. - In Indonesia, too, the antlers (buffalo head) given to the deceased and the burial on the scaffold, the platform, which reaches over to South Asia, can be found. Flat-form burial in connection with the cremation of the corpse is common on the mainland among the Ao, Konyak and other, eastern Naga tribes and in the northern, Siamese parts of the Malay Peninsula.

In Indonesia, urir Baiini burials can be found on Timurlaut, the Mentawai Islands and Nias; From placing the bodies on platforms in places on Borneo and Celebes, on Nias, Buru, Ceram, Misool etc'. In many Dajak tribes, the tomb has been used for the ceremonial tombs of chiefs.

The mortuary house stands on pillars four to six metres high, as in the main leaping tomb of the Kenyah (central Bomco) iAtlas Fig. 3*33'

Everywhere, z'o we tree or flatfirin burial with wooden stake, blenhir and cattle head (or Cieweih), we will find the phonetic value éa and the character 9.

The platform burial spread from Indonesia to Oceania. We find it in British New Guinea, New Cayedonia and Samoa, among other places, where it was used as a preliminary burial for chiefs. For the Polynesian culture proper, we have a detailed, older report in Cooke's travel journal about the burial of dead chiefs on a bier under a canopy near the cult site *norar* (Atlas Fig. 3233 a), Forster was also able to establish on the East Island that the burial of the indigenous population was still used in the Polynesian culture.

'Z-1 firefou'sly: Öer Tod, das Begräbnis, äas Tiwah oder 'rodtentfest und Ideüo über dv Jenseits bei d*n Dajaken. (Internat. Archiv für Ethnographie. Vol. t t. (188y) 5. am. III.)

The event took place near the enigmatic stone figures, Evo on the platforms in front of them lay a lot of human bones.

Examination of the finds from Neolithic Northern Europe will also show us the same theory of development. Unfortunately, none of the wooden buildings and implements have survived and thus the most essential and important things have been lost forever: here too, we have to make do with the later stone artefacts for the purposes of our research. The oldest areas of immigration of the Arctic-Nordic race are Ireland and Scotland. We then also find the platform stone setting as a "ziJ/rirr" type of dolmen - a mighty capstone is supported by two or three upright stone posts or columns, and was so that the cover plate is *yrmig*. All these details are critical.

As an example, I mention the Dolmen of Carrig-Gollana, County Dublin in Ireland (Atlas fig. 323s); the dolmen of Pentre Ifan (Pembrokeshire), under whose capstone five people on horseback can find shelter from the rain (Atlas fig. 3239); the dolmen of Lcganapny (Church of Drumyoslan, County Doran), whose supporting stone is lower on the north side, so that the top slab - as with the other dolmens - is oriented east-west (Atlas Abt. 3238)

the dolmen "Three Brothers of Grugith" in Corn Wales (Atlas Fig. 323aj, the dolmen of Ballymascaulan, Dundalk (Scotland) (Atlas Fig. 3*4 --). From this only surviving part of the oldest Atlantic extrusion hearth we can trace the spread of the archetype of the dolmen, the stone platform, along the coast of south-west Europe, along the northern coast of Africa to the Near and Far East. The megalithic traces of the ancient seafarers will be dealt with in a special section below. Here it is sufficient to establish the existence of a uniform cultic custom emanating radially from an Arctic herd, the main stream of which ran across the Atlantic Ocean, and whose common origin can be deduced from the similarity of the cultural traditions.

tical, typological and linguistic-historical details.

The fact that burial in the sun was the cultic form of burial of the Arctic-Nordic culture also explains the fact that *the 'ordisc. Ar i R-ss-ypus* was buried in the open air. This cultic open-air burial was also maintained by the Nordic Rasse when they were forced to leave their homeland and migrate southwards as a result of the glacial period. In the course of thousands of years, when they became an Arctic hunter-people, whose ancient colonial traditions the present-day Eskimo have preserved quite faithfully, their belief in light was deepened. The icy landscape of the polar world must not have made it possible to procure more and more wood for the preparation of the remains. Therefore, the dead body was handed over to the sun, on the open earth, surrounded by a rectangular stone pack. This is how he came to the "dog". It is a reminder of this Arctic migration period that one and the same word (*ur-da, ar-du, ut-bi, uf-k'i* etc.) in its roots in all the languages of Europe and the Near East, which go back to the Atlantic-Nordic culture, can alternately have the meaning "wolf", "dog" or the "heard" (deer, elk, bull) as symbols of the burial and winter solstice site.

I would just like to return to our starting point here, the supererogation of the Avesta, and refer to the corresponding information there. In Vendidad 6, qd the question is asked: "O Creator, ahonourable one! Where shall we trap the I-egg of dead people, O Ahura Mazda*?"

"Vo shall we lay it down."

{q5} Ahura Mazda replies: "To the highest of the dead, O Spitalia Zariithustra, to the carrion-eating dogs or the carrion-eating birds are most surely aware of him.

And t49j ' "O sacrificer, aSa-honourable one! Where shall we carry the bones of dead men?
O Ahura Maida - Where shall we lie down?"

(o) Then Ahura Maida said: "A m/Ōn shall then be built for it beyond deu llund' b e y o n d
deu Fuchs, beyond deu Wplf, which cannot b e wetted by rainwater from chen.

(j i) Werin the **Mazda**- Ant'eter are able to do so, the Gebcine should be laid down on a stone or lime
or clay base in the *Au'óou*.

If the Mazda worshippers are not able to do this, you should *not place* the three *cushions on the
ground*, but form your own camp and cushion (without a base)."

The dead person is entrusted to Mother Earth's womb in her house as a preliminary restitution.
However, he i s then dug up again and given to God's light for redemption. In the Mazda religion, it
was already a grave sin to bury the dead human b e i n g in the earth *for a hour* without digging him up
again and exposing him to the light (Vendidad 3, 36). Again, the period of half a year, which
corresponds to the or\$N6áfrt Wiú?rr "acár, is significant here. So after half a year, every dead person
must b e dug up and laid to rest in the sun. By being dissolved in the light, the dead body returns to
earth rather than being buried. The deeper, cosmic meaning of this rite is the return to earth and
resurrection from it through the light (Vendidad J, 45-48):

(43) "O sacrificer, most honourable! In what time does a corpse, by b e i n g laid on the ground,
exposed to the light and the sun, become itself to the earth -"

(Só) Then Ahura-Mas da said: "In *ffHrxf*-ist' O &aglâbeliever Zarathustra, a corpse, (da- durc}i,
daE it) i s laid down on the earth, exposed to light and sunc, itself becomes earth.-' (qy) "O, shiipfer,
aba-ehrwürdiger! In what time will a corpse that has been cin-
is dug, itself as good as earth F"

14) Ōö S Antifā Magda: "After /in/ Y /men, o Spitama farathustra, n'ird a Leicli- nam, who is
buried in the earth, himself as got as earth."

This was the use of the oldest type of dolmen, the open dolmen, as the deceased could be laid out on
its top slab and then the bleached bones placed on t h e ground beneath it. The idea of the eArrirdirrKn
&z fa/M,g always forms the basic meaning of the megahth grave8, even in its further development.

This development leads to the synonymy of "Hans" and "grave". **The** closed dolmen with
access is the Palaolithic snow house of the Arctic-Nordic peoples, transferred as a stone building,
whose ritual details are still faithfully preserved by the subarctic peoples, from Lapps to Eskimo. The

increase and density of the population and the warmer climate of the later Stone Age will have
increasingly restricted the burial of corpses for health reasons and probably only allowed the burial of
honourable persons. However, while the immediate and permanent burial in the grave of Mother

Earth became commonplace, the megalithic tomb house retains its layout and significance as a
burial place. As we will see, its course is always centred on the point of the iEiw/er oawtiir(J), and
was predominantly SO., S. and SW., but also from W. to E., an even older tradition that goes back
to the winter half-year, the Arctic winter. The basic idea remains that the deceased lies exposed on
the ground and the sunlight has access through the loch in the stone slab of the wooden door.

Hence the particular shape of the winter
solstice hieroglyphs that were given to these lochs.

The Rig Veda has told us about the Arctic division of the year into two parts, the northern summer path of light, the "Götter path", and the southern earth, "tacht or Vinter path", the "Way of the Father", other important memories of the emigration of the Aryans from their original homeland during the Ice Age have been handed down.

Since this is the preservation of a tradition from an Arctic region, it is too nice from the astronomical data collected by Tilak. In the Rig Veda I, 20, the constellation of the Great Bear (Riksha) is described as *Amastit* (ichh àJ), as it can only be seen in circumpolar regions. It is where Mount Meru lies, the earthly North Pole of astronomers. *Sūrya-Sidhānta* XII, 62 says: "At Meru the gods hold the sun after a 'inai'm rising during the first half of the day, which begins with the winter". According to Purānas, Meru is the seat of all gods. In the Mahābhārata (chap. 163, v 37 38 and chap. 164, v. 1-3) Arjuna's visit to Mount Meru is described: "On Meru the sun and the moon go round every day from left to right (pradakshinam) and likewise all the stars - - -" "The mountain's glow outshines the three stars of the night so much that the night can hardly be distinguished from the day."

"Day and night are also rivem Jure g-fort firr the inhabitants of enes Ortes."

The Vedic literature contains another very important reference to the mountain in the *Taittiriya* *Āraṅgika* I, 1, 1, where the mountain is called the Sim of the seven *Ādityas*, while the eighth *Āditya*, called *Kasli yapa*, is said to have been the "great Meru" or *Āditya*. *Āditya* gives light to the seven *Ādityas* and himself permanently illuminates the great mountain. As we will see, the six or eight *Ādityas* are the individual points, states of the annual course of the heavenly light on the horizon, the "Son of Heaven", of which the last or eighth is the winterly *Āditya* and the *Āditya* until the turning of the sun and resurrection. The oldest Vedic tradition had thus faithfully preserved the cultic traditions of the people from those ancient times, but their meaning was now gradually darkening in the new subtropical homeland of South Asia, because they were no longer supported by their heritage.

Amongst these darkening traditions is that of the long darkness that signalled the end of the Arctic winter night. The descent, the "dying of the son of God", who is the "light of the far", was also a time of cultic mourning in the Vedic Skandinavia until his rebirth at the time of the winter solstice. From the Vedic tradition we learn of the great litanies that had to be recited by the priests until the dawn of twilight. The first reference is found in *Aitareya-Brāhmaṇa* IV, 1, 1: before the beginning of the *Gavām-ayana* sacrifice, the *Hoti*-Priest has to recite a long recitation of not less than ten verses, called *Afvina-shastra*, addressed to *Agni*, *Ughas* and *Aévnis*, which deities rule at the end of the night and the beginning of the day. It is the longest recitation for the *Hoti* and the time of recitation is after midnight, when "*dai Gt dra Dām rerung enfängt, di'r DunêchNt or d - Nach got dirrcliàreM* (Nir. XII, 1; Anv. Sr. *Sūtra* VI, 3, 8).

The same *Zit* is described in *g. V. VII, 6/ * and 3*. The *sastra* (Litanci) is so long that the *hoti*, when he is to recite it, is instructed to refresh himself beforehand by drinking swollen butter, after having offered a little of it three times beforehand. *Br. IV, 2 j Asv. Sr. Sutra VI, 5, 3*).

In the *Taittiriya Sāhitya* (I, 1, 1) we are told that the recitation of the *les āst ra*, ob-wnhl rur richti,-en *Zeit* begontieu, fnagr r-r .Soonm-/g-"g was finished. In this case

a special animal sacrifice is required. Asvalâyana prescribes t h a t until sunrise the recitation should be continued with other hymns srlite (Asv. r. Os. p. VI, 5, 8) while Apastamba (p. p. XIV, i and 2), after mentioning the above-mentioned animal sacrifice, adds that *atlz* acha (!) mandalas of the Rig Veda can be recited in this case, if necessary. The recitation of these litanies and hymns was a plea to the divine power to give back to humanity the heavenly light, whose victorious resurrection and return from the night of death was heralded by three days of twilight. The enormous scope of the material to be recited excludes from the outset that three twilights could be meant here.

It is simply impossible to assemble all this literature, which was connected with a series of ritual acts, in one Indian night, even if the IJotri, the priest, was the best quickest of the Well peivesen. This high winter mass was spread out over the game winter half-year.

The memorial service of the I lotri, the priest, is still nothing unusual for that time, considering that the present-day Toradja priestess on Celebcs, the heirsch of the Atlantean priests of the later Stone Age, still knows extensive litanies by heart, the recitation of which requires many nights. We will deal with them later.

In India, the Nordic priestess and the cultic mother right have already been displaced by the Eastern priesthood and an Oriental-Asian, paternal cultic conception when we e n t e r the realm of the tradition of the very diverse historical sources that have come down to us. The Dfuids, too, had been influenced by the Atlantean priests of the megalithic period, the "wise woman" at the Dplmen (or-ku, ur-ka), who was disenfranchised or expelled by them, gnomnieil a high spiritual good, which was transformed into a dark, ustical belief in dâmons in their Schamans. According to Caesar's account (De belle gallien VI, Ip), the theological study of the Druids involved the memorisation of a large number of verses, which is probably why some of them were taught in the Druidic school for several years. d'Arbois de Jubainvil }e calculates that if one assumes zoe working days per year, and for deu day a labour of zo verses, this would mean 9000 verses per year and 80 oco verses in twenty)years, five times the number of the Iliad!

The mentioned Kerry,§-rr "zip ôrs Jçirnno"/gonyei rum happened several times, because in various places of the TaitŌriya S'iiiihitú (II, i, °, q) we are told that the devas had to perform a prâyaschitta because the sun did not rise as expected. The seventh Manrlala of the Rig Veda now contains a number of danimisation liymiies. In one of them (VII . 26) the poet tells us that, after the dawn had risen with a bright glow on the horizon, a period of *several days* elapsed between the first appearance of the dawn on the horizon and the actual rising of the sun. The verse reads in literal translation (after Tilak p. 88): "Verily, there we re many days before the rising of the sun, and from z'o do, O Dainmerung, wic came to a beloved one and not like one who is again gelled."

The term ri/io/z "Tay" is u s e d both of the "dark" and of the "bright days", as is shown in R. V. VI 9, ' h r. "There is a d--- °- t*Ch--arcen) day and a bright (white) day."

' f. fAréefr 'û- /udoi'itz'i?/e: Les druides et*les dieux cettiques á fnrme d'msimaux. Paris i 9ofi. ii. i i9.

It. V. 66, i compares this dämmerung at the Horisont still init "\Vasscrwogen" (apàm na Ir- mayaly) or "Saulc bet einem Opferheiligtum errichtet" (IV, i,6); ste were all "equal" (sadjshiiy) and „eines finnes" fsaiijär ante) and lived in dcrselhen "Umüegix g'-' illaHe) fsa- mäne urve).

Taittiriya Sarúhitfi IV, 3, i i bcrates that the Darmcrong are yo *Sriwc.idem*, and that they iii 3 *rupert ü mg'Hx* to reach the same appointed place. Os iv is said of the first five dammerungs that they each have five sisters. This passage is doubly important, firstly because it g i v e s us more evidence for the urnordic division of the month into six weeks of five days and secondly because we can already trace the very southern origin of this tradition from the indication of the three-five-day damrning. In the polar circle itself, the twilight lasts two months or 60 days.

Of great importance is what v. 3 t e l l s us about the "three maidens": "the 3 itlaidis are corrimented on the pathc of fita; the three fires (gharnas) niit light have followed. One (of the maidens) possesses three offspring, one the power of procreation and one the statute of l'romwien." We will see later that the \Veg of the Rta (the "right", The "moral order", the "annual skywheel", the "year") begins where that urvá m is, from which the three 3o visionary sisters also emanate. Os is the three solstice of the sun, the sign lu or ar, the deepest loop of the sun's course, the "Gewiilbte", "dre Sehlange", dre "Hóhle", "der Stier", the "Wasser" em Fub des Lebensbaunies; the Dolmcn, where three "weiffen Frauen" stand. The same words are found in the younger Edda (Gylfaginning i 3):

"At the foot of the ash tree by the fountain stands a beautiful hall, from which kunimen three rlrei Maiden, whose nymphs are Urd, Werdandi and Skuld. These maidens give life to men; we call them Nomen.

The most important passages of the Ariuvåka of the Taittiriya Sarfihitå are (according to the translation bet Tilak S. i i 3- iz i):

13) Three three maidens have come in the way of the Rta; -three fires (Gharnas), with light, have followed. One (of the maidens) protects the descendants, one three procreative power and one the sowing of the pious.

f4I The 3* sisters, carrying the same banner, move forwards to the place indicated. They, three wise men, shave three seasons. Shining, biting (their way) ,ref'e ste bem (pari yanti) mit Gesångcn.

(J) The Ekåstakå, ardent with holy fervour, bear a child to the rude Indra. Through him the gods have conquered their enemies; through his power he has become the conqueror of the Asuras.

(i i) The happy milkers correspond to the fiinf dawns; the /*a/ annual criZrn of the funf- nam cow.

(iz) The first dawn is the child of Rtc; one holds the Gröffie of \Yasser, one moves in the regions of Sitrya, one in those of Gharma {Fire) and Savitj rules one.

(i 3) The one that dawned toertx is a cow in Yama's iteich. Rich in milk, may she give us mitch every year to come.

(i j) The woman of the seasons, the first has come, the leader of days, the mother of children. Although one, O Daetirerung, thou seemest manifold j although unconfused, thou makest all else pass away." The resemblance of the three Ekåstakå (apjakå's), whose cult time falls in winter towards the end of the year, gives us a further clue to the location of this dark place. The five seasons are also to be counted from the end of winter.

The Brāhmana supplements this passage with the explanation: "There was a time when all this was neither day nor night, in an indistinguishable state. When the gods obtained the dawning stones and laid them down, it became light. Why does it become bright and dispel the darkness for the one who lays down these dawning stones?"

These symbolic bricks, "twilight bricks", are placed on the sacrificial altar, a ritual act associated with the recitation of the twilight hymn (Anuvāka). They are 16 in number, just as the Anuvāka also has 15 mantras or verses to be used here; the sixteenth is placed elsewhere.

The "three Big Sisters", the thirty days of twilight air at the end of the winter night, thus start from that same place in the south, from the winter solstice, where the three "white women" live, from the w, dii, n etc.. This is confirmed by R. V. I, 13, 8: "The endings, today and tomorrow, linger in Variāna's place. Malrellos they go round and round (part yanti), thirty yojanas, each with its own course (kratum)". As will be explained later, the name of God in his revelation at the beginning of the year in the winter solstice, Er'zza, the(ma, is still preserved in our "WaRe", related to the Greek Uranos, the Vedic Varuna, also 1/ or UrrGa etc. Varuna's abode is in the depths of the water or the sea of the world, where the "house of wisdom" is and the roots of the heberis tree are located.

"yojana" originally means "chariot" (VIH, Hz, 6) and then "a distance which is from can be laid without the horses having to be turned off", hence "Tageslauf",

The thirty days of twilight appear in R. V. 19,6 as "thirty steps". the pale glow of twilight coming from the Arctic horizon is described in IH, 61, 3 -pch aptly described: "Always and always zti the same goal (samānam artham), O newborn, now roll along like a wheel - - (chakram iva va uJitsva)."

Until finally Ind(a)ra, the god who created the dawn and was its friend, was forced to commit her crime and bring the sun up above the horizon (H, i y, 6; X, *y, 6j IV, 3q 8). That this was an event from ancient times is reported in I, 113, 'i, where it is said that the goddess Twilight always appeared in -mdays (pura).

The rapid change from day to night is characteristic of subtropical conditions. Twilight is short; night falls suddenly and daylight rises quickly. The twilight of ancient times, which dragged on for so long, became a dark memory in the earthly homeland, the real context of which was gradually completely lost, so that even the ancient Indian scholars and commentators of the Rig Veda struggled to somehow harmonize these mysterious traditions with the actual environmental experiences of the subtropical day.

However, the annual "Let there not be" had become an indelible cosmic experience in the religious sensibilities of the Aryan Northlanders over the years, and the midwinter solstice, when God's Son was born anew, became a cosmic experience for them.

' After 2 "i"/"e": Tfi nrtic home in the Vtdas S. roy with HiDweic on Max Muller: S. B. E. Jones Vol- XXXI1, p. i ry imd 3z5, so the same view is held. - Mrd does not mean "the past days of this "Kalpa", but a "vcrgaegtses age", pure Kalpa, like m Taittiriya 8siiiibita 1, 3, 7, . The word jdrafin Taittiriya SarfihitA IV, 3, i i, 1 and Taittiriya BrAhmaoa 11, 3, 6, 5 refers only to "first" (in order), eendein also to "the old time", likewise xrie of Indra's "first" or "oldest" Teten dio is spoken of in I, 3e, r, or of certain customs we r4eo said that they were the "first" or "old". (X, 9o, 46.) Tilak thinks th at through the erroneous interpretation of this 'word Siyyaoa came to the conclusion that the "first dawn", mentioned in Taittiriya Saiiiiiti 1 V, j, 1 i, was the Ilammeru-g sm beginning of cier creation circ. '13lak a. 4 O. p. i i t.

the birthplace of law. Through the inner illumination of God, man recognises the law. The holy place of judgement, the holy time of law, lies in the winter solstice, when God is born. As the light is freed from the "serpent", the "snare* f̄j or 9, man is also freed from the bonds, the snares of injustice and receives new enlightenment. This is the cultic context of the request to Varuna for deliverance from the " s n a r e s " and bonds, which we will come back to later. @ V. II, z8:

2. "May we dwell happily under your law, if we are rich in good thoughts, Varuna, who has praised mæ Naheri &-r ri'aderreithex 19 immeruue,- as the fires crackle day {"ir day.

5. loose the guilt from me like a shiing - -

/ . Do not (hurt) us with weapons, Varuna, that meet your favour, Astira, the evil one. We do not want to do without *the day's licences* - - -

S. The eternal NryrZae rest upon thee as upon a rock, hard to deceive." We will examine the meaning of the equation "pGod" - "rock", "stone", "place of law" in the sections "Son of God" and "the annual ring and the setting of the stone". They are ize "arr was originally a Koltsymbol term for the winter solstice.

R. V. II, 2y, where the cultic biological sacrifice is made, the meaning of which in connection with the winter solstice and the belief in the resurrection we will get to know later, is addressed to the *Adi'tyas*, the sons of Aditi. It has already b e e n indicated that they embodied the main phases of the course of the year of the celestial light, the six main points, as its cosmic centres;. . In this hymn it is also said of them that "they hold fast three earths and three p l a n e t s " (II, ay,8). The plea is also addressed to them: "Aditi, Mitra and Varuna too, forgive us if we have forgotten o u r s e l v e s . Let me gain the wide, safe light, O Indra, %gz viril fiie longs *D Hñi fr mc b-m i -i r-* "Long darkness" (dirghâh tarnisrâh) - actually an uninterrupted succession of dark nights (taniisrâh), from which the second meaning developed. In the Rig Veda (I, 64.+4; II, 33,2, Ÿ, 5d,5; VI, d8,8) this "long diirikelheit" is also recorded as the time of the

limiter'(ça

tarn hîmâfi). When the Yule fires burn on the mountains in the north, the time of the rising of the light begins. So it also says VII, 62, o: "The fire (Agni) has begun to burn, the Inde dur *Dvnkellu'it* (tamasa]y antâh) has become visible and the banner of Daeniun has appeared in the East."

The fire that has been removed is the symbol of the reborn sunlight: hence the frequent equation of Agni with the sun in the {Ug-Veda. Hence it is also said in those old traditions from the Northland period, such as X, i 24.- that Agni "dwelt au lung-- in the /os,g-œ *Dunèr!*" {jyog eva dligbam tana âshayisbtâly). And so it also says in the hymn addressed to ibn II, z, z, dan cr shines during the "*dauerridm NâcÂti*".

In the course of our sub-siichiing, we will repeatedly deal with further superimpositions of the @g-Veda, which, like those already mentioned, point unambiguously to an area of origin in an arctic environment and, in any case, r e v e a l a second, younger layer t h a t leads to an earth yeq'end that is still northern but already belongs to the temperate zone.

' The atlantic iioridic symbol of the monthly sunrise bogee or in the Jshress zie618tlfidH- gram of the "Wiirmlage" or "Trojaburg" etc., "riIches the "Geboten" or the "Horn" pder "Ried" (Stiel, Ochs, huh' etc.), we will consider in the second part of the fleg work88 ausfunrlieb betfafidelB. The meaning of the r. ip-Voda-Vçerses is that the l3üinmerung brings back the months of the sun's course, the xechs or more "Bogeis".

6 w i tu

THE EMIGRATION OF
THE NORDIC RACE

W

he cin God's judgement will be the approach of the Hewohncm of the Airyana Vaejah i. The Vereisouj; the ^{Urheimat der nordischen Rasse} of the Arthian winter. No matter how great the time intervals may have been' in which *the* polar migration took place, the traditions of their people told the Uraiem of a grey winter.

In prehistoric times, when the winter was not so long and hard, it would have come later and disappeared earlier. The sun would have been higher in Hirmmel: where there were now dead tree trunks, there would have been serious wild vegetation; the fields would have been rich in crops, providing people with plenty of food. And the forest and fields were populated by abundant animals, good prey for the hunters.

But from that time onwards, when the eternal Poirawinteï struck the people's ancient homeland into icy lands and loved to freeze all life to death, when the lands sometimes shook in convulsions and whole parts sank into the sea, the last tribes were sung to emigrate. Wherever they went, the way led them towards the land from which the sun came. There it would be warmer and the earth would be green. The tribes had given them these who had already left earlier to escape destruction.

Then the sepulchral silence of wcbcn death descended over Airyana VaeJah. So far, it has been more *difficult* for a human foetus to penetrate "the centre of winter and the heart of winter".

The completely changed environment, the much lower temperature of the Arctic climate, the latent winter ^{bbroordshRase} night, the completely different nutritional conditions, the hard fight for life is ^{Bletgroppefl.eoe} ^{Idiovmfxtoo d0r a k} ^{isch-nordischenRasse} ^{Ufletgmpz C} The original race (Group I) caused the idiovariation that *led to the emergence of the oienscMichen ^{isch-nordischenRasse} Hiutgruppc II rnag over the course of thousands of years.

This is the only way to explain the intimate relationship that exists between Group I and Group II in western and north-western Europe, from which northern Europeans are almost exclusively derived, and the associated change of the temperate climate to an arctic one, we gain a biologically sound explanation for the development of the Arctic-Nordic **race** (Group II). The origin of the Nordic race as a hereditary mixo variation on the races of the European Upper Palolithic is a completely untenable theory, even from the point of view of evolutionary law. The Nordic race would have emerged in an impossibly short period of time, covering only the few millennia of the late Upper Palaeolithic and the Middle Stone Age, for which no explanation could be found. The contact of the Arctic-Nordic primitive race, the tribes of Group I, with the tribes or llords of the other primitive race (Group III) will have taken place during the further development of Group II to Group I in the first half of the

We will have to consider Group II as the rearguard of the Arctic-Nordic race, while the earlier waves of people (South Atlantians) will still belong predominantly to Group I ans.

could have heard. This would also explain the strong presentsats of Group I in North America and North and East Asia, as well as in Africa.

Thus those tribes of the Arctic-Nordic or Vordic primitive race (blood group I), which were located on the mainland of northern North America, will have been displaced southwards by the maximum glaciation to w h e r e , for example, the Pueblo-Indians still live today. Only in the later post-glacial period may they have repopulated the north and mixed again with the peoples of Asian race and Asian-Arctic-Nordic mixed race who came in over the Aleutian land bridge through Alaska. The contribution of the blood of the Asiatic race was, however, limited to this single immigration.

3. Die Blutgruppen I und III als die mutmaßlichen menschlichen

We probably have two poles for the emergence of humanity: a light-coloured primitive race (Group I), whose source is today's Arctic region, and a dark primitive race (Group III),

The Gondwanaland must have been the high region of the primordial racias. Roughly sketched, we can say that from The yellow-brown breed, the Asian breed, arose from the crossing of this light-coloured and the dark (black) original breed, initially in various mixovariations, some of which will still have predominantly carried the characteristics of Group I. It is only certain that the Aurignac or Brünn breed also represents a variant of Group III. It is only wire that the Aurignac or Brünn breed also represents one of the variants of Group III, but it is certain that the pre-Mongoloid wave of a short- or round-faced broad-faced population, an "eastern" breed, from which the "alpine" breed emerged, and that it underwent a kind of cross-breeding with Group I and Group II in Europe, the result of which is the complete blood serological relationship between the northern European and homo alpinus.

The Asian race would therefore be the result of mixovariation, while the Atlantic-Nordic race (North Atlantic) would be an idiovariation. The latter (Group II) would be the a' r warst, with all those characteristics that we still recognise today in the purely Nordic racial typology as the noblest physical and mental 1-ochziichtung of the "human" species.

4. Die leugschädige als reiche Vertreterin der nordischen Rasse

Among the variations which the rapid period of Arthian mating will have caused in the northern Megalithic ancestral race, there must also be certain physical "curves". It is therefore of great importance for our study that in the skulls of British

Irish megalithic populations, the so-called "long-B'rroui" (*I ängliche Grabkammer*) and "Jürr- ü'ed" (*Fin ctt*) types, represent the Nordic racial type in its purest form. The Swedish anthropologist Nfiiz, in logical rejection of the theory of the origin of the Nordic race from the Cro-Magnon type, also declared the British megalithic people to be a purely Nordic race, as the Swedish and Danish were or became, and like *Sj* derived the

immigration of the Nordic race in Denmark and Scandinavia from the British Isles. The people of these Neolithic "long-burrows" were dolichocephalic and of a *shorter stature* than the later R.ordic type, just like the megalithic people of Scadinavia, who had an average height of i4i -- i68 cm for men and n;ji- i62 cm for women. The significant height of the Nordic race thus (re) m e r g e d later, under more favourable living conditions of the more temperate climate and in the mixture with South Atlantic Mixed breeds (Cro-Magnon breed).

Due to their smaller body size, inan has tried to make the Irish-British Neolithic population into members of the Mediterranean or "Western" race or into "Iberians". Further investigation will show, however, that the cult symbolism of the Irish-British Me-

galithic culture autochthonous iat. In Ireland and Scotland we find the oldest layers of the Attantean-Nordic culture, which spread from this centre along the coast and around Spain to the Mediterranean region.

The short stature of the megalithic population of Bntannia, which was the purest e m b o d i m e n t of the Nordic race, may therefore have been a consequence of the unfavourable living conditions of their Arctic home during the Quaternary period. Such atrophy has

9 Ro zfsre in his work on the downfall of the Vikings (Archiv f Rassen- und Gesellschafts-bioogi- '9° s, j io ff.) at the lu-itic settlement border of Gröriland in the i 5th century. "The change in climate now gradually caused the decline and extinction of the

livestock that could not be replaced from the mother country after particularly harsh winters. The physical stunting caused by frequent food shortages, inadequate housing and clothing, in connection with Rachiäs, can be understood in this way."

However, t h e North Atlantean form would then have been a paravariation or modification. Under better living and environmental conditions, the original hereditary predisposition had to develop again. For this has been proven by heredity: when an organism undergoes a paravariation through the influence of the environment, through a "peristasis, its idioplasm, zrzsrr rrdf?rL Um'zrifn ag, is generally *mtit lu-rured*.

und A superficial examination of the peoples of the earth provides us with the following picture: the whole of the 5th The eastern edge of the southern hemisphere and the southern ring of the northern hemisphere were originally inhabited by dark races. This is followed by a ring of yellow-brown (or red-brown) races, which extends around around the earth from Asia to Ameril'a and across Europe. The white race in Europe is driven into this yellow-brown lting from north to south like a wedge, the base of which lies in north-west Europe and the tip in north Africa. Originally, only Western Europe belonged to this wedge area and the spread of the Atianto-Ordo **race** (group iii) eastwards across the European mainland, into the Mediterranean region and to Asia, only took place in the later Stone Age.

The ring of the yellow-brown, brown-headed or round-headed race closes and still closes on the Upper Arctic region with an apparent interruption in the area where the white wedge was inserted. As we shall see, however, it also formed the older population in this area and is still recognisable and verifiable as such today. If we accept the Asian, yellow-brown, brown-cephalic **race** as a mixovariation of groups I and III, then the centre of radiation of group I must have been in today's Arctic region.

In the second section we have already touched on the close relationships that exist both between 6. Der atlantische Weg today's North American Indians and Eskimo and the Nordic race and between ^{schen} Völler wto- Eskimo and Cro-Magnon races and the culture of Magdalenia. The fact that the British Isles ^{der arktisch nordic} **rong** must have

formed a stage in these relations has already been briefly discussed on the basis of anthropological and cultural-historical similarities. The fact that the oldest traces of Atlantic-Nordic civilisation, the written monuments of Magdalenia, were first found in

The fact that the symbolism and hiernglyphics of the Nordic race can only be traced back to an area of origin in the far north forces us to devote our increased attention to this atlantic connection.

• *Carl fif. 'nett: Zw Krandolore der schwedischen üieinzeic Eungl. Sve "sta Veteeskapsakademien Hand lingar., N. F., vol. kg, no. i. U ppsals und Sioekhoim igi z, p. 65. Erm'c'n B'tar, Engel F's' her und 4""utz Lnr: yensCblšcbc grbüclbclchtslehre uod Rg-seahygiene. Münch<" +981 fi °3*

This is the connecting route to the north. The white wedge must have been pushed forward into Europe from there.

The emigration of the Arctic-Nordic and Atianfisch-Northern race must therefore have taken place mainly via Greenland and the still existing land bridge connections between Scotland-Ireland and Newfoundland. Here the long contact of the EsiÖmo with the North American Indians took place, the latter receiving mainly the blood of Group I and less of Group H. As a result, we must still find very old traces of Arco-Nordic and Atlantic-Nordic culture in their culture, especially in their religion, their cult symbolism and in the vocabulary of their languages. Similarities, such as those we find between the layout of the burial house of the Nordic megaliths and that of the Arctic house of the Eskimo and Lapps, thus go back to the Paliolithic culture of the Arctic-Nordic race, which has been preserved by those peoples to this day.

On the further southward migration, the primeval or pre-Nordic race reached the B r i t i s h islands, which were still connected to the European mainland, and the Atlantic island region, which must have been located west of Spain and south-west of Ireland, - the Atlantis of Plato. The main difficulty w h i c h stands in the way of reconstructing the individual stages of this emigration is the fact that Atlantis lies at the bottom of the ocean which takes its name from the legendary island country, and furthermore that nothing can have survived of the Ice Age colonisation of the British Isles by a population with Arctic habits. Such settler tribes can only have had the way of life that we know from the Eskimo: they were hunters in fur or skin boats and built their houses on the hard frozen ground or the ice cover of snow-ice bricks or treibhols and bones. However, only little of the later epipalaeolithic settlements can have survived, as the repeated displacements of the land under the bleeresspiegel, probably also in connection with the destruction of the individual parts of the Atlanös area, wiped out the traces of settlement and destroyed the population, insofar as they had not been able to save themselves.

Ireland and Scotland, like the Baltic region, were still below sea level during the subsidence of the Ypldia period. The first colonisation of Scandinavia took place in the Ancylus Period, while Scotland and Ireland were only colonised again in the Littoral Period.

7. Die ältesten Besiedlungen Irlands an der Nordostküste

The earliest demonstrable settlements in Ireland are found in the corner of the ANdpy/ coast, in the part of the country closest to Scotland. Lathama, where the earliest feijersteiiiiiiiings of Lland were discovered in the isandhies, is less than thirty miles from the Scottish coast, so within sight. The Irish settlements of Lathama belong to the Catripignia. In Scotland, however, no traces of the Campignia have yet been found; and yet the colonisation of Ireland must have originated in Scotland.

8. the HoehseeFahri der aaebeiaxeitüicbeo Siedler Schottlands

oldest settlements in Scotland, those of Ornsay and Oban, belong dent Azylien, deai from the Late Palaeolithic and originate from the littoral period, the layer of the so-called "2 5-feet raiaed beach". The finds made there consisted of red painted, bobbed shells, drills and needles made of bone, which indicate fur clothing. The inhabitants were engaged in hoclisee fishing, and deep-sea crab remains were found in the cultural shell; flat harpoons of the acylian type were also found. The skin or fefiboat, the foyln and the M must therefore already have been in the possession of these settlers.

The post-glacial early history of Ireland is divided into four periods: 1. the "raised beach-sites" (elevated shorelines), 2. the "shnre-dwellern-sites", 3. the "factory-sites" (settlement sites), 4. "shell-heaps" (mussel shells)-

The "shore-dwellers" and sandhill dwellings are often found on the *hearth* of Ireland, less numerous elsewhere. The land had already reached its present height above sea level. In the later Neolithic period we find settlers on the coast building rough hives of stone, including at Whitepark, whose traces can be followed into the Bronze Age, and the pottery of Whitepark Bay continues even into the Iron Age!

These Neolithic fiddlers also fished on the high seas, and the excavation finds showed foreign tuscheln, such as the Venus verrucua eu Rosna Beinne.

So Scotland and Ireland repeatedly received their population from the north. These oldest settlements in Scotland (Oronay and Oban) show - as already mentioned - an inventory of asylums. If we compare the painted pebbles from Leib Broch on the Caithness coast of Scotland (Atlas Fig. §6zd) with those from Mas d'Anil in France, the cultural connection between Scotland and south-west Europe in the Upper Palaeolithic is even more striking. This connection also emerges clearly again later, compare the inventory of the

9. Die nachzeitlichen überseeischen Kulturbeziehungen zwischen Schottland und Westeuropa

Pile baiites from the Clyde (Atlas fig. &* 3 *9- 4622-23), especially the slate arrowhead (Atlas fig. q6aa), rriit the finds from the dolmen area of Pouca d'Aguiar in Portugal (Atlas fig. 4548), which show the same solar symbolism. Particularly important ios the Pfahi

The stone, worn as a pendant, was found on the Clyde, on which there is an engraved depiction of a boat and three paddlers with a hint of water. The other side of the piece bears the "blessing hand" (*A-r* with the sun sign @ in the palm of the hand).

In the next section we will discuss in more detail the symbol of the god of light with the hands raised in blessing, which bear the sun sign @, carved as a stigma in the palms, and see that the ship bearing the sun sign or O, or the blessing hand with the sun sign on the stern and stem, is characteristic of the Atlantean-Nordic culture. Both the depiction of the god of light and those ships with the symbols are thus found from the pile dwellings of the Clyde in Scotland eastwards to the Scadinavian rock nialweia, northwards to the Alaskan Eskimo and south-westwards to Central America and Peru.

Compare (Atlas fig. qzs i) zurrerA with Q as a symbol on both sides, archetype of the boat of Helios, with which Hercules sailed across the ocean. Stone C in Cairn U of Sliabh-da-Cailiaghe (Ireland).

Atlas Fig. 421/ Schiifsbild von Brastad (Domäne Bacha, Sweden): at stern and stem the raised hinde with the @ sign in the palms.

' A. A. S. M "ceG1ir : IreJand in pre-aeJtic times. Dublin and London Igar - p. fi f. For the level changes vezgleinYe Zfj-&rai- Lar'sns in Roalloz. def Vorgesch. (Ebert) 8d. V II 1, 2 (i9zy) p. §3j-@6. where the literature is also given. - 2ff Rrfv: Les galets colotifs du Mae d'Axil. Suppldment au N uméro y dv l'Anibropologie. T. VII. Pnris i896, nuch u'ezin nach Zf. Breeh (L'Anthropolo8ie 2 i (ip i), p. gg-35g una Preceod. Goc. of §cotland 8 (i9z i - zz), p. z6i -z8l) these affirmed gravels could still be assigned to the Iron Age, we have in the find anr n'ieder anis evidence for the continuity of Palaeolithic and Epipaiolithic cults of Great Britain, whose ancient traditions we can repeatedly establish. Diesel tnit fartie traces for the Azilien are incidentally proven in northern England from the Victoria Cave near Settle (Yorkshire) where also a se se srcheisösche flat harpunt atis re--tier1sorn ge Cup dgn -uido. Cf. B-- 'r-r in Reallexikoo 'L Vorg. I V, a (i9a6), p. 33&

Atlas Fig. §I z2. 4*7-413 i, M+. 4+>>3 410't 4* ** Wsw., the Son of God with the blessing rrobericri hands, the Zm or "Mensch" t- sign, standing at the stem or in the schiff (Funerary ships of the southern Swedish rock-cut settlements, Tanum, East-Gotland, etc.). Atlas fig. 89d no. 8, the "man" sign on the dugout stem, above the three-part hand ideogram and the six-spoked wheel, the year hieroglyph, which, like the far-reaching cosmic symbols of these rock carvings from Santa Barbary County (Caliph Prussia), indicate complete affiliation to the Atlantic-Nordic culture. Atlas Fig. 4 94 *r. * ÜGİtfİ(- depiction with and trident (J "man" rune) at Steven (Owerix Valley, California).

AUas Fig. 4 9 the god of light with his hands raised in blessing, bearing the O in the palm of his hand; at the edge of the sun disc the eight points in a circle; at the top, in the division, dcr young god of light of the new year growing out of the head, below her fish and bird; at the bottom left the sign 9 (Alaskan Eskimo).

Atlas Fig. 49-6 the same god of light with his hands raised in blessing, carrying the "Order Cross" in the palm of his hand, on his head t h e " Order Cross", also an Atlantean-Nordic cosmic-solar symbol; in addition Atlas Fig. 49-6 the same god of love, on his head the Arctic-Nordic Mo-axe (S'teinmesser) (Atlas Fig. d9z3), which clearly shows his origin and meaning. be clarified (Chicama Valley hei Trujillo, Peru).

As we will see later, the curved axe-knife with the lowering spears is the syinboi of the Son of God, who is the light of the world, in the autumn-winter part, the time of death of his year, the sign dex Uüi, Uur or 2 "o, Ti'u etc. (J or 9 in right-angled screaming, arrow-mr-[spear]-spitie as the guide of the dead). (J or 9 in a right-angled stroke, arrow-mr-[spear]-spitie) as the sign of the dead. From the early Stone Age, when the Atianösch-Nordic cult reached the soil of Europe in bfağdaJenia, to the ingvaeonic Christian synbolics of the early Middle Ages, it is the sacred syinbol that is given to the dead in the grave or set up as a tombstone (wooden pole, post-Roman stone pole, stone slab). The symbol of the dying light, the Son of God, who sinks into the grave but will surely rise again from the night of death and with him all living things in nature, is also the symbol of the rebirth of the deceased ancestors in the descendants of their lineage.

The spread of the symbol is one of the certain traces of the overseas spread of the Atlantic-Nordic culture. We will deal with it in detail under the individual headings "Son of God", "Thorn God*", "Tree of Life", "\Vendekreuz" (Hakenkreis) and "Schiff". Here it should only be pointed out that Old Voconia, and especially Scotland and Ireland, have the oldest tlber traditions and the centre of radiation here is again the North Atlantic, from which the symbol and the associated culo details spread southwards and eastwards, into the central Mediterranean area.

For the **question** to be dealt with here, which path the emigration of the Arctic Nordic race took, it should also be mentioned that the Greenland Eskimo have not only preserved the device and its name (*M*, f-k, *vf*, *iMuf*), but that their language also preserved for us the cosmic-cutaneous meaning which was connected with the device and name in the Arctic-Nordic religion, in the words Vlad, "friihmorgens", vfoé "the day" and "the year", to which we shall return later.

The Yert'indunb' of the shield with the cult symbol, as well as the standardised designation of the A dugout canoe with upward-striving stem tops as "ka-rla", "can", or "na-ka", (tree, spar, ship, "barge", "stern") uorl the blessing hands of the bearer of God's love as "ka-ra" or "ra-km" (J or @, which is 9 or and @ or) in all the ancient languages

BIL3 FOR POSITION IV



Meereseinfahrt zur Höhle von Pindal am Golf von Biscaya
Altsteinzeitliche Landungsstelle der Atlantiker an der kantabrischen Küste (siehe Bildbeilage XX, 3)

from Norci and Middle Amgrica to Ancient Egypt and Sumeria, p o i n t to a purely trans-Cean spread of a particular culture from a centre in the Atlantic Ocean. Compare Atlax fig. 42i6 " ra-ka -ship, from the Ostrogothic petroglyphs: one ship is actually upside down, winter or night sun; the other ship shows the to-sign above it. The same depictions appear on the rock carvings near Aswan (Egypt), which are early or partly pre-dynastic: (Atlas fig. q22O a) an inscription, whereby the ship, which bears entirely the type of the double-boomed eribaunie of Swedish feb drawings, also represents the lute of the sign in (Atlas fig. qz zob) the figure with the hands raised in the "ka" sign in front of the ship. In the section "Ship", the fabulous traces of these atlantic-nordic winter solstice and death escort ships with the son of God, the "man" -l- or 9, and the overall symbolism of the Nordic winter solstice, from the North Atlantic, north-west Europe, along the Atlantic coast of south-west Europe into the Mediterranean and around Afinka into the Red Sea, the Persian Gulf and from there through Indonesia to Oceania, in a continuity from the prehistoric monuments to the present day.

Since the Magdalena in south-west Europe is anthropologically and culturally related to the Eskimo, the overseas in the cave paintings (Altamira), the "kayak"-shaped signs can also be found in the Vctbrci'oog écs At- i8üÖAerBll1ca Death which today's Eskimo representations still fully correspond to ' (Atias Fig. M4. p. ',_1 qpp iy \$,q No. i-4i. so it inevitably follows that the immigration of the Nordic race into the da- Hahleooalenin 8iüd- The only way to explain the otherwise puzzling fact that the Syrnhoean Atlantic art of the cult mounds of the so-called "Franco-Cantabrian circle" at "*****" *. And this is the only way to explain the otherwise puzzling fact that the Syrnhoean Atlantic art of the cult caves of the so-called "Franco-Cantabrian" circle on the Gulf of Hixcaya suddenly reappears again, 0/zar- /esff;n&frfi opposite, on the southern coast of Spain near Mfdaga, and then reappears in north-west Africa, in the Sahara atlas, as the map sketch below (text Fig. S) may illustrate.

Between these two extreme poles of the Atlantic, cultic cave paintings of Spain is the naturalistic eastern Spanish rock painting, the "Levantine style", with realistic depictions of hunting scenes, especially of hunting humans, which is completely alien to the symbolic atiantiir art of the Franco-Cantabrian style of Europe and Word Africa. Their connections also point to the south, to Africa, as far as modern Biischmann painting, just as their bearers w e r e probably Hamitic, Atlantic-Negian miscb peoples.

' AHf2r dor2-ii/Rr c2 Zf#D' Bn utt'; La cs*erne d*Altamira ä Santillene. Monaco i9qA p. 2 J fig, 5@ In "Les CaTerBee de la Région Caotabrique", published by Zf. Öle.a/-Jr ff A@., H, 2frszil and £. 5ürrn,

\$1°nac°° i9t t, ,the suggestion is made to change "le from provisoire de sigrte naviforme™ iA "sigrte ciaviforme". By "signe claviforme", the editors mean the sign f- which has been proven to me as a "dom" sign (a shanked stnioaxe) and which we will analyse in the section "Dorn". In fact, t h e r e is a great similarity between the "thorn" 2&huis and the kayakmichen, but both signs must be recognised. The "ship" that the Gooes- \$oät dg @Jschm", the "Dorn Gott", the "Stein"-, "Grab"-, "Höhleo"Épaiter through the Winiersonoenwende W-ßb u "d the „Do St" also at the Steven leads, we will get to know in the Symbolik of the Toten- and Wmtersonnenwende- Abi t 4is ancient atJsDtisch-nordisctics Sinabüd poch tvgt. Sections "GotJts Jobn" uzid "Schiff)", ' V'ss me with use of the €*l'ersichtskarte ltl from Arn fre&czuz and Thaya O&r,ar. ij jdschra MfitJuba, Uluidiche Pelsbüder Kloinafrikas, Munich i g z 5 , designed. The diluviaJe age of the Adantic rock carvings of northern Abik as was definitively established by the atisgrsbings of autumn H iii", which also e n s u r e s the lentinuiifit of the symbolism of these rock carvings down to the younger Steisaeit and from dori subsequently to ii the Libyiseh-berber'ish rock inscerriAons. Cf. *HerbeM Diihis*: Alier und Bedeuuiung der *norä*- äikaoiacben Felsaeiclünungen. lpek (Jahrbuch ftir prebisi. und ethriogr. Kunst) i. Helbband i9s t, p. r3 ff.

If the cult-symbolic Atianic style had been of north-west African origin, it would have had to start on the east coast of Spain as its first European stage. The map clearly reveals to us the course of the Atlantic-Nordic peoples of Magdalena, who were able to spread continentally in south-west France as far as the Pyrenees, but beyond the Pyrenees they came up against the African peoples of Spain and only spread around the Pyrenees to the east coast of Spain.



Abb. 6. Verbreitung der Felsbilder atlantischen und afrikanischen Stiles der älteren Steinzeit in Südwest-Europa und Nord-Afrika

The Fomorians were able to establish a base in the north at the Frzesbiisi, as they did again in the south, at the Aegean coast, in Malaga (La Pileta cave), as a stage of their North African voyage. The geographical spread of the Atlantic style confirms the tradition of the Old Irish legends, with which we will deal below: that it was the "Fomorians" (the South Atlanteans) who first took control of Ireland, then settled further into Africa, and were finally driven out of Ireland by the North Atlanteans, the Tuatha peoples, who pushed in from the north.

The rajak signs in the Altamira cave testify to the overseas, Nordic origin of this "Atlantic style", whose "vehicle" was to become the dugout canoe and the single-oar outrigger canoe.

\But let's turn our attention to this oldest ark4ic vehicle.

kine investigation of the Arctic and North American boat types in connection with **11. Das Hautboot und Rindenboot** end di
 'lenen Skadinavia has recently been employed by fuezerrfêo/. He points out the over-

The similarity of their fur boat type of the Micmac Indians of Nova Scotia and the Viking boat from Gokstad (Oslo Museum) is evident, while the clothing of these Indians is otherwise characterised by Nordic borrowings. The Viking boat from Oseberg (Oslo Museum) corresponds to the old Otchipway boat, which is genuinely Algonquian in style. Very similar are the boats of the Cree of Lake Athapaska, of the Native Otchipsvay, as well as the dugout canoe of the Native Americans of Lake Michigan (Potawatomie Indians, Darm Menominee).

altsteinzeitliche atlantische Völkerfahrt der nordischen Rasse

We know that the Icelandic settlers travelled from Greenland to "Markland", the southernmost part of Nova Scotia, to fetch timber. The more modern discoveries originate from these voyages to America by the Norse of the Saga period, but for the time being the question of the aftermath of the individual types of fell and bark boats among the northern Norse Indians and the Eskimo remains unresolved.

Skins and tree bark are the mainstays of the ligneous subarctic regions. As far as tree bark is concerned, the 2tirir is the most common, which can survive up to inches into the colder regions. Tree birch (*Hetula papyracea*) still occurs on the Hudson F'ay up to above the Arctic Circle, alongside black and silver spruce and balsam fir, while dwarf birch still occurs on the west coast of Greenland above 10 degrees north latitude. The bark canoe, as we still find it among the Indians of Hudson Island, is made exclusively of birch bark and is of the same type with the slightly upwardly drawn out inwardly curved stern ends ° (Atlas Fig. 4o6da).

The age of the hultSch-linguistic relations between North American Indians and the Atlantic-Nordic race may be determined for each individual subject. At this point I would like to point out that the theory of the "Indo-European" sound change put forward by comparative linguistics must be abandoned by me, as it is completely untenable for ethnological reasons. For this purpose we will use the language of the Dakota, whose platform burial has already been mentioned. The Dakota belong to the Sioux and are located in the upper Mississipi and northwards. They call the "birch" (Weifibirke) *ta-9a* (the y is nasalised as in French "bOn"), while fry-,jês-zun-Ze means "birch-bark canoe", safe - "carin, boat". The word ray means the "side", "flank", the "ribs" of an animal. Its connection with the "canoe" becomes immediately clear when we consider that the "ribs" or "sides" of the carin on Hudson Bay are covered with *bi°rle de* or McHo/ jte, i.e. that which covers the ribs (taj of the "moose" (n) - "ship").

We also have the word /o§ in the compound Znp-Jnp. "the body" {of the tree)
 - the "stem . r.r} means "Bauni", "tree", "flolz", "day" or "thought" (according to n u m e r a l s). Heide
 \Vorte, lna and rum, are additions of Ja respectively rn with om, The root "a (ewj means in the Atlantean-Nordic language: "mother", "the one who stands at the beginning", "ancestor" "the (the) divine one", "heavenly one". It is the designation of the beginning of the year, the rising return of the light after the passage through the winter solstice, the "rock", the "stone" (*na*), the "gravestone", Dolmen ("r-Ia, er-Ja, or-H, az-bu, al-Bu, al-êa new.).

¹ John Loewenthal: Spuren der Isländerfahrten in Nova Scotia. Mitteilungen der Anthropologischen Gesellschaft in Wien. Bd LVI, 1926. S. 66 f. ² W. Hovgaard: The Voyages of the Norsemen to America. New-York 1914. S. 224, 226, 247. ³ Lucien M. Turner: Ethnology of the Ungava District, Hudson Bay Territory. 11th Annual Report of the Bureau of Ethnology of the Smithsonian Institution. 1889-90 Washington 1894. Abb. S. 304/305.

Accordingly, in Daß:ota the "light", "daylight" is called rry-Ja (in contrast to *et-9a-z-a*) and ny-š'a-so "dawn" and "dawn", "daylight". *Ta* therefore means in Dakota the "Elk", actually the "horned", the "divine animal", and is also contained in the word for "Büffel" (the "bull" 9, which means Zr-f "m r "the great animal". This transition is completely iii represented in the Atlantic-Nordic languages. We can prove two word clans there, a connection with an -e- and a connection with an -r- (or -l-) stem.

The Son of God u f (*l*)i, *ti'-ur*, *t-r*, etc., in the winter sunset night and 'fodcs run, is still mentioned o n one of those Old Norse escort coins (hrakteats) of the Migration Period; his symbolic tiec is the bull; but his other symbol, the stag, is also still documented in an extremely valuable inscription (bracteate from Snyderstrup, Atlas fig. 036, cf. sections V and VI). The Old High German ner, Old Norse *dyn* etc. "animal", refers i n particular to the deer-like animals. As #zör "Gcitter", originally a dualis, the "two gods",

it is still preserved in ze'ei places in Old Norse (Yngl. Sag. c. z, Skaldskap.9 y)

The name of this oldest symbolic "animal" (f-n, f-r); the "horned one", /r-é, f-é, é-r, Ä-fj (stag, elk, racer), then passed over to the "bull" (buffalo etc.), the winter solstice animal after the "elk" (stag, racer) solar equinox (cf. Section "Son of God"): Latin *to-ums*. Greek Tn-ums "bull", Lithuanian i't-uzz, re-crzs "A uerochs", Preub. *ta-ur*l, "bison, bisnn", Old Norse proc "bull", div. s-A-- "bull", "calf", awest. *c-ta-ara* "large cattle", Arabic Qa-prw-, Syriac /"-yā "Sder", Jewish aram. *Sara* "bull"; "ox".

Both the connection r-r (*Z-fj* as well as *A-r* has in the Atlantean-Nordic languages the m e a n i n g of "thorn", namely of the deer antlers, "antler spit", while the individual stems, the -f-stem (*l-ZA (p)-d*) as well as the -r- *-(l-)* *umd* -é-stemi, have the meaning of "God", "Liçlat" and "two", *howfold". The "twofoldness" of the God (Son) is based on the duaais- mous of his revelation in the course of the year, which consists of an "upper" and "lower" or a "qfore" and "behind" half IO. Also in Dak ta fri means "a pair", just as in the Atlantean-Nordic languages. The "twofoldness" is also contained in the formula er-W, er-to, *an-kg*, *al-£x al-da*, etc., which originally m e a n t "two ur" or two km', n n or, with the numerical value "two tens", "double ten*_j this designation refers to the Artho-Nordic year of ten double months or twice ten months, where the month

"two tens", the end of the year and the winter solstice (see section 6). This doubling of the sign f} or became the sign m or A4, and later, when erected, the sign "zz'ei Bogen", "zwei Tterge", "zwei Spitzen", "zwei Liornen". The "two mountains" ksw. AIS winter sun signs are characteristic of the entire Atlantean culture. As we shall see, in Magdalena the sun stood in the constellation of "Elchcs" or "Renus", or the "two men" ("Gemini*") and later in "Taurus" at the winter solstice. Hence the overlapping of the two words "E,lçfi" and "Taurus", because / and r still alternate in the Arthian-Norse and Atlantean-Nordic languages: the terms "A-1a'- and "(w)-£a" are also identical again in their meaning of "carrier of the sun" and "carrier of light™. Much later, the term er-da "two mountains" condensed into the single term "grave", "burial mound" and was merged into one word with the winter solstice sign jt u i.e. the dolmen p_j (j (or, er, m with the Bultic Hornaufsau U .. It then became -di-, *by-* or do-

"mother-, and so the sound value ö s - w - d u, *bi-ur-da* etc. was created for the sign OO the "mother house". It already appears in this form in the critical cave citations of hfag- dalenia. €iotte's son Ti (da), whose symbol in autumn is the sign of the "lowering arms" 'J' or 9, or the "lowering tree" (Birfie, " that", spruce), stands there

in the "two mountains" of the winter solstice (text fig. §6). In the caves w or R, <- f-7. a/j these signs are painted on or behind the "horned one", the race, elk or bison ("bull") (er or H). In the form of the "sacred year series" handed down from the beginning of our era, the runic futhark, the "Tip&i (äi'-ur-H etc.) stands at the entrance to autumn, where the water, underworld, uplifting and winter journey of the Son of God begins.

The cultic connection between the "wirke" and the "LebenswaaseP" in Germanic folklore will be discussed later. In the Atlantean alphabets of the Mediterranean basin, the sign is placed immediately after the winter solstice and the beginning of the year, at the beginning of the series of signs. We will see that in these so-called "Semitic" alphabets the sign o still has the meaning of "house of God", "grave", "water", and "mother", just as today in Arabic U&, in compounds z/, still means "water (pond, lake of land). The symbol of the Son of God in the winter and night time of his year, the "one who lowers his arms", was also equated with the symbol of the tree lowering its **branches**. From the concept of the "sericent" in the "two mountains" arose the concept of the sign for the "birch". In this connection, I have been able to find it in the old Ingeväonian, Frisian-Saxon moorland at Zuideraee, on the old grave posts of the cemetery of Wanneiperveen {Atlas fig. z 5 io and zy io a). As c a n b e seen, the newer gravestones bear a natural mark in place of the T or y sign.

realistic representation of the weeping birch (weeping birch or weeping willow). On the basis of this The reader will also be able to understand from these brief hints why on the Nordic bronze-temporal razors that were given to the deceased in the grave, the sign "pTi-birku" is written on the "barque" and to the left and right of his hieroglyph he himself, i.e. twice, as the "pZwiefache", as our investigation in the section "Son of God" will show. There, using the monuments, we will analyse the symbol, the hieroglyph of the "lowering" or "séne arms lowering God" -/, who is called /o, fu, U, Bea, etc. in his autumn-winter course. We will see that his name in the winter solstice is connected with the sign ,t, the root of the "tree of life" Ja qEibe", the "wintergreen tree" or "arrow-bow", that this Jr is synonymous and homonymous with (j u (r) and the name of the Son of God, the "lowering One", { both with or (] f) as a back- *sign can be written as fi-u(r), Apr, that this sign is the winter solstice symbol at the end of the)ahrseries, the monthly signs of the year, char, that in the continuity of Nordic folk tradition the Bi;idmeichen + meh was embroidered as "Biiimchen on the mourning caps of the old chattering women in Hesse (Atlas fig. iq99 b and r 3oi).

So in Dakota - as in the Atlantic-Nordic languages - we have a chain of phonetically and conceptually related words that lead back to a common, North Indian, art-symbolic origin: the "God lowering his arms", whose symbol is the "tree of life";

- the tree sinking its branches" ("birch" - "fir "9 and its bark (Swedish 3'rr1, New Norwegian fort, basic form **det**, West Fiein *barA* and dW, Middle Low German d "rée, which was adopted into High German; c f. Sanskrit *bhurjas* "birch" and öÅ am "birch bark", "bark"); - the boat made from the "barhe", the "bark". The sound value "birch" from &-er-én (bi-or-ka, bi-arku) was given to the tree by its cult symbolic location in the

"both mountains OD by b e i n g compared to it as a sign: pzwci bends", "swei Tlerge", "two hills", "burial mound", "grave", "winter solstice" - "elk".

12. Die atlantisch-
 the norththe Sive both the
 der Tages- und Jahre
 zeiten-Sonnenschiffe

Only a blessing-driving, self-sufficient population could create the parable of the course of the year in the Limmelslicht, and its bearer, the Son of God, through the four regions of the world as four boats (ships) crossing each other. The symbol of the Jahreszeitenschiffe (*,

3. c. or 6) is then also one of the sure traces on which one can follow the Atlantean-n'earthly migration of peoples and cultures. This symbol, too, has its source in the Atlantic Ocean to the west of Europe. The symbol will later be used in will be discussed in detail in the relevant individual sections. For the time being, compare: Atlas Fig. ii /y Old Peru. Bowl with the four year ships and the four turning suns. The depiction of the ships is the Neolithic, Ingeveonian one, where the "man" is indicated by the upward line. In the Mediterranean region, a spiritual re-evaluation takes place in the racial mixture and it is no longer the "man" but the "rudder", the "paddle", that is indicated by the downward stroke. Nordic is thus the prefix "so much malin", the principle of the individual, - southern so much "objects" (slave rowers). The shields have i 8 + i y + i 8 -I- 19 strokes yz, the number of weeks of the ztlantic-nordicij year, whereby the \week has five days, the year 360 days and five leap days. The yahr- sr/iiQz sail in the fourfold water circle of the world's oceans.

Atlas Fig. q i y5 and 4*/6 "rúnaslettur" and "Sigurmerki" from Iceland. The first illustration shows 'lie four ships as carriers of the Tree of Life hieroglyph. The Atlantean-Nordic concept of the daily solar journey, which is the microcosm of the annual journey, connects the cardinal points with the seasons accordingly. The annual celestial ships are at the same time the ships of the times of day and designate the cardinal points of the sun's fame Thus they are triggers of the "tree of life" or "annual battime", just as they themselves as "barge" (ka-an, ka-an-[na]) are "tree" and "ship" at the same time. The "tree of life" }J{ }jj etc. has 6, 8 or i 2 branches + trunk ; the arrangement is 3 -}- 3 t4 + q, or 6 + 6) on both sides of the trunk. The two domestic signs also correspond to this common Atlantean-Nordic concept. The first has 3 (or 6) iiste of the tree above the ship and just as many below. This is in addition to the four turning points (summer solstice, sunrise north-east, sunset north-west; winter solstice, sunrise south-east, sunset south-west). The second illustration shows three branches forwards and three branches backwards above the ships. The



Abb. 7

The depiction of the ships is similar to that of the Neolithic and Bronze Age northern rock paintings.

The ancient Mexican hieroglyph red* (*bas*) corresponds in every respect to this Icelandic representation, which goes back to ancient tradition (Text Fig. 2).

Here, too, we have before us the "dragon ship" of the Scandinavian-Irish, north-west French 6legalith and rock drawings, which bears the tree of life (three branches above, three below) or the sun. The sign has undergone a complete shift in meaning over the course of time, but its changes still clearly reveal its context and origin. It is the fourth of the Mexican and Mayan day signs, is called gRa "n, lm in Mayan and has the meaning of "generation", "growth", "wealth" - ; via the meaning of "blessing" it then acquired the special meaning of "maize". In the Mayan criFcts it is always associated with the lizard that carries a spiked hammer; either this lizard is drawn over it or the lizard's throat is drawn with the two front claws.

risers from the sign. The axis is called r "eZa,4Afi, rur/a,Piz@ in Mexican and is identified with the crocodile as oncrn-/ofa'n, "water lizard". The syllable re (*ge*) also occurs in mei/ncOi "Won' and ibe-ruinZäi a "wild dog" aut, ebensn in észrc'i - " t o ascend, to rise", gi "mr2i - "tree , "staff", qwcAö " t o support", mal/ - snake and qm-2uoniff-

"Horn*, qxp-e - "horned animal". Here we have a chain of symbols which we will find completely in the Atlantic-Nordic languages. The sound In (/9 denotes the „)3bow", the "arch", the "crooked"; then the "cave", the "water", the "snake", the "winter solstice "i then, over the meaning "grave", the sound also goes over to the "hand", while in South Atlantic language it also denotes the "horned animal", the constellation of the winter solstice, the "moose", later the "sÖer" (o or *St*). \\It is now important that the eclase as W in the Ugro-Finnish, as in the Tuatha languages (*an-R), generally preserved, Old Norse or ar, the "serpent", the "snare", the "drac hen", in the Atlantean-Nordic myth lies at the root of the tree of life, where the winter solstice is. The 'snake' as a winter animal has already been briefly mentioned in connection with the passage in Vendidad (1, z), where t h e onset of the fimbul winter over Aiyana Vaejah is mentioned. As the winter solstice symbol of the North American Indians, it will be dealt with in detail in the following sections.

In Old Norse, "wintertime" is then also called "ri/r-ormr ' "snake venom". The "snake", which catches the light in its snare (the lowest arc of the sun's course in the sky at the end of the winter sun), the "drac he", the "lizard", the "worm", but in Old Norse it is also the "DrachenschIW' .Similarly, the other x t I a n b s c h - n c 'rdic v*ort for snake, (the n-I compound), means "snake", Sanskrit "ö.t-m, "Semitic" safiar, a word that is phonetically and conceptually venvarid with "snail", in all the Germanic (Ingväoniano) languages of the North Sea coast "snow-sailing ship", "small warship* (mhd. ,eurem , g , , snz,ſéy,ags. nnry, anodr. swHyit). The "snake" and "snail" ships of the Scadinavian rock empires are described in the "Schifi" section in connection with the

the symbols in question.

It is, however, of importance for our determination of the Atlantic-Nordic migration that we can trace the dragon ships of the South Atlantic on their route a r o u n d Africa from India to Oceania. New Guinea, which shows some ancient Atlantic traces, also has those marvellous Nāgas c a n o e prows, the huge canoes with the spiked crest of the Mayan "Maa" sign. The crocodile also takes the place of the lizard as a stern attachment, with the attributes of the lifebaiirn f6 points, 6- or 8-spoked wheel and "man" sign J) (Atlas fig. 42\$2-\$6).

For the final understanding of the inner, linguistic contexts, I must here already It should be mentioned at the outset that in the Atlantean-Nordic languages all the words w h i c h refer to the course of the Son of God, the "twofold", especially those of the turn of the year, can occur in their *Uzméc g* . This law of the **Wér/re ig**, which we will be able to observe in a plethora of fulfilments, is thus based on the purely limit y symbolic foundation of the religion of the Atlantic-Nordic race. The word én-ca (ga-an, etc.) can therefore also occur as na-& (*ca-go*, etc.). K Him" and "snake", "tree", "snake" and "ship" are thus closely related and of one origin. The connection of the "lizard" with the " \Vasser", the "dog" and the "heard" (bull) is - as we will see - still clearly preserved in occidental symbolism. The "echee" is a "da" animal. Its stylisation as a hiero;itlyph occurs in the form of the [ebensbaum , A Is Lichttriger it is represented in

in Middle American symbolism just as in Western symbolism with the @ sign illustrated. (AUas Fig. 4°3 +. 4 32 ii. a.)

The "Echec" is therefore the symbol of water, of autumn \ winter, of the winter solstice, where the "horned man" and the "dog" stand. This last section of the year, which extends from Westeo to Siiden, has the colours red and blue in the Atlantic-Nordic symbolism, and black in the winter solstice. The Vendidadstelle called the \VinterschI ange "reddish". In the Ittaya manuscripts, the lizard is the offering of l rzfras: its colours are half ruz, half 3/ar, blue alone (colour of the \Vasser or the Homs!), as well as *rel oéler xc/Term*". Six is considered the animal of the rain god, the vegetation.

To summarise, we can say that the hieroglyph *Äm, de-sa, gJ'asn* represents the "Drac hcnsschiff" in Mayan and Mexican, which brings the "tree of life" or "sun" and "rain", hence "good harvest" - "maize".

So we also see in the oldest cultures of Central America the same, firm, cult- symbolic and, based on this, linguistic connection that l i n k s them with the Atlantic-Nordic culture, whose carrier is the "barge", the "tree, the " ship"!

Let us now continue with the depiction of the ships of the year.

Atlas Fig. qí y8. Phoenician bowl made according to an iigyptian model: Ra-Osiris io his solar barque. The scarab in the east and west barb, signifying the position of the rising and setting of the sun, where the underworld begins. Isis suckling the Horus child at the four turning points. Atlas fig. z65 I, Tordos. Ungam. Later Stone Age.

The cross of the four cardinal points of the day and year. They are marked with the characteristic atiantic-nordic "Kamrn"-like linear signs for "SchiffP" written; compare with this the yearly series of comb signs, also on pottery from TOrtIOS, (t16S fig. 652) which show 3 2 strings together, thus already pointing to a seven-day week. The two signs of the 9 droites lowering and raising his arms, the descending and ascending year line, which divide the yearly series, a r e also found in the rock paintings of California (Owens Valley, Atlas Fig.4 4 No. 33).

Compare with this the)ahressonnenschiife on the nenlitic painted ceramics of the hecro-pole of Susa (i. period), (Atlas fig. z63 z-z6 y) which are depicted there as well as on the spinning whorls of 3'roja (Atlas fig. z64y-4 g) and in the rock paintings of California fAtlas 7\bb. ç 8 g d , No- 9. . 2i and 4896) are depicted with the ridge mark.

These Near Eastern representations go back to the Atlantean in particular *mord- atfantiscG (in Aean) ScMünbeot*, to the reeds, which fid the swan's neck or saine ornamental stylisation, aie S SJ4irale, as a stern attachment, It siod those Sc kiffe, which also carry the sign of the "Ti-birku" , or T fi. They will be discussed in detail in the sections "SchiffP", "Kamm" and "Schwan". For the ingvaeonisc year ships with the swan symbol, see atlas fig. 385s - 386y and dc'95-qD99. Swan sharks or swan spirals as a stern attachment are purely Rtord-Atlantic, Ingevaeonian tribal signs that can only be found on the tracks of the

"Lente of the frenid boat type" appeared in Ancient Egypt and Ancient Iran and then disappeared again: only once did they return with the Pulasata (Pbilister), the Polsata people! (Cf. sections "Sel wan" and "Schiff*").

It is from this western, Atlantic cultural country that the ancient Egyptian concept of the both sun oorém, that of the day and celestial navigation and that of the night and subterranean navigation

¹ 2fuer f. Szl "r : The animal images of the mexic anischo and the M aya-H andschriften. Ztsch r. f. Fat ology çe (i 9io) S. 57 -84

through the realm of the dead. The Coptic language has also preserved the Latin dart, which was adopted into Greek as *nekuōn*, "barge of the dead", "underworld cock" (Diodoriis Siculus i9, z; Plutarch, *Isis et Osiris* i8) (Atlas fig. 41/o-22 and 4 I 8a).

In Dakota we had the group β and init -n suffix "/aš" as "etch", "dawn", "light", "day", "birch" and "bark" (birch bark). But the Dakota language has preserved the memory of the night journey through the two mountains, the observation point of the winter solstice: *Za -it* means "to appear, to become visible" of the sun *p a s s i n g* through a hill, also later of the Some passing through the cloud mountains. Likewise *taš-&n* "to go out", "hervorkotrimen": "outside the door". The meaning of "tree", "wood", "forest" is also preserved in *fiš-to* "land without wood", the "prairie". It thus combines with the meaning "boat- arch that of "etch" and "birch". The boats of the Indians of Hudson Bay are either covered with moose skin or birch bark. They have the curved shape of the horn that carries the light (Atlantic-Nordic *la-re, xa-Aa, sr-H, ul-M H-H new.*). The original context of the cultic details mentioned is therefore still I<lar recognisable in the Dakota language.

But whereas in Dakota *for* means "birch", *fze, fseiuz* is "fir" in the Atlantic-Nordic language. Originally, the common basic meaning is "the tree lowering its arms", which stands at the "stone" *Pōroa, Staaea*, *æi* "rock" in the two "mountains", in the winter-solstice, at the beginning of the year. The words are /o-æ-w.' *ta*, "Gntt", "tree", or, the (the) "First", "Alice", "Celestial*", the "Licii0", and en "Stone", "Earth", "Mother". The terms "Son of God", and "tree" () are therefore identical: we will be able to find these relationships again and again in unbroken succession from the Heolithic to our Saga period for the North. The two evergreen trees are found at the two turnings of the year of the Son of God: according to ancient Germanic tradition, the spruce tree in the south (winter solstice) and the yew tree in the north (summer solstice). In later times, the yew also appears in the winter solstice. The "tree" that grows from the winter solstice (south) to the "stone", the "earth", to the summer solstice, up to the sky (north) and then descends again is the tree of life, the tree of the year, the symbol of the god of the year (J). Its trunk is called *la /éo- be, ê æ, ê ø ø n ø j*: the "divider" and "lifter", "bearer". High summer is *Piso's* solar orbit furthest north, actually after the "heart of winter". As we shall see, the vowel of summer is *î*, the summer colour is *gy/ó* and the cardinal direction for summer is *Gordon* in the original language of the Atlantic, which is based on purely cult-symbolic division. The Dakota language has also faithfully preserved this. The "K refer" and the "pFichte" are called *wø-ai, u'n-ct-yø-čø*, no is "snow", "snowing" ; *u'a-ziy n* "the god of the north", the "northern god", a *riše* who loves the north and blows *k idte* from his mouth: he comes closer in winter and *r e c e d e s* in summer; *wa-ct-ya-la* "by the pines", "the *Nordeø*" But the meaning of *Ĝ* is "god" /

Besides the formers *nit /* (like /e/ra, ;-) *there* are also those with *d*, which - as we will see - belong to a later epoch. *AltiriSch di'nx* means "hedgehog", "height", *altindiech dftavp* "the arc". The linguistic symbolism is immediately understandable if you know that the sign *II* in the angular spelling *n* represents the "arch" of the smallest solar orbit of the year at the winter solstice and is just as much an ideogram of the "arch" as of the "mountain". Therefore, the Son of God in the winter solstice, who is inside *Ü*

' J.#. Eggg: Gnrnmarssd Uimionmq of tte Dgkote Lægnae Smitbsonan CootnbuNors toKooiedgz You, IV, Washiogtoo z8Sz.

which is Zi-a, fi'-er, lJr, f' etc., as a connective + f}. fy - from which the Old Norse meaning desy- k L "inheritance", "bow" and "arrow" (from EibenhoR), and the god's name of li-m, *tyz H a* "the giant of the pillar" , which we know aucii as f'z'r-M on a Geleit coin, is still preserved. Related to this "re" is the High German

"Tenne", Dutch *dünne* a. o. "deck on a small shiif", Anglo-Saxon *drei*

"Lagerstfütte, cave", English the "Höhie", Lithuanian *d* " the ceiling of a barge made of planks".

The "Tanohäuser" myth is thus originally the parable of the one who dwells in the fir tree, the "son of God", the new light that emerges from the winter mountain, the mother earth, and is "redeemed" when the year has progressed to the "Stabe" (t- or @), the "grüinenden Dorn", the third sign of the "holy row": there begins the Lena, the victory of light over winter death and winter darkness.

The name of Mother Earth as F has been preserved in the Dolomites, in Kel- tic as A/Pzasn related to Nnw and *Ann* or Mu, in Anglo-Saxon also *SJtAn*, wn besides the word also the sign of the "double axe ("two thorns"!)" the winter solstice-sirin image of Mother Earth, is preserved ("Text Fig. §/). As foaif, the Punic adopted it from the AtlanÖcs of North Africa. Moreover, Anglo-Saxon has the name

"Er-ke" for the earth mother, and Sumerian still has the ablaut **su 'mlj**. The double formation of the last word ("3i-wR, A-mto, dirR" etc.) is also preserved in Celtic and Germani as the name of the earth mother. The name *bn'cb*, *brach*, *br 'as*, and 6r-r "gl occurs in a series of natrias, all of which refer to places where rock or megalithic cults can be found, including a stone circle of six stones (!) at Siren Kimalta (Tipperaiy) called *FH-brega*. Auficr *Brita*. Conversion of Bti co, also occurs *bed*, whose cult was later Christianised by Rome through the elevation of Brigit to the status of a saint. *Brita*, *BFgit* contains the same word as the Upper German variant of the earth mother figure Frau Berchfa:, which is used in the winter sun and to which we also return in the section "Mother Earth". The Germanic word "Tanne" also has a complete chain of meanings in its cultic context: the "tree", the "ship", the "stone", the "rock", "Hügei" or "the cave"; the "mother earth".

The fact that the "tree" stands at or on the "stone", the "dolmen", is preserved in a beautiful Neolithic depiction of Tordos (Atlas fig. **sZof**), which coincides closely with the creto-minoan depictions of the dolmen with its Homaufsatn and the tree of life (Atlas fig. zzo3-zzo2 and 3 i63 -3i6\$). (Cf. sections "Lebensbaum-, Grab-Haus", "h'Iutter Erde und ihre Priesterin").

The primeval forests of post-Aegean Europe provided the Atlantic people who colonised the north-west of the mainland with the material they needed to build the dugout boats that developed over the course of the Neolithic period into the wide outrigger and double canoes with raised sides. The hide and bark boat only survived in the remote parts of the Brid islands; on the mainland it gradually disappeared. By Caesar's time, it was no longer known in Gaul.

The votive find from Nors in Jitlanci confirms that the skin boat or cattle boat was still in use in the Bronze Age in ancient Vaenonia. These small boats have a length of i i - i z cm; The railing and ribs are made of narrow broiise bands, the boat skin is made of thin gold

The boat has a sheet of metal that is wrapped round the railing at the top and covers it. The overall shape is sharp and sleek, the cross-section acute-angled, the two sterns are pointed: they are therefore pronounced keelboats. The peculiar construction of the spars indicates that the golden votive boats are descendants of Aeolian vehicles, consisting of a framework with skins stretched over it. These Bronze Age North Atlantic skin boats also bear the symbol of the sun's circles as death barges and wiiitersonnenz'endeschiffe gAtlas Fig. d 4 *)!

The memory of the light- and llir/enborke boat with its upwardly curved stem
The term "steven", which is used in the same sense as Ach "front part of the boat" (Anglo-Saxon feefrj and "curved neck", the "beak" on the stem and sternpost.

The word "barque" for ship reappears where the Atian-Nordic race first landed in Europe with the "barkc", the "fir": on the Spanish peninsula and in south-west France. Around 4co darico is documented by Paulinus Nolanus, Marco around 6qo by Isidore. From there, the supposedly "Middle Latin" word penetrated the "Romance" languages, French and Italian, and the Germanic languages. Once again, the ancient cultural heritage of the Nordic race migrated northwards from its first European homeland, just as it had done tens of years ago, at the time of the first land dwellers.

The study of the oldest Arctic-Atlantic vehicles with which the peoples of the Nordic race once completed their Atlantis and Europe voyage has shown us how clearly the linguistic and cultic relationships reveal the route from the far north. On this route, which connects North America and Upper Palaeolithic Western Europe, we have stopped in Scotland and Lland several times as intermediate ports.

The fact that we have no Magdalenian finds on these northern parts of the British Isles can be explained simply by the fact that the Arctic-Nordic hunters travelling in the "moose skin boat" could only have settled on the coastal ice in the completely glaciated area. These settlements have, of course, completely disappeared. But the later settlements of the first post-glacial period also fell victim to the land being sent below sea level. The first surviving settlements in Scotland and Ireland are located on the north coast: this is where the further colonisation of the country began. The oldest settlements, those of Oronsay and Oban, belong - as has been mentioned - to decri acylia. The settlers themselves evidently travelled by ocean-going vessel

For the later Mesolithic and Neolithic relationships, the finds from the i 3. The Atlantiseb-pile dwelling in the Gyde, with which those from a Wallbiirg on Dunbie Hill near Durnbarton Castle still have to be put together.

The pile dwelling of Dumbuck in the Gyde is a so-called "crannog", as has often been found in Scotland and Ireland. These are artificial islands made from packs of wooden

**nordische Wallburg
und ihr Wehr- und
Kultur**

^o *S hue Hätlm*: Nordische AlterturnsYuude äd. i/ Strafiburg i89t, p. g5i. Afar Z'fs ari inn Reaflexikon der Vorgeschiebte XI, 3 (19iy), p. i36. ' Not scum: Pile Structure on the north back of the river Clyde. Proceedings of the Society of Antiquaries of Scodaod, vol. 34 tif;99-i9oo), p. q3y F. A&ie* 3fi?for: Netez on the disco- very and exploration of a circular Fort on Dunbuie Hill near Dumbarton. Proceedings of the Soc. -f Anliq. of Scodand BE 3o (i895- i8g6), S, zgr f.

The mounds are built of logs, brushwood, stones and clay, usually round. The mound is held together by piles that are driven in vertically and connected with wattle, occasionally even with horizontal beams with mortises. Sometimes a second or third picket fence runs around the inner palisade. The average size of the individual crannog is 20-25 of, but there are also sites twice as large. They are always located in shallow lakes near the shore, especially in the AOW on *Ftu m^oun- dingen*. They are usually connected to the land by their own *dan*.

Well over 2cD are known from Ireland, over 50 from Scotland and a whole series from England. The actual distribution area comprises only Northern Ireland and the neighbouring parts of Scotland, separated only by the North Channel. It is a geographically closed area, which indicates ethnic unity.

We have already had the opportunity to observe how strong the continuity is in this northern part of the British Isles, both in terms of the anthropological and the cultural elements associated with them. We can make the same observation here: the Irish crannogs were inhabited well into the Middle Ages. The one at Lough Lane was even taken by storm by Sir R. Bingham during the reign of Queen Elizabeth. The same applies to the so-called

"brochs", those continental defence towers that are closely related to the "crannog". (Atlas fig. i z8z. Broch of Mousa, on a Treinen island of the Shetland group, So fub in cross-section and q5 fub high.)-*Broch*, older forms 3r-p.g-Ä, érmgA, èrugk kwgni *j*, corresponds to the Germanic "Burg", a word derived from 6i-in-ên, properly "swei Bogen", thus „Wail", "Enclosure" was created.

The "brochs", called "duns" in the Hebrides, are also limited to the *xÜd/i/clr Ge&rt*, the Nerd-Schnttland and the North British Isles urlfa0t (Shetland, Orhney and the Hebridean Isles). About iq5 are known from the county of Caithness alone. They lie mostly in the plain and are protected by a rampart or ramp behind the round tower (Kiltnster, Caaister, Caithness) or by a rampart built at some distance from the tower (Upper Borgue, Keiss-Broc h, Road-Broach, Caithness). On steeply sloping coasts, they were built on protruding cliffs, separated from the mainland by a moat (Crosshisk, Borrowston, Neb, "Cairn of **Elsay**" hei Wiel and others in Caithness).

In one of the "broches" ("Keiss Broch") from the Caithness coast, those painted pebbles (Atlas Fig. 46aq) were found which still gana correspond to those from Mas d'Azi1 . While those from Mas d'Mil belong to the end of the Citean Stone Age, those from KeiA-Broch are now attributed by Breuil to the Early Iron Age and also prove the tremendously tenacious continuity of the traditions in those closed areas where we still find the Palaeolithic skin boat in modern times. This is an important fundamental finding for the cult symbolism of Scotland and Ireland, which will be discussed later, that an ancient tradition could be preserved there like nowhere else in the continental Western Europe, because all Atlantic-Nordic cultures.

² *W. Bremer: „Crannog". Reallexikon der Vorgeschichte, II., 5. Berlin 1925. S. 334.* ³ *Robert Munro: Prehistoric Scotland and its place in European civilisation. Edinburgh and London 1899, Plate XV. Joseph Anderson: Notices of nine broches along the Caithness Coast from Keiss Bay to Skirza Head, excavated by Sir Francis Tress Barry. Proceedings of Society of Antiquaries of Scotland Bd. 35 (1900—1901), S. 112f.* ³ *W. Bremer: „Broch", Reallexikon der Vorgeschichte II., 2 (1925), S. 1441.*

As the brochs were often located close to each other, often in good farmland, they must have served the population as dynastic residences, defence towers and refuge castles. As with the "currach" and "crannog", the "broths" have a long history of continued existence and use. They still play a **role** in the Saga period. The excavations to date have not provided any reliable evidence for the time of their creation, as the traces of the older cultural layers have been completely obliterated by those of the later inhabitants. Thus their origins remained shrouded in darkness for the time being.

But now there is a possibility for their safe dating. The "broch", the defence tower of the Atjantian-Nordic megalithic seers, can be traced further east into the Mittelutean region along the sea routes via the Balearic Islands and Sardinia, Montelius' already recognised the connection between the "Talayots" of the Balearic Islands, the "Nuraghs" in Sardinia and the "øTruddbi's" in south-eastern Italy - albeit in reverse order. These megalithic structures belong to the Bronze Age. The connection between the Mediterranean megalithic towers and those of North Britain is only conceivable by sea, as continental European chain links of this type are completely absent. However, there is an older stage of this "broch", the round stone hut with an overhanging, so-called "false" vault. The origin of this type of construction is to be found in the snow-sealed house of the Arctic-Nordic race, as it is still preserved today among the Lapps and Eskimo, and the Palaeolithic settlers from the north may also have built it crust on the coastal ice of Scotland and Ireland. This "beehive-hour" is still in use today on the islands of Harris, Lewis, St Kilda and the Outer Hebrides. In Ireland, where they are called "cloghauox", they are found on the Aran Islands and in

The circle huts in Wales (Ty Mawi) show a similar form (Atias fig. i z83). Their continuation can be found in the area where the Atlantic-Nordic culture entered European soil in the Upper Palaeolithic, in south-west France (Dept. Lot).- The overseas stage of the spread of this round stone house, the "castle house", from the North Atlantic to the Mediterranean area is the Canary Islands {Lancerotte, Fortaventure, 11 de 'er, Grand Cariaie and others. village of Arguineguin.} As we see in the text of plate VI (no. a6- 3o)

the rock inscriptions of the Canary Islands also form the starting point of a highly peculiar spelling of the sign *b-(r-A)*, which can be traced through the Mediterranean region (Sabebic, Hnrinihic, Corcyrian writing systems) as the sixth form of the ði-art sign ("two arches", "castle", "two mountains"). The origin of the broch from the round stone haos is still clearly recognisable in the Balearic "taleyots" and southern Italian "truddhi". The "cloghau" or "clochan" from Bishop Island on the Irish coast* is the direct predecessor of the ø sør arm "Taleyot" from Ferrerias (Minorca) {AUas fig. 12//). The simplest type of nuraghe also corresponds to them.

The Irish-Scottish stone houses, however, still exhibit Bronze Age inventory. Montelius has shown that this game clan is related to the Arctic winter house built of snow bricks.

also already recognised (op. cit. p. 43). We therefore have here a later Palitolithic formation between North America, Scotland-Ireland and south-west Europe, which is still characterised by the

' O far fon/e/iimÿ D*r Oriet unô Eu pa, Eiml uß der orientahsrben Kultur auf Europe bis zur Mitre des leouui Jattrau-ends v, Ohr. Stockholm iß99, p'. i69f. ' O. 3fonnfir-: The Orient and Europe. s. i8i, fig. ta3e nd b.

^'. Ferseta: Clog -aoeés æ séjour oux Yes Canaries. Pzis t8qc, p. S. * Fig. h-i 3fanzi/* . P. t83,

emphasises that the use of the "sweaty hands" was also common to Word America and the North British Isles.

Since non the Mediterranean forms of the "kroch", such as the Nurage, still show Neolithic find inventory, and their origin can be safely attributed to the Stone Age, the origin of the North Atlantic "Brochs", as their precursor, can also be traced back to the later Stone Age.

The aforementioned "crannog" of Dumbuck in the Clyde also shows two concentric circles in the ground plan, a wider outer one and a small inner one. A tower, a kind of "broch", probably stood on the inner circle. The excavation yielded no metal finds, only stone and bone artefacts. A canoe and a dugout canoe were also found, as well as an oak trunk with steps, a "ladder", probably for climbing up to the entrance of the tunnel. A slate point was found in the dugout canoe. The finds from Dumbuck are again very similar to those from the hillfort at Dunbuie, which we have already mentioned. Here, too, no metal or trace of pottery was found, only bone points and various slate spearheads next to small stones and bowls. The rampart castle consisted of a ring wall of stone pavements without mortar, with a diameter of 332 feet and New access of 3 feet 2 inches wide.

Dumbuck and Dunbuie are unique in Scottish Vc'r history. The depiction of the installation and the "sunburn" on the pendant stone of Dumbuck has already been mentioned above. The correspondence between the rare symbolism of these Scottish finds and those of the Neolithic megalithic culture of Portugal has also been mentioned.

We will therefore have to look for the origin of the Scottish defence towers in the later Stone Age, to which the "Pictish" slate culture of Scandinavia also belongs. In addition to the reasons given here, however, there is another serious one, namely the fact that the ground plan of those "crannog" and "broch" sites recurs so frequently in the Neolithic rock carvings of Scotland.

Here we have the cultural connection between "house", "grave" and "God". It is characteristic of the God-seeing nature of the Riordic race that everywhere a connection is sought with the revelation of the divine in the cosmic course of the year. Objects that initially developed out of some kind of nütz purpose, such as the snow-brick roundhouse with the entrance orientated towards the sun, are compared with the winter sun house of the Son of God. On the rocks of Stronach Ridge near Brodick Arran (atlas figs. i i 58 and i i 63), we see, for example, the inner circle, *to which a kind of entrance leads, surrounded by one or more circles. The terms, symbols, characters and words for "worm position", "loop mountain" and "spire tower" are symbols of the annual course of the sun, which is located in its winter house, the "arch", or in the "loop", "snare", "snake", the "inding of the "worm", caught in the "worm position". In the section "Grave and Hatls" we will be able to observe the intimate relationship of doubt that exists in the world view of Nordic man between the everyday object of life and his belief in God. In life as in death, he dwells in the sign of the helmet. The "castle" *du-ur-H* (ia - *alter p-r-b*) "zn'ci Hogen", "two rounds", hence "der K reis", is liirche, feast and house at the same time.

As the examination of the term for "tower" and "castle" in the eponymous ab-
• *F. 'non Deh,n* "N uiago", RJallexikon der Vorg estbichte ly., j (i9Jy), S*Ügo -u , mit Literatursig abt-

The words in question are derived from a common Atlantean source and are borrowed from one and the same cosmic light symbolism of the Nordindex.

In order to reorient the Atlantis problem on a prehistoric basis, it is of importance.

Wichtigkeit, krab wir in denn Bericht Platos über die Ilurg auf riep legendary island Atlantis genau den Crundrifi des "crannog wieder erkennen, dessen Anläge aus konzentrischen Kruißen of rows of piles and ramparts at the top and bottom, with a fortification in the form of a "broch", a defence tower in the centre (dumbock). Before we move on to Plato's report, let us first discuss the geological "basis" of the Atlantis question.

Int Spijt-PaJaosoikuni and Frilh-Mesozoikuni, the continent comprising the east coast of Slet-America, Africa, Arabian, India and Australia, "Gondwanaland", was separated from "Arctic Land" (East-North-America, Greenland, Scandinavia) by the brt-ite "Tethys" ocean, of which the Mediterranean is a remnant. The middle part of today's Atlantic Ocean, **etu'ä swi96hen** * 4 n . Br. from isyria to western India, has thus been **present** as an Atlantic valley since the Coal Age. Two arms of this 9ethys ocean, north-south host itself developed into the hetitic Atlantic Ocean. The shape of the floor of the Atlantic Ocean is characterised by the presence of a meridionally directed double honeycomb with a ridge separating it by an average distance of jtxi km.

So if an Atlantis floe area still existed in the late Tertiary and Quaternary, we have this in the first place *närdticü vezi f° n. En. ze stand.*

In the previous section, we discussed the fact that in the older diluvium, northern Europe (Irltannia, Ireland-ScotUandj and north-eastern America still represented a coherent complex of floes (cf. the geological references in \Vegeier: Entstehung der Kontinente und Oceans, p 39-4*J " i L "r the Diluvium, the displacement of North America increasingly severed these links and eventually separated the British Isles from the mainland, creating the English Channel and the Straits of **Dover**.

Grönland, Spitsbergen and Franz-Joseph Land are the only r e m a i n i n g fragments of the old Arctic continent. These islands are therefore islands ; volcanic phenomena have not been detected with certainty anywhere on them. This distinguishes them from the other Atlantic islands, which were subsequently rebuilt by volcanic eruptions on the \Vrack of the lost Atlantic continent. These new formations include Jan Mayen Island, the northernmost volcano in the w o r l d , a displaced post of the equally oceanic and volcanic island of Iceland. The foundation of Iceland is the Miocene rift floe of the old Atlantis Arctic continent, which connects Greenland and Europe at a depth of 4s--i. The volcanoes from the Pliocene and Diluvial periods are located on top of this. The first fault lines, ridges and volcanic formations in Iceland have a pronounced east-south-west direction, in the direction of the Atlantic double rift. Further Far Oer, Asoren, which are also built from young tertiary or diluvial **veins**, are also volcanic.

The mighty North Atlantic Threshold, which stretches from Greenland - Idznd southwirts over i(eykjana Ridge, Faroe Islands, RochalJ-Jnsel, Telegraph Plateau, thus f o r m s part of a large North Atlantic continent that could only have sunk in the course of the Diluvium.

The Canary Islands and Cape Verde are to be regarded as the outcrops of the Sudatlantic continent; they are so-called "crypto-osean" islands, i.e. the sedimentary basic structure, gneiss and argillaceous schist, is still visible in their landscapes. They are therefore not just volcanic formations, but parts of an ancient, Tertiary-age continent.

In the so-called mid-Cretaceous period, the southern border of the Tethys Ocean (the northern shore of the Brazilian-African continent) was approximately at today's Canary Islands, while Cape Verde still belonged to the continent. In any case, the nature of the area west of the Steps of Hercules also changed considerably during the Tertiary period. Madeira and the Canary Islands were already separated from the continent in the Upper Miocene, but the movements in the Atlantic region were still expressed in folds in the *Quaternary*.

The intersection of the depression of the Mediterranean Sea with the Atlantic Ocean has probably been exposed to particularly strong movements in the earth's crust, these movements have certainly been quaternary in parts, *as witnesses are the following*.

The movements and level changes of the Atlantic tides can also be traced in the north up to modern times. The level rise on the Swedish side is significantly greater than on the Norwegian side. The old beach line at Hammerfest is 9 metres above sea level, the same line at Altenfjord is 6 metres, on the Swedish side at Norrköping it is 30 metres and at Hudiksvallgar it is 3 metres. These quaternary level changes in land elevation can be observed in all the Quaternary lands grouped around the northern Atlantic Ocean. On Novaya Zemlya there are diluvial beach terraces up to 300 m high, on Spitsbergen 130 metres.

Before this uplift, however, the land underwent a *submergence* during the ice age, for example the Nordic fjord coast, where old river valleys were submerged; likewise the harbour and bay-rich shores of the south-west corner of England and Ireland, the north-west corner of France and Spain, where old hill mountain chains break off across the coast and the sea entered the valleys between the chains during subsidence (Rias coast). The Shetland, Orkney and Hebridean Islands, for example, are not original islands, but belong to the western European continental shelf, as does Rockall.

Thus, off today's coast of Fennoscandia, there is still an area off the continental shelf that was submerged in a younger geological period, the 'shelf'. One such shelf is the North Sea, as Norway and northern Scotland form a tectonic unit. On the German North Sea coast, the Dutch, Flemish and French coasts as far as Normandy show secular subsidence of the land, subsidence of the ground and so-called "real crustal movement". Today's North Sea is a slowly rising *plateau* towards the south, the northern half 30-80 m, the southern half 20-30 m below the water surface. The Doggerland (the Dogger Bank), as large as Schleswig-Holstein, has individual parts that are only 5 metres deep.

The destruction of DaggMand, the centre of the ancient Forseir (Polxtr)-Laztcf, around the middle of the last millennium BC was the great catastrophe for the ancient Tuatha empire, Old Ingvaenonia, and the cause of the northern European peoples' movements of the early Iron Age.

The volcanic eruptions that took place in the Azores (St Miquell) as late as the 16th century and were observed in the wider area until submarine eruptions in the years 1280, 1810, 1811, 1838 and 1869 also belong to the accompanying and subsequent phenomena of the Atlantic earth movements.

The Azores consist of 19 islands and are formed by three parallel stripes, running E-S-E to W-N-W, which extend over a total length of the islands of 800 kilometres and probably continue further submarine. It is the south-west direction of the Atlantic cleavage.

Danger 300 miles (9m km) north of the Azores on the float connecting the Azores with Iceland, at 42° n. Br. and 20° west longitude from Paris, in the summer of 1828, a French cable ship, while dredging for a torn telegraph cable, discovered a seabed with a mountainous character, high peaks, steep slopes and deep perpendiculars at a depth of 3000 metres. These peaks were rocky, mud was only found in the valleys. Between the teeth of the grappling dredges, which had been taken hard, were rock fragments that had just broken off. They all belonged to the same type of rock, a glassy lava, *TaMyJt*, a chemical basalt composition. Termier was quick to point out that the historical meaning and significance of the documents kept in the Musée de l'École des Mines de Paris were not properly understood. Because glassy lava can only form under atmospheric pressure from the *Warser*. At a depth of 3000 metres under water, the magma had to be 'rvrérirZm/üsrrZ because of the pressure prevailing there. However, as this glassy lava still has all its fine peaks, it was described into the 3000 metres into the very sharp n "c/z i/rre "z

Ausbnich and mü ,trra\$M Gcxc di gArit grcAtni so'n.

In this way-I ccm -d Izlaud müsser afro in ge'o,giccü y'ingstzr 2eil grade L'erst&ungen -ixgetrr7- xrii ,

On the basis of these geological findings, the Atlantis tradition in Plato takes on a completely different meaning. According to this tradition, outside the "Pillars of Heracles" there was an island "larger than Asia and Libya together, from which, at that time, people still looked for the sea, which is so healing in truth, could be travelled across and from the islands to the entire mainland opposite. - Later, the Earth's archipelago and *OeirscMe ger and ler course m'xes schliFav'm dyc vwd eüicr xcMimcx HacM ver cMand dv Insc/ Atlantis in 3fcr."*

Following on from what we have learnt about the North Atlantic ramparts and tower castles, let us now turn to the tradition preserved in Plato. According to the description given by Plato in his "Timaios" and

Die Atlantis-Überlieferung bei Plato

According to the account given in "Critias", Solon is said to have received the report on Atlantis from the priests there on his journey to Egypt. This entire account is regarded as a fiction by Plato in order to illustrate his socio-ethical idea of the state. The great impoverishment caused by the "occult-scientific" side of this report became the reason for scientific research to no longer deal with it. This is all the more regrettable because the fantastically elaborate account does indeed contain a very essential core, the separation of which is still quite possible.

'Ggh. JeAolf.- Géographie des Atlantischen Ozeans. Hsmbürg i g i z. S. 191. OZfolt'i/r "Atlantis". Gel

togiicbe Rundschau I V '913 8 44! 8' firrioi'zr: L'Atlantide. Bulletin de l'Institut Océanographique. No. s.6. àt on Eco i g i 3 . ñ. *Genre* . 'Le problème de l'Atfa-de et la Zoologie. *Annates* 'le Géographie, i 5th -dai 1906\$ p. zo9 f Plato's "Timaios, Kritias, Gesetze XTM im iris Deuche übertragen son Oito Kiefer. Jena 1900. .ii. 8-16 uzd tjj - i 9.

Firstly, it is about the construction of the Atlantean original castle by "Poseidon". With regard to the Greek naming of the divine founder of the Atlantis castle, the words of Critias must be sent in advance, "so that you do not wander if Hellenic men did not have Hellenic names; you shall know the reason for this. For Solon, wishing to utilise these narratives for his poetry, made exact investigations into the meaning of the proper names and found that those ancient Egyptians who first recorded them had translated them into their own language, so he himself also took the meaning of each proper name and wrote it down as it reads in our language".

If we now also take the "sense of the proper name" Poseidon, then we have the god with the "Dreizzck" (A or dii) "god in the water" i.e. winter solstice, where "bull" and "horse" ff1) stand, the symbolic animals of Poseidon, the "ur-ku", "ar-ku" (f-éj etc., from which come the Latin "rer " castle", the Gothic ritt, Anglo-Saxon et, Old Saxon all " temple" and our word "castle" (from *du-ur-H* etc.).

However, the name of this Atlantean "pPoseidon" is preserved in the West African Atlantean language, in the Yoruba language, along with other linguistic evidence relating to cosmic symbolism. The god of the sea is called O/oérn, a word that is related to " hgißer Danpf", "night, darkness", now nyä "midnight, enn qBogen", "vault of heaven" and är=e "sun*. Opposite this P/o-M, the Orisha of the sea (actually "God in his night, water, winter state") is the Oft-, the Orisha of the sky, the supreme being, i.e. "God in his day, sky, sun course". It is important for us to establish the formula *ol(ari- n)*, the ié or r-é formula, for the "sea god" in an ancient Atianic culture, which will still provide us with much evidence.

The narrative of Critias now tells us about the construction of the ancient Atlantis castle by "Poseidon": "he fortified the hill on which she (Cleito) dwelt by a strong protective structure all round it; for he placed several 4-Z mr zM ö,fnr Aü,gr, two of earth and three of water, around the hill, each equally distant from the others in all directions, so that the hill would be inaccessible to man - - - - -

"since ships and shipping did not yet exist at that time", added the bicdere Kriöas! *But the Mer Tschr - &er Gruiidri'9 is dcrjimi'gr the "cranmgs" or uzrs grxau sa in the following irfcA- chottis F ' cücN)mzegm.*

Let us now turn to some further details of P}atn's Atlantis-approximation, and in the first place to the date of the fall of Aßantis given by the Egyptian priests, approximately 9000 B.C. As our study of the Western and Mediterranean writing systems will show, they lead back to a common Southwest European, Atlantean Q,ue1ie. Namely to a last uniform redaction, which must have taken place in a common cult centre. This editing refers in each case to the setting up of two new signs for the first month of the year, when the sun, after a period of about 2Cfo years, is again projected into a new constellation at its rising in the furnace revolution. The overall sequence of these monthly cycles, the "sacred year series", forms the writing system. In the ancient culture of the Magda-teur epoch, two such redactions can be found in the preserved written monuments and the symbols of the cave paintings: an elk (Gemini) period and a Taurus period, where the sun rose in the respective constellation at the winter solstice. The first period would be around iz ocD - iO ooo BC, the second around 10000- 8000 BC. The following Aries period is no longer represented in the Magdalenian hieroglyphics. The archaeological writing

The systems of the Blittelinean basin and its hinterland also show them only incompletely and inconsistently, and where the new positioning of the winter solstice signs of the Aries period took place, it was partly also reactionary in favour of the older Taurus period. There is now mutual detachment, thickening and decay. (Cf. Sections V and VI.) With the end of the Taurus period, the common foundation of that Hultic, Atlantic scripture ceases to exist. With it, the Magdalenian culture also breaks off. Such a cultural break can only be explained, however, if the cultural centre in question ceases to exist for some reason. This would then have to have happened before 8000 BC, a date that would coincide with that of the Egyptian tradition in Plato.

As far as the location of Atlantis is concerned, the "Timaeus" states: "----- At that time it was still possible to navigate the sea there; it was not in front of the estuary that you The 'Pillars of Heracles' is an island larger than Asia and Libya put together, and from it one could still sail over to the islands and from the islands to the entire *gexiberli'cgnide* Lzif/rnd, which encloses that in truth so healing sea. After all, everything that lies within the aforementioned estuary only appears to be a bay with a narrow entrance, but that ocean is quite rightly called so and the land on its shore is just as rightly called a mainland."

The assertion that the island was "larger than Asia and Libya together" is of course meaningless, as people at the time had no idea of the size of Asia. This later tradition, embellished with southern fantasy, only states that a large island was supposed to have been located in the ocean far from Portugal, from which one could sail over to the "other islands" and on to the American mainland. However, the assertion of the geographical location of the island is made with such certainty that this tradition must be based on truth or the entire statement must have been invented.

In order to verify the Egyptian-Platonic tradition, we will immediately refer to that of the West itself. For if an island empire existed which occupied such a pre-eminent position as the Platonic account ascribes to it, the memory of this land and people, as well as of its downfall, could also be traced elsewhere in the oldest traditions of the peoples of the Nordic race.

Firstly, two further details from Plato's Atlantis account should be emphasised: in the centre of the island, in the temple of "Poseidon", there was a sacrificial idol made of brass, on which the oldest law was engraved. The statement that copper or brass was already being worked in the late Stone Age need not be an anachronism of a later tradition. The subarctic "Copper Eskimos" of North America, whom we have got to know better through the research trips of *Stzfans'm* and *A'nnsseus r*, and who still live predominantly in Palaeolithic, arctic-northern cultural conditions, also process copper lying on the surface. For *uirsrn*, however, the *y'ungpaLi'fithic Atlanh'h-Kristin*, also what *dfr Techm'k be t' ols ei'ue dez gNcftacitl'geu fxcitlände'sch-eurapiiiscAcn ter4't iibezJc gene a etrWw*. It possessed the *inc&au* and, from the *Aus-igna* as the older *nsfiÄw- MršemödZ laer*, still the shafted *Si'ixbeil* or the shafted *Nfri r'z;rZ*, whose ideograms *bezw 9* (field hoe) and *}-* ("Dom", shafted type of stone) appear in the winter-sunset cult caves of the Atlantics on the Bay of Biscay, in the "franco-cantabrian circle". However, shafted stone has not yet been found in the microlithic culture of Magdalenia in south-west Europe.

known. Therefore, this "Franco-Cantabrian circle" of the Atlantic coast of south-west Europe can probably only be considered as the jagged ground of the Atlantics, who had their settlements and trading stations there. From there, the Atlantic culture spread further into western Europe.

It is important to note that the *Stan-Kupfmeitatter* is again of *Attic* origin and originates from *Iceland* and *S@mir'i*. It seems to be the resumption of an old technique in the course of the later Stone Age, which was temporarily lost due to the fall of Atlantis and its copper mines, which were presumably exploited in open-cast mining. The Neolithic culture of Spain, in which copper processing reappears, is based on the overlapping of the Africans, the creators of the Upper Palaeolithic, eastern Spanish rock paintings, by the Athenians, namely the Northern Atlanteans, who later also mixed with them. From a geological point of view, the Copper and Zirui layers of the British Isles and Spain are necessarily continuations of the same layers of the Atlantic continent.

As for the pillar of sacrifice and law, made of copper or brass, in the "alms", the f-Ä or r-Z, of the "temple-castle" of Atlantis, the *cc3e kings* of the island came together at it, soon every Qn/ soon every Trek years, to pronounce justice on themselves and others. The cultic *6fiernp/rr*, which was linked to the great Atlantis Thing, took place at this *ST*. The details of this sacrificial preparation are important: "When they (the kings) were about to pass judgement, they gave each other the following pledge of loyalty beforehand: they organised a hunt among the bulls that grazed freely in the sanctuary of Poseidon, without weapons, only with shackles and snares (g) and implored the god that they might succeed in capturing the sacrificial animal that was pleasing to him; they then brought the captured bull to the pillar and sacrificed it there on (dem) the head of the same immediately above the inscription."

- These details are of the utmost importance. In the first place, the time: the meeting of the kings for the main thing takes place in the leap year, the calculation of which we will still find exactly the same in Old-Kland. Then the *Kniittel*, the club, which among the South Atlantians takes the place of the "Oorn" t, @ or j- (axe) and the sling g, symbols which will be dealt with later. The pillar (stele) as a symbol of the world and tree of life plays a major role in the Atlantic-Nordic I(cult). We will follow its spread in the Mediterranean region from west to east along the coast of North Africa and across the islands. In the cult of Minoan Crete, in particular, the sacrifice of the bull and the bull play an important role (see the sections on "priestess", "taboo" or "ur-ka", "bull", "pillar stone", "tomb and house"). The Cretan depictions provide us with the same picture of the capture of the sacrificial bull as was shared by Plato a thousand years later after Solon's report. In Egypt, too, the foundation of which we recognise as the creation of the people of the

As you will learn from the "Fremdhoptypus", the South Atlantic, the king had the same duty of sacrificing a bull according to the old custom. The bull was to be caught without throwing, only with the noose, and killed only with the club. We will discuss the significance of the cultic stone setting and the *Siule*, the *doltria* and pillar altar with the bull's homage in the cult of law in the entire Mediterranean area, especially in Minolian Crete, in connection with the corresponding western and northern monuments of law. As in the Atlantis of Solon-Plato, the cultic basis of Greek law also goes back to the age of the bull. The Kimbers carried their bronze bull with them, on which they swore their oaths fPutarch, Marius 23)

The overall legal symbolism of the Atlantean-Nordic peoples goes back to the winter solstice and bull symbolism: that is the place where the merging of rights takes place. Three of the earliest representations of this winter solstice animal symbolism from prehistoric times are preserved in the monuments of Álagða on the Atlantic coast of south-west Europe and can only be traced eastwards through the Mediterranean region in post-glacial epochs. In Ireland and Scotland alone we will be able to prove the continuity of these cult-symbolic ritual altars (bull in combination with stelae, dolmens and stone settlements) up to the time of the heroic sagas.

The Egyptian travelogue of Solon bei Plato is substantially supplemented in this respect by the accounts of the much-travelled Diodorus of Siilien.

3 book of his "History Library" (chapters 56-61) he describes the Atlanteans folpender-^{richt dex Diodor und} **15. Der Atlantis-Be-** maben: "The AUantiher, which on the shores of the Okeanos River created fertile landscapes ^{of prehistoric} are distinguished from their neighbours by their piety towards the gods ^{Denkmäler:} and philanthropy towards strangers, and also claim that 'β bei' Nnm die Gättn *grbazen were*. And with what is said about them, even the most excellent of the Hellenic poets (Homer, Iliad XVI, 200 f), where he hears Hera say:

For I go to see the nurturing Erele boundary, Also the Okeaiios, our birth, and Tethys, the mother.

They say that Uranus ruled among them as the greatest *corruptor* and gathered the scattered people into the protection of a walled city. And he weaned those who were subject to him from lawlessness and animal-like life by inventing the use and preparation of crops and other useful inventions. He also gained dominion over the largest part of the inhabited earth, especially over the lands against Wrrr and Ford. He had carefully observed the spirits and foretold many things that would happen in the heavens, and so he had *observed* three peoples 9aár *the way to the Carne*, and *the fonase to the dec &-x tais as well* as the different sides of the year. The multitude, however, unknown to the eternal order of the celestial bodies, and full of amazement at the prophecies that had come to pass, had vowed that he who taught such things was of a divine nature, and, after he had departed from man, had bestowed upon him unquestionable veneration for his good deeds and knowledge of the stars, and had transferred his name to the building of heaven itself, partly because he showed such familiarity with the rising and setting of the stars and the other phenomena in the universe, partly in order to further enhance his deeds by the magnitude of the honour bestowed on him, by declaring him king of the universe for all eternity.

The historical core of this message is that the Negro peoples of the west coast of Africa, who were in a completely barbaric state, came under the rule of a foreign race that had come across the sea. Afriha received its culture from this foreign master race: religion and law, sky skiing, agriculture and the art of building fortified dwellings.

If we now question the denominations of pre-dynastic and early dynastic Egypt with regard to the tradition provided by Diodorus, the Lente com "Fret dbootyp", the founders of the empire of Egypt, prove to be South Atlanteans on the basis of their ship symbols and star signs, as well as their linear (runic) script, which we will examine in detail.

We have a contemporary image of *Nacwyw*, who was the first to unite the kingdoms of Upper and Lower Egypt under his sceptre, on the palette of Hierakonpolis (atlas fig. 3oi 8 z and b). The profile of the king depicts the Nordic racial type, which stands in stark contrast to the Eerian-Negian racial type of the indigenous peoples he conquered. The KcosZerf behind the king, which the crown of Upper and Lower Egypt wears, indicates under whose protection he stands, whose emblem he **bears** and thus what faith and origin he is. What is important, however, is that the king's heraldic animal is the *Atia*, the common symbol of the Voiker of the Atlantean-Nordic race. On the club head III of Hierakonpolis we now find the king as the benefactor of the peoples under his rule, as the teacher of agriculture (**Atlas** fig. 4@). The hoe he holds in his hand, however, already appears on the monuments of the Atlantean culture of Magdalenia on the oceanic coast of south-west Europe, both in a spiritual depiction and as a sign of the **year** (AtlaS fig. 41°*). as well as in writing ("thorn") @ (Gourdan inscription,

Atlas Fig. dq6y) : see further section "Mandrel".

In the Atlantean-Nordic permission, God is called "the one who was from the beginning", the Er-n-(n,ki, the

"heavenly Father". His Son, whose revelation is "the light of the world", bears the same name at the beginning of his cosmic journey. Generally speaking, the name would also be used for the "**first ones**", the "**first ones**" who were there at the beginning, the "spirits". This is why the progenitor of this foreign, culturally productive ruling race could be given the symbolic, theophoric name konnt.

God's Son at the beginning of the year, is "the God with the thorn", the "thorn God": the sign for "Dom" (- "Hoe", "Den") is - in the Taurus age still t uder @, in the Aries age t or then broken up into two characters, "split", and J.

2One of the symbolic representations of the course of the year, which are also common to the Atlantean and Norse, is the sign of the "kind of brrge", of which the middle one towers above the other two, which are of equal height. These three revelations of **God** through his Son in the "holy year" are still called Z;fir (the "high one"), *9afHär* (the "level one") and Q (the „third) in Old Norse (cf. section "Two and three mountains"). At the beginning of the year, on the eastern Tlerge, stands the "Dom" or the "Dorn-GntP", the god riding the hoe, who **re s u r r e c t s** all life in creation before death, plants, animals and humans. The "hoe", later the "axe", took on the meaning of "hensrute" from this idea.

This is how the sign appears in the atlantic-nordic megalithic culture of the later Stone Age in France. Cf. **atlas** fig. §86, scratching on the sandstone slab of the dogmen of 'frou- aux-Anglais (commune of Aubergeville, arrond. Versailles, dep. Seine-et-Oise): the year sign of the three mountains, below a figure with the two-handed hoe; behind it the sign of the double hoe ; in the right-hand mountain, the east mountain, the spring sun.

Atlas Fig. 488, drawing on the wall of the burial chamber of the Tumulus des Lisières (F r a n c e). The "Dom" § in the "UK'-sign 9 **between** deo two suns (winter solstice). To the right of it the sign f .

Atlas Fig 489, Inscription from the early dynastic royal tombs of Abydos. On the left the tomb house (dolmen) sign, within it the sign of the three annual mountains, on the right the "**from** - sign §. Next to it the "Ka-sign"

Atlas Fig. z\$;g, ivory slab from the early dynastic **royal grah** of Negadah: the sign of the three annual mountains, next to it the hieroglyph (rune) of the tree of lifeex ;'Jr, whose ornamental form is the "Sec;nsstern", which - as shown above - is attached to the K öiii Nar-mer.

The prehistoric and ancient historical monuments thus fully confirm the Atlantis tradition of Diodorus. We shall also see shortly that the investigation of the original name of Atlantis, as well as of the peoples who came from it, also confirms the migration from the west, as Diodorus relates it for the origin of the Mediterranean civilisation. In chapter 3J we are told of the offspring of Uranos with the fleet, who was of great power and bestowed many favours on the peoples and was therefore, after her death, made a goddess and called *Ge* (Earth) by those who were grateful for the favours they had received."

We will deal with this name of "Mother Earth" in the section of the same name in the winter solstice, the division of the year, the beginning of the year. It should be pointed out here that in the sense of the division of the year (44 b or Q § §) this name has the knnsnnantic value A-é or f-f. Like Z-f, the word ein "Muttef" also belongs to the Arctic-Nordic language group, as we will see below.

According to Hesiod (Theog. i3/ f), Cronus is the son of Uranus and Gaia (- Ge), who, by mutilating and deposing his father, took control of the world together with the other Titans. His marriage to his sister Rhea produced Poseidon and Zeus, the Olympian, among others. According to a mythical tradition reported by Diodorus (3.6i and 20), Kronos was formerly a brother of Uranos and ruled over the island of Crete, whose cultic connection with the Atlantis tradition of Solon-Plato (pillar, l'ultic bull catch with the noose, bull sacrifice, etc.) has already been discussed above. The birth of Zeus, the son of Kronos, takes place on a *date* or in a hut in the Zz& mountains, where he was nourished by the goat *AinMUS*. The whole island of Crete is also said to have been named after Rhea /döiiz. "Idaia" is also the name of the Phygian goddess Kybele, who has a temple on the summit of the Ida Mountains. The mountain range stretches through Phrygia and Mysia (now Kas Dagħ) and was also called the Trojan Mountains in ancient times. In Troas as well as in Crete, Zeus was worshipped on Mount Ida. But **Cybele**, the mother of the gods, who in turn is identified with Rhea, is the "great mother" with the "axe", who was also worshipped in a cave on the Troisħen Ida.

Both Cybele and Rhe(i)a are local variants of the "mother earth", which is therefore the "mother of men" and of the "gods" at the same time, because the unified figures of the gods detached themselves from the Son of God reborn by her, from the individual manifestations of his cosmic course of the year, and became independent entities of that Mediterranean mixed-race culture.

The symbol of Mother Earth was the "stone axe". The spread of this symbol, which we will deal with in the section "Mother Earth and her Priestess", starts again from the now lost hearth in the Atlaritic Ocean, through the Mediterranean region via Crete to Asia Minor and beyond across the ocean to America. This is the parable of the Atlantean-Nordic belief that man is born from the earth mother, her "stone", the "rock", and that the Son of God, the "light of the world", who dies the death of the cross every year, enters her womb in order to be reborn. In the original Atiantic-Nordic language *ca* means "stone" and "mother" (also doubled *ne(n)na*), later also ten "Mother". The "human" has become "mother -J- stone - mon (*raten, mntu, mitte* lasw.), but Rhea-tybele also means 'mother', which corresponds to the Old Norse **oetae** p-grandmother", which in Swabian-Bavarian as "Amme" still means 'mother'.

16. Doe atlantischen Namen für „Mutter Erde“ und das „Mutterland“

Rhea hands the "pstein" to Kronos, who wants to devour his son Zeus (the coming year of light). The birth of man from your "stone", the "rock", the "dolmen" as the womb of Mother Earth, is a parable whose oldest layer is again Atlantean, and whose spread from the west can be traced eastwards through the Mediterranean basin. The other name of Rhex as "Mother Earth", whose name in Doric is also *Da*, must be referred to: it is *Adama* from n-dv-aaJnJn. This name of the Mother of God will be found in Ireland as *A-a*, *Dgna* or *Dazu*, the "mater deorum Hibernensium" according to Chormaic, and in Old Germanic also as *OdazJnJn*. This is a younger form for *Tat(n)a* or *Stan*, the "1\food earth", which - as we have seen - is still known in Anglo-Saxon as *Stör* "stone" and whose symbol is the double axe P4 or (text fig. jQ). We find the *Taena* as F'znü in North Africa among the Punic on the grave stelae xYieder with the "axe" (Atlas fig. z i z6 and o i z2). Even today, of the West African peoples who received the Atlantic culture thousands of years ago, the 'oruba's have preserved the figure of "Mother Earth", the *Oja*, with the double axe (Atlas Abh, 22&2, cf. also the pictorial healing iJ), while their language otherwise still preserves the most valuable parts of the original Atlantic-Nordic language of Magdalenia. The "Priestess of Mother Earth" with her cultic double axe in Minoan Crete will be discussed in detail in the relevant section.

An old Yoruba tradition also states that every human being from ancient times was a stone, and we also find this in the Hellenic Flood legend of Deucalion and Pyrrha. When Zeus renounced the sinful, brazen race of men through the great flood, Deucalion, according to Zeus' will, saved himself with his wife in a ship that he had built on the **advice of** Prometheus. After nine days, he landed on Mount Parnassus (Athos, Aetna) and sacrificed Phyxios (a refuge umbrella) to Zeus. The oracle of Themis in Delphi answered his question as to how a new human race could come into being with the words: "Both of you, lift up your heads and loosen your girded garments. Then evaluate *the great hardship*". Deukalion declared the bones of the great mother to be the stones of the earth, and both threw nm stones behind them. The stones of Deucalion became men, those of Pyrrha women (Apoll. Rhod. 3, io85 f. ; Appollod. i, J, z; Ovid, Mel i, z6o f). In addition to the root word for "Easter" m, A also occurs: hence in Greek fn-r - the "stone*" and St-et - the "people". The custom of throwing a stone at the grave stele, the stone pillar, as at the grave (the dolmen) in the UoriidrrgrW, has the same meaning. **This** custom can be traced from Lland via Spain-Portugal, where it can still be found today at the various megalithic tombs, along the north coast of Africa (Kabyle) to ancient Hellas. The meaning of this symbolic act is this: the living human being is born from the womb of Mother Earth, the "stone"; these place lies **above** him. He throws the "stone*" backwards into the "beginning of the year" - "beginning of life", into the "winter solstice" as a symbolic request for a new humanity.

The "stone" as a "double axe" (double axe) and symbol of the mother also shares her son, the "new yearly light", which replaces the old one according to a parable.

The name of the Cretan Zeos Labrandeus, whose cult centre was in Labranda, belongs to "H@r4'zrf4' and the Carian word for the double axe labrar. We will deal with the labyrinth in the section "Worm position". The double hatchet is located where its "wandering" is, the night-winter passage in the west of the mother earth. This is where the cultic bull sacrifice of the South Atlanteans takes place after the ascent from the "stone". But the "Wurmlage" is also of Atlantean origin; its oldest layers lie on the coast of the Atiantic Ocean:

Ireland, Southwest Europe and West Africa, and from there it spreads to the Mediterranean region. eastwards.

The name of the "Mother of the Gods and the mortal Mensa hen, the Allmutter" (Orph. h. 14. 9) *bla (RM)* can be traced back to *rä* "to flee", as "Urqielle, aus der alles geflossen jst" or by Uaikehrung= to *Em* - "Earth". The meaning of the term "*UmHung*" in the Atjantiscli-Nordic language will be examined in Section VI. Suffice it to say here that its name encompasses the primordial water and the earth, its elements.

Above we have spoken of the night and winter solstice of the "eltenlichtes" into the water and the slough of the hlutter Erde: there in the Siiden, where the winter solstice is, is the "ijtejn", the "Dolmcn", the W-ß" or ur-So etc., the "swei Bogen", "two mountains", in which the senkende tree, the "Holz", stands. "Zu Home fahren" } is the old Germanic expression for the winter solstice of the light (Nferseburger Zauberspruch). This is also r e f e r r e d to in the old Swedish proverbs "Syr drap syt i skogen" (the boar kills the scinne in the l-lolz [forest]) and "Ome grip verre a bargtlm" (the boar seizes the sun in the mountains).- However, the Cretan-Troic name for the hearth of Mother Earth, in which the cave is located, is *Zdë*, while the whole island of *K reta* is also called *Jahr Jæ*: i-So means "forest and wood to build ships" and is the same word viv *A-da-im i* only with the high summer vowel *i*. \Vir therefore have the name *Anna A-dana* or *idä(anj)* for the Rhea era. The same name is still used by the Kabyles for the "first mother of the world", *aix(m)a eddu-ii* (udo "i'r) ; rie(m)ln, **i s t**, umso, ww", irze zfi" means "mother", "origin", "place of departure" ; i zd'fonil, *udunit* "world", Old Norse e'2da and *Zd* (ad j *ammys* means "third, half", n"/erm zr yffad/i (i/ml, *ritt j* "midnight" eigieitlic h, like Anglo-Saxon, "mother-night", *einfm*), *esimet*, *e* "imut, ize "zs/i' t) but "to die". This ancient heritage of the Atlantic-Nordic cult language has been completely preserved in the Kabyle languages.

However, the Berber languages represent only one ctappc of the Atlantic-Nordic \Vother journey to

South and East the. If we go to the Arctic starting point ziiriick, to the languages of the North American Indians and the iisliimo, we find in the Dakota language, which we have already used several times as a sample, that *zer-w'* means "water", *w'* means "water" and *i-va* means "mother" (Mio is the older form, instead of man etc.). The latter word / j is the same as *nen*, only with the summer (heavenly) vowel ä Here again we have the "water of life" as "mother". That we are in the W intersonnenwende is clear from the expression *i-ne-p'*, which means "to come out", "to emerge", "to go through", "d'errf drs *tVi'ntez yixdursü* from", "to seek refuge", and *swar* by the "hill", the "mountain" (*jBo-je*). *Pa* (or *3n*) as the winter solstice "house of the sun" can be found everywhere in the traces of the Atlanteans. So here we also have the connection between "mother", "Lebeos water" and the "mountain from which the new Lin ht, the new life emerges again, The cult symbolic basis is still clearly recognisable: *i-ni* means "to take a steam bath", "Spirit (*iz'H-*) making-, a ritual steam bath after the slaying of an enemy or a *Königsadler*. The "great spirit", God, is called *Tab okay* or *iPej-oy tay a* the *r-oU* of the /ay, which we already know from "zap-Ja", "birch", actually "birch mountain". Furthermore, in cultic language *N-f* means "water" and *si'-ya* "breathe, breath, life".

In the language of the Greenland Eskimo of the i6th cent. century we find *tue* as a term for "Water, sea, ocean" and *nwzce fiir* "mother", South Alaska ner. At the terminus of the mid-sea voyage of the Atlanteans we encounter in the so-called "Semitic" ' *Op Ru&-ck*: "Atlend eller Mannheim, Atlantica sive Mannteim", U psala Ug - i Doz. Vol. z, p. a30.

Languages, in Assyrian safeg, Arabic 'awwu, 'fctw, Ethiop. 'zm, Phoen. -'ei, Hebrew 'r 'i, 'ist, Syriac 'e e(m)ä, Jewish-Aram. 'iüma - "Mutter™", while in the "Semitic" (i.e. South Atlantic) alphabets the water is called "rrse uder eeise with reversal a n d is written with the sign of the "two mountains" m (Text Plate VI). We still find the same designation in the Ffida, where the spring, which is found under the root of the world ash tree, is called "Mimi's well" - Stall as the \Veltenbaum sciber is called "Mimabatim" - stable.

"mother tree". Even today this name lives on in Smaland as the name of a lake of unfathomable depth and the river that springs from it (3f syö, 3fi a 'a). the "3fl nis B ", the "mother well", the well from which life comes, the *Mimir*, the "mother's son", the "man", is identical with the Barbrverex, which will be discussed later. The masculine reinterpretation is an invention of the Skalds and is based on a more ancient, eastern racial mixture, as a result of which the urmordic belief in licbt fell victim to complete decomposition, obscuration and re-evaluation.

Adana, Ida(xo), Od ffdama is also found in Eddic lore as the ZMn who is stolen by the wlnteraar Thjazi in the "forest", aur 2eit when the gods Odin, Lofer and Höni kill the "bull" on the "ancient tree" during the winter journey. *Iduny(a)* is the one who guards the golden apples in her chest, the genufi of which protect the gods from ageing (Gg. z6, Sk. 22). In Atlantean-Nordic cult symbolism, the apple is regarded as the embodiment of sunlight and thus of life, and was represented by the ring (circle), the hieroglyph for the sun. Therefore, the sehwan or stork carry the ring or the apple as a bringer of life, or the snake instead of the ring, or the snake carries the ring, the apple or the child (see sections "Sun", "Circle with centre, "Snake", "Swan and Stprch"),

The hieroglyph of light and life @, which the snake with the trefoil head brings to the human couple on the tree of life on the Scottish stone of Farnel (Atlas fig. i4zz), is also found at the oldest northern sites of the apple as food for the winter in the y' t/finrei'fa?Ka pile dwelling of Alvastra in Sweden. These were ripe apples that had been cut in half and dried as winter food. What is characteristic of the partial tragedy we are dealing with here is that the finds from Alvastra also contain vessel shards with the "sun" and "seed" oaks @, under the

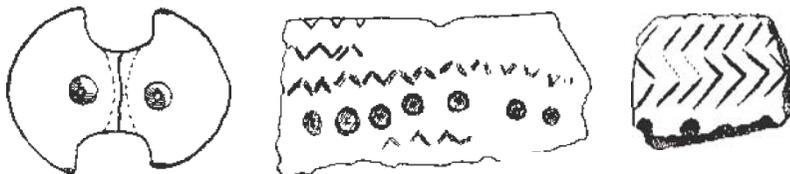


Abb. 8. Funde aus dem jungsteinzeitlichen Pfahlbau von Alvastra in Schweden

SeMangen or \Vasser ornament, "rage, and a Bemstein pendant in the shape of the double axe, the winter solstice symbol of Mother Earth.

¹ O. Frödin: *En Svensk pallbignad från Stenåldern, Fornvännen 1910, S. 29f.; S. 56, fig. 51. Bernsteinperle in Shape of the double axe, p. i 3 54 pottery shards with serpent (water) ornament, including @; p. 66, fig. 61. Apple shards. Translated in Mannus I I. (i 9io) p. io9 f.*

However, the Hellenic myth of the golden apples immediately leads us back to the original source. Hera, the eldest daughter of Rhea and Cronus, sister and wife of Zeus, received them as a gift from Gaia at her marriage, who made the Bautoi grow for her. These apples are guarded by the Hesperides, the daughters of Acheloios, and a Drakoni. The place where the apples are located is explicitly named after the Westeti and associated with the legendary worshippers of the god of light on the island of the Hyperboreans, where the nude temple of the god of pregnancy, Apollo, was located. The apples of light are guarded by the winter serpent.

It is significant for the common Indo-European basis of these myths that the Hesperides are also called daughters of Hesperos or Phorōs, who himself is considered the son of Okeanos and Gaia. The Hesperides are therefore also called "Phorōkids" and are said to be "swan-shaped"

(*κρυφό πηλοειδές*) (Aesch. Prom. 197). *ἰσὶο ἰσὶο* "swan maidens". The myth of the Hesperides' apples of life can be found in Ireland in the legend of the

"Hisbernas-Apple" again. The details of this Irish saga are surprisingly similar to the Old Norse (Skáldskaparmál), where Loki as a falcon takes the stolen Idunn as Nubel, "Jahr", Jahresbeginn, Jahresanfang) in his claws from Thiasir and is pursued by the latter as an eagle. The eagle scorches itself in the fire that the gods keep lit within Asgard's city wall. We will deal with this astral winter sun myth later. It is important to note that Odin turns into an eagle when he steals Suttung's poet-metre from *f-Miðbjörg*, "deu zusammenstobenden Bergen" ÖA, and is pursued by Suttung as an eagle, which is also another version of the winter solstice myth. (Snorri-Edda, Bragarœður 3.)

In the Irish legend, the brothers in the shape of hawks steal the apple of Hisberna and are pursued by the daughter of a foreign king in the shape of a griffin. When three goshawks try to escape the griffin, it sends fire from its eyes and beak, which scorches their feathers, but they turn into swans and settle in a lake. Then the griffin gives up the chase

Here, too, we have the winter solstice myth, which we will deal with in section "Swan" will be procured. In spring, the "swan" brings back the light that is life. In Indo-European symbolism, the swan is the bringer of children: like the stork, it carries the ring or the apple.

The theft of the Idunn is an annual process. Dre Götter, i.e. the whole Nator, ages until the new light is reborn from the womb of Mother Earth. The fact that the *Idunn* is none other than "Mother Earth", whose name is also attested in the *Ma-ur* languages, the Berber of North Africa, is also evident from the collocation in the younger Edda (Skáldsk. /5) "Jiirb oc Idurin", "Earth and Idunn".

The new life comes from the winter sun, from the south, where the three roots of the world tree are, from the "benswasser", the "Mutterbrunnen". The Tree of Life and the World Tree, which grows from the *pMifriisbruiuen*-, is called *Wimmud* "Tree of Mima", "Mother Tree" (Fjölsvinnsmál 14) Every day three giants ride to judge the roots of the World Tree. The place of judgement is at the winter solstice. Thormóðir wades through the "worm water" (t (Kornt, Ormt) (Grimmismól 2g), "when at Yggdrasil's Eeche (én later name for the "Mimamcid") judgement is to be pronounced, he wanders the long way; for in burning embers stands the Brücke of the Asen (*Bifrost*, the summer, day or celestial orbit of the sun). From *Gylfaginning* 19, however, we learn that the place of judgement in the middle of the castle

Asgard was at the place called *Idafird*. There stood the temple with the mvöy seats of the gods, as well as the seat that All-Father himself occupied."

The stone setting with 6, 8 or 12 stones around the centre, the year sundial of the Atlantic-Nordic peoples, at the same time "church", "court of justice" and "grave of honour", will be examined in detail in the relevant section. Its oldest and purest types are only preserved in the British Isles and spread further southwards and eastwards along the coasts of the Atlantic Ocean. Numerous such "domareringar", "domaresater" or "dorristsensbana" are still preserved in Scandinavia. In Llanemark, the custom of erecting stone circles as dingstits was still alive in some places in the last century, as is still the case today among the Berbeis of north-west Africa. The unity of church, place of worship and grave of honour was also preserved in the Christian churches erected at the "pagan places of worship in the Middle Ages.

All these round stone settings are precisely aligned with the solstices, according to a common basic idea, your yearly course of the celestial light. The most marvellous monument of this type that we have is Stonehenge in southern England, to which we will return in the section on "Stone Setting".

17. Die Überlieferung von den Hyperboräern

For the Atlantis problem, this northern Liclit god temple under the open sky, the legal site, is an important point of reference. And here we refer to the report of Diodorus W. 4z1 ***' the "Hyerboreans", according to a lost work of Hecateus of Abdera: ---

"that in the area beyond the Celtic land there is an island in the ocean, no smaller than Sicily. This island lies towards the north and is inhabited by the Hyperborcians, so called because they live beyond the line from where the Boreas (north wind) blows. The island has good soil and is fertile, and the climate is so favourable that there are two harvests a year. Leto is said to have been born on this island, which is why Apollo is worshipped there the most of all the gods, and the inhabitants are to be regarded as priests of Apollo, as it were, because this god is praised by them year in, year out, day in, day out, with songs of praise and is worshipped with great fervour. There was also a marvellous grove of Apollo on this island and a famous temple, adorned with many votive offerings and with a spherical shape. There is even a city dedicated to this god there, and the majority of its inhabitants are zither players and always appear in the temple with zither playing and singing, praising the god and glorifying his deeds. These Hyperboreans are said to have a special language and to be very friendly to the Hellenes, but especially to the Athenians and the Delians, and this benevolence is said to date back to ancient Mü. Also s F en ei'yigz HrlMen in dos Land der Hyperäoreirr gedazezer" od hätt'ii daseHsl Aoxt5are Weilt-gescue cÄg fasse mifi Hellenische Aufschriftten- Desgleicheri sei auch vor alter Zeit ein Hyperboréer des Nairiens Abaris nach Helms gekommen und hat Freundschaft und Verwandtschaft mit den Deliern erneuert. From that island, the moon is said to appear only at a very small distance from the earth and to show very clearly visible elevations like the earth. After every nineteen years, the god himself is said to visit the island, during which time the stars always return to the same position, which is why a nineteen-year period is called the year of Meton among the Hellenen."

The designation of the Hyperborian temple as "spherical" (sgnipoet8q5) is based on a misunderstanding of tradition and may have arisen under the influence of Pythagorean teachings. The Greek authors knew the round stone temple from personal experience

themselves. The name Hyperboreans was interpreted in antiquity either as the "supernatural ones, ἕξπ ῥόπειν (Strabo i, 3, a2) or as the 'beyond the north wind wnhnenden' (ot iačp gopévn of toiiivρέç), while in our time it is interpreted as the "bringers". The Hyberboreans appear in Dodona, Delphi and Delos as bringers of sacrifices

auf. Ursprüng-
auf dem Seeweg

between these places of worship and a northern cult centre.

The Hellenes called this cult centre Apollo and the Hellenes called the Hellenic cult centre Apollo. The relationship between this Nordic cult centre and the Mediterranean one was the common worship of a god of light, whom the Hellenes called *Apollo* and whose sacred animal was the *sturgeon*. Apollo, who spends the winters in Hyperboräerland, is the same god that we know in the North Atlantic tradition as *Pol(Per)*, *Plum(Fat)*, *Bad-dr* etc. (vgl. Section Vi and Section VII "Son of God"). The name is derived from the -@-Ø li'J-6- and the -I-besw.-r tribe. We will get to know the @- ugw. tribe in the next section as the name of God of the Age of Aries. All Ø, §ø, po, fa or aA, ø/- etc. he is the son of God in the winter solstice, "in the waters", in the "mother well", i.e. the app-Æ-, which letiter name is still preserved in the Edda's winter god-name *UET*, Mr, Etruscan satu, *AJ*. - The word as a designation of the koömiochen "winter house" of the Son of God, who bears the Hiömelslicht, "in the waters", is known to us ininneuniederl. ,althochd. *pvef*, mittelfriederd. *j'af*, *jfö/*, neuhochd. "Pfuhl", Old Frisian angels. J { engl. *poof* erhalter and literally corresponds to lab **Oofw** "standing water™, "swamp", Old Ind. p "ñ"zfi-œ "pond", "pond" (cf. Ahschnitt VI). lis is preserved in Frisian place names such as *A@lfe*, *Ay&-lsgar*, *Apelland* {Hallig in North Friesland), *A,fcfu* i sunken village and dev Nord-strand etc. . Old Frisian øpd/ bcdeudet "Pfuhl", "Wasserpfohl".

Apollo is the son of Mother Night, from whom he emerged as Eōios ('E i'o'), the "morning love", "ÖsEiche" (Schol. Apoll. 2, i; Apoll. 2, 688, /*4- 7*4; cf. Orph. **Arg. 3A1**); according to Plutarch he is related to the **earth** and the Dimmed (Schol. Apoll. 2, yr I, /z 5). After emerging from the night and darkness, he reaches the highest light of the twelve (Plut. sera n. v. 2a; Pans. 2, 24. ; Serv. Aen. 3, Io8).

Here, too, the late Greek tradition has preserved the original equation of the course of the year of the Son of God with his diminished Bride, the course of the day. The course of the **day** of the Son of God, who is the bearer of the "light of the land", is the parable of the year that is repeated every day. The mother night of the course of the year, the winter solstice, is the mother night of the dawn. The Son of God, who completes the number 1 iz (as the full number of the month), has again passed the mother night or midnight number (of the South Atlantic year and **day** reckoning): he is the Risen One, the Reborn One, the Spring One, the Morning One, who has overcome the prophetic winter solstice "serpent" (1, the smallest solar arc at the winter solstice, like Apoßon the Pythoti. In b'litt- sommer (the twelfth sign of the semi-monthly signs of the twenty-four series) he reaches ale "King of Heaven" then to the highest light.

A further reference to the winter-sun meaning of Apollo as the **son of God** in "Fiseh" C,Schlinge" etc.) is the **John Dzfs** py, who is originally carried ashore by the Delphis, but is embodied in fish as the "companion™. This **darkened myth** is also taken from the ancient culture of Crete.

Since the god with the Wl-axis, the J-sign, is travelling in a swan boat, we have already mentioned above

- if. E. W-vw nut O. Cr sc'us: Article "Hyperboro er" in Roxcbers Mytbl. Leikon, vol. I, z. p. z803 t
- *3fiil&' D ke* : Elrusker II. 5. 69. Zfiø/y FF'itzeeva: Realenzyktepaadie der Icirss, Allertumsn'iss. 11 (i896), p. y.

briefly mentioned. The Hellenic **Jens** or *ApMu* is also led by swans from the Hyperborean land to Delphi at the end of winter.

In Delos, the god appears seated on the swan: he holds the lyre in his hand, a very This is an essential attribute of the beginning of spring, the passage through the winter solstice, which we will encounter later. In Greek art, this arrival of Apollo is often depicted as he descends on his swan to the people cheering him joyfully and holding the ribbon g out to him. In the "sacred series", the runic colour, the zéchen g is the sign of the in. month, while the second sign of the last month of the year is the double g\the \winter solstice sign of Mother Earth. The phonetic value of the sign g was originally & or n, the former preserved in the ancient Greek name of the god of light Way (*Din*) as WJNym the "swan-like" and in the Greek word for "swan", secondly in our \Vort "swan" (from zu-). The swan with the double axe and the double axe with the loop ß (cf. sections "Swan" and "Thorn") are important cult symbols of the Minoan-Cretan culture. On the Irlinzen from Mallos (Cilicia) we also find the swan with the loop containing the sun (Atlas fig. 3gi i). The bow appears here in a double form, which comes from the alphabet of the people of the Fremdbeott type and has the phonetic value a-é in Egyptian, meaning "life". The sign corresponds to the sign)Qt, which still precedes g in the runic futhark, whose consonant phonetic value is n-Ä and i s called Sy there: ex is the sign of the womb, of Mother Earth, the sacred tribal sign of the Ingvacons, to whom awscffir\$fiN dir *ScMaa- symbet tHd daB Sc aä ühéSlaGIneS Üde-r gelb'rH*.

In connection with the foregoing, it is important to note that the Greeks regarded the Hyperborean island as the island of swans. Aelian (Hist. An. XI, i), who also describes the temple, tells us that swans descend to your sanctuary to unite their song with the songs of praise in honour of the god.

As the bringer of new life and light, the swan appears in the ingvionic cult symbolism in the winter solstice in the i2nd month. month. It is significant that in Macedonia and Pwgamem the last month of the year was called *Hyp.erbt taiai*, while in Crete the motiat was named after the solstice of the fy 3wrforgen. We will also find this alternation in names between the winter and summer solstices in the Ingvaconian culture. Ee is the month that "brings over" the new light. Accordingly, Zeus is called "Pherpheretas" or "Hyperberetas" in Thessaly, like the winter solstice month. Even in classical antiquity, he was equated with 9u i/rrNnrz, whose sanctuary was the oldest, most honourable place of worship in Rome. This cult was an *imageless* one and instead of a statue of the god in the temple, the sacred flint, the silex, was kept. This is why the god worshipped here goes by the name Ju m M, "Jupiter with the stone". In addition to the silex (originally the "stone axe", the "pthorn"), the staff was kept here as an insignia of the Knllegiurri the *Rock* (Tac. Ann. IH, fid), a priesthood of zo members, the guardians of a sacred area of law, the fur /rh'zfz, whose task was the religious safeguarding of the Roman state's relations under public law, as Jupiter Lapis as a disciple of loyalty in the defence of the people and states against each other - The rough significance of the (stone) axe and the

' Fig. o, A be . &Jf: " Mars Thincxus" in Versfagen Ä i40dedeelingen der Kkl. Academie van W etea- scbappeo, Afd. Letterkuode, 3.e Reelcs, ae deel, Amsterdam i88\$; for se'toze bijdlicfc Darst4üogco cf. the Queüeocog8b6 ia R oscheze Lexikoo i,z p. z8# x - Gary Wis-mz'e: Reügioo uod iCutcus der Römer (Handy bucb ter klass. Alrertums.-\Viss. Vol. V, 4 ägüocbeo '9zz, p, i i8 u, \$So.

We will become acquainted with the staff in the right-hand symbol and as symbols of the winter solstice later in this study.

As far as the interpretation of the name Juppiter Feretrius is concerned, it is also the same whether one wants to derive it from /Np "to strike, split etc." or from /mn "to carry", "to bring", since both terms belong together here conceptually and are also presented as such by Nordic cult symbolism. The god who is the "stone- that is, "mountain-" ("grave-) splitter" of the winter solstice, the "thorn-*{beth}god*" (*in-dara*), carries the new licence in one hand, the axe or the alt in the other, or the axe (the belt) carries the light heroglyph (cf. our sections pGod's son", "thorn-goth' and "thorn").

However, the "hatchet god" as the finder of the law is also an iú óo iircâr *stem ylH*.

The result of this examination of the Greek Hyperborean tradition is that a cult centre was located northwest of the ocean, with which the Greek sanctuaries of Delos and Delphi once maintained close relations. In this respect, the Hyperborean interpretation coincides with that of Atlantis, as both emphasise the western Atlantean-Ocean origin of the Hellenic cult, with Crete playing the role of an intermediate stage in the trans-European cultural migration. This information is completely **confirmed** by prehistoric and early historical thinkers,

The question now is: where was the island of the Hyperborians, whose relationship to A Uantis in i8. Due Forsete- or helleisehen mythology still clearly darchschiumert? Diodorus Ul., a y) says "beyond" or "opposite the Celtic land (èv toil ctwrwrépnv ijq xszrixijç ió<niç). Britain, which Diodorus in Book 3 (cá . 21, 2ø) is certainly not meant by this. So there are mm two possibilities: either it lay west of Ireland in the ocean, or we have to look for the s'er- sunk Dnngerland, the old *F'nr':itexland*, which is still known as *Farsrtelönd* from the øVita Willie bordi" of Alcuin (cap. to). The name is also preserved in "Fnrsattelund" north of Fredrickstadt in Nnrwegen. Forsîtesland was the consecrated land of Næ-erm, who is mentioned in the Snorra Edda as the son of Baldr and Nanna. Jor-szft' is a completely obscured and misunderstood *name* in the Edda. In Old Frisian zrtø, Middle German zarZo is a Landmaas, Bavarian sefr (Schmeller 3.2q\$), today still in Frisian røfr, the "HoP' originally of the freeman, dcs Odaling, Edeling, ahd. sâza mhd. sórr). In Middle Dutch, safe, sefr is also still preserved in the meaning of "winter harbour", Überwintnungs- stelle, berth o f ships. The term "Forsetes-land" therefore means "land of the seta of the for". Of great significance is that (according to Grimnismol I5) he inhabits the øznøfr Himoielshaus. The passage is explained in the Snorri Edda (Gylfaginning 52) as follows: "He owns the hall Glathheim (Glitnir) in Himm--1 and all who come to him with disputes go away reconciled and reconciled; this is the best place of judgement between gods and men. It is written in a poem:

Glatheim is a hall,
The gates are made of gold and
the hall roof of silver;
But Forseti dwells there many days and
quells all strife."

The øtenth "Himmelsliaus" is the tenth month of the year, where the ifiirfx begins.

We will see that the entrance to the thing site is directed to this point of the year circle, to the fi rx/zn , where the two axe pillars, the two stelae, UNw (menhirs), stand (AUas fig. 316, 62¢, 6y, 6Jy, 6J8, yoi, you). We find this basis in the entire Ingeveonian culture: the examples given here are from Scotland and Scandinavia. (Cf. illustration supplement I8 in section VI.)

The name of the "Eir'tessnhn" in this part of its annual light run, which in summer has the consonantic value N/ or ö-r (*Bat, Bcl, &nffr, eig. &Jj*), is in autumn until the

\Yinter solstice p-/ or ;r-r (M, or *Pur, Per*) in the prime year after passing through the \Vintersonnenwende Auf, Nal The island of Forsete is actually called P "J-sefr or -s'z'fz (W-, *Par-*, M-svfr or -iaftj).

A seafaring people who call themselves after this land are well known to us from their attack on Egypt in the 3rd century BC. They are the *Puraxata* uder *Zeiaq{e}*, the Philistines, who, after conquering Crete, now took control of the east coast of the Middle Ineer region, the artem Arnuriland, Canaan. They identify themselves as Atlanteans by the crown of feathers which they wear on their heads and which we already find among the "people of foreign origin", the pre-dynastic ruling class of Egypt, as well as among the Libycrn (Berbers) of North Africa and the Iberians. This is a cultural costume borrowed from the Atlantic-Nordic solar synbolic, which we will find in North America among the Indians in exactly the same way as among the ancient Sumerian ruling class in Mesopotamia (Atlas fig. 5o 6). The Nordic Raasetyperi, the long, NorÖlandic bronze swords, the round shield, the long drawn-out ship's helm with the Aeän"aarWfr or the A/rr&-ridfayfr/rvev, both rd-Ä öortiry - fitmmmrz3y (!), unequivocally establish the origins of this archerous people of the Purasata (Atlas Figs 4+ and 4+9j) Their pottery, too, is a powerful symbol of the Swan, the worm position and the Tree of Life and the World Tree (Atlas Fig. 438y-§§n5 and €3 2§-§j2q).

The swan boat of the people of the Frenid boat type, which we encounter in pre-Dynastic Egypt and in the oldest cultures of eastern and western Sumeria, as well as the Pulasata swan boat, which is more than two millennia younger, took us back to the same western, AUantian area of origin as the swan myth of the Apollonian Hyperboreans. As messengers and "bearers" they may originally have brought the "sacred fire", as it also burned in the Vesta temple in Rome, from the mother cult in Forseti Land to the daughter cult communities on the Spanish peninsula, Sardinia, in southern Italy, Delos and Delphi. The Temple of Vesta was a circular building, originally a replica of the stone circle (steles) temple5, which was built after sunrise and in which the p e r p e t u a l fire was renewed every first of **March**, the ancient Roman New Year. (See also the section "Mother Earth and her priestess").

In the case of the "Iberian", Sardinian and Apulian priestesses, we will be able to ascertain the details of the AUantian-Nordic, especially Ingväori colt symbolism. The tradition of the messengers of light, the "hyperborean" swan ships, persisted there, l o later the word önr& also reappeared xolhe (cf. p. tor). A coin from DertoSa (Tortosa), a city of the Ibercaones on the lower course of the Ebro, shows us the swan reed with the symbol of the god Tin, the lowering or (-) on the stem, and the standard of life in the top (Atlas fig. 4qoi). Dertosa is one of the oldest and most important cities in northern Spain, which still played a role under the Gothic kings and the Moors.

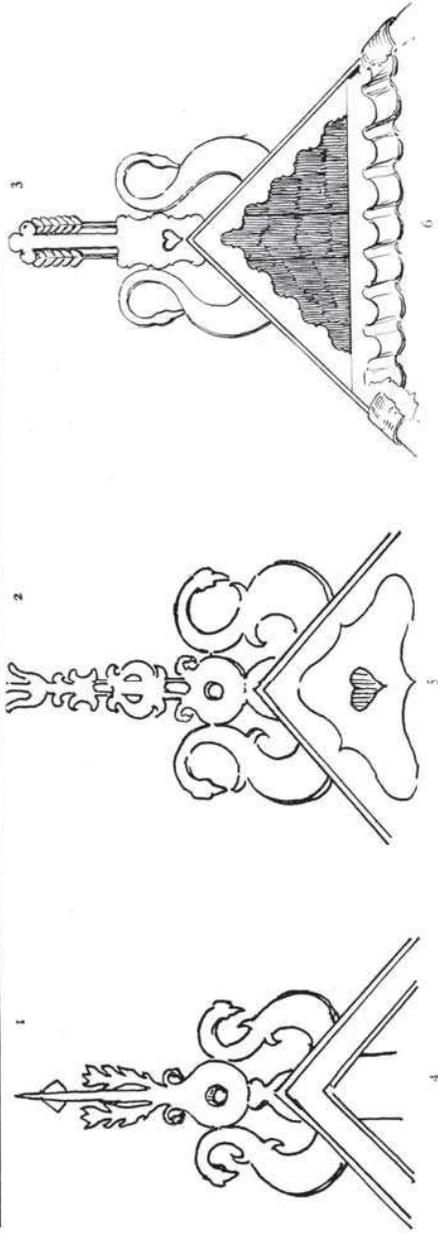
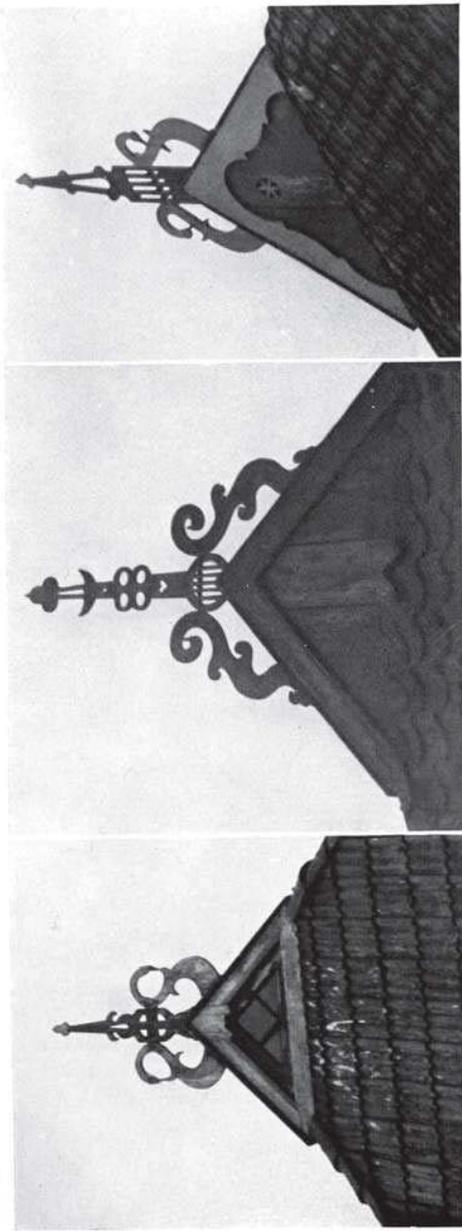
BILDBEILAGE V A



Bronzezeitliche Kult- und Wehgefäße Ingväoniens mit Darstellung des wintersonnenwendlichen Schwanbootes und des Jahresrades

1) Bronzegefäß mit elf Goldgefäßen im Moor bei Lavindsgaard, Kirchspiel Rominge, Amt Odense, gefunden

2) Bronzegefäß im Moor bei Sim, Kreis Høllum, Amt Aalborg, Jütland, gefunden



Das „Ulebord“-Giebelzeichen des Bauernhauses in Niederländisch-Friesland

Die beiden Gletschwäne, der holende und bringende, des Gottessohnes in der Wintersonnenwende; zwischen ihnen das vierspeichige Rad oder die Sommerradscheibe (Kreis mit Mittelpunkt), oder der 6- oder 8-speichige Stern, aus dem das „Mensch“-Zeichen oder Dreiblatt, mit dem Baumzeichen und dem „Jahr“-Zeichen (durchgestrichle Kante) u. a. an der Achse usw. hervorgeht

- 1) Hof des Hwoitze Schilstra, Wyckel bei Balk
- 2) Hof des Franke van der Laan, Nychaskc bei Heerenveen
- 3) Hof des Volkert van der Veldte, Hommerts bei Sneek
- 4) Hof des Willem Franke Atsma, Nijland
- 5) Bauernhof bei Sneek (Aus dem 18. Jahrh., umgebaut 1840)
- 6) Hof des Jan de Boer, Baarloot bei Blokzijl

The symbol of the "sinking one", which stands in the shoe boat, leads us on a safe journey northwards into the Ingvaëonian culture, whose characteristic tribal symbol it has remained in broken continuity to the present day: we find it as a pious wish, offered to the dead, on the Swedish rock paintings of the later Stone Age and the Bronze Age, as a depiction on the neck clasps and the razors that were given to the dead in the grave. These depictions of Tim, the funeral cortege, are followed by those on a series of vessels, grave goods found in Scania, Denmark and Holstein, i.e. on the *periphery of the -'årdszr*. They show the six- or eight-spoked wheel, aic h the hieroglyph of the tin 't', in the (j or U- ' . which carries the swan's neck, or its ornamental stylisation, the spiral, on the front and rear stem. (Cf. the section "Swan" and the corresponding plates in the atlas, especially figs. 38\$ i-58, 384y-48, 3863, and the supplement 5.) In one of the vaults, that of Bjersjöholm (Skåne) (atlas fig. 3B5\$), the handle also bears the sign of Tin, the "two-faced one" (Tuisto), the god of the upper and lower worlds, the god of life and death, of summer and winter J, the doubling or reversal of j-, which we will find in the same form on the so-called "Iberian" grave steles of Spain. And in Icelandic runic rhyming, *Jr still h a s* the meaning "bow" of (Tim, Ti - ur ' Tyr) and symbolises the Ipgvæonian, Norse royal family of Kriz/tem.

It is of great significance that we find this purely Ingvaonian symbolism on vessels of Italian origin. This shows that at that time, settlements in Italy were also in contact with the same Kuk centre in the north and d i r e c t e d their votive offerings there, such as Diodorus *. 47. We will then be able to document the Ingveonian symbol of Ti-ing and the god in the swan boat (Atlas figs. 385g, 386o, 3862, 386y, 388s) as well as the Nordic priestess on the DoJmen altar in Italy on various occasions up to the Iron Age, as The name of this god, the judge and angel of the dead, Ti' (T/ii)-insg, the thinggpt. The hame of this god, the judge and angel of the dead, Ti' (T/ii)-insg, the thinggpt, is still preserved on Roman-Frisian monuments, the votive altar stones of Housesteads. Here, too, the swan is depicted as a symbol (Atlas Fig. 3 73-25 and the sections "Son of God" and "Swan").

The sym5olics jmc r H--z itlicH- Kultgc/v9-' from the Randgräi-i d r Nordsc-, the swan boat with the two swan necks on the front and rear stem and the sun oak Q-, or the year wheelG. the Tin-Hieroglyphc or the tree of life between them, we]cbe We also still have evidence for Italy and Hellas for the Late Bronze Age and Early Iron Age I can rxhalierr t o this day as the nrm'g-mth tribal cs e/&, as the Girbcfaeichen of the West FriesiscM n Balvses (ui'edmluxdiscM-n Profti Fri'esi'and)! Even more important, however, is that in the continuity of Frisian folk tradition, this most sacred Frisian, old-ingvaëonian tribal symbol has also preserved the name of the god in the winter solstice with its accompanying swans, It is still called "UI-Brett"today , just as in the Atlantic-Nordic,so-called "Indo-Germanic" languages, its two ge1cits'ögel, the swans, have in their name the winter-sun-related vocajisation of the name of God, N- (cf. Latin or) and A- (cf. Old High German a/dia etc.), as the dark and the light, the fetching and the bringing. The parable of his winter solstice journey lived on in the Old English, the Netherlands, even later, in Christian times, in the legend of Lohengrin. We come to this in detail in the section "Swan" curiick; for the marvellous, by me

Frisian farmhouse gable signs of my homeland collected for the first time (cf. atlas section H, section 6j a, "Ingväonien", fig. Tyl -4 J, and the picture supplement y).

In the "Vita Willibordi", we are told of the last, eternal battles for freedom against the Franconian imperialists, whose leader was the Frisian king Redbad.

.llculn still has a message about Paërrfe (Por-, Puh-, Pursete) as 'oszeslaud. We

There we learn the same critical details that Diodorus tells us about the sanctuary and the place of judgement on Atlantis: a sacred spring gushed forth there, from which one was only allowed to draw in silence, grazed by the *ri'nd* 'rs dedicated to the god.

Siebs has demonstrated in detail that with "1-osesetland" cannot mean Heligoland, as was previously generally assumed, but that it must be identified with the island of Telefi'. However, since Diodorus expressly states that the island is no smaller than Sicily, we will find in the holy island of Texe}, as in most \Vaddcninscln four hr'dsee aw ziti Arnc3s/iiré dez nm di'e 3fitte de letzYzn 'falm-

Doggerlandes oder Ful-sata, Pol-sata (-seta), Porseta, Forseta usw. zu sehen haben, wie nebenstehende Karte veranschaulichen mag.²

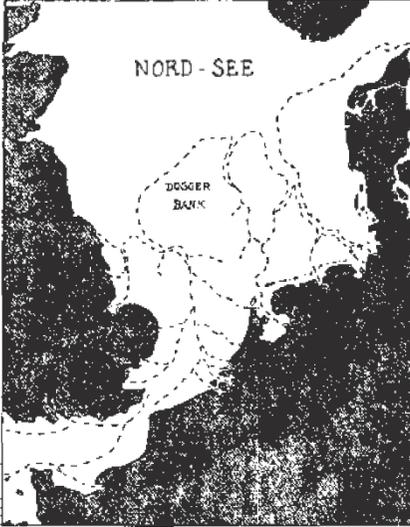


Abb. 9. Karte des Doggerlandes. (Nach C. Reiff: Submerged Forests Cambridge Man. of Sc. and Lit. 6s [1913] im Reallex. der Vorgesch. VIII, 7 [1917]. Taf. 275 a, S. 535)

We can now summarise the result of our last, preliminary examination of the Hyperborean legend and the over-licences from Forsetesland as follows: the myth

of the light bringing (ott with the swanboat, the righteous supreme judge, the name of this god, as well as 'Jer myth of the apples of life go back to a common Atlantean-Nordic origin, the Ingvaonian Kiilttir circle of the *Norös* Geländer. The historical artefacts and megalithic monuments still in existence are in complete agreement with this. It is particularly important that the Hempel I9ingstatten of the Ingvaonian cultural circle are on the Winterriog'sgg or the Wintersonnett'rnAr yiyiei-t and show the two stelae ("mountains").

Another report must now be added here, which Tacitus (Gerruania Cap. 34) provides us with. It is doubly interesting because it shows what an achievement the Romans considered it to be that they had reached the North Sea with their fleets, while the

¹ Th. Siebs in Beiträge zur Gesch. der deutschen Sprachen, XXXV. (1909), S. 535 f. ² Wie Fositesland ist auch die Insel Bant, welche um 800 noch genannt wird, vor der Emsmündung lag und zum Missionsgebiet des heiligen Ludger gehörte, seitdem verschollen. Die kleine Insel Bant, westlich von Norden, die 1580 und 1743 auf Tészteo is verz 'ichzet, could most likely be a corner of it. Adam von Bremep describes ro/S HeTgolaud, which he calls Farria, as an island off the mouth of the Elbe, eight miles long and four miles wide. Today, this island is only i .5 kilometres long. For this and other information on the destruction of the Old V onian l azide by the North Sea, see for/ fPoz3yézn : Dikes and storm surges on the North Sea coast. Br eroei i9z6, P. it S - i i6 and z3 -, with literature references.

Ingväonen, to which the Frisians belong, have been travelling regularly to the Mediterranean region by outrigger dugout canoe since the late Stone Age. The passage, a continuation of the description of the peoples of North-West Germania, reads: "In front they join the Frisians, who are differentiated according to the number of Yolks as Grofi and Kleinfriexen. Both tribes stretch along the Rhine as far as the ocean, and their settlements also extend around immense lakes, which were even navigated by Roman fleets.)a We had even ventured into the ocean there. As legend has it, there are still said to be ruins of *the fer* Hercules may really have gone there, or we may attribute everything great that exists in the world to that heroic star out of a common feeling. Drusus Germanicus was certainly not lacking in daring, but the ocean itself answered the combined questions about its own and Hercules' riddles. Later, no one made any more attempts: in divine matters, faith seemed more pious and more reverent than knowledge." This classic characterisation of the Mediterranean world view, which Augustine was to make generally valid for the Roman Catholic Church a few centuries later, forms the conclusion of a very important statement for our study. In the Frisian region there are the "columns of the Hcrkt4lcs" in the sea, i.e. two "herges (rocks), which form a passage from one sea to the other.

Tacitus very correctly remarks that the Heseic hning "Hercules" is a mythical figure who could be related to W'esep according to the Herne of Greek-Roman tradition.

Mae Greek *herables* (Hpnickj) and the lutcinisclie *He "Mes* actually means "the in the circle ring-closed, Gchcgtc", ans *barAH, brrAul* (karkur, Merkur, kalkui, galgul, gilgul, gilgal, kirkar etc.). [cf. section VII). He is the "son of God" who walks the course of the year and who became the divine sun hero in the Mediterranean mixture of races and the associated complete degeneration, degeneration and humanisation, and finally the "hero" as the Yohltite of mankind (dragon, snake or bull slayer - winter overcomer). He is the same as the Babylonian Gilga-rnesh (Gib-bis-ga-meé). According to the cultic law of sound displacement in the divine course of the year, which we will get to know in the next section, the word "circle" is, in autumn - winter Er (éufj later Vor, after passing through the winter solstice *kar* or dar(iA, Und), in spring Orr (*hcl*), in summer m . According to Diodorus III, zy Heracles spread the doctrine of the spherical shape of the heavens among the Hellenes, which he had learnt from Atlas (!), and the latter devoted much labour and diligence to the knowledge of the stars and found with great ingenuity that the celestial structure was a sphere. In another passage already mentioned, Uranos (meaning "the one at the beginning" of the year), the "heavenly one", is regarded as the teacher of the course of the stars.

When the Son of God, who is the light of the world, begins his winter death journey, he passes through the "two mountains" or "steles" in the west, the old North Adantic winter solstice symbol, from which he emerges again in spring, according to later South Atlantic tradition. This macrocosmic cycle of the seasons is completed daily as a microcosm in the day and night cycle. We will recognise the symbol of the "two mountains", "thorns", "stelae" in the ancient Sumerian and Babylonian cultures, in ancient Egyptian, ancient Cretan etc.: their common source is the Atlantic-Nordic cultural area of Hlagdalenia in south-western Europe. Just as in the cave drawings of Altamira and Font-de Gaume (cf. Section VI), the original South Atlantic "fierce year", the runic futhark, still reads "Tim-biurhu g (Gntt - two arcs - ten), in the west arn Aidänge

of the autumn-winter section, the Tjs att (cf. "Runenlireistafel" [title page]). "Gilga-mesch" and Hercules move westwards, through the "Pillars of Hercules", to where the great ocean is and the realm of the dead, the "Island of the Blessed", begins. The vowel u (the "\Vasser"), which is preserved in this meaning consonantly as the initial sound of our word "'csten", in Latino res,rm and in Greek /zipzroz "evening" (from rr res), also begins in the course of the year. Hercules is said to brighten the "golden apples" there, which are guarded by a "dragon" in a garden of the "Hesperides", daughters of Atlas (motif: tree of life and winter solstice "snake", f] later β). After the passage of the I lerkulex, the Strait of Gibraltar cut the "*buyers of the Electro*". Between the "two mountains", the "two thorns", "steles", OD later m, the divine hero went westwards. We have established the same for the god of the (-Web), who was actually supposed to heiffen Vor tP@ and is still preserved as such in the Mersebuiger Heilspruch. His "house" is there in the Westo, where the i o. Month begins after he has passed through the "z-two steles, "two mountains" ziZx, the entrance of the thing-steps of which he is the lord. Wp/ (*Par*) is the autumnal phonetic form of the god with whom v,'ir as Ziel, Baldr, Ra-al, BB, etc. will still concern us in the course of the year; it is another name for the same son of God who is embodied in Hercules and Gilga-mesh, who we found as *Ap-uf-u*, *Ap-'ip* on the Hyperborean island and whom we have already encountered as *UIL!*, Jahr, also another designation of *Pru-3iizr1u*.

If, according to classical tradition, the "Pillars of Hercules" w e r e also located in ancient Friesland, in the Ingvaonian region, where *Forsrt's-Lazrd* is to be found, then the individual cultic traits once again coincide down to the last detail and, in the final analysis, are concentric with the AUantian-Nordic culture of Magdalenia.

Where exactly the "colomnae Herculis" are to be localised geographically in the North Sea area will probably remain an open question. Today, only scanty remains of the ancient Forsete Land remain in the form of the Wadden Islands. The sea alone can provide the answer to these confused questions - t o use Tacitus' words. Perhaps scientific research will once again wrest them from its own depths.

Studies of the legends of the island of Atlantis, the island of the Hyberborians and the land of Forsete, unanimously show that in the west, in the area of the Atlantic Ocean, there was a powerful cultural centre, the sacred motherland and land of the ancestors of all Mediterranean civilisations, which, after its sinking in the waters of the sea, is still known as the "land of the ancestors". "Island of the Blessed" lived on in tradition.

This island was the cultic centre, the highest authority in matters of faith and law, which form an organic unity in the world view of the peoples of the Nordic race. After the departure of the Atlantis area,⁵ this cultic centre shifted to the area of the Ingvions (island of the Hyperboreans, l'ol-sete-land, Doggerland), whose relations to the cultures of the Mediterranean area are clearly recognisable and demonstrable until the beginning of the ancient Iron Age. Only the Phoenician Seefahrt, which a r o s e from the settlement of the Puiasata, the Pol-sete people and their Bundesgenossen (Tatara etc.) on the coast of Canaan, pushed back this Nordic influence both intellectually and z'irtschatisch. The developing Ielian Pestland power in Central Europe, which reached the Atlantic coast and took the British Isles from the Ingvaeons, the Tuatha Dé Danann, sealed off the Ingvaonian trade routes to the south. With the loss of its political and economic position, its

The decline of the cultic influence of the mother-right, free north in the Mediterranean region is also connected with the sea-going, an influence whose last traces finally disappeared with the fall of Polsete-Land towards the middle of the last millennium BC. When the written sources of the Hellenic and later Italic cultures begin to flow, the memory of the Ingväonian cult centre, from which the Priestcrin mother once sent the northern light to the daughter communities of the Mediterranean countries, has long since faded into a myth- and legend-ridden lore. And the bright, old popular belief, the northern monotheism, whose pictorial service we still found in the temple of the Joppite Feretrius and the Vesta of the oldest Roman state cult, has become a human, all-too-human, almost L'n-recognisability has been distorted.

Let us now return to our starting point, the cultic defence tower of Old Ingväonfen. It was its high lookout point, like a landmark and milestone, that kept rising on the horizon as we followed the Atlantic's tracks across the Mediterranean. From its battlements we had our first distant view of the fate of the motherland of the Atlantic-Nordic race, from the time when we were on our way into the Atlantic-West European area.

If the ancient tradition of Atlantis does indeed contain a historical core, then traces of it must also be detectable in the traditions of other peoples of Atlantean-Nordic descent. However, in the peripheral region of Atlantis, in Ireland, these traditions must have been more authentic and vital than in the more remote peoples of the Mediterranean region. We will therefore have to turn first to the Irish settlement and flight legends in order to obtain further information about the course of the Atlantean - Nprdian immigration and to learn more about the fate of Atlantis.

Here, too, the "brnch" is our hook. In the settlement legends, a puzzling ^{so}. The form ^{o rier and} a seafaring nation that emerged in the north from an impregnable "glass tower" on Tor Conaing ^{flit-uru nod dieL'irbolg} (Tory Island) from Ireland. Ste are called the Poor/i-r, The word /nWnú- t'edeudet ini "leuirian rind Gaelic both "giant" and "pirate"; likewise the Middle Irish *fnuai'r*, by folk etymology /w Är, is used by a mythical giant people as well as by Germanic Vikings.

If we summarise all the existing interpretations of their name, it emerges that we are dealing with a people living in the net thrrr, who remained notorious as furrowed pirates in the tradition of later generations, so that the Irish also gave this name to the Vikings of the Saga period.

unā mair "M ee r", "Waseer 'ø1t™, "sea monster". Jfoßs connects *mar* with *em re* in "nightmare", from *acre*, as "Uni

Nach Rlys gehört der Name zu kymrisch *foawr* „Riese“ (gälisch *fomhair*) und ist abzuleiten von *fō* „unter“ eriidixeher "under water", *fiöinnr* and *ö'Anon Mr /fiöe 4zu'üö* deriveii the word com /n itnd *serie ym4r* "groð"), eTk äzeo it ats the "giants", gods of a /tbev6tk ruog, who were regarded by the Celtic as "dark gods" (Rescue celtique XI I. p. ay6). Auø flyer but the inna*r with the Gallic *Moi i'a*; Ittousich T-a-oiarzenii "Siraodbewobner" uisd preuß. pø-zoprya, "Pommern", zusammenmeng estollt, so dat der Name ursprünglichlieh "ä4ceeresanwohrier" bedeutet babes. / . ñ. th 6'clöcä ; The Religïon of the Ancient Celts. Edisurbg 'g i, p. 6 . /øi>s 7 'æny: çpuren von Gennaoen inn alteo Irland vor der SY tkfngereeit. Time - very. f. celt. Philol. vol. KI, z. (i 9iy). S. i80.

The following details are important for the origins of the Fomorians: firstly, the aforementioned "glass tower", a motif that in Norse saga and fairy tale poetry always refers to the winter myth, the winter ice; secondly, that the kingship of their chief Balor

"Finally, the Nemedians, who had come to Ireland before the Fomorians but were subjugated by them, offered their overlords an annual tribute on the eve of Sambain (1 November) of a drift of their grain, their millet and their children born in that year.

On the basis of this last statement, the Fomorians have been interpreted as purely mythical beings, the powers of darkness, of winter, while a later tradition has also made them gods of the Firbolg. There is no doubt that, just like the Tuatha Dé Danann, mythical traits were left to them in the transmission of later generations, which - as we will see below - find their explanation in racial contrasts. A purely mythical interpretation of the Fomorians, however, is contradicted by the strongly historical character of the tradition, however rejected and contradictory this may have been later in early Irish literature. The Fomorians became the allies of the Firbolg in their fight against the Tuatha Dé Danann, the "from the sky" or "from the north", the light people The Firbolg were already known as the "Hautbuot-people" of the later supremacy: a pre-Mongoloid indigenous population that had adopted the skin boat, snow tile building and other cultural achievements from the Arctic-Nordic race. The modern Irish tradition also preserves a character biJd of them with foreign racial traits. The historian Dugald Blac Firbis (i6Ōo) describes them according to an old source as follows

mafias :

"Anyone who is black-ly-arsed, a chatterbox, deceitful, boastful, noisy, reprehensible; any miserable, lowly, vagabond, characterless, unfriendly and inhospitable person; every slave, every common thief, every geishala, everyone who does not love music and entertainment; the people who disturb every meeting and every gathering and sow discord among the people - these are the descendants of the Firbolg in Dland-!'

This harsh judgement of a population, whose swan hair is explicitly mentioned as an external characteristic in connection with their other less favourable character traits, naturally presupposes another population that is not black-haired but blond and aware of its spiritual values and cabbage. The fact that Tacitus (Agricola Cap. I i) describes the pre-Claean inhabitants of Scotland, the inhabitants of Caledonia, as blond-haired and of coarse physique, which is why he considers them to be Germanic. Like the other parts of the British Isles, they may only have fallen victim to Celticisation after the Celtic conquest. The relationship between duric and light-coloured racial components within the national concept of the people is similar to that of the so-called "Iberians". The latter were once described by the writers of classical antiquity as having "dark skin colour" (tcolorati vultua) and

"curled hair" (torti crimes) (Tacitus: Agricola cap. i i) - similar to the

Silurem in England, whose negro hair, brownish skin colour and Iberian-Spanish origin are attested by Tacitus.* In addition, however, an Iberian young man like the

-° ffy'f-. Literary History S, \$63f nech ,F'of,;røy: Beiträge eur lte "len Gesichte Irlandv Zeitschr. f. cell Pbi1. I i (i9i;r). S. i g i, - Tacitis: Agrieela i i : Ceterum Brilaooiam gut morta2es ionic coluering iodigoaao at' advecti, tit i-ier barbaros, parum comportum. Habios corporum vsrii argue cx eo nrgumenta: namquo rutilan Csledonian habitantium cornae, magni art us Gerznicam origince zdsveiant; Silurum coiAtoti vultut, term plérumque cñnes ct posjta contra {1} Hispanic H iboros veteres traiecisse eaotie sedes occupasso file n fsciuzit-

The inhabitants of Caledonia are described as blond-haired and of a snow-white skin colour. (Silius Italicus XVI, 42z t: "cpmam rutilus et cum fulgure nivali corporis.")

In the "Iberians" who came from North Africa, as in the light-haired and fair-skinned, pre-Celtic inhabitants of Scotland and Ireland, we have before us the descendants of the Atlantic-Nordic **race of the later Palaeolithic**.

The name of the "Fomorians" as "Sea Anwohiians" is an important clue for our investigation. As already explained earlier in this section, the settlement evidence of the Britannic isles only permits the assumption of immigration by sea, from the north. The word our, which we will get to know in the ablaut forin zeur, æu; our, Nez in the Atlantic languages, contains the stem syllable æo, æ" or nø, wz (in inversion e "i, cm, zø, w), which means "mother", "water" and later in connection with ea also "man", while or, ör takes on the meaning of "bow", "water", "west", "bull". Both syllables together mean "circle", "sea", "mother earth", an interpretation rooted in the cosmic symbolism of the Atlantean-Nordic religion, in which the earth **was** thought to be surrounded by the V'eltneer.

If the Fomorians, whose name comes from the pre-Celtic *Æ f e)marici* "beach dwellers", *Africa* "Land by the Sea", the megalithic region of Brittany and Normandy, and also in "Pomirium" (Lithuanian yen-m@rj), a sea-dominating people whose realm lay in the winter land and who inhabited a "glass tower", we should rather think of a tradition from the last ice age, the Late Palaeolithic. In the Fomorien we will have to explain the first wave of the pre-Nordic race that advanced from the Arctic region to the island region of Atlantis.

This assumption is now fully confirmed by the Iranian tradition of the emigration of the Nordic or Aryan l(ases from the Arctic homeland, the Airyana Vaéjah. The passage from Fargard i of *V c 'dad*, which we have already referred to, lists the sixteen lands that Ahura Mazda had given to the people one after the other, as well as the evils and plagues that the evil spirit Angra Mainyu loved to create in them. After the emigration acs Aiiyana Vaéja (Vaéjo), the "Aryans" first came to "Gava, where the *!SugÆM* dwell". The third homeland is described in Vendidad i, 3: "I, Ahura MazÖa, created dar ge 'Æfløe fagiäubiø-c K-are (Margu) as the third best of the places and towns".

If our previous classification is correct, then all peoples who call themselves "mother people", "people of the sea", "people of the West", can be traced back to this western, Atlantic motherland (Mö-uru). Their symbolism and their writing system must show the same common and internal similarities, both in form, in sound and in meaning. Likewise, their religions must be based on the same monotheistic belief in the god of light and have the same cultic details, especially with regard to the ruthless constitution.

If we now follow the path of the mediterranean expansion of the Atlantic-**at. Ma-urii and Am-urii** Nordic **race** that we have followed so far, we come across the same name in North Africa, o'ö the Romans with *ma-urii* the population of Morocco along the coast of the Mediterranean Sea, the

¹ Mira Stat seit Darmste ter 4iee eiozeloeÄläadeÉ aJ1e io der spätereo, vorderasietische Heimöt der iranischen Ariel zurück lödnc wolTea, Jul Grad der Tatsache, dass c*pc Reihe der betreffendÉcn Lüadezoameo sich im Iran nacbæisea lssseo. However, it is only a matter of the more recurring vote that the Atts- wa4sdrer name the motherlandec its acne Hermit mitziohmeo and land nod OriscbaJten there according to the ruined cities of the homeland.

The name is identical with the Hebrew 'renn (Amorites), who are called *Amurro fAmuri* in the Babylonian and Assyrian cuneiform texts.

It is to Sa ycc's credit that he was the first to point to the light-skinned, blue-eyed Ainuri as a people related to the Libyans of antiquity. This racial togetherness of the two peoples is reflected in a cultural correspondence that goes down to the last detail. As will be shown in the sections on "Stone Setting", "Tomb and House" and especially the writing systems, a uniform culture, which is based on a uniform race and is only apparently undermined by Egypt, can be traced from the Atlantic coast of North Africa along the Mediterranean coast eastwards through Canaan to Syria in the later Stone Age.

We can still make reliable investigations into this mass and its culture in North West Africa today, namely among the Derber tribes, the descendants of those Ma-uri, the Atlantians of Diodorus, who once colonised North Africa from MNuri, from the Late Palaeolithic to the Neolithic, in successive waves. The fact that an uninterrupted racial and l'ultural conÖnuity exists here is evident from a comparative study of present-day Kabyle culture and prehistoric artefacts. The megalithic monuments in Libya have remained in constant use since the J'seolithikiim, as c a n be seen from the liolmen finds. It is not only the custom of erecting stone circles as conduit sites that has survived to the present d a y among the Berbers, but also the building of dolmens. Deyrolle describes such modern dolmens, which were erected at the beginning of this century in NW Tunis in Arn Battria. They bear the name *éhaEoua* or *é/znlJonie*, which c o n t a i n s the Atlantean word ln/ J "fj, Vor, per for "creix", "stone circle" - "Élrab", a transposition of 'zr-R, w-in, n/-& etc.

The layout of the dr'lmen is still purely Neolithic: large side slabs and top slabs, north-south orientation, surrounded by the stone circle. The "eternal light" is placed inside as a lamp for the deceased. The pottery is made by the women of the neighbouring "douars" without a wheel at the site and has a purely Neolithic character. The dolmen itself is a place of pilgrimage where the mediation of the dead is invoked for the fulfilment of requests. The similarities and relationships between today's Kabyle l'er ceramics and those of early Egypt are described by Randall- Älaciver and

\ViJkin in her aforementioned work. Frobenius was able to establish that the erection of the stone pack graves with a large stone stele (Atlas Fig. zdo3) belonged to an ancient hunter population among the Kabyles.° The name of the stone stele is ml/ler, plural iiAzem. The old)hunter clans a r e dying out, as the further practice of their respective hunts has become impossible due to the reduction of hunting grounds and game. They had to migrate down into the valley and devote themselves to farming like the others. The heritage of the ancient hunter's blood seems unable t o make the transition to farmers and market traders. And so the athcrmak (plural lthermaken), like any other member of *the* old hunter clan, is regarded as one who is marked by misfortune. A feid-building cabyl e once commented to Frobeniiis, who endeavoured in vain to find something

• A. if. *Laf'ce*: Tile races of the old Testament, By-Paths of bible-knowledge XVf II. London 1893. 5'. i io I, Inf which I refer t o several times: see also *Dk fioefff-3feo*rr* and *Aa/Ao "y f<iZéti-*: Libyan Notes. London 1901. - Deyrelk-ñ ztct "*aired X* poteries pseudo neolithiques ct doimen moderne er Tunisia. Antliropo- logic i5 (i9Dg) p. 525 I, fig. p. 374. cf. also A, D. 2-*facy*.' Cités ct necropoles berbères de l'Enfida, Tunisia moyenne. Bulletin de Cieographie hiatorique et descriptive 19oq. * bra Zroffis?us; Folk m;irches of the K abyler. Vol. I Wisdom. Jena 19 i. S. i z I

to find out more about this ancient clan of hunters: "There are many Ithemits in that place: they are all doomed to extinction. They never have a future ahead of them. They will never succeed. Their lives are always going downhill. For all Ithemites are descendants of the rude hunters of the time pyz- the Irumen (of the Romans).

In our days, in the last desperate, heroic fight for freedom of Abd-el-Krini and his followers, the descendants of the Buffalo hunters of Magdalenaia, who had once populated North Africa from Atlantis, succumbed to the superior force.

For the anthropological part of our investigation, however, it is important that with "Itherinaks" among the Kabyles refers to all those people who are "*bfauāugi'g ci'nd and ōl 'ndc Ha'ire* ha&e, but who represent an extraordinarily high percentage among the Kabyles and also among the western Berbers. We shall see below that this information is fully confirmed by the ancient Egyptian monuments and reports.

This tradition mentioned above is extremely important, as it is corroborated by others in the Kabyle region, according to which the Jagerzeit belong to the Taurus age, but agriculture only to the Aries age.

The Jager clans are those who still represent the pure Nordic type the most, because their strict tribal separation and their mountain life protected them from the Hamitic-Negroid racial mixture to which their scific, arable farming Tllul brothers were subject. According to Quedenfeldt, the blond Berbers in Algeria are numerous in the Aurta Mountains and especially near Chenschola and in Djebel Scheschar; in the province of Constantine they make up about 1/3 part of the population. The Denhadja, who live in a small valley belonging to the Ssafssaf river basin (Uad GSafssaf - "dieißpappelfluss"), south-east of Philippe-ville, claim to come from ffoude "I'rfā/myn, although interbreeding with their neighbours has often produced dark eyes and hair among them. They call themselves Uléd el-Djuh\$1a "*SāAne res H-ide'r*" and until not long ago they erected massive blocks on the burial sites of their dead, where they performed religious ceremonies. It is of great importance to us that the blond Berbers, of the asset type homo europass, are again explicitly associated with the 3frn6i-äKm, especially in connection with the cult of ancestors and the dead. For the "stone (the tomb house, mother house), the winter solstice house of the Son of God and of man, the megalithic tomb as a place of reincarnation (place of pilgrimage and place of supplication for aftercare) is one of the most secure places of worship. Traces of the Atlantean-Nordic cultural and ethnic migration.

Sergi's assertion, based on his craniological studies, that the blondes did not immigrate, but were native to North Africa and developed as a race on the heights of the Moroccan Atlas under the influence of the high-altitude climate, is just as untenable on the basis of the Kabylans' own traditions as Sergi's other theories of the Mediterranean origin of European culture. He refers to Livi's anthropometric results, according to which in the population of Italy over 4 metres high, the blondes, under half 4 metres, brunettes predominate. In contrast, Quedenfeldt has shown that among not a single person can be found in the Schlöh in southern Morocco, although some of the population lives in even higher mountains in the Great Atlas.

Today's Berber race, which stretches from Tznger to the Sahara and the coast of Tripoli

¹ Uroboeiiiis a. a. O. S. ry. Cf. A. Jizzorzri Archäologische und Antropologische Studien über die Xabylen, Zeitschrift für Ethnologie 40,j (1908) p. Lot f. The same: Tfre Kabyfes ob N. Afrika (Smithsonian Repom igi t) \Yashi4sgion igzz. M. Qi-r&o/c/d/: Introduction and spread of the Berber Berberisation in Mamkko, Zouiebz. i Ethnology. 1888. p. i ti. ° Sem'. The mediterraneanazi raue. London i9oi. S. y3 F. * z, a. O. B. t13 f.

This is the direct racial continuity of the Libyans of antiquity. We are told about them in the oldest hieroglyphic literature: they are calledfr3 (Th,nw), on the Egyptian reliefs they always show a reddish-brown skin colour and black hair. They are cattle breeders and nomads. They are racially much closer to the Egyptians than the later Tuimah. The Te{enu are identical with the cattle-breeding nomadic Libyem described by Herodotus, who were on a lower cultural level than the western Acher farmers. In the Tehenu we have before us the Hamitic race, a mixovariation resulting from the racial mixture of the first Atlantic-Nordic waves of peoples with the Unegerian peoples of North and South America. Africa developed. The Telyenu were oases west of Egypt, the Faijum (the "Island of the Feather Bearers"), the later Libyan Nomms, the Mareotis in the western delta.

From the end of the VIth Dynasty of the Old Kingdom (o -4 - Chr.) onwards, the T-' -* tT>1y) appear, showing a light skin colour, blue eyes and reddish-blond hair on the reliefs. Vt'ike the Tebenu, they wear a necklace, have their hair otherwise cut shorter, on both sides. The sides are perforated to form braids, and the headdress is a feather crown. They also wore earrings and threads of coloured goatskin fHerodotus IV, i B9, VII, /1 ; Diodor HI, 49, 3- Sil. Itai. III, zJ6). The Juimab invaded the residences of the Teiyeiuu and also lived next to them iia

the oases and south of Egypt on the Nile. They are the "blond Lifryer (gavöoi AQuS\$) of the Ps. Skylax (\$ I io) of Kaliimachos (hymn. II, B6, cf. Lucan Phars. X, i 2g- r 3 i) with the blue eyes (Paus. I, 14,6.).°

As Georg Möller has recognised, the Egyptian Tuima{i are identical with the Adyroiachidai (A8uppe\ibcu) of Herodotus, which are mentioned by him west of the Mareotis (the ending -i'dm', i'tai in Greek is the Libyan plural ending ihre, Habylian z-tm; in Egyptian the r is moultised: Libyan Turmah or DurmaQ Egyptian T-'>ah). The Adyrmachidai, however, are again identical with those blond-haired, blue-eyed tribes of the Kabyles, the ZrLr Om, plural of *AtliermaA*. We will be able to trace their cultural traces from north-west Africa to Upper Egypt in the next section, occasionally in the treatment of the Et-H8sch scriptures.

The information provided by the classic custodians about this second racially purer wave of the Atlantic-Nordic colonisers of North Africa is confirmed by the illustrations of the dg}'ptic memorial mfilers. In four royal necropolises in Thebes, the "four races" are depicted on the walls of the tomb chambers of Seti I and Merenptah (around i3 oo BC).

pictured: Asians, Negrites, Libyans and Egyptians. The latter, the "Chosen One", appears in the portrayals of the indigenous artists always in the usual red colour, but the Libyans with *soft skin tones, blue dige*, beautiful beards and a thoroughly Nordic appearance.

the name *Li'bu* (Egyptian Rbw) first appears in this period in the Egyptian monuments and ver. They correspond in racial characteristics with the light-coloured T-'>ä1y and occupy a superior position among the other tribes. Their prince leads the Sarritic tribes in the great attack on Egypt in zoo BC.

' The most recent finds in Egypt have brought us even more evidence. During the excavation of the Mas- taba4 68t of the Cheops pyramid at the end of April i9zy, Reimer discovered the tomb of the "Princess and Queen Meres auch", who belonged to the Meres dynasty. Meres-also, who lived around z633- *s66 BC, is the 'Toc bter of H etep-beres 11 (around z649-a 63 BC.), a Libyan f'fincess who was married to Cbeops, and in 8 't Gmbkmm6t her vol ibe ¥mfornebec daughter with é?ou&er hair (frfpAr yzf)'sic' wh sentence rr'f frrr'sfa/ /4n-s) is depicted. *G.A. Rer's* in Bull. ot the Mus. of Finn Arts Bosion, Oct. i9sy, Vol. e5, p. 6g -kg, risch - *Sh. EisBe* trag tur Chronologie der vierten ägyptischen Dynastie. OLZ {Orient. Litre. Zeitung) 5 i , z (gz8), p. 73 8- ' &°/7- Wis*ez^-: Realcozyklopaeti e ter klass. Altezzum swiss. gd. Ty, ' (r gz6), p, So.

Herodotus (4. 168- 199) divides the Libyans into two groups: the more barbaric, nomadic Ijrite tribes who live between Egypt and Lake Tritonis, and to the west of them, as far as the Pillars of Hercules, the more highly cultivated Aclier farmers, including the Villages: "They let the hair grow on the right side of the head, but they shave it off on the left, and they coat the body with red lead and say that they come from the *Ἰφθαί*"

That the worm site, the "Troy Castle", like the spiral tower, which is also a cult, The fact that the worm position spread eastwards from the Atlantic hearth into the Mediterranean will be explained in detail in the sections "Worm position", "Tower and Castle". Even today, the archetype of the worm position can be traced as a continuous symbolism on the Atlantic coast of Africa. In view of this, the tradition of the Maxyces appears in a completely different light, since the ancient Troas can only be considered as the birthplace of Atlantic colonists. The picture of the Maxyces created by Herodotus, however, is confirmed in detail by the depictions of the ancient Egyptian monuments (Atlas fig. 504p and 504d).

Herodotus' Maxyces are identical with the Egyptian MASHUASHA (MFWB), today's ANIASIRG (in Morocco) and IMUCHAR (in the Sahara). In addition to these, Herodotus also mentions the KABALES, today's KABILAN and the ZIUEKES, today's HAWIA.

For the Egyptians, the Libyans were dangerous neighbours. Diodorus (11.1, 33--55) reports an ancient tradition according to which "in the western parts of Libya, on the extreme eastern border of the earth" lived a people who were ruled by Iphidamia and were called Amazons by the Hellenes. "According to legend, they lived on an island that was called Hesperia (the Evening Island) because of its location to the west and lay in Lake Tritonis. But this lake is said to lie close to Ethiopia and in the mountains near the ocean, the highest in those regions, which fall out into the Ocean and are called ATLAS by the Hellenes." The Tritonis Lake of Dindor, today's CHOTT DJERID, was located on the southern border of the later Roman Province NUMIDIA near the small SYRTE, where the Maxyces lived. The history of these Atlantean Amazons is very old and long predates that of the Scythian Amazons, who fought at Thermopylae and before Troy. Under their queen Myrina, they were said to have conquered Arabia, Syria, Cilicia and Phrygia while travelling through Egypt; they also spread across the Greek islands, but were eventually beaten back from Thrace and forced to return to Libya.

This legendary tale contains the historical core of a great movement of the western, Atlantic peoples of North Africa from ancient times, which also recurs in Plato's Atlantis account, where there was talk of an Atlantic offensive to conquer the entire Mediterranean region. This mighty endeavour failed due to the resistance of the Athenians' ancestors. The Amazons of Diodorus must therefore have been a Berber people who lived in a mother-right state order, like the Kanuri Berbers of Bomu today. What Herodotus (IV, 188) reports about the cult of the Libyans is also important. The nomadic Shepherd tribes "sacrifice offerings to the sun and the moon. All Libyans sacrifice to these, but those who live around Lake Tritonis sacrifice first of all to Athena and then also to Triton and Poseidon".

Herodotus (IV, 188) has nicely argued that the Greeks sacrificed to the figure of PALLAS Athena, whose critical costume (the wide, pleated robe in older-style images of Athena) and the ritual cries of the women at the sacrifices were adopted from the Libyans. The custom of harnessing four horses to the chariot would also be of Libyan origin.

Herodotus' assumption is confirmed by the prehistoric monuments. As we will see in the section "Mother Earth and her priestess", we can, from

the Atlantic megalithic culture of south-west Europe as the oldest layer, the figure of "Mother Earth" and her cultic costume can be traced through the Mediterranean region in an eastward expansion. The cult costume of the priestess of Niino-Crete corresponds to that of the ancient Neolithic, the continuity of which can still be recognised in the Iberian-Berber priestess of Cerro de los Santos until the older Iron Age.

The three-part top of Pallas Athena's headdress, the snake attached to it and other attributes and symbols identify her as an eldritch Atlantean priestess who was elevated to *the* status of "saint" by the Mediterranean mixed races and made into a goddess.

And the fact that these Libyans worship "Poseidon" (or Triton), the god of the Atlantis mountain, the god with the trident J, the Atlantean-Nordic, Ingveonian reed badge, is linked to the traditions of Plato, Diodorus and Herodotus in terms of the common Atlantean source of the cult of the Libyans.

The Romans called these western Libyans "humidae" (from "Nomades"), "Gaetuli" (today's Berber tribe of Gued'oula) and "Mauri" (from "Ma-uri").

Roman writers also provide us with legendary accounts of the Libyans, which bear similar, Atlantean-solar traits. According to Salmat, who as proconsul was in a position to draw on ancient news, the army that "Hercules" led against Spain fell apart after his death. The "Medes", "Persians" and "Armenians" from which it was formed crossed over to Africa and settled in the Kiist regions, where they intermarried with the natives. Strabo reports something similar (Iy, z85 f.): the Mauri were Indians who landed in these regions with Hercules.

The historical core of these legendary traditions that can be utilised by us is that the Ma-uri were attributed an *Aryan Rasxctypus*, weather the Atlantean sun hero, originally the Son of God, whose "z'vei mountains ("Sfiulen") are found both at the Atlantic gate of the Mediterranean and up in Forsete (Pofsete) Land, was closely associated with their history of stammering and suffrage.

The history of the Berber tribes becomes increasingly obscure in the period when North Africa finally became part of the Roman Empire; the only thing we know about them is that they remained a restless and dangerous element and eventually knew how to preserve their independence and special organisations. Prokop's "History of the Vandals" ("Bell.Vand." II, i o, i 3 etc. rind "de aedif* VI, 3 fi) states that the Berbers of Tripoli had been Christianised. Iir mentions the "Aurasii Mauri" (today's Chawia) without any mention of their Christianity. Leo Africanus expresses himself about their cult of light in a similar way to Herodotus: "The ancient Africans were very prone to idolatry like the geis'ise Persians of today: ernigy verr trrce *dù Sonx'*, others the for as their gods," The Atlantean-Nordic belief in light has remained continuous to this day in the symbolism of Kabyle folk art. The notched symbols of the Kabyle house doors (Atias fig. 4W) could easily be considered purely Gerriian, just like the marvellous bread stamps (Atlas fig. i 8oz and I 803). 19The cross, which the Kabyle women wear tattooed on their faces, is just as little a Christian invention, but already appears as symbolic jewellery on a Libyan's €iewand on Egyptian monuments.

This continuity is even more pronounced with regard to the series of characters. The "Tifinagh" alphabet of the Touàregs is still very similar to the old Libyan alphabet. It has been handed down for more than 2000 years! In addition, the Tifinagh alphabet has preserved a number of other ancient characters. .finn at the beginning of the last century in

Tripoli, tribal marks are still in use which correspond completely with our Nordic "Hausinarhen" (cf. Appendix Part H, Section XIV E).

As the study of the Mediterranean writing systems will show, there are no the same can be traced back to a western, Atlantic-Nordic source.

On the one hand, the Libyan alphabet is closely related to the linear script of Proto-dynastic Egyptian pottery, which is older than the hieroglyphs; on the other hand, it goes back, like the so-called "Iberian" alphabet, to the Neolithic megalithic scripts of Spain and Portugal, which form an organic unit with the legaitbse script of the Ingvionic culture. They all connect back to the Late Palaeolithic writings of Aefagdalenia and Azilia. The Tifinagh alphabet of the Touaregs, the writing of the Vai and Pamum, the symbolic signs of the Yoruba, however, form an uninterrupted continuity that stretches over millennia from the time when the Atian colonisation of Nurd-Afrikita began in the Late Palaeolithic (rock paintings of the Sahara Atlas) to the Gegenart.

The western Atlantic relations of the Ma-uri (Libyans) of Word-Africa must still have existed when Atlantis itself passed away and the Mutterrechtliche cult centre after the holy land of Polsete, in Ingväonian.

Around 1400 BC, the royal palaces of Knossos and Phaistos on Crete fall into ruins: the Minoan civilisation comes to an end. The kafti (keftö), bringing splendid gifts, disappear from the depictions of Egyptian monuments. A storm from the Atlantic Ocean had swept over Crete in the shape of the northern peoples, sea or island peoples, who now appeared in the Egyptians' field of vision. Their storms were also felt by the Egyptian empire.

Around this time, the invasion of the Libyans, the Tahennu, the "white men", took on an extremely dangerous character for Egypt. Under the reign of Merenptah, the son and successor of the famous Pharaoh Ramses II (around 1230 BC), the Libyan prince Merneptah attacked Egypt with the Lebu (Libyans) and Mashuash (Alyaxyes) and the "peoples of the north". Of the names of these sea peoples, which the Egyptian monuments and the written correspondence of the Canaanite and Syrian Yasals in the Babylonian language in Tell-el-Amarna have handed down to us, these have been interpreted with certainty. The "Scherden" or Schardin* (Babyl. ée-ir-da-nt) are the Sardinians, the "Ruku" or "Lukka" the Lykians, the "Teresh" or "Turscha", the Tyrsenians, related to the Etruscans; finally, the Akaiwascha, identical with the Achaeans, the Achaeans, i.e. the Greeks.

Pharaoh Merenptah succeeded in repulsing the attack in a six-hour battle. A few years later, at the beginning of the reign of Ramses III (1190), the power of the Atlanteans is renewed once again. This time the alliance between the Libyans and the Atlantean tribal Merneptah was even more powerful. But since the main force of the latter did not appear on the Egyptian coast early enough, the Libyans' lone attack was defeated. Of the allied naval forces, only the Merneptah and Merneptah fleets took part in this last Libyan offensive. Three years later, the allies' invasion against Egypt rolled on. Six centuries mention the Egyptian monuments this time: Papyrus Harris and the inscriptions and reliefs of the temple at Medinet-Habu in Thebes, built by Ramses III. The "Scherdanu" (Schardin) and the unknown "Schakaruscha" are included again, as are the "Persea" and "Waschasch"; and then two new names, the "Jéblari" and "Zorari" and "Danur" and "Zorari".

Die Mittelmeer-when
tischen Seevölker um
+The centre of the a jsbr-
tausends v. Chr.

"Not one was able to withstand them," says Ramses in the Tenipelin Scriptures, "They had overrun the great Chattireic h in eastern Kieinasien, Cilicia, the lands on the *B u p h r a t e s*, and Arasa or Alaschia (Kypcm) and now marched against Egypt through Amurru (Canaan) on land and sea. The second major attack was also repulsed by the Egyptian pharaoh in the 1 oath battle "in the land of Amur", the Amorite country, and the sea battle associated with it.

Of this last great coalition, two peoples' names are of particular importance to us; firstly, that of the *E*r/* or *7}-rs/o*, which may also have been *Pe6z/o*, *Puh(a)sate* etc., as the Egyptians only gave the name *diirc h r*. It is the Hebrew *@ej/Schlie*, dereii Land the Assyrians called *'Mscftq* the Firiech *P&eüw*, the Romans *Palacsäxa*, - the Philistines, whom we have already identified above as *fbIsrtr- people* on the basis of their tribal symbolism: dez swan neck on the stem of the elongated sailing ship with rectangular ascending stem (Atl88 Fig. 4+ 9), relief on the north-eastern outer wall of the temple of Medinet Habui

Atlas Fig. 4118 Philistine ship on Phaistos disc: trefoil and axe as steven symbols.

Apart from the Nordic type of shiif, which was completely unknown in the Mediterranean at the time, and the exclusively Ingevaeonian symbols (swan, trefoil and axe on the stem), their pottery shows a direct connection with Spain and the Ingevaeonian culture via the Cretan-Nycenaean culture (swan, spiral - worm position, double axe, six- or eight-spoked wheel, tree of life, etc.). Their armour, long straight bronze sword and round shield is Nordic. The feather crown as a headdress is also Atlantic-Nordic. We find it among the North American Indians, in the Central American cultures, among Iberians, Libyans and the people of the "Frenidboot type", the South Atlantic colonisers of pre-Dynastic Egypt as well as in ancient Sunia etc. (Atlas fig. 3od6.)

We will find this ancient Mai-um (Ma-uri) costume in exactly the same way among the Polynesian dba-ori, the descendants of those "I-people of the foreign boat type", the South Atlantic people of Oceania (Atlas Fig. 426z, 4*H 4*). Apart from the people from Polsete-land, the name of the people who are called Ao-o"-so (in Egypt d*jnjwn-) in the Babylonian sources is of the greatest importance to us We have here the Danaoi of Argos before us, whose name, like Argoi in general, could mean "the Greeks". They too, the *D'ar*, *Donau'*, are an Ingeveonian or Ttiatha tribe. Ttiatha tribe.

Then it is the same goddess as mu, whom Cormac refers to in his glossary as the "Irish goddess iiiiutter" (mater deorum hibernensium). We have already briefly touched on the name of the All-Mother Earth (Adana, Odana, Da-anu etc.) as a travelling trace of the people of the Atlantean-Nordic race in the treatment of the traditions of Atlantis, Hyperborean and Polsete Land. After her, the Ingvaeon tribe pushing in from the north and driving the Fomnrians out of Ireland is called T "oNn *De Darum*, "the people of the goddess Dann" and "the people of the goddess Motter Dann".

\As our investigation in the section "Mother Earth and her priestess" will show, her place in the Koginic course of the year is the winter solstice, where her father Dagda's cauldron with the life potion stands. Dnrt is the division of the year. It is also preserved in Firiech as *Da* or *Ga*: the etymological meaning of da is "giving", "dividing". The Greek myth, which is linked to the name

Danaos, als o preserves clear

Traces of an ancient Nordic and mother-law-cultic foundation.

Danaos is considered to be the son of an "Egyptian" king Belos, whose parents were "Poseidon", the founder of the Atlantis-castle, and - *N@'a* (1). Belos is a theophoric name, the name of the "Lord", which we will get to know as *β n - 'z/*, *öe-r/* and so on in the section pGod's son" : he is upx

in the Celtic names of the gods *Belus* and *Be mus*, in the Irish cult festival *fefrer*, in the Gernia- nic name of the son of God *Bolldr*, *BC-* and so on. Danaos had of all things o Tòc hter (the Danaids), a number that we will still encounter in Irish settlement legends: for the decimal system b e l o n g s t o the Arctic-Nordic and older AUantiscb-Nordic period. *Afanfrir* is named as his wife. He invents shipbuilding and builds the castle of Argos. The Danaids are allegedly banished to the underworld for the murder of their c o u s i n , the son of King Aigyptus, in which they are forced to eternally drink water from a perforated vessel. This is an already well-understood myth like the myth of Ixion. The original meaning is that they stand as "salty f-ràuleins" at the eternal well of the mother Ur-Ira or Ur-da, the Danu, Adana, Odana etc., as Danaos himself is said to have taught the digging of wells. The roots of the tree of life, i.e. where the water of life, the well, the world-irierer is, lie in the brew- or winter-halve, in the

"Underworld". Accordingly, z in Greek also means "dry" (derived from winter and dried-up water) and the dead are also called the dan. For the racial identification of these dananu, the depictions in the Egyptian reliefs are of great importance, as they depict the northern or sea peoples and AonWa'rrig: for example, in the tomb of Senyc, an I lof official of the 18th dynasty. Dynasty.' The Nraien figure on the pylon of the Hor-em-heb in Karnak (end of 18th Dynasty), which belongs to the Hanivu, also shows a purely Nordic profile (atlas fig. Jodl).

The same Nordic racial type is also shown in the depictions of the Swan boat people on the Polsete land on the temple relief of Medittet-Habu (Atias Ab 411q and 50d6 a, b) and the Zeker or Tzakkarai (the Teukroi), the allies of the Pulsata, who settled with them on the coast of Canaan in Dör (Tantíra). They are the founders of Phònician s e a f a r i n g , The 'Shardin of the Meerc' (Sardinia) show a slight Caucasian influence; their armament R and shield and longsword is Nordic; on the helmet they wear the hòmer and between them the ball of the sun, i.e. the Atlantean-Nordic hieroglyph 9 (Atlas fig. 50ç). The 'Shards of the I-ibwache Ramses H. (relief of the Aubenwarid of the Rameseum)- with the hòmbed heli have a very indented nose with the tip bent upwards (snub nose). Both nose types recur in the Sardinian god idols, which we will d e a l with later (Atias fig. 5Ü3J- o38). The crested helmet also appears in the Sardinian statuettes (Atlas fig.9), which is also found in the manning on the Ships of the Swedish rock formations wieder findet (Atlas Fig. s 4s à, Schiffsdar-Stellong ans Varum). This is also an atlautic cult costume that cannot be traced in the Near East. This, too, disproves the completely unfounded assumption that the S':Aar&s would have belonged to the Lidyen.

The appearance of the Caucasian-Dinaric race in southern Europe, as we can see from the Sardinian idols, is connected with the migratory migrations of the Bell Beaker people. They did not possess a spiritual culture of their own, but only acquired it through mixing with the Atlantic-Nordic race. The fact that the Danuna and Pulsata are to be regarded as Atlanteans or Ingvaons clearly shows the process of that enormous migration of the sea and northern peoples. The Ma-uri of North Africa had enlisted the help of those seaworthy, northern ' Moc lular : New depictions of "niykenischer" Gesandier and p bönizischer SchifTe in nltügyptische s Wand-gemäiden. 34itteil. d. Vorderasiatische Ges, i90j, z. §. i f. In this wertvotien studio, the author is against the old-fashioned judgement: i g 'x'-izm v. Cllr. --i "a primitive time", as if we Europäer im steteo Verkehr mit dem Orient dürmeo annehmen" (5. çt). - Auoátimo der Burchberduclien Fiçmdvölker-Wpedition, No. 8ç bei f. Th. Bowerl,- Altkrem Berlüi i9z3, p. syo. Fig. 3ç5,

They secured their allies for the attack on Egypt: from the west they took the other Inscvlöcker with them, and after the first, unsuccessful attack on Egypt they turned their attention first to the conquest of the Near East, before finally taking concentric action against Egypt again with the Sta-uri (Libyans).

23. Amuru and Amori. If we now compare the Egyptian depictions of the Amorites (Atlas fig. 3m1-- s 4s) with the Libyan types handed down to us by the Egyptian Denkinütler (Atlas fig. 5 4 5 41), the blood relationship between the African *Afm-uri* and the Canaanite *ars- th are* unrecognisable. The latter, too, still predominantly show the northern breed type, here and there already with a slight oriental flavour. As has already been indicated, the name *tsu-nu*; *ari-cm*; "m-uri etc., means the "L cutc from the western lands", your "IY fodder lands", "from the sea", the ".9 bendlandii". In the oldest Greek writers, all the peoples of Mauritania, in contrast to the Ethiopians, are labelled with the younger name "Libyans" (*L i u z ä*). This name is replaced by the later writers, *'ie Strafton (XVII, 3) and Pliny V, 2), again by the Citeren collective name 3fiiN or 3i "sra ii", which thus corresponds to the Senitic *fif-''rrm*. whose exact translation is the Arabic word *et- arbai+a* "Lente of the West", the self-designation of the heutigcn Marohkans.' Jewish tradition has also preserved the origin of *lente* from 'Amur(ru), 'Awür or 'Er', in which the Talmud word for "West" is still 'Fir and 'fiÉi hoifit, which also means "twilight", "evening", feminine '*ma "night". Otherwise 'U also means "light". Here, too, we find the complete series of comparisons: *dus Lie ht*, which enters the twilight, the night, in the \Vesten.

This is confirmed by the Babylonian spelling of *Aiuurrii* with the ideo- gramn --' *fartu* and *W,rN**; * *lfartn* and "*bar*, however, are *Iö eogrums* for the "god" *Ar u r n i*, who - as we shall see shortly - bears the same name as his country or his full. *Mnr''*, the usual ancient Babylonian idcogram for Amurru, contains the sound *uur*, which we already know and from which the norms *mzr* and *aeir-* are derived; 3faxm actually means *ner* "entrance into Mar", which the Suinian sign *TU* in Seinitic has the sense of *erck* "to enter" (from the sunset), thus *Ré'yn*, as *wn* "son of Oioth", who later Babylonian Sla 'feb, the evening, night and winter run, into the sc hob of Mother Earth and the \Ve1tcnmeer.* ä l a r d u k, the *A IAN. ID* "Stiei- of the sun", "shining bull", is the son of Ea, the god of the depths of the void, the ocean of the world, the "house of wisdom".

As early as the third millennium BC, the ancient Babylonian written monuments tell of a large empire in the west called *Amert* or *A rru*, which also included Lebanon. According to him, the Mediterranean is called "the great sea of Amurru". The Aoiories enter the history of Mesopotamia towards the end of this millennium as the founders of the Old Babylonian Empire.

⁵ *Saza'z, tr'ff e. 4. 0, p. ice. * ñ. F Clay: The Empire of the Amorites. Yale Orientale her res, Researches Vol. VI. New Haven i9 i9. P. 6d -23. the Polemii of rÜ" B "u".- n ostk a "aanær. A philological-historical study of the Varidian class of the so-called "Aniorites" in Flabylonia. LtipiS t926, becomes unclear when one c o n s i d e r s that the belief in the original origin of the Ainuri, who migrated to Mesopotamia, must have long since become obsolete in the Orient of the 3rd millennium BC. So it was only natural that the area colonised by the Ihoeis was named after them, which, from Babylon, was not located in the west but, like the Gtbiig slat d (EU R) M A R-T U (ki), was situated roughly north-east of it. Similarly, the Amurru in K anaan were pushed away from the sea coast to the north and east over the course of the zvii. If Enaa wanted to use this selruodätm beoennuD;en of the original home for the original licheo suite", he would also have to consider the huutiyeo m eastern l3eutscl'lands occasional enen Sta-t Sacf'sen for the original home of the aestge manic swiss.*

empire. The most important envoy of the Amorite dynasty of J-babylon was Hammurapi, who became famous for his legislation. We are not at all informed about the later fate of the Amorite Empire. What we learn again from the archives of Amenophis III and IV of El-Amarna shows us that the Amorite Empire was no longer as extensive as in Old Babylonian times: it only comprised a small area north of Lebanon with Suniur (Gen. 10, 18) as its capital. However, the name remained attached to the old area for a long time. The immigration of the Amurite or Ma-urite took place in the recent Stone Age: this is indicated by the typology of the megalithic monuments and their common ritual details, which will be analysed in the sections "Tomb and House", "Mother Earth and her Priestess", "Amurite" and "Paltistina". The fact that they were the bearers of the Neolithic cult and the associated belief in the light god of the Alma-Kaku (Olmé-Jahu etc.) will be illustrated here with a single example. It is particularly important as a sample because it is therefore the homeland of Jesus of Nazareth, the reformer and founder of the religion. In the indicated Neolithic cemetery of the Gólan in northern Palästina there is a type of sinkhole near 'Ain Dakkar, whose structure shows a clear tapering in the long axis from west to east (Atlas Fig. 3180 a-c). The widest side of the coverstone, facing west, bears a /iomáúNzc tra essayc l. It has been repeatedly suggested that the interpretation of the Dolmen (tomb and altar) in the Atlantic-Nordic cult symbolises a sign of the winter solstice and rebirth.

A unique representation of the "horned dolmen", in front of which the "Dom-Gotl" is fortunately preserved in a seal find from Gezer, to which we can still refer in the sections "Son of God", "Dorn-Gott", "Grab-Hans" and "Aniuru-Palästina" (Atlas fig. 43r- > 'eser l'und wie drei sämtlichen andere Schriftzeichen- und Symbolikfiguren in den angeblich "semitischen" Schichten Gezers beweisen, das die Amurite serious must also have held the coastal territory of Canaan. The son of Gutter is depicted with his arms in the right cross (- centre of the year): he wears the "Dom" on his body, in the form documented by the AZI/rNzrzfi?/ e inscription of Gourdan (Atlas fig. dd6/) for the Atlantic-Nordic linear scribe @.

D'ur als Kreim" darg "strtlr "Do:r -Matt", Ter Graðsteúi-S9altcr 'un "geliär tex" IftgaItú-ffraðMus, sí'cúerfuns rin fiir- allen+tal deu No'amiiizH g vou Gal'liia und Dczcr I u't 'kr ntlantistli - "ordiscHn Wrgofil/áÍNM, and demonstrates the transregional spread of this culture from the North Atlantic through the Mediterranean region to Canaan, as the examination of the tomb house hieroglyphs in the next two sections will show us further, that the bearers of the Neolithic culture of Canaan came from the Réz/rn.

Three Atlantic-Nordic phonetic values for the grave blue with the "horn", the unit of the originally tierzeitalterlichen Wintersnennenwendeseicheo des pehrnten Bogens (der "gehörnten Schlange") J'-t etc. was equated, er-ka, or-lo, "r-én ussv. was already erwahnt. We have repeatedly discussed the doubling *bl-ur-kii /-Á'aj* drei "zss'ci berge", "zivei bow" m, as well as das *rir-éa* etc. actually already meant "two bows", *ji-í* or , in itself. In the next section, we will use "r'-en, for some cultic reasons in the Atlantic-Nordic language, to alternate between f and r, also l and ri, so that w-w, N-no, "z-w, A-"ra, rif-tem or w'i-w, Nw-"r, i c a - o r, 'as-o' etc. can take the place of w-éa, m-Áo, ar-Éu. This is now also the sound of the name of this people and its god, which we will find in exactly the same way in the Sinai region and in Arabia in the stage of the b'la-uri peoples' migrations from North Africa to Syria.

On the basis of this finding, let us compare the aiturrrian hieroglyphs (Barton 3i6), iwelche the phonetic value Z " palm tree land" (Semitic * e,p,pn-Na " yinni?dw *) and MZ

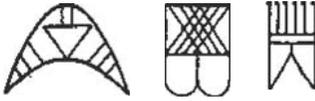


Abb. 10

The sound of the hieroglyph a would therefore actually be m-du or or-Äii. (Text fig. 1z, p 41).

There are three strokes to the left and right of the original sign, making a total of six. We also find six strokes with sign c, which furthermore consists of the sign of the "two mountains (er-U, ur-da etc.). The sign of the "two mountains" can also be found at sign b in connection with the sign Q, the sign o,Pw, and four oblique strokes each. The six or eight strokes probably refer to the sign for God in the course of his year or J, é'r, Babylonian "Shamash", the SonncngotL The "son of God" Marduk also bears this sign as a symbol on hiscm robe (Atlas fig. i 35) Both at b and at e the sign of the "two mountains" appears in the chlirak- tristic-arehaic, a/i/geér/zrfrw spelling, which we aoch in the pre-dynastic linear script.

Egypt (Text Tef VI, N- 54- 8) and the Tharnudian (Text Taf. VI, No. 81-82).

So we find here together the sign er, the name of the land W or Urd, the w-R hieroglyph, the meaning "palm tree land" and the land and people of the Amur{r ji, A zu (Amorites), plus the bull's sacrificial hieroglyph on the er, which we found in the megalithic culture of Galilee, the ancient Amuri region, also meh highly cultlxch ais Dolmcn occupied with hornaufsaiss.

The connection becomes quite clear if we also refer to the altsu human hieroglyphs (Harton 52), which have the phonetic value URU "dwelling" (Semitic in/W) and PV, TOR Stu-m) "to enter" (Semitic rribu) "to carry" (Semitic da),

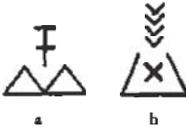


Abb. 11

(semiiiseh ßnä and N "conception") and at the same time are ideograms of the son of God Hardy, who was mentioned above. The upper sign of i i a, which stands between the "two mountains", a variant of the numeric hieroglyph J, has the phonetic value UG (Semitic erzbu) "to enter" (from the setting sun). This phonetic value also stands irri rune-futhark as SEG- Tyr fTr-m), far the lowering-

the autumnal Son of God (Ti' To Wr), who enters the "two mountains" in the iPezzm: H \$ g (Text Taf. X, "Runic Circle Tablet). In Babylonian it is also the symbol for the god Nirgnf or N f, from Ni , g'zf , chtbaber of the great "reward", that is the world of the dead. The symbol also has the value "man, man" (Semit. eueAj and PA

"Sprob", "germ". The last phonetic value is that of the Atlantean-Nordic script. We will get to know the origin of the sign t, the winter solstice sign of the Age of Aries, later.

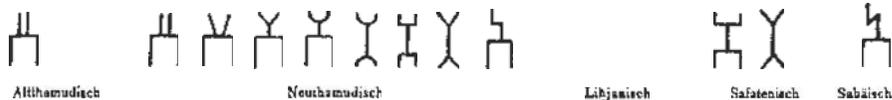
"e find in your sign a thus again the meanings united: of God, who in the 1l-xfwi, in the "two mountains, the sea, enters the world of the dead; of 'man', who aha "Sprob", "germ" is reborn.

It should be noted that the winter solstice sign of the "two mountains*", which stood in the Arctic-Nordic or North Atlantic symbolism of the year, was only shifted to the Ifis/rn as a result of the further southward migration of the peoples of the Itlantic-Northern race through the South Atlantic calendar reform. The later, East Central and Near Eastern series of signs can be traced back to this South Atlantic editing of the "sacred series" of signs. Thus the sign of the "two mountains" for the AtJantic colonist peoples of the Mediterranean basin was based on the later acids of Heracles,

"the two mountains of the west", through which the Amtiri route to Canaan once led.

The sign i i b represents the bull's horns bearing the painted cross >> and above it the sign of growth, an ancient Atlantic hieroglyph that can be traced back to the west via Crete and elsewhere. (Cf. sections "Seven Waters" and "Taurus".) These are the symbols of the entering of the God God in the West into the sea, into the water, into the womb of Mother Earth, where he is conceived in the "zz'ei mountains" and born in the "Taurus" at the turn of winter.

That rv (öx) H means the " water", the "sea*", the " west", the "bull", the vowel or seasonal colour (dark) is blue-black, has already been briefly mentioned, as well as the symbol of the winter solstice, the her-in etc. sign }t H H N I X X etc., with which the dolmen, with the cultic horn attachment on the capstone, was represented. The dolmen, with its horned top as an altar, a place of oath, a place of judgement and a tomb, can a l s o be traced back over Crete in the central Mediterranean region as an essential cultural asset, the oldest traces of which can be traced back to the Atlantean-Ingvionic culture. Here too, the so-called "South Semitic" Arabic alphabet has faithfully preserved the old A i or yto-ur! hieroglyphs. In the " South Semitic" alphabets, the sacred year begins with the sign of the Dolmien with the horn on.saO or the snake.



It is the place of the Jahreslauf of the Son of God, the "winter sun" end, where the vowel change from u (later o) to a takes place.

The "South Semitic" (i.e. Am-uri or Ma-uri) script corresponds completely to the linear script of the "people of the foreign boat type", the pre-dynastic empire founders of Egypt, the direct Bluts of the North African Atlanteans. We will examine the voyages of these South Atlanteans in the "Shiif" section, and will find the "people of the foreign boat type" as the Polynesian Ma-ori. However, the language of the Ma-ori, the Atlanteans who migrated to Oseania and whom we now refer to as Polynesians, will be used as a sample for our current investigation. Sn in Ma-ori and the additional rhyme den-are means "west" as well as the "glasteri of the day's twilight", in Samoan also "see" (cf. fl - io in Egyptian); w'a-//i'i is the sacred place where priestly ceremonies are performed; in Mangarevan era is then "oracle", Fiji Nc the "gods"; is also a divine ancestor of polyester, Sphfi of Tiki, whose sign in Ma-ori is still T, Gerinanian Tyr. means "black", "donkel",

"dark blue" (like the sea), Haivai N - "blue", "blue-green (like the sea), Tonga W-Ni - "dark blue", like deep water of the sea, Mangar. wi- In Ma-ori err is also the "stone type", and the vowel u alone means the "female hrusP' likewise in the other Polynesian languages u - "female breast", re - "rain", "raining", N - "milking"; Ma-ori anBreast (cf. the already established series um(*eju, ow(w)n, i "(Ze)o, izw(m)u "mother", "water" etc. on p. i i\$ - i i6j ; Maori url - the dog; Nr - "growup, multiply" (front plant growth), Tahiti m - Geh ülz, Samna du - Hain.

The Ma-ori languages of Ozcania thus c o n t a i n all the cult-symbolic symbols and sounds of the Atlantic-Nordic religion: rt-sound for "water", "sea" and "west" ; er or iz/ for "west", the "U r-ahne", "mother", "altar", "stone axe", as well as the colour *é/oz*- *sharp I* Finally, the "dog", whose alternation in the word u -én or er-f-v with the "bull" in the winter solstice has already been mentioned v,'ur above. In Oceania, the Ma-ori no longer had any bo vids and only possessed the pig and the dog.

The Atlantean-Nordic ritual language also includes the meanings "l-Iolz", "forest", the "thorn grove", "thorn bush" for the winter solstice, for the parts where the rebirth of light and life takes place and the new growth begins, the "annual" or "tree of life" grows up.

The fact that the Ntaori, like the Polynesians in general, who still a p p e a r so "European" today, were once l i g h t - s k i n n e d and light-haired, is evident from the mythical records, among other things, that the head of the first man was made of wo\$em I.ehm, and further from t h e fact that the cult ceremonial wigs with the three feathers and other Atlantean-Nordic syoibolics, the so-called *Tx'Ja)ga*, a r e often still *bland* in colour. (Atlas fig. 4866)

The same is confirmed for the Canaanite Atnuri by the Egyptian monuments. They show us heads with beautiful, regular features, straight, somewhat pointed noses, narrow lips and nostrils, orthognathic jaws, high cheekbones, dolichocephalic skull shapes with well-developed foreheads. The faces have an expression of intelligence and strength. In Abs-Simel the skin is blafige)b, the eyes blue, the brows and beard red, the hair black. In tomb 3' (i 6th dynasty) at Thcbe, the Amorite chief of Kadesh with because he has skin and by/in red-brown eyes and hair colour his people alternating between red and white. Similar depiction in the Tomb of Merentpah, where the northern Vcilker have pale yellow skin and blue eyes, the "Asians" light red skin colour and also blue eyes; in the Tomb of Seti I. on the other hand, the skin of the northern peoples is yellow, their eyes blue and their hair black, but the skin of the "Asians" is dark yellow, red and vcib. Se Mießlich in the tomb of Rarnses HI. the "Asians" have light red skin, blue eyes and black hair.'

The light yellow and delicately flesh-coloured tone of the Amuri is therefore intended to indicate a lighter skin colour than that of the Egyptians. The profiles of the Amuri on monuments from the 19th and 20. Dynasty correspond to the depictions at Karnak, which stand above the names of the Stiidte who conquered Shi'sh in southern Judah. This shows that the population type of southern Palestine under the reign of Rehabearn was still Amorite. The Jew saw zz'ar in Jerusalem and Hebron and the immediately neighbouring towns and villages, but otherwise appears as a subordinate element in the population. The alterc race was never exterminated,

• *Fjc'ndErE* Tÿñ-ir to Report of Itte Briiisli As4eciaun *8ñF, 445 44 after*A. M, Sñyrz: The Rsees of ihe Old Testament. Ry-patls of bible-knowledge. XI'111. London 1893, p. i i j I,

and therefore the resurgence of the Sten Amorite class can be explained by the deportation of everyone.

The lineage of the light-skinned, blue-eyed and blond-haired race stretches from the Cana islands (Guanches) through North Africa to Syria.

Sayce still **describes** the light-haired, blue-eyed children in the mountain villages of Palüstinax, especially the area around the coast south of Gaza. He was a native scic h who joined him on the remote path between El-Arish and the ruins of Pelusium,

*showed in detail the features that the artists had given to Ramses III, the captured

The Amorite ears'.

Auf die Amuru als die Träger der Jahu-Religion kommen wir in dem Abschnitt „Gottes Sohn“ und „Amuru und Palestina“ noch eingehender zurück. Hier genügt es uns vorläufig festgestellt zu haben, daß alle diejenigen Völker, welche sich nach dem Lande Mö-wu, der dritten Völkerheimat der nordischen Rasse nennen, nicht nur einen einheitlichen rassischen Ursprung, sondern auch einen

That the third homeland of the "Aryans" - as the Polynesians still called themselves - "Hm zj. North America and Glass enormous aha---faithful" (Vendidad I, 5), in the Atlantic Ocean west of the 'ü---Geheimadw nordischen Rasse The fact that the "Pillars of Hercules" must have been located on the west coast of Europe is evident from the meaning of the sign and word w as "sea" and "west", "god of the west" and "bull" and from the ethnological and cultural developmental sequences already examined, which always lead back to a south-west European, Atlantic centre of emigration. This is in complete agreement with our assumption of the course of Aryan emigration. For between Airyana Vaejali, the original Arctic homeland, and M6-uni, the third homeland, the Atlantic land, lies only vüz stage, which, according to our previous research findings, is only L "ord- "can be too ri. What is important is what Vendidad I, 4 reports: "I, the Ahura Mmda, considered Gavo, where the Sugt da's moÅx m, to be the best of the (places and towns; but the pernicious Angra Mainyav created it for him (Gava) as a plague on the land, which is for the cow and {its Young °) much-spoilt foal's cradle."

From this tradition it can also be inferred that Gava, the land of the Sughda's, was a grass-rich area in which there were large herds of cattle. Transferred to the time of the emigration of the Arctic-Nordic race and their eventual immigration to North America, it would have to be the prairie area and its buffalo herds, which lay south of the diluvial **glaciation**. The ethnological findings in North America now agree with the Vendidad I, 4. The names of Native American tribes that begin with oé all belong to the latitudes that lay below the Quaternary ice edge. The word M contains a root n w i t h the meanings "black", "deep", "sinking cow", "pig", also a W"inter sound, which is also a favourite of the Atlantic-Nordic and Indo-European languages. In the North American Indian languages, including the extinct Natick, **myU** is "xchwari" or "dark-coloured"; j a znciin is a "black" manrt.'

This is very important in view of our assumption that the North American Indians represent a mixovariation of the Arctic **Native American race**, a light-skinned race (blood group I) and a dark-haired and thin-skinned, protomongoloid **race** (blood group III). The latter, which is itself the result of a mixovariation between blood group I

'N atick'Dic*io0ar . Burcai of AmeriCan Ethnology.' Bu tetin a Y shin i9oj. S.°i J.' " " ' * "

and the Gondwanan Urrasse (blood group B_{1j}, w a s only introduced to Asia via Alaska in the later Diliivium, after -the contact with the Nordic race, i.e. the Atlantic-Nordic (group II) had ceased, only a further mixing with that protoniongoloid race took place.

As far as the tribal names with *sub* are concerned, the same can be found in North America south of the diluvial ice frontier, especially in the prairie region. In northern California we find the *Sue-'a-a:h*, the place name Trmmr/ (i62z) in Massachusetts; the Memory, an Algonki tribe that sat on both sides of the Connecticut River near Hartford; the 6u1o, the Sunstarrim of the Caddo; *SuMalooia*, a former settlement of the Koasati on the Tombigbee (Mississippi); dW/iviiz ("black mouths"), an earlier -Ariéorn troop etc.' The *A ora* derive their name from their "horn" /nr_tli), their earlier critical hairstyle, which was characterised by the hair erected like horns on both sides of the crown by means of two pieces of bone. The girls of the Hopi Indians, for example, still wear hair horns as headdresses (Atlas fig. ycoy and 5m8). Here, too, the "horn" is called efo (- are). The Hopi still have ancient traditions in their cuitus from the time of contact with the Arctic-Nordic culture, which will be used for comparative analysis in the next section. These finds correspond to the fact of the strong prevalence of gcNss merltrials of the Nordic race. Here, too, we have before us an ancestor of blood group 1, the pre-Nordic or V'irmordic (Arctic-Nordic) race.

25. „Arier“ und „Germanen“ Today, the Arikaru also wear the Ztlantic-Nordic cult-symbolic feather headdress (Atlas fig. Aoi y), which will be discussed below.

The Atlansch-Nordic horned headdress has already been mentioned several times. The symbolism of this costume in connection with the name is derived from the word Hum , a root word compound also common to the Atlantic-Nordic languages: or?-A is ablaut su cm-éa and contains the characters or O, re or 'zr ("circle", "circle-run", "light", "sun") tind 9 éa ("curved", "horn", " two arms", lifter", "carrier"), "human*). The word Ni actually means "light bearer". It is the general Atlantean-Nordic hieroglyph J, which is both predynastic-iigyptical as well as younger- and Bronze Age-Nordic, and which the Shardinians (Sardinians) also still wore as a helmet or headdress, like those sea-falirers of the South Swedish rock paintings. Since da iii of the Atlantean-Nordicii dialect is identical with w'a "human", "man", and changes (like the characters 9 or 9 and or Jr), the word A' is the same as *ar(fert*, which is preserved in the name of the "Teutons".

The peoples who wear this horn insignia described themselves as "trumpeters of light" and "children of the light", "children of the sun", as the " bright ones". This is the basic meaning of the name "Aryan", which, as we shall see shortly, only acquired the second meaning of "noble", "superior", " master race" and "master caste" in their new homelands.

In order to understand this name in connection with the Atlantean vowel name "Weg" etc., which has been dealt with so far, I must anticipate the next section. The Atlantean-Nordic language possessed that cultic annual cycle of vowels, a sound shift, the existence of which as a "sequence" was known to linguistics, but without it having been possible up to now to discover the original law and the cause of this sound change.

'>-!' . ZfoDM.'HBr/dbo ok of Am triean Indians. North ob Mexico. Vol. 11. Washi*hton j9i o, p, 6 C f.

To summarise, it can be said that the vowel change is related to the change of seasons, in that faint basic vowels correspond to the four celestial regions and seasons, two of which, u and a, have a doubling, a kind of dualis: the winter solstice. The vowel u denotes the last season, autumn - winter, before the winter solstice: its colour u'ar dtiikelblau, blaugriin, black. The root words of the Atlantean-Nordic language were basically made up of syllables consisting of a consonant preceded or followed by a vowel. The name of the godsohaes, who The "light of the world", whose "sons" all peoples of the Nordic **race** call themselves, was composed of the sounds of light, such as the sounds of f or r, and the respective seasonal vowel.

As a result of the southern atlantic shift of the vowel o due to the winter solstice, the cause of which is discussed in the next section, the Vol'a'l o later took the place of the e. The name so-vr1 or am-rt denotes

also "people from the West, where God is "in the West", "in the evening" and vr or N (later or or o/9 heifit. They are the "Occidentals". During the emigration from the Atlantis island area to Europe, these "sea dwellers", "Fo- morians", moved eastwards and later northwards. According to the sound shift in the annual cycle, which is based on the

cardinal points, the "Easterners" are characterised by the vowel a or z, the "Northerners" named themselves with the vowel i'. Instead of "io- they were called wn-rin; ein-m', ma-in' or mii inversion and a-suffix er-wem; r-

ei, ii--m ff. As we shall see, the monosyllabic word "*r'a" for "man", "Sfann" is older than the one with 'Suffix. The word ga, gr or gi is used to denote "totality"; the l4atrie "Gmmani" first became known to us as such in Roman tradition. All ablaut forms can still be found in the Germanic proper names of the Atlantic-Nordic

Emigrants and colonisers of the eastern mainland, Europe:

Breath- in which the Celtic language also uses the terms **dass** and *Garma* as personal names, while according to Bede (see 9), the Anglo-Saxons are still called *Garmani* by the British; rrm'm-, '-mm- in Zfrmanarirw or Armrzirrirrv, c 'tderga and *GrrmeM'erga*, *E-Aldis* and *G e Edie*. In addition to the forms with **irrt** to be mentioned immediately, we still have a *Girminäurg* next to *Grrzee berga*. In addition to the forms with an- laute "the vowel, there are also those with the initial f.

The Wort "Germanen" means nothing other than the "totality" of the "Ar"-, "Er"- or "2rmanen" and is completely identical with "irmindeot", the "Irmin-volk", the "Nordics". "Irmin" was also the name of the sign of the world and year tree or etc., which we will come back to later when discussing the 'QI' of the Saxons, the "\Velts pillar", which carries everything (columiii universaiis, quasi susönens omnia). According to his revelation in the year of the light of the world, in his son, God also heifit irieliypf in Old High German.

The name for the god of the heavens coincides completely with the interminglingname of God /Jzox&cc' as Ref is phonetically the same as Wa n)i. The "Alernannen" are therefore "Armannen", which means "Teutons". To summarise, we can therefore say,

ü p /
Sommersonnenwende
Norden

Westen lo
Tag- und Nacht-
gleiche

e
Tag- und Nacht-
gleiche

11. 1 a
Süden
Wintersonnenwende
(Mittwinter)
Abb. 13

we find an unbroken continuity, stretching from North America (cf. *dêem* of *nriib*) as the voyage of the Atlanteans around Africa via Arabia through Indonesia to Oceania. In the Ma-onist "chief 'ppriest", then "the" or "the first born". In conjunctions, the word appears as *ri&* (vgl. *Hawai fry* for In Samoa, *ou* "i is "chief", "lord", "master". Mangan *ari&*, *Kiinig*"); Tahitian *nriil pffiuptling*", "Ki'nig-"; Hawaiian *Aû* "Hauptling", "Rongig", Paumotu *pri&* and Futuniseh "z/i& "Kónig". The Ma-ori language has also faithfully preserved the alternation between *é* and *na*, which has been emphasised above in the names of the Arikara. *Dre* "right" hand, which *z'ir xls* deu "light bearer", deu "raka" in the Atlantic-Nordic language and symbolism will still get to know, remains in the "Ma-ori *ên-ram*, next to it is *-a-tua* "right", while *Ele Sonst* is still preserved in *éai'rêofa* "finger".

dii is therefore equivalent to *Ar da 9* or *9 (Hj with Ç or y (na) wechselC The Ari'* are "Ar-men" like the Ma-uri, Arnuri, Garmans, Teutons. It is an overall designation for all peoples of the Nordic race, a designation which they have given themselves as "children of the light" and carried over the whole world.

The signs *9* or (*ka*) and *t** or *Y (ma)* will therefore always be found in certain cultures of the Atlantean-Nordic peoples as a symbolic badge and emblem. This is the interpretation of the hair- or helmet-hiimer with the sun sign (*ra* or *or*), and the two or three feathers *w o r n* as headdresses in the hair. The feather is the image of the tree of light, so Nordic man symbolised the *latif* of the world's light, the sun, as a winged, i.e. feathered, disc. The sections of the light year are depicted as *z, q, Ó* or *S* "trees" extending from the centre of the circle: cf. for example *Atra's urn* from *Witoslaw*, district of *Wirsitz*, fig. *e i 5y*. On the lid is the twelve-spoked year wheel, from which the sixfold year tree grows out in a *i'c* arrangement. Atlas Fig. *9&g* a Spinning whorl from *Troy*: four urns each with six branches arranged in the shape of a cross: four celestial directions.

atlas fig. *9s°* Bottom of a painted panel from *Susa*: the four directions of the sky represented by four *hauaie*, also atlas fig. *8cQ*. Celtic coins, where between

The rising and setting points of the sun are represented by the four trees of the cross of the celestial regions by the four sun hieroglyphs @ in the circle, etc.) ; Atlas Fig. *i32q* Face urn from *Provin's Poznan*; three seasons represented by three trees, between them the solar signs (spring, summer and winter), etc.

The feather as a symbol already belongs to the Arctic-Nordic culture: it is a "tree of light", a "ray of sunshine". This can be clearly seen in the Dakota language, where "Fedef" means *w/-Jo-&*. *Wa* means "Some", then also "Mcind" and "month", *yn* "to go", *ên* has the basic meaning "to strike" (with *Bei1* etc.); *yo-éa abre h* "to spit with the mouth", and *cwar* the feather, a cult-symbolic meaning for the beginning of the year, which can be found in the southern Atlantic-Nordic languages, in which "y'z" means "to go" and *ple**

"to split", "to cut", "to open the mind", then "to raise", especially in the meaning of "yearly division". *lt'i-;wr-do* is also "to make the sun go" by splitting the feather, that is, unfolding the wings.

Accordingly, the *Cura Indians*, who have preserved so much Atlantic-Nordic culture in their cult symbolism, also call the fire the "feather of our father" (the sun). The cult staff with the feather, which plays such a major role among the ancient Indians, stands in the world-famous festival site of the *Cora*, which we will come to in the next section, at the central fire, the image of the eagle, the *Licbthiimmel*, who is also called "our father" like *dre Some /oJdu*, and who lives in the centre of the world circle.

The word *zaynu* contains So "the fire™ and even "V ater", the "sun god". The stem J " (ja, ja) has the meaning "to give" in the Cora language, as in Dakota and in all Atlatian-Nordic languages, cf. *ya-u-ra* "to go", yp; yi "to go" , r "to go", "to wander", next to r" "to walk" and Ade, lü "to walk", also common Atlantic-Nordic for the solar world and yearly cycle; Zq;i'au can therefore also denote the „SonnenlauP".

As rays of sunlight, the feathers symbolise the god of light: cf. atlas fig. q88g Alaska-Eskirrio sun god idol, already discussed on p. 90. The solar feather head ornament was and is characteristic of all North American Indians: cf. atlas fig. Aoi / Arikara 11 chief; also fig. So16 "Sans arc" or Itazipahn ("without bow") Indian, and fig. Aoi 5 "Crow" or Absaroke ("Crow") Indian, both from Sioux tribes; the "Sans arc" Indian wears the feather in a w arrangement. On the trail of the immigration of the Atlantic-Nordic race, the feather headdress appears in the rock maeries of the Spanish Capsia (AtlaG fig. çJso a best. q3z6; d§3/, no. i a). This is very important evidence because we can establish continuity here: the two (V) or three (w) feathers bdden the characteristic headdress of the Libycrn, the bla-uri Word-Africans and the Iberians, cf. atlas fig. Sodo head of a Libyan vein the tomb of Merenptah. A s a sign of "man" (m'zfnj, *me(n)*, mba), the double feather headdress is also the insignia of the god Min of Coptos. The Iberian warriors (Atlas fig. 5o§y a-b) wear the three-feathered headdress in exactly the same way as the warriors of Egypt's earliest dynastic period (Atlas fig. 3o 8 Warriors of the Ivory Tablet of King Den).

The *Polseta leotes* (Philistines) do not wear the feather headband (Atlas fig. 5odÖ and s-46 a, b, c) unlike the *Sunier warrior* (Atlas fig. 5oç9 Fragment of the vulture stele from t h e time of Eannadu around 3000 BC). The reliefs excavated by Layard in Kujundschik (Nineveh), which show the headdress of the feather band or

-This I-hedron headdress, which was also worn by the L'rarthaeans from northern Assyria, who fought under their prince Aramu against SaJmanassar III, was used by both foreign-race, non-Semitic captives and by the Assyrians in their ritual processions.

(, 9 8y6 BC), will have to be regarded as a cultural tradition of the Siida Atlanteans, the "people of the foreign boat type", whose ships we will encounter in the same way in Neolithic Egypt and Mesopotamia.

Following in the footsteps of the "people of the foreign boat type", we can once again find evidence of the Kuitic hairstyle with the three feathers among the Na-ori in the polyculture of Oceania,

as it could not have b e e n otherwise. Cf. atlas fig. 42Öd war canoe of the MS-ori of New Zealand, r2yO seen by Cook. At the star the high openwork top of the notch carving, never seen on the pre-dynastic deric monuments of Egypt on the ships of the foreign boatmen (Atlas fig. 424d b, q2d\$, q24z1 The crew wears the symbolic headdress with the three feathers; cf. atlas fig. 4 6 Polynesian "tut(n)ga" of Samoa: blond wig with three feather sticks and other Atlantean-Northern symbolism (cf. here-

see the section "The ship"). The *tui(n)ga* is a serernonial wig worn b y the daughters and sons of noble families as a badge.

' *Stat-d 2"8!-a "bei.*- The Naya*it expedition. Textual evidence and observations among Mexican Indians. Vol. I. The religion of the Cora-Indians. Leipzig 191a. P. XXIV and LX XXI I. - Illustration at A. W. *Layat-d.*- A second series of the mournments of Ni "iv eh. LODd- 53. plate 64. Cf. article "Mummen r i i , i i i i A, i i i I L R e i l e x , the Pre Besch. B. i. V i i i , § (i gave).

In the Atlantean-Nordic cult symbolism, the three-part headdress, the swei or three feathers, is the characteristic symbol of the All-Mother Earth and her priestess. As we will see in the section of the same name, this cult symbol extends from Central America back to the Atlantic coast of North Africa, running through the Ifitte sea basin in all ancient cultures as traces of the At]antic cult. Even today, the Toradja priestess on Celebes wears the hat with the three feathers, just as the Helin hat with the horns and the Bun s y m b o l has been preserved among the Toradja.

The cultic costume of the Atlarite-Nordic race of the Ari er, the Arikara, Ariki, Armani, Germani, Ma-uri and Ma-ori etc. stretches from North America in a huge diagonal across the Mediterranean region and Africa all the way down to Oceania. It is the symbolic costume of the peoples of that race who called themselves the "light people". Wherever we find the name of these peoples, somewhere and at some time in their history we can also find evidence of the salvation of the "human being", 9 or T, whose children, daughters and sons they were.

The investigation to date has shown that the course of emigration of the original Or ^6. Hie S°biilta et- als Wegsteine Völkerfahrt der pre-Nordic race from their original Arlite homeland until they landed on the south-west coast d , * Eurnpas was divided into two stages. According to the Avesta tradition, the first was -o"" o "Gava, where the Sughda's dwell", which we have identified as North America ; three second z'äre Mó-uru, the "Sea Land", the "Westland", "Occident™, the Atlantis of Plato-Solon, whose peripheral area also includes Eirinn (Ireland) and Scotland. By the Magdalenian, three Atlantean-Nordic migrations must have reached the Mō-uru area: then they spread to south-west Europe and north-west Africa and three kayak representations, the fur boatmen, appear in the cave drawings of Altarrúra.

These individual stages are also confirmed by the finds of the scriptural details. de àlteste Inzcstriff der wfznsçúheitsgesc 3ty byfindet n'ch euf der foMtegazrinsM, J@ Jo' ti. Br. and de Kiiste voarJi4'rinc (Nerd-As rita). When the inscription was discovered in 1856, it was believed to be a runic script. This was an understandable and excusable mistake at the time. In reality, there is a lateral distance of at least five thousand metres between this Arctic-Nordic writing system and the runic futhark of the Viking Age (Atlas Fig. Sky i).

The second monument of this same writing system was discovered in 1989 on the island of Lewis (H<briden), the LeoBhus of the legendary period (Atlas Fig. §dyz). A rtede from the large stone In the centre of the Callernian settlement (Atlas Fig. 6y9), there was a stone circle in the shape of a "crescent moon" made of coarse stones, some of which were still standing upright. inscription. It is possible that this inscription is Neolithic, but the inscription itself still has a more ancient character.

The third stage in the discovery of these inscribed monuments is the Atlantic European box: the Magdalenian inscriptions and fragments of inscriptions from ôlontespan (Atlas fig. é§2 i a), of Gourdan (Atlas fig. d§Sy), la Madeleine (Atlas fig. q 68), Rochebertier (Atlas fig. qd69), Comhe Cullier or Crozo de Gentillo (Atlas fig. 44a). They are organically followed by the epipaálolithic signs of Mas d'Aiil (Atlas fig. 4i I-45zç) and the frii hneoli- thic (Atlas Fig. q§J2, Cerro del Sol) and Late Neolithic Spain (Atlas Fig. 4544-45a

Tras-os Montes) and the other filegali characters of Ireland, France and north-west Europe, which we will return to in the next two sections.

87 Stú uao fiord- Atlanticer The second section of the volcano migration from the north will also have extended over a period of decades. When the main mass of the southern Stanime had already spread over M8-tim and were living in the nitidez, oceanic climate of the Atlantic Gulf Stream, the rearguard would still have been in the far north. In the Irish settlement sagas, these stages also emerge clearly: the "Mceran inhabitants", Pie "Fomorians" are placed much earlier than the "Tuatha Dé Danann", the ra "a N-d- Ae'ewen. While we can call the Fomorians adso ats *Stul-Atlas*, we have to call the Tuatha Dé Danann *Nerd-Atla-ntm*.

The South Atlanteans were naturally the first to come into contact with the African-Asian mixed races of south-west Europe: the result of this contact is the Cro-Magnon race, the Hamitic and the Mediterranean (western) race. Blood group I will still have predominated among the South Atlantians, as they were not exposed to the influences of diluvial glaciation for as long as the Nerd Atlantians. We must estimate this temporal difference to be at least 30000 years, as the distant waves of the Arctic-Nordic culture are already noticeable in the Aurignacian. The Norci-Atlantics, on the other hand, who will probably still have inhabited the subarctic regions of the Atlantic Ocean and north Arctic until the end of the Ice Age, must therefore have experienced these environmental influences of glaciation in a completely different context.

As far as the temporal organisation of the migration of the Arl'tic-Nordic or Atlantic-Nordic race into the Atlantic-European area is concerned, we will first have to deal with the South Atlantians. Of the larger Atlantic island territory of Mó-tim, which became their third homeland, we have the British Isles, especially Ireland, as a marginal territory. Seen in this light, the Irish folk traditions of the first colonisation of the island take on a completely different meaning than could previously be attributed to them.

We will now have to take a closer look at these settlement sagas, as they will nevertheless provide us with important information despite all the medieval Christian reworking and obscuration. Fortunately, Ireland had found a historian in Keating who collected his material from all the sources available to him, atis the old parchment sheets of the monasteries and courts, as they still existed around i63 and have since disappeared. And Ireland was rich in such ancient, indigenous historical sources, whose traditions were much more ancient and could show a much greater continuity than the continental European ones.

This was a consequence of Ireland's favourable segregation as an island, which protected it from the disruptive influences of Roman 'civilisation' and its metropolitan materialism,

What is immediately apparent from the most ancient settlement legends, which Keating has collected in his "Foras reasa ar Eirinn" (i.e. "Basis of the Knowledge of Ireland"), is the leading role of the species. It is an important hfonient with regard to the mother-right traditions that we have already had occasion to observe among the Attantics of North Africa.

¹iroJzy Nz'ifiaq: "Éoras feasa ar Biri,rin." Jbo H ÚtoJ*of Iceland) z. Vol. herausg. miE Ü berseu@g v. Dayrd

Before the "Siotflut" (the subsidence of Lland below sea level) came after the J3uch from Dromsneachta, a maiden Banbha travelled with y s- Graem and three men to Ireland, which was named after her. They all died after a short time due to an epidemic. Another woman Cessair, daughter of Bioth, son of Noe (Nionnall), came later with her father Bioth, her husband Fionntain and a third man Ladru, the "first dead marine of Eirin", and yo rac to Ireland. On the advice of her fii eÅ-d&iz, "1-land-God", she had built a ship to escape the coming Sintfliit. They also all came except for Fionntain am, who is said to have survived the "Sintflur", which caused the cljristian - Irish historians a lot of headaches, since according to the "Holy Scriptures of the Old Testament" all ?the people above Noah and his own should have perished.

28. Die irischen Siedlungssagen und der „Hand“-Gott

The DqsimaJrechnung and the symbolism based on the 5-number is an important feature of the Arctic-Nordic culture. However, it is of great significance that Irish legend also mentions the *ki i-d7iia*, the "hand-god". The word /eza, lie or Eva for "fiinP' and "hand" already belongs to the Arctic-Nordic and also to the older, Atlantic-Nordic culture, but then died out in the Indo-European language unit of the younger atlantic culture. Today, however, it is preserved in the Eskimo language and, significantly, the Celtic elves can only count to five, a fact mentioned by Rhys (Celtic Folklore), which goes back to an ancient tradition of an indigenous population. The Eskimo language only has terms for the first five numbers, which are counted on the fingers of the hand: "six" is called the

"first finger of the other hand", etc. The "hand" or "both hands as the basis of the

We also find numeral systems in Irish, where elff' is still called car-way - i + 2 w y, **rline**, Old Irish **drcc**, is the Indo-European *de-t:a* "zv,'ei Hinde*", which in Egyptian also has the meaning "in", while the hand was called *d* (cf. par. hiiitt VI).

The "god with the hand" is the old Irish god *Dagda*, according to tradition from *dag-das* "dut-hand", the *Eocliaid- Oltamair*, cter "greeting all-father" of the Tuatha Dé Danann (Corman d2, i§d). The name originally meant "hand-god", as our investigation will later show (cf. sections "Son of God" and "Hand").

has symbolises C>ott or the Son of God at the end of the year when, after the 3Ö-3 days have passed, there are only the five days of the coincidence left, the five "pre-Jult days" of the altschvedic Ilauem calendar. God only has "one hand" left, where the sign of He or We, the

"Dolmen" with the bull, dog or wolf, where the winter solstice, the division of the year is. here I would now like to point out in particular that in the fiZi/ezÜeüfs'r/ieZr, purely cult-syni- bolisehen Atlantiker- (Ma-uri-, Fomorie-) rock paintings i'lordz est-Afrikas, in the Sham-Atlas- area, the hand also at the f) or J3 im-W etc.. sign (Atias fig, 4748 , Hou Semgoun) or with the buffalo bull, in place of which the god-solin is also described as the "year-tree" under the bull ((j), or the god-,the year-tree-hierogiyph

orthe ideogram of the son of God as the right-hand creus (At]as fig. Oyqo I, Taghtania-South). We will now deal with the "hand" and (j-symbcil in the next two sections and will be able to establish in particular the close relationships between this Neolithic Atlantean cult symbolism of Northwest Africa and the Neolithic pre-dynastic linear script of Egypt. For further identification of Dagda as a "hand god", it must be mentioned here that he is intrinsic to the *Kesscls -+with de"-* £röenu'rsizr and in some Myths leads a *Rza/r* or a *Ga&-!* as an abseic (J or 9).

The cauldron with the water of life is located in the south, in the Lower Earth, at the \\solstice, as the comparative study of Atlantic-Nordic mythology and symbology shows

It is the place where the w, éo, su etc. is. There God splits the mountain, the "rock", the "stone", the grave with the "thorn" (h o e , axe, c l u b) and e m e r g e s again as the young light, the new éa (J), the "p-man" (Y). We will now see the symbol of the god with the raised hand and the "thorn" (h o e , heal or club) spread from an Atlantic-western area eastwards through the Mediterranean region and into the Ingvaonian culture (section

"Son of God"). We find the God with the "thorn" (the pickaxe, the type of stone that has been cut), the "thorn" hand, with both hands raised as the in or inside ("man"), or in the circular arm position as the "year" man, on Spanish, also cult-symbolic field drawings, which, like the North African ones, range from the end of the older Stone Age to the younger Stone Age: cf. Atlas fig. qydo a rock drawing vcin la Cueva de la Graja)imena (Jaen) and fig. 4f40b rock drawing of the large "Abri" de Los Trajos de Bacinete, Los Barrios (Cadiz). The latter is particularly important, because instead of the buffalo, the *firsch* with the hand god of the older age (elk, racing, deer age) also appears there, while the

"hand"- or "thorn"- God is also depicted there in right cross spelling -}- at the n, as in the cultic rock paintings of North Africa.

In a rock carving from Batanera (Andalucia Atlas Fig. 45s r), the Son of God appears in the hieroglyphic writing of the tree of life lowering its branches, with the other sign of Tin, Tiur, Tyr as Sig-Tyr {- connected to a binding form-j-- - J, as we have already learnt in the Palaeolithic Atlantic cave drawings of the Franco-Cantabrian circle (Font de fïaume, Atlas fig. d&8z b). The sign of the -{ here has ntlr mm r -4 rm, so it is "one-handed", and is connected with the spirai circle or the vurnilage, the solar year ideogram. In the continuity, we find the "one-handed" and the "one-handed" again in the Neolithic or Bronze Age rock engravings of Monte dos Bicos near La Coruila (Galicia). The rock plate i s still popularly known as the "EG Altar", proof of the continuity of the tradition up to the present day: the drawings are funerary symbolism, signs that were placed for the rebirth of the dead (Atlas fig. 453>1 Starting from the Atlantic hearth, on the island of the Schardin, Sardinia, whose critical defence towers, the Taleyots, were discussed above, we find among the Bronze Age idols the symbol of the god with the upraised blessing hand and the bull's horns (Atlas fig. 951i the god is wearing the horned helmet of the Shardin, in his left hand he holds the bull's horns and the rain, concepts which - as we will see in the next section when we discuss the 1{; po (fo j hieroglyph - c a n already be traced back to the ancient stone age for the AUantian-Nordic b "prach- ic circle: e9 is the Son of God in his autumn-winter course, the Tin, Tiur, Tyr, as an arrow or with the arrow -t-, the "Sagittarius", who is therefore still in the Germanic R unenreihen asand J,esp. ; fig.9 3, the Son of God with the Y f "man"-) fork in his right hand, on which the "man"-antlitz i s witten, as it were, as a determinative or The young god with the raised three-part right hand J), within it the sun hieroglyph @, on the head also dax "man"-sign -f and the sun heraldic sign -f, in the left hand the bull's head, as determinative of the beginning of the year or the winter solstice; fig. i od the young god with the raised, three-part right hand J), in it the sun hieroglyph @, on the head also dax "man" sign -f and the sun hieroglyph, in the left hand the forked staff, the Y da) sign with i z sun hieroglyph, the months of the year.

The symbolic figure with the "bull's head in one hand and the other hand in Ka liability (J) can also be found on the Bronze Age rock paintings of the Maritime Alps (Merveifle), AtlaS fig. gi. Similarly, the Dakota d e p i c t s the one who prepares the 'medicine" - " life-asser (Atlas fig. q8J, nos. z3-n6).

The god symbol appears in Fletcher's meaning on the Shadinavian rock carvings t. Atlas fig. 1 13), where the god raises the axe of the division of the year, the jalires- anfangeng, in his left hand: the right hand is raised as always open. As a loan from the Atlantean Ma-uri (Libyan) culture, the "hand god" then appears on the Punic funerary stelae of North Africa in his capacity as a guardian of the dead and resurrector (fAtlas fig. z60/-zSi 2).

The continuity of the hand symbol and the hand-hicroglyph as a grave symbol can only be found in the Ingeveonian, Germanic-Celtic culture: ste ranges from the hand hieroglyphc aof the megalithic tombs of the Atlantic coast of Europe (Atlas fig. 2 5QQ-2Öoz) his to the tradition of the god "Tyr-Einhänder" in the fióda, his depictions especially on the escort coins, the so-called bracteates (At]as fig. *58q and z6o3), as on the Irish cult stones and grave crosses (Atlas fig. z6zq); and even on the medieval Irish Clairsech Hale (Atlas fig. 2§9°) we see the hand in Ü, the "dog" and the J-cichens, a combination of signs which we know exactly as the final formula of the Atlantean script of El-Hósch. in Upper Egypt (Atlas Fig. 2§93), the final part of the "sacred series", and in the n/ZxfeUæi/rc/- Atlantic rock formations of the Sahara Atlas tAtlas Fig. a2a0 m, Bou Serrigoun).

As far as the legend of io >< " virgins" is concerned - we have already encountered it above in the examination of the Danuna (Danaoi), whose affiliation to the Atlantean-Invaeonian group of peoples has been established by us. The symbolism of the hand numbers vouches for the high Palaeolithic .age of the overheating.

These two legends of the oldest I esettluogens thus show common, cult-like features, which can be proven to be purely Atlantean-Nordic by the "hand" of the memorials and on the basis of linguistic comparisons.

The "Flood" mentioned in the legends was of course confused with the biblical Flood legend in Christian times. But the two have nothing to do with each other. For the Irish one refers to the epipalæolithic subsidence of Ireland under the sea level, which is mentioned in the third section. From the fact that the saga already mentions two settlement epochs in Ireland before this "Sintßut", both with purely Atlantic-Nordic symbolism and matrilineal relationships, it follows that the Atlantic-Nordic race had already settled in Ireland before that.

The first colonisation of Iceland after the "Flood" was by Parthoian find his people, who came over to Ireland from "Spain", as Nennius reports. But the people of Partholan also perished in a siege. After them, the people of Nemed (Neimheadh), also atis

"Spain", and colonised Ireland. It had to fight hard battles with the *Fomorii-rø*, seafarers who *came* from *Africa*. We have already mentioned them earlier. Nemed defeated the Fomorians in three battles; after his death, however, the Nemedians were overwhelmed by the Fomorians. From Tory Dland on the *north coast*, where six had their *Two*, the Fomorians ruled Ireland; the Nemedians had to p a y them a heavy tribute every year.

The traditions regarding the course of the battles between Fomoriem and NemeØ ern are very confused. According to one account, the Neinedians are said to have lost up to thirty men in the battle for the tower of the Fornorians. The remaining men would either have gone to Scotland or Man, and from there the British would have left; or they would have returned to Spain or gone to Greece, where they would have been taken into slavery, and wc'-

they then returned to Iriand as the Nirdof z i or they would have travelled to the *Norden* where they learnt the art of 2magic and returned as the Frodo *Dr Danaest*'.

The historical core of these traditions that is useful for us is that Ireland was repeatedly colonised from "Spain" in the post-Ice Age, after it had been pushed back over the Viccus level (Hennius. Hist. Brit. § i 3). The question now is what is meant by "Spain". According to the old maps, Ireland and Spain are depicted as ömr/dnrf and in the Irish "tales" Ireland is ücäröm from "Spain" (Orosius I, z, y I and Leabhar Laignech i i b). We must therefore assume that this is an ancient tradition from a time when there was still a larger island south of Lland in the Atlantic Ocean, which was neighbouring Spain. The fact that even after the *destruction* of Atlantis, which may have extended over a longer geological period, parts of the island remained is explicitly confirmed in Plato's account in Critias: "Now since in the 9mo)ahren that have elapsed since that time until now many mighty floods have taken place, the earth that was swept down from the heights during this time and during such events did not rise high as in other regions, but was swept away all around and disappeared into the depths. So now, as happens with small islands, compared to the land at that time, only the bones of the diseased body remained, so to speak, as the firm and loose soil was washed away, leaving only the meagre *cerium* of the land behind."

According to this tradition, after the sinking of Atlantis, i.e. the sinking of the sid-atJantian sho]len area below sea level, there were still a few small, mountainous islands on the shallow depths of the sea west of the Pillars of Hercules in the ocean, whose barren feiscn covered the fertile earth. It is quite possible that one could see Ireland from them. They too seem to have disappeared. The ongoing changes to which the seabed in this area is subject are evidenced by the earthquakes that occurred repeatedly along the Atlantic coast of the Iberian Peninsula from the Middle Ages to the middle of the last century. Lisbon was the victim of one such seaquake with an asociated, terrible spring tide on the first of November 1555; among other things, the Blarmor quay disappeared with hundreds of inhabitants who had fled to it in the newly formed sea estuary. The old Irish settlement legends have been completely reworked and re-evaluated in Christian times, idm to the biblical history of the creation of the world and to the genealogies of the Geneés. In spite of this reassessment, however, the original lines can be resetablisched in the grand scheme of things. The fact that the Fomorianians are associated with

Africa is important, as it illustrates the course of the South Atlantic

Wanderung seigt, und uns weiter auch ,rtc xpäigescNchilicAex "is/ dü ailaatisc -ra-di 'h Hrrffs &r Fefre'rirhuunge" of the Sahara arm, whose affiliation with the so-called "Franco-Cantabrian circle has already been mentioned above (text fig. 6). Originally, the Foororianians also came from the north: the kingdom of their chieftain Ralor weJ

" Kingdom of the cults. From Tory Island on the north coast of Ireland, they rule the island. They have the impregnable "glass tower". It is very important that the glass castle appears in later Irish legends in a different guise as the "Island of the Blessed" and the „Latjd of the ancestors. Arthur was taken to this "Glastonbury". This island is also ruled by an éöci@li -i' r r bla:gd This Elysium is often called "the great *FIsche*" or Fün' *AU* " the other world" in the Old Irish Hog, also Zur /o F--n "land under the waves" or Kitty ' Leabl'ar Laignech (Book of Leinster)*London i 68e,*ö, 8 b.

Dress, the "land of the Scilgen". The memory of this western island stretches along the Atlantic coast of south-west Europe to ancient Egypt: the Egyptian's barge always headed westwards, Gígamexch wandered westwards in search of life, through the "two mountains", beyond the ocean, the rivers, the river of the dead, to the island where Ut-napishtim, "He saw life", the ancestor, dwells.

The motto of the "sunken country" or the "sunken city" is particularly the Breton coast aub: *cs tss the Stacit le*, which was built by a royal *rot/iyrr Dahot* was. In Ireland, there are a number of such legends about the fall of a city due to a flea, the transgression of a commandment or the neglect of a sacred spring. A whole group of such Irish legends is called the Fomfodiio of "Transgressions". Charalrterixtic is, among other things, the city under Lough Neagh, already mentioned by Giralduſ Cambrenſis (Top. Hib. II, 9) cf. a similar tradition in Itin. Cambr. I, z. -

frequently ²⁹ Das „Land
Ahnen“ und das
beherrscht „Mutterland“

In Breton history, the hut of death or the underworld is called *An fn*, ern name, which is also called "land beneath the waves" or "land above the sea". It is also called for ' *Sc'di* "the turning, rolling castle", which is surrounded by the "currents of the ocean". The people of this land are free from death and grief: a richly loving Qielle is in it, whose drink is süficer a]s wine. There is also an aerse/ there, which belongs to the lord of the Annwfn. The motto of the cauldron with the potion of life or water of life belongs to the Atlantean-Nordic cult symbolism. Such a cauldron is also the property of the people of the "water world" in the "Mabinogion", in whose oldest layer the *Bra rit* ("soft bosom") was probably the owner of the cauldron. In Irish mythology, however, the owner of the cauldron is especially the god *Dagda* "the good hand god, whose daughter is *Da-na* or *Area*, after whom the Tiiatha Dé Danann and the Danuna (Danaoi) etc. take their names.

As we will see in a comparative examination of the Geraian-Hellenic and Indian t r a d i t i o n s , the cauldron or vessel with the water of life is located at the end of the winter sun, where the sign 'e'fzy is still found in the sacred series, the "long" runic futhark at the end of the year. We will find the sign "dag a as a sign of the mother earth, the Ann or de, everywhere on the vases with the water of life, the crati gifts, in the megalithic ciiitur of the Atlantic West-Eurc'pa, and from there we will see it spread eastwards through the Mediterranean area!

In Irish legend, the "Glasberg" or "Glass Island" is the "Isle of the Dead", "the realm of the blessed", the "mag meld", the "land of the ancestors". In the course of the year, cosmically conceived, that land of the ancestors lies in the south, where the "father's path" leads, where the winter solstice, the rebirth, is. In the historical traditions of the Atlantean-northern peoples, that land lies to the west in the ocean, just as the death side of the year extends from west to south until the winter solstice. In your "Echtra Condha Chaim", the *Goddess* of Death, who calls upon the hero Gondla, the son of the local king Con, to follow her to the Land of Amen, carries him away in a g/oier old age.° She appears to him in the form of a beautiful young woman and speaks to him: "The land from which I come,

' J. M fi-ae: La Legende de Is Mort chi ke Bretons amoricaius. z vol. Paris i9oa. *f. P. XXXI X; II. p 3yf. *A13* "xc k brand: Vies de Saints de Brengnt. p. 63, - J. fiAys: Celtic Folklore. a vol. Osford 1901, in v a r i o u s places. B. *K-nze'df'*: Legendary fictions of the Irish Celts. 1866. p. z8z. J. A. Mu faü'oeZ ; The religioo ot the ancient Celts. Edinbourg i911. P. 3ya f. ä The text of the "Echtra Condla Chaiwv" hei Wi y "KungeFafite irishes Grainniatik", p. i i8- i an. The sago may be a source of the a. Jajirbdt. -.Chr. back:geho.

is the earth of the living, where no one dies There you will see the Versamin- see your father in the midst of those whom you love and who love you

Just as in the two oldest Irish settlement sagas mentioned above, it is not the man but the Noorr who holds the leading position, we also encounter the tradition of the former Atlantic fms/rrra. Its task was the cult of the tomb house as a place of rebirth, of eternal life. In the monuments of the megalithic culture, we will see ste officiating at the dolmen with the homaiifsats in a unified, kiiltic tradition that extends from Iberia eastwards to Kreta and Palastina and northwards to Slradinavia.

Through the Celtic conquest, the ancient Ingvaonic, Middle Irish culture of Ireland was overlaid with Eastern patriarchy: the priestess of the All-Mother Earth lived on in the Irish vernacular just as much as the "woman woman" in the Germanic-Festliindic tradition. The goddess of Todc calls the Concla a "victim of the people of Tethras", the Fomorian king. The tradition of the land of the ancestors is thus also brought into connection with the Foorioriem, whom we have to regard as the South Atlanteans, the inhabitants of Mó-uru. The memory of the ancestral land and land of the dead in the west, in the Atlantic Ocean, was probably still known to the older, ancient tradition. In his verses against Rufinus, Ciaudinus (*95 A.D.) reports: 'away, where the unfurled teitc Kiiste G'n!li'em extends, there is a place. surrounded by deu Wsssm 'fr' Oaeonr, rvo the Ulyxes with blood libation awakened the silent people (the dead). Dcirt hard mau cin faint buzzing: it is the plaintive sighing of the floating shadows. Dre Bauem see dre pale Sichemen, the heaps of the dead, floating along." This tradition corresponds to a report given by Procopius (De bell o Gothico, 1. IV, c. zo), the last of which is the "Brittia", the home of the dead of the departed Gauls. On the other side of the canal opposite England lived fishermen and labourers on the coast, who were again responsible for the passage of the souls. At night, when they were asleep, there was a knocking at three doors. They got up and obediently went to the beach, driven by an invisible force. They saw unfamiliar boats that seemed empty. They climbed aboard and grimaced, feeling the weight of a crowd of unseen passengers, three of whom dropped a finger into the water at the edge of the boat. lic saw no one. 'After a serious hour'ssailing, they reached Brittia, while they were travelling with their own sails without sails.

band would only need to row for at least a valley and a night. On arrival, when everything was ready, they immediately turned back: the ships would be empty and rise from the water. They had not seen anyone during the journey, nor did they see anyone on arrival, but they probably heard voices that seemed to announce the names and dignities of the visible guests to the invisible hosts.

The belief in reincarnation was common to both Hellenes and Romans in the course of Mediterranean history.

In the Make, however, the "land of the dead" sank to a sad underworld conception. In the older tradition, however, the doctrine of Itop tel, the lovely realm, still resounds. In Odyssey IV, 5Si - 569, the Sea Giant announces to Menelaus that he is not destined for the fate of ordinary mortals, but that the gods will one day lead him to the ends of the earth to the Elysian corridor, where the ó Pzr&- hero A r&"rocfâys weaves and quite effortlessly, in bliss, the people live.

There is never snow, nor winter storms, nor rainstorms; the
whispers of the softly breathing wind blow forever,
dre Oferece sends to gently cool the people.

'Cia&ri Os ..lu Rufininn" I, i a 3- i z8. Teubn. Ed. published by L:*J oep i8 y6. l'ome I, S, .

Rhadamanthys is considered the son of Zeus and brother of Minos of Crete: the purely Atlantean origin of Cretan culture has already been touched on several times. Rhadamanthys is now the ruler of this island of the blessed in the ocean, where the mild west wind blows. He is also regarded as a judge in the underworld, and his justice was proverbial, but it is striking that he swears not by the gods but by certain animals, the unicorn, the ram and the goose. These are the animals of the winter solstice period in the Atlantean Norse symbolism. The winter solstice, however, marks the main turning, the main gathering of the year.

In Hesiod (Op. et d. 166-174) the Trojan heroes are all dead, including Menelaus, but not banished to the underworld, the dark Hades. Their fate is that of the warriors who are to be slain in the fateful march of the Seven against Thebes. Zeus, the son of Kronos, has them given a *new life* and a northern *fatherland* at the *end of the earth*, separate from the abode of the immortal gods. They are ruled by Kronos. Without care they inhabit the *7th Orr Gliichseligen im Occan* near the deep vortices. The earth gives them three times a year exquisite fruits, sweet as honey.

Here the island of the happy ones is transferred to the ocean. The indication of three fruits a year is reminiscent of the report by Diodorus (B, 21) about the island of the Hyperboreans, who lived on the other side of the Celtic land against hordes of goats, also a climate similar to that of the island of Wight on the south coast of England.

The fact that Hesiod names Kronos as the ruler of the island of Seligen in the Atlantic Ocean is significant for us because Kronos is the John of Uranos, and from the account of Diodorus (3.56-6i) we have already learnt about Uranos as the first ruler of the Atlanteans,

"who inhabit fertile landscapes on the banks of the Okeanos" and are distinguished from their neighbours by their prudence towards the gods and philanthropy towards foreigners." Religion was born among them,

Since the tradition of the island as the seat of Rhadamanthys is also one of the highest,

critical place of judgement, we find here again fully confirmed what we had already established

above on the basis of the investigation of the immediate records of Atlantis: that to the west in the ocean there was a cultural centre from which the older cultures of the Mediterranean area can be derived and which played a major role as a cult centre and highest place of judgement throughout the millennia. It was the holy land of the fathers. While in the Odyssey Rhadamanthys rules the island of the Gliichseligen, in Hesiod Kronos, with Pindar (Olympus II, 11-16) they rule together, the Cretan traditions, summarised, go back to the common Atlantean relationship.

be guided.

For the solution of the Atlantis problem it is of no small importance that those accounts of a "sunken land" refer simultaneously to the "land of the dead", the "land of life", the "island of the blessed" and "the land of the ancestors" and stretch from Ireland to Brittany along the coast of the Atlantic Ocean: the latter transfers to West-ten "the evening island", where the garden of the Hesperides, the daughters of Atlas was located. There grew the tree with the golden branches that was skinned by the worm. The myth of Mother Earth, Ida, Iduna etc. and the apples of life has already been discussed, as has the Irish legend of the Sliu'änen with the golden apples. Now, in the Irish legends, the island of Glastonbury (Glasburg) is identified with the island of Azofos and "inifoa iPoicoaom"

("apple island") and "insula vitra", "glass island". William of Malmesbury (de Ant. Glaston Ecc1.) derives "insula pomonum in relation to Glastonbuivy from an old name "insula Ava|Joniae"-, which he connects with the Breton *avatta* "apple", because the eponymous founder of Glastonbury, Glastening, found an apple baam there. The old name of Glastonbury is Guy spwiwzi "glass-island" : this name appears in Cltretien's "kric" in the form "glass-island" (cf. also Giraldu Spee. Ecc1. IV, §9). The name is also combined with Avalloc, the king who lived there with his daughter. Avalioc is visibly the "ren Avallon" (Avallach), to whose palace Arthur was brought and healed by the "royal maiden".

In the Irish legends of the "Mag Mell", the structure of the blessed, there are repeated references to the The story tells of miraculous apple, wet and rowan trees, the fruit of which gives rejuvenation and longevity. The fiéittin gives Connla one such uncreative apple, which he was still eating when Teigue, son of Cian, visited the realm of the blessed. The flavour of the apple conferred immortality. It is the food of the gods in the "tale" of Diarmaid and Grianne, a solar myth to which we shall return.

In Irish legends, these trees of life are also guarded by 'len dragons (winter solstice noose 9 or g).

What attests to the great age of the Irish legends of the Island of the Blessed is the fact that we come across *the chNi'ch, Matische G'umdl "ge* everywhere. Here, too, the Irish "tales" agree with the ancient tradition of Atlantis and the Atlanteans, which tell of the rule of women among the Atlantean peoples of North Africa. This tradition of the mother-right cult centre, the land of the ancestors, has been preserved in the stories of Hran, Maelduin, Connla, in the "Children of Ttiirenn", in the l*ian-tales and the Gilish churches in the form of an "island of women", as one of the islands of the Elysium. It is said of those women that they love the mortals like Ilran, MaeJduin and his mate, but that this love is "without sensuality, without iniquity". In the folk tales that are still popular today, the "women's islands" still play a role and iv'irklicii existing islands were or are still called Eigg and Groagger on the Breton coast - we can also see these traditions reappearing in the traces of the Atlantic voyages in various places around the world. In Greek mythology, *Ataia*, the island of the goddess and sorceress K irke, must be mentioned first and foremost, who transforms Odysseus' companion into Sho one (Odys. X, l35f.). Both the name of the island and the goddess are already Arctic-Nordic cultural artefacts. Altitude means "price", "ring" in relation to the course of t h e sun, as we shall see in the next section j she herself is regarded as the "Toc hter" or priestess of Helios, the sun god. The term "Kirke" is used to describe the rotating stone setting, the annual sundial and the temple of the Atianic belief in light. It is significant in this respect that Aiaia is relocated to the Okeanos, where the house and the choir of Eos (dawn) and the rising of Helios are located From Aiaia, Odysseus heads for the Okeanos on the advice of the Kirke in order to find the soul of Teires on the other side of the shore in the forecourt of the W r// to ask the soul of Teiresias how he could get home. An island of the same name, Aiaia, is said to have been located in the Black Sea near the land of the Colchians. The latter itself bore the name Ara and was ruled by a King Aietes, the son of Helios and brother of Kirke, husband of the Okeanide *Idyia*. The emergence

• 4fer CaiZfmr-A The religion of the Aociest Czhs. P. 569. 'N. ff. O' 6rnzfy - fütyg gadelica. z. Vols. i 8ez, 11, p. 38s: ü'Jrdej fy Ju2ioirru?/e: Genie de litterstun V., 38g. ^ O'Gr&y: Silva Gadelica, 11. p. zs, z38. * He. Horfi0 : Description of lbe Western l4lends of Scotland, Loidon i y i6, p. ey t.

of the name Ida is of great importance, as we have already discussed the name of Mother Earth Lereits iii in connection with the Atlantis problem. The word "Aia" in Greek is again etymologically connected with the name for the underworld *Aidas* (Aides, Haides, Hai das) and with the name of the earth *At'a*, hebenform of T'z'n, formed with the \Vort yn or & *{In u-xv.)* In the meaning of "producer", "earth", "AcLer".

Here we are faced with ancient Atlantean and even Arctic-Nordic Kiilturzusanimenhingen. In the Eskimo languages, si is still preserved as "brother's wife" and oya as "mother's sister", a solar name that is connected with *Aj- " sun"*. The Dakota language also still recognises this term, e.g. ir o-i-ünga "to grow up", "to sprout, to bring forth". On the trail of the Atlantean-Nordic migration of peoples, we find the word u again used by the Yoruba on the west coast of Africa. This is of great significance because the Yoruba have preserved the figure of "Mother Earth", often with all kinds of ancient symbolism of the Atlantean-Nordic light faith ("egg axe" b§ etc.), which we will deal with in the section "Mother Earth and her priestess".

In the Yoruba language, 'iJ n means "woman", 'aya a sorceress, a 1-cc who leads people into the wilderness and teaches them all kinds of magic and healing; riijr is the "\Velt", the

"earth"; mdi, "sorcerer", "witch" ; aynra, a medicinal herb. With the summer vowel i w e have the fcirm ja "frati", "mother", "mistress", "gcfafi"; and like ?J d "tree", jr "life", 'zi-je means "lifeless". This root iiz or yn with vowel ablaut also includes pyo "tüglich". Here, too, the nyn etc. is the "mother", "sorceress", "healer", who gives life, the

"Mother Earth", "the world", and has some kind of connection to "day".

This also explains the second name of the Greeks, which we have already encountered with the "north" or "sea-core", **K/cal**, als "who come from the land of the *Achai'o*". In the Hittite cuneiform texts, in addition to the form *Aly§Javä*, the l'orm *Ay'avalas* also occurs once for "A chaia". The vt "urzel to or &" also has the secondary forms **ga(gyo)** and *yp (fy, ja)* in the critical year sound change. This group includes sanskr. str

"Mother", the Roman Arrri Mrm/inn, the goddess of the feast of the rürfin celebrated on -3 December, on which the Flemish (juirinalis at the "grave" of Larenta a sacrifice for the dead (pnrz-7nfü r'der *pas nolia*) was offered. fi'ir still have here the close relationship of the ancestor cult and the mother krde with the winter solstice. Oéó is also a nurse of Demeter. The sign of the division of the year {, Wintersonnenv'ende, had the consonantal sound value & (or //5 gg etc.) and // (e.g. f//-fä, dd etc'), which were used both for the term (God)-Vatnr and Mother, (Earth). For "the earth is God's". Hence in Eskimo (Greenland) often, aié'a "father brother", (cf. lapp. mir, rrc?e etc), (N. A Aastra) eU'i,

-iäo=y "Mother", who "the Northern".

As g'r, gr, Liomeric gN, Ionic gzri, the "mother earth" is named in Greek, to which Hornerian cä'awni "on the i'irde, t/zawW, surname of Demeter, Latin Äm/ and fled, Gothic gaeio, R orwegian me, Old High German gowo "man", Yoruba Qn "high, to be great", ,g-nn "middle of the day", numeric "land", "man", gé "night", "black", "sunset" n-yi- - o "water", gé-nen and /wu-yi "grave, night dwelling".

For the earth is our "grave", our "night dwelling", there in the "water", where the rebirth takes place. That is why it was called the "mother of man" and - as we will see - "man" is named after a "mother".

The "Achaivi", the people from AJiz-c'zFzr or T/a-uri (Achaia) are the people from the "motherland", like the format: the **Daxcrsa**, who call themselves after the Mu or *in addition*: Ida-anu),

What ancient relationships exist here can be seen from a comparison with the most ancient traditions of the Aryan Indians. In the Rig Veda (in, 8z, S) *Ajd* is "the unborn" with the designation *elapad* "one-footed". According to the Kommerltagr it is ciie sense (cf. TBr. 3, I, z, 8). But *Abd* is also "goat" (Rig-~~¶~~eda I, IS3, 12 ; Io, i6, 4j as ajā the "goat" (8, 2o, i 5). The Babylonian tradition is again in complete agreement with the Tartaric tradition. A c c o r d i n g to *XNem* "sc6, the sun god, he leaves the house of his beloved T/a every morning and returns home to her in the evening. In Abendlied- says:

Shamash, when you e n t e r the interior of heaven: may the shining
bars of heaven call out to you Grufi, may the doorways of heaven
bless you,

May Aja, your beloved spouse, come before you in joy, may she
calm your heart.

A Babylonian seal cylinder from the Pierpont Morgau collection bears the inscription "Shamash, Ai." T h e Babylonian idea of the sunrise is also "navigation". "No one on Shamash has crossed the sea", says the sea maiden to Gilgamesch. And in a great hymn it says: "Dr fährt über das grofite Meer" (see further section "The ship"). As in the Yoruba language, in A]tindian @u is u s e d to denote *Anni* (sun, light, fire) and *Soma* "life potion", "medicine" in the sense of the North American Indians and the Yoruba: Syu is "life-giving", "revitalising", "the living". "human being", öysi,

"Life", "Lebenskraft", "v olle Lebensdauer", "Lebenszeit", ' also öyu "Lehren", "Lebensalter". The goat a/o is described as the bearer of aflcr ¥ e s e n c e s , as the support of heaven and earth. "As v,e will see in the sections "Taurus" and "Ram", the designations of the bull in the Age of the Ram were transferred to the ram, both the hieroglyphs and the phonetic values, so that the ram received the symbol J, as well as the designation zr. While in the Age of Taurus God was called m-om or **rwlaaa** hiefi at the beginning of the year, in the AtJantic-Nordic

Hieroglyph X H H I X X etc., this designation was now transferred to the new "house" of the sun. "God in Aries" is also "onefiifig". The designation of the "onefied" is therefore a Wintersnnezzend symbol and a common Atlantic cultural possession. *Huraéaa* "with a fufi" (9 -p J) is the name given to the "soul of heaven by the Ilidians of Guatemala.° As we will see in the section "V'idder", the North African tradition of the "soul of heaven" in

the "stone box" hidden in water, the white sun ram exactly according to the tradition of the "Unborn", the "Einfiifigeri", the "Ziegenbock", which is always placed in relation to the "snake from the bottom" (ähi budliny). the quadrangular stone box of the Kabyle overflow, the dolmen, the er-éa, is the sign of the winter solstice, in which the young son of God rests in the womb of mother earth, in the "Blutterhaus", "grave house", and is resurrected, reborn.

' üimwrm. Der Alte Öriote V II, 3, i 5. text in C nig. Rel, Texts 11, 3 also *A IfrM Jerzaears* . Haisdbuch der ältotietitälischen Geisteskultur. Leiptic '9*3. p. z5o ti. zjz. - *Wf/Zioie foyex ft'arf*: The üeei Cylinders of Western Asia, Carnegie mer. Publicaouns, Vol. i'xi. Vt'ashiagiori ig io, II. z63 and 3o5. ° Olle Idol/: The ethnology of the Indian tribes of Guatemala. Supplerneni zu Bd. I des Imern, Archivs f. Eibzologie. Leiden 1889. p. 3i. Cf. N N. f-pßm//zi: Des Popel Wuh, die mybisclio Geschichte des Kilo-Vollmer von Gua- tenala. Myiholog. Bibl. VI, i. Leipzig r9i3, p. y ff. War "d*1" (2fampno) formed in aits jun "one" andr epon "the Bgin". The h ieropylpe of Hitrukan on text Tat. III a, no. i 5 and iG; compare Test Taf I, no. 66, the Sumerian hieroglyph 9A, mii decri phonetic a, w, r, @, j', up, and the numerical value " io". For information on the symbolism of the "turning point" number " io = i " of the arkusc h-Nordic year division, see section VI.

The waters took on the first Urkeini, in which
 the gods all contemplate each other,
 the only one was in the unborn child's crotch,
 in whom all \Vesen rested hidden. (R. V. X, 42, 6)

The "one-footed Eock" appears as the sacrificial animal of **Agni**: he must burn it with his embers, it is said in a T0ctn hymn (X, 16, 4) hie meaning is the bright rising of the sun in the sign of the ram, to whose light the dead must be handed over cur dissolution drew rebirth. All these details are also found in the Greek myth of the Air-Land etot, where the

The king was the brother of the K irke, the son of the sun Aites, and the skin of the sacrificed, golden-flowing ram was kept in a hLinc guarded by the cinem dragon. The name of the land of *Air* is again related to the Greek word for "goat" mk, Sanskrit aye "goat" and nyéx "goat". Jason, the hero with "zimzn "r/z "A", fetches the golden river with the ship Argo and o(!) heroes as companions, who were from the tribe of the Minyans (Minuoi). We will come back to this important Atlantean tribe name later. Jason mufi through symplegadic rocks, the collapsing mountains. Arriving in Aia, he has to plough a piece of land with the "fire-breathing, ore-hoofed stalks and sow dragon's teeth in the furrows, from which armoured men grow. On the advice of Medeia, daughter of Aites, he *threw* a stone among them, whereupon they killed each other. All this is winter solstice symbolism. We will get to know the bull, the m in the Ingveonian-Germanic symbolism, as water, fire and ore. The word for pulling the furrow with the plough, Latin *ware*, Greek *area*, Ionic *cos*, Doric *Am/o*, is related to the same stem *w*. Also the killing of the winter dragon with the stone bcil etc., all this points to an ancient myth, which, however, is already distorted to the point of unrecognisability in Greek tradition. For originally Jason, who has "one shoe", i.e. "one foot", is himself the young god who brings *the* new light to everyone. And his name is identical with that series of God's nain en formed from 'i'a and z" or se, which belong to the time of the ram and to which 9esm also belongs. The fact that Jason fetches the "golden flow", the ram, the new light from the dolmens, as the "Hole(, the " Tree of Life", the "Tree of the Year" grows, is still evident from ancient depictions (Atlas Fig

Jason, who is also the avenger of his fatherx, is none other than the Vidar, Widar, Odinn's son and avenger of his father. He has rere *Eis'nschM*, which he uses to catch the Fenris wolf, the "dog", in the jaws and tear it open. Vidar inhabits the house of God Vidi, the twelfth "house of God" in the annual series, i.e. the winter solstice month. The name is related to our "again" (Old Norse *vid*, *vidr*) and denotes the "returning god of light of the new year". The word is also ablaut-related to our "ram" (Old Norse *vedr*), related to Greeku "year". The skald theology of the Edda period did not understand the meaning of the myth itself correctly, in that it has Gottyater die at the turn of winter and be avenged by the son, while it is the son who dies, passes through the grave, the dolmen, the "dog*" or "wolf in order to be reborn and resurrected. These traditions are completely consistent with the Atlantic myths of North Africa. Among the Bori people of the I'torden, the Haussa Kanos, the myth of the sun Post, Old Norse *den*, is preserved, which was enclosed together with a white ram in a stone box at the bottom of the water and was carried away by . It was enclosed together with a white ram in a stone box in the water below and was pulled up in the sky by (io

(!) **men** at the behest of the supreme god **Mai-Koffo**, the "Lord of the Horn".'

• So Nwf r;vJui - 13ämonen des Sudan. Atlantis, folk tales and folk poetry of Africa. Vol. VI I. Jena i 9n4, p. 198.

The Kabyle myth of the sun ram and the \Vintersun god is also connected to the myth of Snhango, the ram god of the Voruba's, who, according to Frobenius in fiyo), is represented by a ram's mask under which his sacred, luminous "Medicine" (- water of life) lies hidden.

From this brief comparative study of Atlantean-Nordic Blyths it emerges that the mother island *A'Ja*, where the healing priestess, later "goddess", "sorceress" dwells, is a common idea. It was another name for that island in the Atlantic Ocean where the great cult centre was located, the "motherland" Mö-um, in which a supreme priestess, a mother of the people, must have reigned. Her memory was indelibly etched in the memory of the Atlantic coastal inhabitants of Lland and Brittany. That motherland was the sacred land of the ancestors, which sank beneath the worlds and was shrouded in an increasingly dense veil of legend. Its memory lived on like a fairytale dream. The "goddess" sings of its transfigured creations to Brav :

Far away lies an island, the sea roses glide around, of
marvellous beauty, blissful to behold,
a land of lovely sight, shrouded in its mist, silver
interwoven by the eternally bright day.
The rocks of pure white are lined up along the sea, warmed by
the glow of the sun.

"There is nothing harsh and noisy there," she says to him, "but the sounds of sweet music enchant the ear. That elysian art of sound is mentioned repeatedly in the Irish tales of the eldritch structure of the ancestors, the land beneath the waves. This is an extremely important clue for us. For the Atlantic-Nordic **race, which** was the bearer of higher morality and culture, which possessed a religion from which the high values of all Mediterranean religious systems are derived, was also the bearer of the art of sound, the revelation of the ineffable, the supernatural, the eternal.

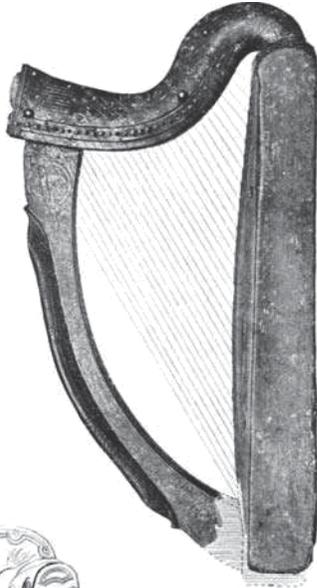
3° - - * - ° '8 - We have seen above (p. i 5 i) that the vessel with the water of life, which is located according to the
od, Wi#*rD0m" . . .
und de: "tjqnd -Gon

LrtSBhen sagas is located in the blessed entities, that Gntt Dagda ("good-hand", or "hand-God") originally belonged to Dagda. But Dagda also has a marvellous croZfo, the ancient, atiiint Nordic lyre, which we will examine in the section "Light and Latit": "Nordic musical art".

The Welsh crn'lf, ct or erst, Latinised mo//n or cäroZ/o, in the Germanic languages *Treffe*, *rette* or *rr//r*, is the Urnordic stringed instrument alongside the *Ja* (1-Iarfe). These two names alternate with each other, the *Rotte* is still in use today on the Estonian island of Worms, inhabited by a Swedish population, where it is called the "Tannenhaife", as in "playing the harp" with a bow (Atlas fig. zoz2 a and b).

In Aitnordic, the *Rotte* also occurs under the name §W, a \Vort that is originally identical with Old Norse § the "thorn", *Worzel* f-r, dz f and y alternate. The "dome", which means "hoe", is also the basic meaning of the root Z-r, which is present in /fi, and *Äar:r*", a completely understandable designation, since the oldest stringed instrument, from which the harp also developed, is a stick with a shafted wooden peg b ("thorn") as a peg. The various forms of the Atlantic-Nordic stringed instruments, the staff lute, the harp (via the intermediate shape of the bow) and the harp were developed from the staff with the "thorn".

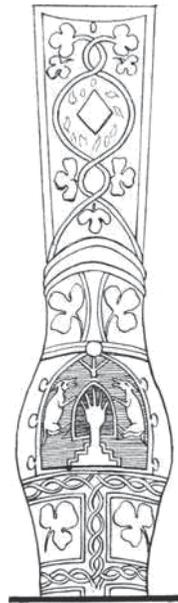
BILDBEILAGE VI



1



2



3

Clarsech or fresh li iarfe from 'teln i 3rd century in 'rinit)' College, l3ublio
 z j C?esamtaufnahmec. - z i üu'tcnview: /tict nunf\ 'Ute Ornsi "c "tcü. - 1) Preccansic't: 'lie ltanrt on
 dem Treppenmotiv, darüber das „l'nscl --?ie ichtn y, im xabtn, left in'I right the "I lunri"

or hooked stick) and the rotia (cithara and lyraj). And just as we will see the characters J-, {-, and @ change in the Mediterranean alphabets borrowed from the Atlantic-Nordic writing system, so we end up with the ancient Arian word for "harp", whose consonantal value was Nn or ζz-n, as the runic character 2, Q still with the Laot value u (p, ') and the name gg, Urzu, wyn, wizr;cr.

-initial character the hieroglyph of the year division § or Q, divided d§ or 4F, or dt, the two "Domen", the "Ot-tar" and the "Win-tar". Over the millennia, the beginning of the year or month "win-ter" has shifted to spring due to the advancement of the sun in the ecliptic and then became the sign for the green, the "winnemonat", the "pGrasmonat", the time when people sang "Grasliedlein". As we shall see, the "grass month" was originally the name for April. In the annual series, the "long" futhark of the Migration Period, the sign zeü, [- or , still stands for the fourth month, as the 8th rune.

The "Dom", "Dorristab" is son oht the hieroglyph for the stringed instrument as for the Bei}. The "Vv" "interwendedom was originally the "Win-tar", which points to the awakening of nature, to the greening and blooming, aif the singing and sounding. It stands where God's Son only has his hand, that is, where the last first leap days, the fünf pre-Jult days are, before the w-én uder 'zr-fy, the "dog", your "wolf". We will therefore not be surprised if we find the hand that symbolises the "wolf" on the oldest surviving Irish harp, the ciarsech harp in Trinity College, Dublin, which dates from the beginning of the 3rd. The symbol of the hand, which is made of

the step or staircase symbol of the mother cmpor, a p p e a r in the vr-arch.

Above it is the sign of "man*", wn or éo J. To the left and right of it are the two dogs (R) (Atlas fig. 2 §92), US further symbolic ornaments can be found on the harp, including the god's hieroglyph .-;- and (Atlas fig. zozé). The symbolism of the "hand-god" Dagda is still clearly preserved here. That the "harp" from the

"Dom" now also makes us understand the related relationship between the "sleep-dom" and the harp of Dagda, the latter of which had the property that its sounds evoked that magical shadow which is often mentioned in the Irish legends. Dagda's harp and cauldron stood in the "underworld", in the winter solstice, where all living things have sunk into the sleep of death. It is the place where the three "white women" are: as a reminder of them, the fairy-lullabies in Ireland and the Scottish Highlands still bear their names.

The above-mentioned Germanic word for the stringed instrument is found in Sanskrit as N^mi. Here in the Aryan-Indian cultural sphere, too, it refers to both the bowed harp and the large lutes and zithers with bells developed from the old stick lute, which are also called 'bina' in Bengali. It is significant that we also find r'iv'"no3osrn, "Ravana's hand" in Sanskrit under the name of those older bowed lutes with bells. The instrument, otherwise also called zoreisgi, is a bowed lute with six strings and a large neck crown in the form of an *elongated* n'ra'f (Atlas fig. p94s

This name for the mina with the hand symbol confirms the statement we made about Dagda's harp. In the earthly Epns, je-Irrer is a ten-headed demon, king of the Rakjiasas, evil, nocturnal spirits that dwell in water, in ponds. As their king, Rav-ana goes by the name Anéy'zsn *Ardra. Ráva* means

' Vgl. Carl AuZ : Die Mui sirumet e fodiene tusd Indonexiens. Ed. of the Kgl. Museums in Berlin.

Berlin ig i5.

"Howling", "shouting", then "singing" - "sound", "tone". Originally, the Rāvana, the "R éksasa Indra", nothing other than the Son of God in his hacht-, W'inter-, water tank in contrast to the *Ixd a Parjanya*, the summery stormy sky god. The speculation that posited an evil spirit, a demon of darkness, of night, of winter, in contrast to the good, blessing light, day, eninengoit, belongs to the more recent, later period of the destruction of the old cosmic light faith as a result of racial mixing. The fact that Rāvana is called "ten-headed" is a symbolic designation, which also corresponds to the numerical symbolism of the name *Dagda*, as d-g, t-é in the Atlantean-Nordic language.

"ten", which means "two hands". As we will see later, the words "hand", "tjnf", "sz'ei hands" and "ten" partly merged into one another. The sign H, the hieroglyph &g o, then also has the numerical value io, when in a later mediterranean-Indian epoch the beginning of the year was shifted to the spring equinox and the midwinter month again became the Yzän/r, the "December", as originally in the sinew-monthly arctic- nordic years. Ravana is therefore the incarnation of the H'ntemacht, as such he has the *wi'n-tzr*, the "win-thorn", the "vin*-lute" with the hand symbol, and he is the "sounding one", the "ringing one", the "song". For the sacred chants with which the new light, the new life was called and welcomed, still play a major role in the Vedian cult tradition. It is the Angiras, the first sacrificers, the ancestors of the priestly spirits, who stand by Indra in his fight against the W'interdemon, "by their litanies", "by their sound", "singing", opening the cave, shattering the stone, the herg. It is also said that they opened the Feken, through the **Kto**, the "turning", the "right", a word that corresponds to the rd, the drill (jdinns, with which he splits the rock Hnitbjorg, as a snake!) to the life potion Odrerir, the Eddic "Soma", which he robbed as in the Vedic tradition to *Adr!* the r'afi, consonant root r-f, however, in the reversal of the winter solstice words becomes the /-r, a root that represents the basic bedetitutig

"to pierce", "to turn", "to split", "to splice". The thorn was the original name for the deer hoe, the shafted Styrian axe and - as we can see - for the stick lute as a shaft with a wooden dome, wooden peg as a peg.

In the Indian epic he is the A iznha "iaz/ dzev bn?", an incarnation of the Indra Parjanya or the Višnu-Kṛpna, who kills the R āvana. That the battle against the R*ksasa Indra is about the much-glorified sun-turning myth is clear from the various Stig Veda passages. In X, 82, kg i, the Raktaslayer, is asked to tear up the triple root of the raksa: the triple root of the tree of life is the course of the sun. And in VII, iO, Indra-Sun is called upon to bring down the Raksasas pin darkness and into the Nz/W & marrn Gr-"mde".

The battle with Ravana, the Rak2asa Indra, is the battle of light with the power of the partial darkness: "Hit embers with the tip of the flame - with your ray - O Agni, pierce the night spirit" - "God Savitar let him perish" (X, 82). There is no difference here between Agni, who is also the incarnation of fire as the substance of light, and Savitar, the sun god. Savitar, the "Awakener", "Arouser", "Driver" is the "golden-banded sage" (RV I, i6d, 3 i): "Goldhand" (hira9yabasta) is the name given in another Blythos (RV I, i i/, 2¢) to the young child of light that the Arvins are to bring.

However, the zöz'nmW zs/o sieh is touched with the *fdzanyahesta* ais winter sonnenweridemythc's. It is the parable of the Son of God, who at the end of the year has only "e/*r hand", the five leap days; who enters the tomb, the "stone", the "rock", the "mountain", who

with the "dome" and raises the "golden hand", the *ra-êa-Ylun á, úic* the new light. As a sign of the "win-tar" sinking into a magical slumber, the hand stands on the harp of the later "underworld god", who is detached from the myth as a self-finding, permanent apparition. At the same time, however, the hand is the symbol of resurrection, of the new uplifting of light, when the consecrated hymns of praise resound, announcing the splitting of the "stone", the winter grave.

The *vinà* (*bina*) is encountered 'vir in the Atlante culture deposit of \Vest Africa, in the Vai language *ale ánaa* "harp", which viillig corresponds to the ancient Egyptian *name* of the I3ogen harp *bjnt* (read *Nn' /*) or *én' /* read *Ó r n f, ó r n r f*), Coptic *roiái*, in the Grazisation of Josephus *ón ni'* and Tliebani-
nian c'fer.

The Egyptian culture is based on the waves of the Ele-ari lente, the fixed Indian-North African voyages and the voyages of the "lente of the longboat type" around Africa to the Red Sea and Upper Egypt, which we will deal with later. We should therefore not be surprised to see the third and final part, the autumn-winter series of the Atlantean-Nordic sacred year series, appear on the Neolithic rock carvings of Ei-Hósch on the Nile in Upper Egypt, apparently as a funerary dedication, the &scfíuá\$ of which forms the *nwgrsvrcZ/e Hard* with the (text fig. 6\$, II), just as the "Iland-God" appears on the Irish Clarsech-Harfc. And *j u s t* as there the harp aJs a symbol of the winter solstice ("win-tar"), the divine sound leading to the new life, shows the two dogs (*W, éa*), nte standing next to the hand found in the *ar bc*, above them the symbol of the resurrected, newborn God, the "áiensch"-Ze'ichen Υ . so we find
on

the other travelling part tracks of the "I..cute vom Fiemdboottypus", the "Süd-Atlantiker", the "Vor-The "voyages" of the Pojynesians in New Guinea, in addition to those Atlantic Drac heaven canoes, in the cult symbolic ornamentation of the seat mats of the mu islands corresponding to the two dogs and the *w-2n* sign init of the sun hieroglyph (Atlas Fig. q9 3i

The land of the ancestors, the land among the $\Upsilon\Upsilon$ 'ells, the blissful realms where the kessel finds itself with the strand of life and that wonderful, sweet music resounds, already brought us into contact with that supreme pre-Celtic and pre-Christian deity *Dag- da*, for "Hand-God, "Grit-Hand", for "good God", for "great All-Father" (Eochaid ollathair), who was "a great father of the Tuatha Dé Danann". The fact that the symbol of the "hand-god is an important part of the Atlantean-Nordic kialtur was already mentioned in the oldest Irish settlement saga: on the advice of this "hij-Klik", Cessair saved herself from the great flood to Ireland with her o virgins, her father, her husband and a third man. This \word fritz, les is of particular importance to us because it still contains the old word of the Atlantic-Nordic language group for fiinf, which is used in the later, continental language groups, the so-called .indo-Germanic™ or "Indo-European" *mr/ers g-gaxg 'n* irt. As //ma or mmn, rwo, leve etc. it is in the Polynesian and Indonesian languages, the proverbs

of the South Auantics, is still preserved today. But also in the old cult formula of the bracteate of Vadstena (Atlas fig. gfi82 and 4 3?, which *p r e c e d e s* the sacred series of the Futhark, /n-etc "**to ri/arA**, au'rJma", the first part of the word is preserved, which originally meant *6' + ira - a + j bc*. The Vadstena bracteate, like all bracteates that are escort coins, also bears the symbolism of Sla, mostly as god (head) + bull, *Ti' + . An*

' o f\$ Gl Ty, eEÜ byf@J*£

. Calcutta i608, g/, lçé. N. KiHo'iNN tn. N26p'AW: Irisebe TEHte

at the turn of the winter solstice, the w/N-9Ap, the Son of God (Tuisco) puts his hand in the wolf's or dog's mouth; that is, there the Son of God has only etc hand (the five pre-Julian days), he is the "enhändige" (Atlas fig. z36-2q1). "Twice", Ist-Adr, he is to be called the "Kwiefachen" *Tuisto* (Sigdrifumö, l). It is also of fundamental importance for the course of the Arctic-Nordic migration of peoples that we can trace the word *Mme* among the Greenland Eskimo as fr/-JiN in the I y. We can trace the word *Mme* among the Greenland Eskimo as fr/-JiN in the I yth century and for the present in Labrador and Mackenzie River as Azf-fim'tf, S. Alaska /r'fimas, N. Alaska, *tad-limon*, etc.' We have already described above (p. 90) that idol of God with the 8 points -};- of the Alaskan Eskimo which bears the sign of the sun in the hands raised in blessing (Atlas fig. 4 9). It should be noted that the name of the sun was still transmitted by Horn as üi?ü Z, i'Ji'om, a word which contains the stem ü Jr/i, i/o etc.) the name of light and God. Also This word already belongs to the Arco-Nordic language group and is common to all languages of the Atlantic-Nordic race.

- ii. ni-F""iz- fii We now know that the symbol of Dagda, the supreme god, the "all-father" of Graz/ia
 ðp" , UG " , \$*) *De Daea can* already be traced back to an arctic-nordic primordial layer. The Tuatha ' call themselves after *Das*, who is considered the daughter of Dagda in Irish mythology. They

ixt the *Dr-Am*, whom Cormac calls the "mater deorum hibemiensium"TM in his glossary. "the mother of the Irish gods". As we will see in the section "IMother Earth and her Priestess", she is the All-Mother Earth. Danu had three sons, Brian, Luchar and Lucharbar. After them, the Tuatha are also called Jr li nden "6lfinner of the three gods". The Old Irish name iafZo "tribe, people", Kymrian Bud, literally corresponds to the Gothic *piuda*, Oscan *feste*, Old Saxon *fAodh*, Old Frisian *?üüide*, Old High German *Aö/s*, Middle High German and Middle Dutch *dFt* etc. It is the common name of the Norse as zo-ut, meaning "God emerged": f/, fu, A - God, "light" (enn summer to winter solstice) and ii/ resp. aZ, ai'Ä, "out", "out", Old Indian KJ, "out, up", a word stem which - as we will see later - is also contained in "breath". Compare also numerically *u*(dj-n - "sunset", but W, u at the same time also "day", "sun", the ideogram related to q iw "ti, 'ein-ea, that term in the Arctic and AtJantic Nordic language Attr the All-Mother Earth, who gives life.

The "Germans" or "Dietschen" therefore still bear the old North Atlantic name "von Born of God", "children of the light". It is important for the ethnological solution of the Northern European, Jurassic Stone Age colonisation that the Old Germanic tribal myth completely coincides with that of the pre-Celtic people of the Tuatha Dé Danann.

It is therefore of inestimable value to us t h a t Tacitus recorded it in his *Germania* (c. z): it is the only thing we have to thank the Romans for, who were otherwise the destroyers of ancient Germanic morality with their Mediterranean "civilisation" of large cities. But that ancient Germanic tribal myth would otherwise have fallen victim to imperialist Frankish Christianity, if the Romans had not recorded it in their *Tendenzschrift*. The *Edda* has nothing more to say about it. The passage in Tacitus reads: "In ancient songs, the only type of tradition common among them, they glorify the god

¹ Elr8nléodische Wörter nach Reinhold Horn „de orig. Americ.“ lib. t, G*y bei Idi et t9fraufi.' Vermehrte neue Beschreibung der Irtoscovitischen uad Persischeo Royses, Scbles""ig i6j6, p. iyi. H. dich: The Eakimo Ttibes. Their ditribttion and cbnrakteristics, especially in regard to language, with a comparative vocabulary. Meddelelser om Grannrd. Issue i i . 8upplemeit_ fjsbenhavn 1891.

Tuisco (or *Tuista*), the *first one*, and his *sonjaks* "r, the ancestor and founder of their tribe. They attribute the Mannus to *the three* Säynr, after whose names the Ingväonen living in the Osean, the hlittler (inland) Herminonen, the Obrigen Istvfionen are said to be called.

The reading *Tuisco* has been definitively proven by Jesi in the manuscript, so that we have the urnordic confession of faith in our hands with the two 13zeichnungen Prince and *Tiüsio*. The "Twofold" (Tuisto) is the "Son of God" (Tuisco) and was "born of the mother earth" (dens terra cditus). From him comes the first "human", M w , ancient Indian 3fnxn or 3facw, who, as we will see, is born at the winter solstice. However, the name 6lannus, Manus, Manu is also a designation of the Son of God himself, who thus created human beings "in his own image".

"German" people, the ma/än. They are therefore "sons of man".

At the end of the Germanic "sacred series", the long Riinen-Futharh, which represents the yearly series of the signs of nfinity, we find the so-called "double axe" M , called g, a s a superimposition of the winter solstice signs, which originated from p, i.e., the sign of the new rotation, of the upward movement, actually signs of the two solstices, summer solstice at the top, winter solstice at the bottom. In the Germanic symbolism of the year, the signs o and z therefore stand for the division of the year, midwinter and midsummer, winter and summer solstice (Text Taf III, No. 5z and Text Fig. 5ç).

In the cultures of the peoples of the Atlantean-Nordic race, we will find the sign 9 as a symbol of the "hlutter Erde* especially on the gelatins given to the dead with the "water of life", as an integral part of Neolithic culture. Likewise, in the hieroglyphics of the Atlantic-Nordic race, we will see the confirmation repeated everywhere that the "hiensch" arises from the sign. (Text Taf Ifi, io8, i io; Text Taf V, by etc.)

In the "Water of Life" section, we will analyse the myth of the cauldron with the drink of life and see how completely the Irish and Germanic traditions coincide here too. Three properties are characteristic of the kettle: inexhaustibility, regeneration and renewal or rebirth.

In the Irish poetic sagas, the Tuatha Dé Danann are said to be from their previous home in the north, bringing with them the unsc héipCich cauldron of Dagda. Dagda, the

The "good god", the "good-hand", the "hand-god", the "a]]father", the "great father of the Tuatha Dé Danann", is at the same time the "king of the side". the heiben the inhabitants of the *sid*. And *G'd* are called the hollow mounds, the "mounds", the aiten sanctuaries, the burial mounds with megalithic burial chambers of Ireland, with whose cult symholih (Sliabh-Na-Calliaghe etc.) we will deal in detail later. Of greater importance is the fact that the "herm of the dead" still exists in the Lappish tradition. Jaw , *9ntii(ze) a new*. is the ancient Indian Pnaÿo, the Lord of the realm of the dead is actually the Son of God, the "Mefisc h" (R-"4", Izi-wo, *ju- ma*) in the end of the winter sun (cf. section "Son of God*"). Since the NW representation on the older Lappish drums is still depicted with the ideogram of the megaiith tomb house, the dolmen with the sun hiero lypheEO • , as we know it from the Swedish oil drawings (Text Pl. III, no. i 38 and atlas fig. 49* *.

*°. 14), SO V'fFd by this continuity in the Nordic cult-symbolic monuments, the old Irish belief that the Tuatha Dé Danann would have come from *ü "ordrx* is still confirmed (cf. further ali sections "Son of God" and "Tomb House").

Once the zidr were female and honoured those supernatural women, z'elche die Sterbichen entfuhrte p. And rightly one suspected in it an ancient memory of the mother earth, the fi only or *Ann*. In County Kerry, district Luachair Deaghai'Jh, two hills are still called the "two breasts of Ana", "da chich Anainne" (Cormac, p. q).- When the Tíatha Dé Dananc succumbed to the over-irlac St of the Milesians, the Celts who had come from "Spain", they withdrew into the i/&- and in later times b e c a m e a divine, immortal people, then an elven people. The important, historical core of this folk tradition is that the "mounds", the *great elves* and at the same time the *heü'gfvm* of the Tuatha Df Danann, and that the priestess originally had an interest in these "ancestral cults". The significance of this statement will be discussed further in the sections 'Mother Earth and her Priestess' and 'Grave House'.

According to folklore, the old became marvellous, underground palnts in which the Eltenvolk, the *Dooine* sidn, the Tuatha Dé Danann, also known as the Nm sky, lived. are called "men of the Sid". When St Patrick began his work of conversion in Ireland, he saw how the people still clung to the pre-Celtic gentry class, described by the chronicler as "dei terreni" (earth gods) or *sidc*. The saint and various bishops are called "fir side" "men of the sid" by the beautiful, Hcidnian daughters of King Loegaire. -

Here the moment has come for us to confront the anthropological results of prehistoric research with our intellectual-historical findings. 'or are the "men of the sid", the dead of the "mounds" ?

As fi-ycr has shown°, the skulls of the Irish megalithic graves show the same type as the English and Scottish finds. The Neolithic finds from England and Scotland have only provided us with long skull types of the Nordic dolichocranium form, or at least in a dominant majority, while the other types only appear in the transitional period or even in the Bronze Age. The skulls described as "Long-Barnw*- types and "River-Bed" types (so c a l l e d after the sites found in rural burial mounds and riverbeds) all show an elongated, narrow shape with a more or less strongly arched occiput, moderate height development, mostly narrow to at most medium-width face, powerful zygomatic arch, angular eye sockets sloping many times laterally, retracted nasal root, high nose, considerable content size.*

Horst particularly emphasises the narrow nasal forru in the "Long-Barrow" types, which clearly distinguishes them from Neolithic long-skull types of the Middle Neolithic and justifies the designation of the Neolithic Neolithic race of Great Britiiniia as "westische" or "Mediterranean" is therefore untenable!

The dimensions and dimensional combinations of the "Long-Barrow" types generally correspond well with those of the Nordic long forms Idolichokranc and dolich oide types). In the '3fac Cx!mh.- Religion of the Ancieut Cells, p. 65 and 6y. *E. tVzÄffzch*.-Irish Grammaul' 5. i 18, i 6.

E. -ü ca ut'd II. -9fz J *: Jrisclse 'fMte, III, S. Joy. Revue Ceitique. XVI, i3g. - That the Tuatha Dé Darrin eioii were also 5terbals, ueifi the poem by "Flerin Maoistrech" (around io\$6) still att-riefite ; *gl. Leal'har Laignech (Beek of Le inster). Facs.-D re etc. London t d8o, i zy. Im Ciedich t of poisons *E u-zrratm* (f t. Jahrhr.) a regeire cite chrooolog ie of the dates inrer Regie rtin f and her death is given.

° U. Kd, *Brycy* - Note on prehistor ic human re Mains found in the Islar d of Arran. Journ. R. .Ruth. Instit. i-ondos. '3^ ü . 398 f - tPa/er .firArizf/: f3ic it assen of the jüzi ger tu Stone Age in Europe, M ünchen t Z4- .> .

*F. G. rso s: On the l org Barro w Rare an d ita relationsli ip to the mode im inh sbitants of L ondon. Journ. R. Antib. Instit. London. Vol. 5i. P. 55 f.

"Short-Cists" or "Ro-and-Barrows" of the later period, on the other hand, are found to be round-faced, broad-faced, clearly differently built forms, which, according to the dating, may be *excluded from the full Neolithic. This fact of the similarity between the Neolithic, Dolichocephalic race of Britain and Scandinavia, which has been emphasised recently by Ziffer *Scheißt*, led the Swedish anthropologist *Carl First* to assume an immigration of the Mcgairth race from Britain to Sweden in connection with the "Ders" culture. Fürst summarises the results of his research on the raniology of the Swedish Stone Age as follows: "The human race of the Neolithic 'Long-Barrows' in England show dolichocephalic skulls and small cu'ler size". (The cuir variation of the Arctic Diluvia} period mentioned by us above, p. 8y). "Our (Scandinavian) megalithic people were also dolichocephalic and overhau;t small in size. In the dösggrab in Slutarp, where I h a v e the longest bones, there is a variation in body size of 4--i68 cm for men and 47--i6z cm for women. The significant body size of the Nordic mass certainly arose much later, - The British megalithic people was certainly a rrs r f'arse than the Swedish and Danish was or became. Here, it seems, this impeccable people a b s o r b e d indigenous elements in the densely populated areas, in Skfinc and Dfinejuark nlehr, in Boliuslän, Västergotland and Oeland less".

The oldest settlements in the Sapen are those of the Banbha and Cessair p e o p l e , who each came ^{2a. Die Atlantiker-} to Ireland with their 50 and 3 So virgins respectively. These settlements took place under the Sintfiut, ^{kämpfe um Irland} which is the pre-Neolithic subsidence of Ireland below sea level. After them came Partholan and his people, the first "Scots" who came to Ireland from "Spain" after Nennius. He had to fight hard with the Jcmorir'r's, the sea-borne people, over whom he was victorious in the yacht of Mqgh lotha. We have dealt with the Formorians above. According to tradition, they came from c'm A/m'êa; on the other hand, the kingdom of their chief Balor was known as the kingdom of the cold. They ruled the land from Tory Island on the north coast of Ireland. There they had the impregnable "glass tower". This allusion to the Fomorian as the vanguard of the Arctic-Nordic migration of peoples, or rather Völker- fahrt, from North America spread southwards across the Atiantian islands to south-western Europe (Schlagdalenian culture) and north-west Africa. As an indigenous people, they kept at least the subarctic indigenous population from their island ice castle, a brachycephalic, proto-Mongoloid caste that stretched from East Asia to Scotland like a ring around the Arctic region. crstretched. Of the Upper Palaeolithic forms, the famous c Eskimo-Urbc- T h e population of the northern part of the British Isles preserved the M a g d a l e n i a n culture that we have been able to prove for northern Britain and the Arctic Eskimo region: snow-sicle roundhouse, skin boat, bone harpoon, etc. The prehistoric population was therefore short-sided: it is represented i n the field by the "Borreby race", so c a l l e d after the find on Zealand in Denmark, an eastern race type, which is also found in the shallow graves on Oescl (Kjöllai), in the burials of Hvellinge, Vishy, Karleby, in the FJachgrab near Blau in Mecklenburg, and so on. and which has mixed more or less with the Nordic race in various regions, for example in Denmark. After the "Flood", ' f-r- / Of, f'erst: "Zur Krsaioiole der echedischen Sieinu ii'. KÄgl, SA Vat. .fikaclemigna H*anct mgrpr, aamd 'g (p* N. n 5. 6s.

the subsidence of the land, and the fall of the Atlantis floe area, the tradition logically has the Fomorians now intervene again in the fate of Ireland from North Africa and those battles with the racially related people of Partholan, who came to them from Spain, take place. Partholan's people, however, are said to have perished due to an epidemic. After Partholan came the people of Nemed from Spain. The Nemedians also had to fight hard against the Fomorians, who had recovered from their defeat in the battle of Magh Iotha against Partholan. Neimheadh (Nerriedj also won three battles against the Fomorians, but after he and a large part of his people were carried off by a **plague**, the Fomorians gained the upper hand over the Nemedians. Every year on the eve of Samhain (i November), the Nemedians had to offer them two thirds of what the year had produced, corn, milk and children, as tribute. An uprising of the Nemedians and a second battle for the Fomorians' tower castle ensued, in which the Fomorians, with reinforcements from Africa, finally overcame the Nemedians, of whom only thirty men with three chieftains were taken. One, Briotan Maol, went with his people to northern Scotland: the "Britons" got their name from him. The second went to the north of Europe, from where they learnt magic and returned as the Tuatha Dé Danann, while the third went to "Greece". The Firbolg, "the sack" or "skin boat people" are said to descend from these last, who emigrated again as a result of the oppression by the "Greeks" and moved to Ireland.

return'

33 The Asiatic original The historical core of this completely obscured and obscure tradition is that the Firbolg, Ireland's south-central European Atlanticists and the north-east African Atlanticists initially disputed the seat of Ireland, and that the "Firbolg" also sat on your mainland. We have already seen above that Magdalenia is anthropologically and culturally related to today's Eskimo, but that the connection is historically verifiable on the same basis via northern Britain. Even today, these "Mongoloid n" types can still be found in Morvan, in the Hretagne, especially in Finistère, Auvergne and Picardy up to the gates of Paris. Renan (*Souvenirs d'enfance et de jeunesse*, p. 88) tells us how he visited the Lapp camp near Tromsø with Prince Napoleon in 1870 and believed that he saw his youthful instincts revived in the women and children.

In the coastal country of Pont l'Abbé, south of Quimper, this type is common among the "Bigoudens". A Breton, Mahé de la Bourdonnais, who had travelled for twenty years in India and Indo-China, was surprised on his return by the great similarity between the Bigoudens and the Ladakhi, Buthani, Tibetans, the Chans of Indo-China, and in general with the Tibetan tribes and the Mongolian masses.

The population of Quimper also calls the "Bigoudens" "Chinese". In the Bretonix population of Morbihan a Niongoloid element very similar to the Lapps (Atlas fig. 5035 a-c).

This route extends across the Massif Central further into Bas Languedoc. In the Cevennes these types are found again with the same broad and flat faces and compressed noses, whose character traits are just as badly characterised as those of the "Firbolg" in the Irish folk tradition already cited (p. 128). The type appears

¹ *Keating: History of Ireland* I, S. 181 f.; „*Leabhar Laignech*“ (*Book of Leinster*) 6, 8 b. ² *A. Mahé de la Bourdonnais: Voyage en Basse Bretagne chez les Bigoudens de Pont l'Abbé*. Paris 1892. S. 13, 14 und 20.

most frequently found in women and forms a sharp contrast to the beautiful and delicate oval-faced people of Provence. Quatrei'ages also mixed with the Lapps, especially t h e female types around Aix and Chambéry. This racial type e x t e n d s through Poitou and the county of Foix into Alsace, while it appears northwards in the Meuse valley, in Hainaut and Wallonia, here too, as Vanderkinderen notes, mostly in women with a very stony, very thin build, soft skin, black eyes and hair, a straight, protruding face with a deitlich laponoid type.'

We are looking here at the descendants of the Palaeolithic short-headed race, which d i d not come to Europe in the later Stone Age, but already belonged to the later Palaeolithic period. Of the Neolithic Western European finds, the skull of Sinte Geertruid (Limburg in the Netherlands), whose features combine the racial characteristics of the Scadinarian Lapps and the Tartars of the Volga, should be mentioned here in particular.- The lack of finds older than that of Ofnet can be explained by the Asiatic custom of leaving the dead above ground to the dogs for burial. Presumably, this European branch of the short-headed race only switched to burial (flac burial) under the influence of the peoples of the Asiatic-Nordic race. The wide distribution of this short-headed race already in Neolithic times indicates a much older age in the Occident. The discovery of the late-diluvian cultic skull burial in the cave of Ofnet near Nördlingen is extremely important as evidence of the mixing of the Atlantic-Nordic race with the Asian-European race, i.e. highly celibate dolichocephalic men with low-celibate brachycephalic women. "This gives rise to the assumption that men of a long-dolichocephalous race married women of a short-dolichocephalous race, perhaps after they had killed the short-dolichocephalous men. However, the mixture seems to date back several generations (due to the mesocephalic forms)". We can still observe a similar phenomenon with regard to the mixing of peoples of the Atlantic-Nordic race with the ~~the~~ population of the Asian race ('Finn' question), for example in the early Stone Age in Silesia, in Jordansmühl, w h e r e an immigrant dolicho to hyperdolichocephalic type mixed with a small' meso to brachycephalic type, the latter's Asian characteristics being the flat, broad nose puffed out in front, the tendency to prognathism, the low broad face and somewhat protruding cheekbones (Reche).^ Even in the "Kjökkeniuö ddinge" of the Portuguese coast, in the skull finds from Mughem, we come across this inongoloid type with a protruding, broad and low face alongside the long-skulled Cro-hiagnon type. Gunnar Ecl<holm, however, also assumes in his study of the coric-headed indigenous population of the eastern sec- tor that they migrated very early, possibly interglacial, from Central and Eastern Europe. These brachycephalic immigrants later appear to us as carriers of the Lyngby culture (among others the reindeer horn hoe of the Ynlda stage) and are still preserved today in the short-headed ethnic group of West-1 "forwgcgns.

However, as the cave paintings of Magdalena on the same Atlantic coast of the "Iberi . see" peninsula, Ham the skin boat with the arctic and atlantic-northern

' M "rgri N : Los Mo*go oides en Fr æsce. Itevhe de *l'E col* d' tÊmpologie 8 (i 898.) 8. Koi É* - ,fösy,t fforma/-No&ri^ et I*s or*i La staciez néolittique de Sainte-É- emude. Revue anihropologiqite 33 (i 923), P. 4g r (Aoth ropologischer Teil von th MEiZ and Abu/ fourzrözfrfr). ° ñariz inn Renlexikon der Vprgexch. IX, 4 (i9zz), p. i64, mid Archiv. I Aøitirop. NF 9 (i9io) p. my f. - W. Dorf iII: Let sges p ésisioiques de l'Espafn e ct du Portugl. Pslis i 886, I V. Les o*s'e uions h umaise5 du M usée géologique l Lisbonne. Gumrian Ecèhoim . The first colonisation of the Baltic Sea area. Wiener Pr ähist. Zeitschr. KH I (i925).

breed to south-west Europe and is the Cr'a Magnon breed the result of the breed's mischunp.

So if the Irish tradition has the "Firbolg", the "IlautbooUcute" returning from the mainland to Ireland, this is probably consistent with the Neolithic, anthropological findings of Spain and Portugal, where the African-Negroid, Asian-Mongoloid and Allandösch-Nordic races are represented in all kinds of mixtures.

14. Die nordische Ur-
heimat der Tuatha Dé
Danann

However, since both Partholan and his Voik, as well as the Nerndians, come from "Spain, the Fomorians of Northern Africa and its island world have extended their sphere of influence to Ireland, the Tuatha Dé Danann explicitly mention in the traditions that they come from the *Word'm Emapas* or from heaven! After seven years in Aoi d-Scotland, they landed in northern Ireland on Beltane, the Irish Alaifest, burnt their ships behind them and defeated the I'ibolg, who had allied themselves with the F-ormorim, in one or two battles at Magh Tuireadh (Magtured). The Fomorians flee back to their own country.

The Tuatha Dé Danann, who thus come from the "North of Europe", had lived there in four places, from each of which they brought a magical treasure: the stone "Lia I'II" from Fäilias, the sword of Lfigh Lamhfada ("Long-Hand") from Gorias, the spear of I iich from *Fim'as* t4nd the cauldron of Dagda from fw-fmr. In these four stages, the Tuatha Dé Danann had four wise men who taught the youth of the land: Semias iti Murias, *Ari'az* in Finias, Euris in Gorias and Morris in Fäilias (Keating I. p. *o5). What is important about this legendary statement is first of all the connection between the place where the stone "Lia Fail*" came from and the name *flott is*, a word that is linked to 3fmzizr, the name of the place where the cauldron Dagdas originated. Later tradition has placed these four places in Norway, the land of Moe/Plans. And it is again indicative of the agreement in the critical over ii r "ongen between these Irish find north-western

"Tuatha* (Germans), which vrir already noted above at the "sid" death home, that the famous stone circle setting near Upsala, to which the Swedish kings had paid h o m a g e since ancient times, was *c a l l e d Flora*, as Olaus Magnus (i §55) still reports,' The "morasses consisted of twelve stones (1) gnipped around a huge central block as a centre, so it was one of those cultic stone settings, the yearly sundial, which we will deal with in detail in the section "The yearly rin* and the stone setting@".

he stone "Lia Fail", the "Stone of Fate" ("Saxiim fatale"), which came from Farzos, was the fresh coronation stone: it resounded under every king, from Ireland it came to the Scottish kings, from Scotland into the possession of the Anglo-Saxon kings. The 8lythos of the old coronation stone has survived to the present day as a cultic spirit of the megalithic rnniinds, as the Irish Blarney Stone and the Coronation Stone, which plays a role in the coronation of kings in West rminster, show.

The word *mar*, *before* or *m/m* as "b "teinkreissetzung", "Heiligtim", "Tempel", is still fully preserved in the Pofy- nese dialects, that is, the language of the descendants of the "people of the Fremdboot type, the Southern Atlantics: hlang. 'nrr'ay "sacred l+nifaciation, cult statl c,

¹ „Leabhar na h-Uidhre“ (Book of the Duncow). London 1870, 51. Keating: History of Ireland. I., 213 f
• *O/aas -Xa.gwias*. - I-fis'oria de genfibus seprentional'bus. Aoi rv erpeo (ü 4 first edition is from \$\$\$ [Bo"z, .S, 22 and p. a i6 f. 8 Cf. JfwrJ in Proc eedings of A ntiq. of Scotland. & P. 99 f, Sg "rre.- 3*be 1\1 ytholog ie of Ancient Britain and Ireland. iSo6. P. 5ç f.

Tahiti zizitrrir "sacred place, place of sacrifice", where heaps of stones and altarc are erected and the dead are laid to rest q'urdcnj Tong. wWe "grassy, open space"; Samoa mn/nr "open space in the village where public gatherings are held".

Since the Polynesian migrations x'om the Red Sea, wrh Arabia and Obrcragipten, had their starting point, it is of great importance that we find the same name for the sacred cult and sacrificial site in the Amuri region of Canaan, where it was adopted by the Israelites. We have two r e f e r e n c e s to the Vv'cu t isont in the Old Testament: once in r. Moses 22, where Yahweh bids Abraham to offer his only son Isaac in the land of "*Ma:riy'a*" as a burnt offering on one of the mountains. In the Syriac translation, datur /d-'idN means "the land of the Arnuri" (Amorites). The fact that in the Polynesian morse of the (iottheit early Gienschenopfer were also offered, as described by Cnok, is indicative of the P'lynesian-Amoritic agreement. The second passage is found in 2 Chronicles, i , 3: "And Saloino began to cii can the Hans Jaliwe's at Jerusaieni on the l3erge kton ü, where (jahwc) had appeared to his father David, at the place where David had bercitet, the courtyard of the threshing floor of the Jezubite Ornan". This is the place where David had erected an altar of sacrifice. Here again we have the confirmation of the name as that of a pre-Jewish, Amorite place of worship of Yahu, whose lingel then appears to be Davld kort, The fact that this place was the threshing floor of the Jezubite of all places is yet another ss'ertvoller flinweis, because it is a place of worship in the Atlantic-Nordic cultural circles. The "Tenne , Old High German mel, *deel*, Old Low German *donut* "Teene", Anglo-Saxon bent

"Lagerstatt, flü hle" English Ws "Hr'lile", has already been discussed by us as the Steile der *Tante*, *het Iron*, fl'ra-, etc., the "Mother Earth" in the Wintersonnenwende (cf. p. 99- in). It is a cultic place where the "house altar and "house hearth" was located. The word contains the stem 'tr, the same word that z'or the \Winterwende w heifit, often with -u-Suffix (the "stone"). In Thuringia, Hesse, Franconia, Elsass, Swabia, Switzerland, 'HausfluP' still means 'Ern', 'Brw', Middle High German 'rrm', 'ers' "Fubboden, Tenne", Old High German 'erin', 'erin "f'ubbodeu, star", Old Norse eUn, orrm "hearth, hearthstone, hearthstone, elevation", Old Swedish r--fn, New Swedish on/ "hearth, hearthstone, hearth", Danish z "Herd", Flemish nxN "Hei d*", Latin e", Lithuanian h tros "the free, free area "free space, area, yard, DrsrA/ sky", Latvian art "the free", as well as Latcian 'ma "Altar".

The "domestic hearth", which lay on the "Ern", was the "altar": hence the cultic meaning of the "Teune", especially at the winter solstice, when it becomes 'zr. Originally, the dead were buried in the herd under the floor. This temporary winter burial is discussed in detail in the AveStastellen (p. y z). The woman is buried on the "tencie", the "mother stone": the tencie is also the dancing place of the house and the tarlz was also once something cultic. A related tradition can still be found, for example, in a Noru'egian custom: in the parish of Hafslo (Nordre Bergenshus, Hergen Abbey), the person who wants to get a finsmJnu IT aakone, lovekone) goes to the threshing floor on the first working day and starts threshing. The first, unmarried female, who has not been in the house from II üUasAteu öü .VeuyoH (winter solstice) and now enters the parlour where he stays every day, is called his ferrerzrzerfi and is maltreated by him.'

The reference to the autumn-winter - that is, the rainy season, the night-water-death journey of the Son of God, is also contained in the Hebrew mnrrA, the time of the freezing rains in the _____

October and November. This is also an ancient word of the Atlantisoh-Nordic language group, to which Anglo-Saxon aedr, English isst, High German spoor, Old High German minor belong, "sea", "morass", Middle Dutch seort-, warne, *uiares*, Old Franconian *marcs*, Middle Low German *marsch*, *mersc/i*, Blume etc., in which the meanings "Meer", "V"asserland", "Sumpf" belong, "Moor" etc. are included. The basic term is "wiisseripes Land", "Land under AVasser".

Here, too, we have the ablaut series leer, zrtm, w'zr again.

The word or, w, ar, which we encountered above in the term for "threshing floor", "hearth" and "altar", is therefore contained in the compound w-r (e-f). The stem *m-r* or w-/ is identical to *b-r* or é-/ , da and 9 alternate: both are signs of "man". The root word *m-r* ters-f) denotes the "circle", the "enclosure", the "walking around", the "annual cycle", in particular the "world sea" that encloses the earth, the "mother water", the "sea". As a designation of the night and winter course of the sun through the world sea (vor-mm-ze'rr-), the word is also a designation for the earth mother. ks is identical with those words M, der, g'ar, Tel, Än/, gaf, w&, 'zrW, cha etc., which we have already dealt with again, anticipating the next section.

In a narrower sense, ze-r (*m-t*) or r-w (*-m*) like 1-r (é-/) or r-h f!-L) denotes the place where the "Hole", the "Tree of Life", the "MotherLaum' in the "Motherwell", "Lebensbtunncn" stands. It is the place of dying and becoming, of death and being born again. This highly hultic root word b e l o n g s exclusively to the Atlantic-Nordic language group, epitomising the South Atlantean linguistic deposits in Africa and Oceania. Furthermore, we will be able to prove it completely in the tt ;,ifanLc3zn language group and also in Japanese and Manchu, z'o it can apparently be traced back to the Neolithic megalithic culture, which is of Atlantic-Nordic origin. While the languages of Word America probably share the common Arctic and Atlantic-Nordic "cu (ver), "ri (atn), etc. for "water" and "mother", also s h o w the older no (/m) etc., the "i-r- (r-A- etc.) group is missing. The formation of this part of the Jfifx,fr "r/fz must therefore have taken place in the Ner&-n Ewe9as, where the North Atlantic and Ugro firms meet. North America already h a d no part in this development. The result is that we have to move the original home of the Tuatfta to the north of Europe.

tVi werdzvi dus Heimalgelurt der "TuaMa", M " Autsch m", dahr i" dem Doggerlaed {PWeteland), the submerged North Sea mainland and a thin fnselgebi'et eu sxt7irx ?i'ihex further northwest gclcgrerr ehm- falls zerschw. N'e "Tiia7ta" hurry! &zv racli ez'rc jüegei-e Wrllc the allntntsch-nardi'sc/ien Rn sz, di'e Nat-d-Atia nti'hm, bri drn'm the Lichtgtaule drr Au'c-tike .szznr NöAroenu'irZ/un ns/rzi: Sle must aucii have been the most purebred. The fi ordsec area therefore formed the link between the Soft Irish long skulls of the Yio'r and those of the Scadinavian Itlegalith graves, which were related to them in terms of race: it was the source of the cultures of both countries.

The "common spread will therefore have started from the North Sea area. The settlement archaeology of Central Germany will also have to pay particular attention to the rivers as migration routes. For it was not the overland routes but the water, the sea and the great rivers that were the first and most important connections and remained so until later times.

For more than two and a half millennia, the occidental homeland of the Tuatha has been submerged in the waves. Of the ancient tribal people, the fu öozrm, especially the Frist, are to be regarded as the earliest, most direct descendants. We will therefore

We must pay particular attention to the monuments of their cult symbolism, from the prehistoric finds to the folk kinders of the present day, especially in connection with the same monuments of Ireland and Scotland.

For this narrower circle encompasses the aite ruo/âa cultural heritage.

As far as the *Scíu'nt* and the N@rv of Lugh are concerned, we will examine these symbols in more detail in the next section and in the section "Son of God". The cauldron of Dag-da stands in the same place where the "stone" is located in the Jahres series, where the hieroglyph is day-denotes the V'intersolstice, where the ø e - str øfisr- v,'ird. It is therefore an important confirmation that the cauldron is brought from Chrïos.

Dad one of the places bore the name Ninian and t h e Tuatha sage Offs href, the overall ist für 35. Die „Finnen“ als ethnological problem was also of great importance. According to tradition ^{Urbewölkerung Nord-Europas} sollten Europas the Tuatha lived in "Boetia" in the north of Europe. This has already been linked to Bothnia (O'Mahony). Firstly, we have the "Aryan" name in front of us, but also the designation Min *Ir a place of the Tuatlia's northern European homeland.

The word Nmi' was first handed down to us by TaCítu9 (Germ. Ca 46). He describes ste as a hunter population at the lowest cultural level who did not practise agriculture. According to him, ste are to be found east of the Baltic Sea. Likewise, the Old Norse name indicates an arkòsian population belonging to an eastern, non-Nordic race. The "Finna-Land" in Beowlf (8o) indicates the high Scadinavian north inhabited by that people, mud Niaørr, in Old Norse sources *Oiimar*, are still called the M,pşes in Norway today. Prokop mentions the *Skri'tu'ifiöoi*, meaning the snowshoe-walking Lapps (Old Norse ' -d-sljô'oze "walking in snowshoes"), whose name is still documented by Adam of Bremen and Saxo Grammaticus. In addition to the Skridefinnen in the area of today's llerg-Lappen, Ter ør are also mentioned, which are to be found further east in the area of the Fisc her-Lappen. But these names are not only specific to the northern part of Scadinavia, they also occur in the southern regions: compare place names such as *F'innved-n* (originally FinHedr) in Småland, which contains the name of Jordan's JiiørøiMn*; *FiMiult* in Skåne, befell in Romerike,

In the two kdda's (Voluspj ip- i6 and Gylfaginning iq), Nzno is handed down to us as a dwarf guame and indicates that this tribe was once "sucked in from the stony homeland through the seedy valleys" (peir es s6ttu frız salar steini arervanga sjot til joruvalla). In the "Finns", then, we probably see a native Arctic fishing and hunting population of northern Europe, a protomongoloid race that has been mentioned repeatedly above. This is explicitly confirmed by the Rigsyula, "the song of Rig". Incidentally, it should be noted that fi*g is not a "Celtic" loanword but an old stock word of the Atlantic-Nordic language and originally denoted the son of God at the high summer time, at the summer solstice, as the king of heaven "rñgŷ" ("ä- ' etc.), will be discussed later. *Henri-døfr*, originally the name of the Son of God in the summer-winter solstice division of the year, is also an ancient possession of the Atlantic-Nordic race. The poem now deals with the emergence of the three estates of the Saga period, of the Knights or bondmen, then of the peasants and finally of the Yarls. Here, too, it contains important old folk lore about racial stratification.

about an iirgermaeics *Juan „Jäger" vgt O?fp now f-ri'srzi: Två fornsm8lfindska bygdenamn". Medde indeo från

Norra Smålands Fornmizinesförening V I I (19aó), § If. From Frieseu is Urgerm. 'Jeuunş - no als YerbaladjeJctiv to şøø. A substantivicrung here vols xei Tacitus' /ceni. westtiord. Jnør, new. The Lapps, as hunters, have received their oldest germaric name your.

"Thus it is told in old stories that one of the Aesir, who was called I-Ieimdall, took his way along the *Feeresstranf-s* and came to a homestead where he called himself Ar." The next *strypien s* hi aern the simple living conditions of the old couple who lived on that homestead. Edda, the wife, gave b i r t h t o a deaf child, MrJ ron *Haut and Haor* (thorundsvartan), after the god's visit. They drove him "servant" f§rä 1):

(g.) Wrinkled w;iren and rough the hands, Black the
Isägel, nicht schön the face, Knotig the
knuckles, krilmin the R ticken
Thick fingers, long heels. (Genzmer)

As he grew up, knew how to tie raffia and tie rice wood, "the tipplmaid c a m e through the gate, her soles dirty, her arms sunburnt, her nose flat: tnan called her "maid". In contrast to this protomongoloid indigenous population, which is described as dark and wrinkled-skinned, spelt-haired, flat-nosed, coarse-boned *and* stocky, the image of the northern-bred farming population stands out as if from another world, from which the Arctic fishing and hunting population, the Borreby Raxse, was overtaken.

(i 3.) The couple sat busy at work: Ifolz to the
weaving beam hewed the husband,
with a beard, z'ax the forehead mzr arm,
The shirt was tight, the chest was in the corner. (Low)

(i6.) The woman was in labour at the \Yerk: she
moved her back, stretched her arms,
wore jewellery on her head, on her shoulders Spain, on her
neck the linen cloth, the bib on her chest.

The indication of the forelock (sk9r vas fyr e n n i) is very important here, as it is a characteristic feature of the Atlantic-Nordic race and is completely absent from the Asian race. In the Creto-Minoan culture, which is based on the Atlantean-Nordic race, we can also f i n d repeated examples of the forelock.

Here too, the woman, Amma ("grandmother"), gives birth to a boy:

(z i.) Amma gave birth to a child, beat one in the cloth,
they netted him and called him "Karl",
the fresh red, he stirred his eyes.

The fresh hlilch and blood colour of the Nordic race is particularly emphasised here, as is the spiritual and lively nature of the eyes. The child receives the urnordic, holy baptism of life and the name Karl, "Kerl™, the old name of the common man, the people's man, Karl's children were called "Hölder", "Hausmann", "Schmied", "Bauer", "Pflüge*", "Bonde", "Garbenbart", "Bursc h", "Degen™, "Mann", - - "Maid", "Braut-", "Muntre", "Mädchen", "Proud", "woman", "wife", "fool", "addict", "modest". The status of the "guys" (I-reien, farmer) - - "they built the land" f:3).

The J3auernstand is then followed by the)arlstand, the "nobility", which emerged from those "Odalsbc'nden". The woman "ModiP' (mother) is particularly described here: "the brow lighter, the chest lighter, the neck whiter than light snow". She also gave birth to a son f3SJ: "light

' Y gl. f. e/m"/Z PA. DisseZ: Aitkreta. Berlin i g z 3 . 5. q8. fig. i33 - i3d j p. io4. Fig. r i ; ii, 6z, Fig. 82 us-

was his hair, his cheek bright, his eyes sharp like a little snake". He freed the daughter of the pHerse- (Jarl over a Gau), "Erna with slender fingers, snow-white and clever" (éa), We know how confusing the sight of the pure-bred, Nordic man and his Siegfried eye was to the mediterraneanised Romans from the reports of the Roman historians about the first encounters with the Germanic tribes. According to

Irish tradition, the *Tuatlia*, whose own name actually means "from the light", came "from heaven", means "from God", "breath of God". This derivation and racialisation of the word is confirmed in a poignant way by the story handed down to us by Bede from Pope Gregory the Great (590-604). Whilst walking through the slave market in Rome, he saw young, golden-haired angels. Struck by the beauty of their appearance, the tall figures with their light-coloured hair, **h e c o m m e n t e d** : "How sad that people with such lovely, bright faces still belong to the darkest of darkness and are not yet illuminated by the light of divine grace". When he enquires about their names and understands 'Angeht' (angel) instead of Angli (angels), he says: "They bear this name rightly, for they have a face like the angels and shall also once again be co-heirs of the angels".

Gregory's prophecy was to be realised, Irish land Anglo-Frisians, Ingvons, were the first Christian preachers of the North, who spread the old Ma-urí faith in the guise of the Nazarene reformation, against the Eastern Vodanist IJheidturn. From the North came the continuation of their work, the Reformation, a Germanic spiritual movement, and from the North today the second, crude Reformation, the remembrance of the Nordic race as a religious renewal of the world, is breaking out.

From these so clearly recognised racial opposites, one can immediately connect the associated spiritual ones. The Himm mentioned by Tacitus (Germania, eä 45) also include the li/eure, a name that actually meant "sorcerer" (cf., Old Norse *si Jr* "to cast spells").

In Old Norse, however, the secondary meaning of "sorcerer" is also inseparable from the name Ninnor: both meanings are, so to speak, equivalent. In the sagas, it is always the so-called Finns and Lapps who appear as sorcerers, shamans and witches.

This is a very important observation for later, because the Eastern, Lappo-Finnish superstition, as it is rampant in the Vodanism of the Edda, is due to the racial mixture between the Borrcby and Tuatha peoples.

This racial mixing had already begun in Scandinavia in early times. Stirbt summarises the results of his investigations into the "Craniology of the Swedish Stone Age" (p. 6) accordingly: "Everything points to the fact that the long-skulled Nordic race penetrated into Skadinavia, which was densely populated by a brachycephalic people, and into Denmark, and mixed with this people. In the passage graves (as at Hvellinge) and in the later stone cists we came across a mixture of skull shapes representing both the old and the new people,

As mentioned above, this brachycephalic population will have originally advanced from Eastern Europe through Central Europe to the Atlantic coast in the younger epoch of the Early Stone Age. The "BigoudensTM" of Brittany, like the Scottish and Irish Mongol types, are the scattered remnants of this powerful, subarctic, ancient Asian ring of peoples, which shifted or was pushed northwards as the diluvial ice receded. This indigenous population remained very strongly established in Denmark and Skane. The relationship, as it gives prince far the Stone Age, is IS. ç y):

	Dolichocephale	Mesocephale	Brachycephale
Sweden without Skfne	56,y -/.	36,2 %,	6,6 -/
Daneeciark with Skkne	zg,z %,	aa,6 -/.	i6,z °J,

How strongly the mixture has set in over the course of time and lifted up the original layer is shown by the table given by Fürst (5. §6-49s:

	Dolichocephale		Mesocephale		Brachycephale	
	Sweden	Dunemark	Schweden	Dänemark	Skandinavien	Dänemark
Stone Age	I -J,	30 °J	w"/-	44 %/-	9 %/-	c6 %,
Iron Age	66°J,	66 -/"	*9°f-	*9°/-	5 %"	3 %f-
N * t	3°°/-	i° %/-	S7"/-	SS %/-	3 %/-	33 %/-

The migration of the Nordic race from Scandinavia in the Iron Age, the migration from the north, is clearly recognisable in this table. As indicated by the numbers, the migration from the north is clearly recognisable in this table. As indicated by the numbers, the migration from the north is clearly recognisable in this table.

The mixture of blood will also have led to a mixture of names. And so it is understandable that the name "Finn" also appears among peoples who have nothing at all to do racially with this original Asian, proto-Mongoloid population. But today's

"Finns", within the Finnish-speaking population of Finland, at least three different racial elements can be distinguished, one of which belongs to the Atlantic-Nordic race, the Tuatha, the Nord-Atlantiker (Germanen): it is the predominantly blonde, blue-eyed, long-skinned element in the Finnic peoples. The short-nosed, short-shaded to hyperbrachycephalic, dark, lappish element is more or less pronounced in the north. In addition, a third type occurs in the centre and east of the country, which has blond, straight hair, blue or different blue-grey to grey irises, small and narrow eye slits up to a level "1\ tongotenfalte"; small, rather broad, blunt nose, the tip of which is often slightly upturned; large, brachycephalic, rather angular head, the face proportionally broad in the zygomatic arch and jaw areas, with a broad, strongly developed lower jaw. In this last breed type, the so-called Osó "fúfir", we will perhaps see a *Mi'rua tíon* of the arctic-nordic breed, *z'ic also the Jmisch-ugriscúeu SpratMm céu xri°cherm Bestandtez!* of the arctic-nordic sclire Sprac/igutcc bnz'ahrt Imbex ale á'e ward-oze anisclicii.

The further east and especially north you go, the more the pigmentation and brachycephaly increases. The traces of the migration of these "Finns" of Arctic-Nordic passages can no longer be traced back anthropologically, as they have long since been obliterated by the later displacements of the dark, brachycephalic population.

The intricate problem of the Ugric and Ural-altaic peoples and languages will only be able to be unravelled when the minority of an older basis, that of an Arctic-Nordic race, is confirmed alongside that of the younger, Atlantic-Nordic race. This much is certain, that the name "Firme" originally referred to people of inner-Asian racial origin, who - like Samoyeds and Lapps - later adopted an Arctic-Nordic language, today's "Ugro-Finnish".

¹ fi". 2f. Wid/uW in the Reallexikon der Völkerkunde. 111. q. p. 368.

The question now is, what does the name° JrQ' tell us about the three, Ni Ni' rto Gothic, /oru' "faeces", Old Low German, /rcai, /mna "SumpP", Old Norse /cn and /eei, Middle Low Dutch Old Frisian.

/This would correspond roughly with the Eddic tradition already mentioned (Vol. i4-16, Gylf. +4), which states that the dwarf people, who also have the name "Finn", came from a swampy area. However, it is unlikely that this can be the only meaning, as this small, dark indigenous population also lived in other, non-swampy areas for a long time, as the arable farmers of the time were not yet able to survive.

"Tuatha" to the land harvest in Sltadinavieri and Denmark.

What, for example, do the Ingväonian, Frisian settlement sagas have to say about this "land grab"?

In the legends of Sylt, an important old tradition has been preserved for us, retold by Hansen:- "When the Frisians first came to Sylt, they had chased the bLn'ren -ute, t h e s h y o n e s f r o m E u r o d a g n u e i e e, northwards, to the heath and the barren places, and had left them there to live. The small people, w h o probably belonged to the "FiNapprs" or "Nz?fr?iig" (chains'), crawled into the fiigr7 and NöAJm on the

Haide and into the Gebiisch, which at that time filled many lowlands to the north of Braderup. - They lived mainly on berries and shellfish (mussels), but probably also flew fish and birds and collected eggs.

They had axes, knives and battle hammers, which they sharpened themselves, and they also made pots from earth and clay. They were poor, but always cheerful. They often sang and danced in the moonlight

on their huts and wöuam; but they were false, worked little and stole wherever they could get

something, even children and beautiful women's rooms. Therefore, the tiles who lived close to the

l4iide had to keep a watchful eye and be careful that their w'eiber and girls were not confused by the

Ön'fezerribr (subterraneans), as those who lived OrrErfr i "n the Hügrln were called.

The individuals who stayed in the bushes and later in the houses were called PUézu; a ravine in the north-east of Ilraderup is still calledaöl . Incidentally, they were all heathens,

could hex and often turned into mice and toads. They had a special language, but it seems t h a t

they later adopted much of the Sylt language; some of their sayings and rhymes are still known. Their

chief was called Nün, he lived in the "Erhebungshügel" (Reisehoog) in the middle of the high

Haide between the three northern villages."

With these "subterraneans", the Sylt "fighters" or "Frisians", huge people, now fight a battle for the island, which ends with the complete destruction of the Finn people.

The most important details for us in this report are first of all the details about the name and the dwelling and way of life of this small indigenous population, which must have existed c'm the

tiles: their chief is called "Jéie" (!), they themselves are counted among the "Finlappen" and live in hills and caves, i.e. in "earth dwellings"; hence their name "Unterirdischen". They lived from

fishing and hunting and had Stone Age utensils (weapons, tools). Over the course of time, the lore has taken on more and more legendary traits and finally transformed this lappofinnish indigenous

population into a demon-like entity.

This is how the cave dwellers became "mountain" or "earth" people. In the Germanic culture, however, the names still recognise the original meaning.

In the Edda and the sagas, the "subterraneans", Danish *droryordisH*, already

' Narr Leni: The D ut8cben unähe Nacbbar*iärnme. German. Bibl. It; 'i8 (Neidruck) H eidelberr '9-ä S. aye. * f. #. f 'mscs: Contributions to the legends, customs, rights and history of the Nerdhies. Deezbüü 1880. p. io f. "De önd'ereerscben üp Söld."

with completely mythical features. According to Atlantean cosmic symbolism, as inhabitants of the earth's caves and moors, they belong to the "underworld", i.e. the winter half of the year, to the earth, the water, the moor, where the "stone", the "rock" is located.

"under steininum" (Yngl. S'aga c. t 5), "i j9rBu oc i steit um". There is also the grave, the world of the dead, the megalithic tomb, the "dolmen", whose "inhabitants" later tradition makes them. The Eddic dwarves therefore also bear the names m' (great-grandfather), *Dö'ina*,

Nä'inn, Nar, "dead" (Volsp. i i, Hav. 43 Hyndl.); cf. *dvergar daudir* (Fas. 2. 495) - ' Dwarf A1x'iss dwells with the dead (Alv. z). In Nons'egen they are then called *Änug/ofé pGrabvolk*", Danish also *bzrrgfolé* Swedish *Jerd/e'é (ErdvoM}*, *jordvötn*, noiweg. W'fre, islänÖisch

AWn/often, "hidden people", äNd "wdr, westfälsch *Hör*.

The burial urns come from them and the graves are named after them W/zu-, Lllfémörrgz,

AHérxgrabrt- called, they themselves *value, lead, take. uh.-*

This Low German name is particularly important because it refers to the old *uf(u:r) olfar*, the name for the \Vintersonnenwende and the grave. We also have the Bmeichnong *FmeWMe*, which also emphasises their ethnic affiliation to the Nmni' or Km tt. The confusion of the megalithic tomb, the passage and mound grave with the Lappofinnish earth dwellings in the later tradition is completely understandable. Both the Lapp chambers and the Eskimo winter house go back to the same original form: the snow-brick round house borrowed from the Arctic or Atlantic-Nordic culture of Magdalenia. In the later Stone Age, when the Atlantean race had already long since acquired the dwelling pit with above-ground hut construction, this "company" race still clung to the pit and hollow dwelling, the earth house. However, the layout of the megalithic grave, from the closed dolmen with entrance to the passage grave, is based on the old Arctic-Nordic "wintnr house".

After all, this is "the grave" - the winter solstice.

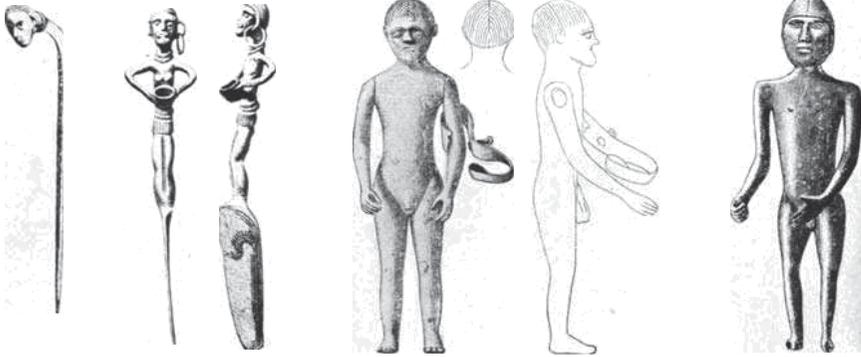
This confusion, which arose from later tradition, can still be observed in Hansen's work in modern times, so to speak, when he remarks in the footnote (page i z) eu the place of residence Nür in the "Reisehoog" that in his opinion Fin must have lived in the "Denghnog", the rough passage grave.

The second Sylt name ' leads us on the same ethnological track. We know the word in Old Norse as , Frisian-English , tirz . On Sylt it is still a "legendary branch", a "Klabautermann". The word is also found in the Finnish Kalevala as Qu- 'rt?ri "the little man*, a water spirit.

If we look at the prehistoric finds of northern Europe on the basis of the above results of our investigation of the tradition, the neolithic Bernstein figurines from Schwarzort (East Prussia) offer interesting evidence of this northern "Finnish" miscic culture. It has already been emphasised by other researchers that these figures are evidence of shamanism among this "Finnish" indigenous population and that they are directly related to the shaman idols of the Arkfic Asieñ.

'JA ' *smN--*: German M ologý. 4th -sg. (E. H. Merer) IS.*3;'d, III, ÜJn E+ H. *Wlyer*. Germanische M ythologie, Berlin 1891, p. i6o, i y f, iys. For the connection of these designations with the " -itgeo" or lobes see further fi' . & . iP14-ifR *o': Saivo. On the plague of the Nordic constituents of religion the rag. Berträgt zur Reüigionsn'isseo "ctlaft, z. Jahrg. iqi /i5, Heft z (i 918), p. 155 F. - VgL O. fmiMl'us . Der Orient und Europa. SiocRboJm 1899. p. 4z-j5. 3 vgC G. Nierudü: Der Schamanismus bei den sibri- schon V6lJc ers. i9a 5. p . 66f. fP "ür*- Lcit?a- Kartographische Daistcungen zur germanische s R eligippsge- xc nicht e, VeröiYentlichuzgen der Landesanstalt für Vorgeschichtn zu Halle. Issue V, i9z6, p. 8.

III LD III2J I.-G I.- VII



Lote "finnishe L'rbevölkerung nord-liuropas und die i'ortlatlantiker oder Tuatha-V Riker
 ') Bronze Age 1iche finds from D5ncmarfc: a) 8lleser, found in a mound near /avng} de, Xirlctspicl TuI- strop boi Ska
 ") dcr6org ; t') gefnnde n Sn urn near Kaisersberg, dei itsehoc io H"lsicin. - z) Bronechgur, gc-fuüidn near
 Himmelsberga, Kirchspliel Langlits, Oclnnd. - 3) Bronze figure, found near Laxeby, K irchspliel Kúpin. - 1)
 Flerstein find from Schwarzort, Kurische Xcltrung, hTcmefgtcbiet: jungsteinscitlieli. - 5) /for-
 agic Baoer of the "l"inn race. - 6) Ucsicl'tamaskc of bronze, found in f*är'thy, T!ückfcbT' Amt,
Oeland: der langschädige, langgesichtige Tyus der Nordatlantiker oder Tiatha-Volmer faillantischl-zordische
 Rasecl - 2
 1 The **Bigoudens** tür üasac-Uretcnc, dio)appo-finnische lfrbevölkerung in Xordfrankreich

Cf. atlas fig. o3W5o6i: especially the faces of figures 5o36, o5y, 5o5q form a vivid example of the type of this "original population". And as has always been the case, the foreign northern-race Cc'lonisators took the "daughters of the people" who had become their "thread", and so the dark race mixed with the Tuatha blood.

The fact that there is no clumsy, primitive technique here is clear from the natural appearance of this breed type, as the brooch knife Fig. 62 a shows us. We can already see a mixed breed type here: the nose does not appear Asian, but rather betrays an oriental influence; the zygomatic arches are also hardly prominent; the drooping mouth, but especially the "shifting" eyes, clearly point to the ancient Asian primitive breed. The find is bronze and comes from a mound near Javrigyde near Skanderborg (Denmark).

The figurine on the brass knife, which was found in a contemporary urn near Kaisersberg in Holstein (Atlas fig., 3ofizb), also appears to be foreign in its costume (loincloth). It is probably intended to represent a servant.

The "platte nose", the broad "nasty face", as it is called in the Rigs{ula, the smooth The two figurines found on Oeland (Atlas fig. 3o2o and 3OJ I), of which the latter is another important piece, especially because of its phallic handling, clearly show that the hair of the phallic idols is not only of great importance. **These phallic idols**, Boß dr (!), have hitherto been categorised by Germanic studies as "germanic idols or idols", cf. fig. \$oy\$ a Phallic figure from Rroddenjaerg-Moor near Asmild, Jütland: fig. 3o;r6 Phallic figure, peat bog find from Wf-Nn?ocf on Lake Ruppig; fig. J*f4 find from Holdernes near Hull (England), é n evidence of foreign blood and "Gcistesgut" among the Vikings of Gaga-

* 19 century?). All these **idols** are of Lappn-ilnn origin, such as the phallic figure of ven Rällinge (Södermannland) (atlas fig. 5o8y) squatting down in an Eastern European-Asian manner with legs tucked under, to which we will return later.

This is where I would like to add my suggestion for the interpretation of the name *Fin(x)*. The contrast between the two races of the AUantian-Nordic race of the Tuatha and the Borreby race was initially based on the other appearance, the phenotype. For the light-haired, light-eyed and light-skinned Nordic people, these "Finns", the "subterraneans", the "Uller-kens", the "earth pales", weresWars (cf. Section VI), The designation of the "earth pale", the "dark race", *fix(n)u* etc., will also be given by the dominant Tuatha voices to other darker pigmented races of the Gúdens. We must therefore, outside Western Europe, direct our attention in the first place to Western AffBra, which was first touched by the stream of South Atlantic peoples. While in Irish *fin* is "wE 0", in the Vai language/s it means "to make black", "to blacken", & "to be black", *fies-dv*"coal", "darkness"; *fifi* "dark, dammefig", Däifimerung", "twilight", /Jn, nun/m "to be white", "the white".

The meaning of "black and white", "earth-pale", is thus quite characteristically represented in this Atlantean original apraclert complex, so that we will probably see in the "fin" peoples a designation of the Tuatha peoples for the dark-haired earth-pale and duricoloured foreign races.

Vwgicicheri we now also have an early historical find, the facial **maque** from Gärdby on Öland, which seems to date from the Migration Period (5th century), with the images of the basic type of that prehistoric population obtained from the prehistoric and early historical finds.

we see before us the racial type of the Tuatha peoples: the long-faced, long-skulled Nordic man, whose appearance is in sharp contrast to that of the "Finnic" indigenous population (Atlas fig. 306 a, b).

But if we now place the statues which the Roman sculptor has faithfully reproduced of the Germanic woman next to these facial masks, the embodiment of that Adele of spirit and soul is revealed which compelled a Gregory the Great to compare her with "angels" (Atlas figs. 506-506c68),

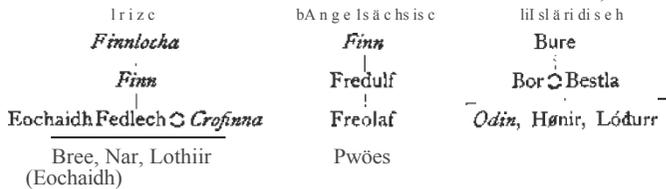
Even today, this racial contrast is still clearly visible among Norwegian farmers: the long-skinned, blond Nordic Tuatha type and the short-skinned, dark Borreby type, the "Finns", both of which can still be found more or less purebred (Fig. 303 and 306§). The tragedy which this racial mixture brought to the Tuatha peoples will be the subject of our further consideration. It forms the basis of the problems of the Viking and saga period.

To summarise, it is sufficient to note once again that the north of the European mainland W*ryc'ys can be regarded as the original homeland of the Nordic race, but was already inhabited by the ancient Asian short-headed race, to which the Eskimo, Lapps and "Finncn" variants belong, before the Tuathia peoples, the Nordic Atlantics, the Germanic peoples from the west colonised northwest Germany, Denmark and Scandinavia. 9nz Berrepy-Rasvc thus bathes di'i IfnterxcNUt dm grolagischrn Prof!ccüni'tes der yordeuropäisclum Völber und Prer Kultura. In the racial mixture it must therefore also somehow make itself felt and be recognised spiritually. Just

how little the classical writers saw the "Germanic" land of the Wn'frn can still be observed in Ptolemy's map of the Vikings, as reconstructed by Schiitte.' The people of Brunei still extend from the Baltic to Sweden (Atlas Fig. 5069). The mix of breeds between the Nordic breed and the

Borreby breed, which can already be traced back to the Megajithaeit in Scandinavia, has bred, among other things, as a mixvariation, the face-shaven, blond Frisians, the Frisian round heads, as they occur so frequently, especially in the continental North Frisians. For here the contact* with Denmark, where this original breed was so strongly represented, was a direct one. In contrast, we only gradually see the round head penetrating from the east, via Croningen, in the case of the East Frisian terp skulls. This racial mix also explains the appearance of the Nzmena N* in Anglo-Frisian history. A Frisian King, son of the Folc wälda, is called this. It recurs in the Anglo-Saxon family trees as Ac

dcz ifudn again! - The same in the Irish. A comparative compilation of the Irish Anglo-Saxon and domestic family trees shows the "Finnish" basis of the U'odanistic theogony.



'Go&tea'f Schiitte; °Ptolem 'z Maps of Northern Europe. Published by the Royal Daznsh Geographical Society: Kjabenh8H. Fig. 31, p. XXXI. It is especially the veidietist of F. Laopewiesche, C. Mehlis nod F. Schulteo that the reliability of the alexandrinisc Geographie, who lived in a.)abr. o. Chi. was again vindicated, against the few, earlier Btaodmarkuny Mülleohofß uod R epepts. ' In Upper Hesse (Celdcro) bites Wodazi as the "wild hntc" nocJs the "fines hunter™,

Odin, Hßnir and **Lodorr** give life to the first humans, lé (ash) and *Ems*. Accordingly, Bres, dar, Lothar are the "F*m of 2fin", the three "Find-Emna" or three "Fidhs", that is "woods", "forests". Wmm takes the place of Wndan in Ireland, as does the god of the Tuatha Dé Danann, Dagda, "Eochaid" hicB. Nar is probably identical with *bei*; in Norwegian sagas the swcite of Loki's three sons is the N , iVm; *Navy*. Lothur corresponds to the Eddic *Laß*, which is again identical with Gobi, Gepr and the Irish ðug should be.

In the Irish genealogical registers of Nm, his father Uama/ has a brother Tobias. This is a purely geographical name - Jutland or Jötland, the land of the ")ötuns" or "Eotenas. In Beoz'ulf, Hirn is the leader of both the Eotens and the Fresnas. The please w'zr fun/teil, however, is also called *Denn'*, a name that recurs as *Dimine*, *E* doctor at the mouth of cler **Pccsr**. *berg* am AUe'i@ in Holstein is identical again with "Ntirnsferg"

In the footsteps of the River Nains, the primeval migration of this indigenous population can still be traced, stretching from the eastern Baltic to Ireland and the Scottish islands

It is the path by which Asian intellectual property entered the Nordic worldview.

The racial mixing between the Tuatha and "Finn" peoples was the main cause of the first disintegration of the pure monotheistic light faith of the North Atlantic peoples. The spiritual unity of the people broke down as a result of this racial mixture: thus it became accessible to the later disintegrating influence of Central European, Oriental-Asian and Mediterranean goddess beliefs, which flowed from the Celts and Romans to the Cermans.

Let us now summarise the result of this fourth section, the emigration of the Arirtic-Nordic **36 Zusammenfassung.**

race and the emergence of the Atlantic-Nordic race together, we can see in

The first and oldest settlement sagas of the atlanti- gtsgebietite of the stian-

schen Kulturkreises tragen *mufterrchtllicien* Charakter: Frauen sind die Führenden, anscheinend kraft irgendéner noch zu untersuchenden hultrechilichen Stellung. In this the Irish settlement sagas of the Banba and Cessair a g r e e with the North African Atlantic sagas of antiquity (the Amazon kingdom etc.), also with regard to the cultic interpretation of the decimal system and its basis, the hand (the \$o virgins of Cessair and Danaos etc.). The ijth Atlantic region, which today extends over a scorched area west of the Iberian Peninsula and Ireland, u'ar the Foinorian region, the Md-uru, the

"Mother", "West", "Sea Land", after which the Armoricans of Brittany, the Pomeranians, the Ma-uri, the Am-uri (Amorites), the Polynesian Ma-ori called themselves. The emergence of the mixed race of Cro-Magnon and the Magdalenian culture is linked to the appearance of the Atlantic and Atlantic-Nordic Rasxes. Since the hieroglyphics of the Hfagdalenian period probably contain evidence of the elk (Gemini) and bull winter solstice symbolism, but the ram winter solstice symbolism can only be traced to a negligible extent, this powerful Atlantean empire must have emerged before 8000

v. Chr. This would be consistent with the Platonic tradition of the under-

The Atlántis period, which is given as 9000 B.C., is the same as the Atlántis period.

The Fomorians (South Atlanteans) had once advanced southwards through the Atlantic plaice area with the "Haotboot" your Ekhhaut canoe. It was from them that the ancient Asiabian, Kunschädilige population, which even then must have extended through Central Europe (Ofnet race) to southern England, took over the Hautbont. When now the Atiantics, on southern Ilreitc

• *IV. R t me.* - The Dolmens eF IrelaziA 3 vols. London i89t. Vol. hl. ti, 89z £

als Inbegriff der Ur-
tisch-nordischen Rasse

Once they had arrived at a place where forests were available to them, they switched to building the dugout canoe and the skin boat, like the roundhouse of the Arctic-Northern race, remained in use among the Eskimo-Lappofin people of Britain, who then called the Naoien "firbolg", "sack boat people".

After the fall of Mó-um, as well as after the rising of Ireland above sea level, the mainland Atländian Mixed Viilker (Partholan, Nemed), "skin boat people" ("firbolg", "companies"), and North African Fomorianians disputed the possession of Ireland. A new wave of Atlantic-Nordic blood, the North-AUantians, the *Tuatha* peoples, then intervened from the north. The Tuatha people will have turned eastwards from the northernmost part of Mó-uru, the Atiantian skill area, which probably lasted the longest, and colonised the North Sea area, Polsete (Forsete, Foese) Land. They are therefore not m-"men", but 'zr-, w-, ir-"men" (vgl. p. i&f.). From this North Sea area (Doggerland), the North-Atlantic, Proto-Germanic spread westwards via Scotland to Ireland and eastwards to northern and north-western Europe in the later Stone Age. In contrast to the settlements in Ireland that came from the mainland of south-west Europe, which originated from the Atlantic blischvÖlkern there, the Z'sa/áa are explicitly reported to have come from the *north*. Ne "ioúm and *Tuath Dr Datas*, *Súd-* and *l'jord-Atlantics*, are originally racially related, just as the tribal trees of the two groups of peoples are inextricably mixed in deu Irish traditions. Defeated by the Tuatha in the "first battle" of Magtured, some of the "Firbolg" may have emigrated to south-west Europe. From there they then returned in alliance with another people. In this respect, three Irish traditions are chronologically completely confused and show the obscuration of a millennia-old continent, which was distorted by overlapping with foreign peoples (Celts) and three reworkings of the Christian chroniclers.

According to tradition, the "Firbolg" allied themselves with the "Fomoriem", who were also called their "GötteP" (i.e. their "masters"9). These "Fomorianians" *were* probably the Spanish *GlosAinbec L-ute*, whose storm now swept across Western Europe and Flitania. At first, the Tuatha will have succumbed to this allied attack, until they succeeded in finally defeating the enemy in the second battle of Magtured and driving out the "Fomriem" the pFirbolg" let them stay in the country. Ore Ttiatha then ruled Ireland until the invasion of the Celts, the *Gel&-ler* of the so-called *lffiLrMer*, the people of dffif, from the mainland. They were defeated by the Fm6br. In their survivors, they retire to the burial mounds, the "W, ale Immortals". The meaning of this tradition is that the Tuatha population, which now came under Celtic rule and will have mixed with the Celts, faithfully preserved the memory of their ancestors as the "light", "heavenly", the honourable. For in contrast to the bloodthirsty, mixed Central European-Asian superstition of the Celts, the Schamanism of their druids, which later Celtic tradition also attributed to the Tuatha, the memory of that old, pure faith of the ancestors must have seemed like a distant memory.

Likewise, in contrast to the cruel Celtic sacrificial ritual of árefoa walt, the religion of St Patrick, the preacher of Christ, may seem like a message from the land of those heavenly ancestors. This explains why the saint and various bishops "fir eide", "Miinner der sid".

And when we find the "màrins of the sid" described in the Irish "tales", as in the "Fiook of Leinster" (y6 a z3. 55 b 4J, - her curly, blonde hair is mentioned.

The naming of the Celts touches on the "Indo-European" question on both sides. As already explained in the second section, the theory of the continental-European origin and origins of the "Indo-Europeans", i.e. the "Nordic race", as put forward by the old philological school and also by prehistorians, was a working hypothesis and nothing more. It was an attempt to conceptualise, structure and present this race and its language in terms of its development. The fact that the "Nordic race" could not have originated in Europe, let alone in Asia - as a well-known "ancient" historian seriously suggested once again on the basis of the Tocharer discovery - has already been proven by the findings of butserological racial research and will be fully confirmed in the course of this study on the basis of the results of intellectual-historical research (history of symbols and writing). There has therefore *never been* an "Indo-European* original people or a uniform "Pindo-Germanic" original language in Europe. From the earliest point in time at which we anthropologically identify the Nordic race in Europe, it already appears more or less mixed and in all cases its lower class forms an *indigenous*, but originally ancient and inner-Asian race.

The most pure-bred Nordic race is found in Scotland and Ireland. still in the younger Steinseit against

The colonisation of northern and north-western Europe, as well as the Atlantic coast of southern and south-western Europe, was carried out by three North Atlantic peoples, the Tuatha-Vilker (Proto-Germanic peoples), from a mainland area sunk in the North Sea. It is a dispersal that took place exclusively via the **3frrrrmrg**, and must have spread to the inland, central Germany, via the Flubstraben.

In south-west Eurppa and on the coasts and islands of the Middle Inuit, the North Atlantic peoples temporarily displaced or even overlapped the older South Atlantic peoples and their more or less related cultures.

The Atlantic-Nordic mixed peoples of the south-west European Magdalenian culture (Cro-Magnon race, etc.), who emerged from the Siid-Atlantics, spread further eastwards across Central Europe. In the later Stone Age, three waves of l'ford-Atlantic peoples also advanced south-eastwards from the north-west and the Baltic Sea area. These movements of peoples overlapped in south-east Europe, where far older layers of Arctic-Nordic peoples, three Ural-Altai and Ugro-Finnic language groups, including the Sumerians, were already present from the north.

These older layers were overlaid by the ancient Nordic peoples, who finally came to a standstill in South Asia (Indo-Iraiiians), but here, too, the ancient Nordic race overlaid far older gmiisclite peoples and cultures with Arctic-Nordic and South Atlantic components (e.g. Drawida).

The Central European culture of the later Stone Age thus goes back to the southern Atlaiite Festländian 3lischviilâ people of the Magdalenian period, who spread eastwards from south-west France

In this way, they will always have become more mixed-race. We know the Central European NzZZm as such a mixed people, who probably formed a national group in an area between the Alps, the Elbe and the Rhine. Three skeletal finds show Nordic components (Corded Ware people, âms *amparo*) and Western (Gfockenbecher people: Ma zcr# a), mixed with dinafisCheJi short sciiiadels (Rademacher). In addition to the later Nordic breed type, the tall and slender

iang-headedii blond and blue-eyed people (Strabo VII, 6, 2CD u. z9o; Diodorus V, 28; Livius XXXVIII, 12), according to reports by classical writers, a small, dark-haired, short-headed indigenous population also appeared among them. Towards the end of the Bronze Age, there was mixing with a brachycephalic people of Alpine race, who, in contrast to the Celtic skeleton burial in mounds, brought with them cremated bodies and urn burials. In their further expansion to the south, east and west, they became the mediators of Asian and Oriental-Mediterranean influences as far as the Ingveonian cultural area, from which they wrested the Atlantic coast of western Europe and then Britain and Ireland. As a result, the neo-legal-critical foundations of the monotheistic Tuatha religion of the ßtegalithic period were replaced by the eastern patriarchal polytheistic shaman (druid) rule. completely destroyed.

How the colonisation of Atlantic Western Europe once took place is still clearly recognisable in a Druid tribal legend. According to Timagenes (i. Jahrh. BC), the droids reported that one part of the people was *el'ngborrx*, but another part *came* from the *distant islands* and a third part moved across the Rhine (into Gaul). The original population would have been the ancient Asiatic short-headed Raj; this was then overlaid by the North and South Atlanteans, who came from the Atlantic Insular region; finally the so-called "Celts" came across the Rhine, as conquerors of this part of the Ingvaonian empire. In Britain and Ireland, the old Tuatha-Hcrren class merged completely with the Celtic conquerors to form a Celtic-speaking upper class, which still had predominantly Nordic racial characteristics. The ideal of beauty of the Irish sagas, at the time of the creation of this written literature, is still the golden curly hair, the skin colour like rfilch and shining kiaren sky-blue eyes. blood and the

38. altirische v-ü eit It is to Macaister's credit that the anthroplogy of the Irish heroic sagas is presented in a very aordisch< R-ssee-

krude

to have compiled a valuable extract, as it is still available to us today for the Islindian saga. Literature missing'. All people in higher positions have golden hair and light-coloured eyes, those in lower positions are black-haired. The golden hair is described as long and flowing, the black hair is cut short, except in the case of some foreign giants. The head with blond hair is called *Bt rung* ("mane"), the one with dark hair is called *berrad* of *3rre'zIw* "heavy", as in *Ztisammensetzungen e*d-b ad "R undkopP', dard-brrrad* "brown head", *dab-brrz-ad* "black head". "Berrad" is associated almost intrrt with an adjective denoting a light-coloured l'arbe. The figures of Oeland discussed above (Atlas figs. 5oJo and 5oy i), which show the smooth-haired, short-cropped round head, could be u s e d for pictorial representation,

The short-cropped hair was a characteristic of the serfs, in the "Ancient Laws of Ireland" l a b e l l e d as *bcc-brrrad* "Tonsiir".°

Dub, Dorcha and Teimel, "Black", "Dark" and "Darkness", are also significantly the names of the three cupbearers and slaves of Brian,)uchar and)ucharbar, the sons of Dann and progenitors of the Tuatha.

The half-breeds now stand between these two poles. For it is explicitly mentioned in the traditions that the Tuatha Dé Danann did not judge the Firbolg and that the

¹ Timagenes bei Ammianus Marcellinus (l. XV, c. 9. § 4): *Drasidae memorant revera fuisse populi partem indigenam, sed alios quidem ab insulis extimis confluisse et tractibus transrhenanis.* ² R. A. S. Macalister: *Ireland in Pre-Celtic Times.* Dublin and London 1921, S. 42f. ³ „Ancient Laws of Ireland“ (Rolls Series) V, 76, Zeile 15; vgl. O'Davaren's Glossar in *Archiv für celtische Lexikographie* II, S. 235 nach *Macalister*, S. 44.

descendants of this older people continued to live in the country. And the chains, too, were already a very mixed people - a comparative anthropological study of the Irish and domestic sagas in connection with the mental and spiritual moments, would be a good idea.

give us a valuable insight into the true nature of the Nordic race. It would turn out that the true Viking type is not the pure-blooded Nordic racial type, but rather one *who*, in addition to great talent, can show quite uneven and inharmonious, often repulsive characteristics, especially with regard to violence, while the pure-blooded Nordic type places "right" above all else and only resorts to violence in self-defence. For example, the physical and character differences between the Sralden Egil, the Nordic-"Finnish" hybrid, and his son Thorstein, in whom the Nordic **heredity** of the GescMecht breaks through again in a pure form, are extremely instructive. Thorstein is described as very handsome, white-blond, with a shining face, tall and strong, not at all like his father, intelligent, rude, friendly and sociable. "**Egil** loved him little". Thorstein's sincerity, righteousness and peacefulness come to the fore. He is also a Christian.

The most beautiful and ugliest men in Iceland, whose characters were of the greatest diversity, came from this family. It is characteristic of Egil as an ageing, blind, helpless man that he ponders whether he should be kind to the people so that he can be to feed their quarrel. Finally, **he buries** it.

Such anthropological evidence can often be gleaned from the Icelandic sagas, and wherever we encounter the perfectly pure-bred, harmonious and beautiful Nordic Aeolian, we find the same character traits: placing justice above despotism and violence and only breaking the peace in self-defence.

In Egil Skallagrimsson, the qualities of the Lappo-Finnish nomadic blood, the blood of the foliage and viander lobes, are combined with that of the Nordic man of action and his urge to distance himself to a hard, wild, unharmonian being. This has been the dark side of this racial mixture.

But where this blood was only a subordinate admixture of the Nordic race, 3g. Di- a-rai-eh- there spiritualised that other side of the North Asian nomad, the soft melancholy ^{„Iranian“ Raasen-} **mischung und die** and sensitivity, often to a spiritual depth from which the most marvellous powers of Germanic musical art emerged. It is the Nordic-optical racial mixture with the Nordic

Dominant, to which a number of the greatest masters of that most supernatural and transcendental of all arts belong, among whom one need only mention Bach and Beethoven.

The Tonkun.st language as the highest expression of religiosity is an occidental creation, exclusively of the Tuatha-Vöiker, the North Atlanteans, the Gerinans.

It is the Nordic blood of blood group 11 which, when mixed with the other races, triggers the possibility of a higher spiritual flight of their otherwise instinctive, emotional values. And even if the appearance (the phenotype) of a mixed-blood person **will** not always show this hereditary mass in a clearly recognisable way, his **spiritual** work will express the dominance, the predominance of the same at some time and in some form. In the process of becoming aware of this dominant hereditary material as the basis of the common world view, the image will also become increasingly clear in the course of inheritance. This is the major **question** of today's mongrelisation posed in our "Introduction", to which we will return at the end of our investigation.

the realisation of that component of the race which is the link between us all and in which the spiritual and moral values of our culture.

In the confused search of the present for a world view that unites us again, for a law that reconciles us and can be the faith of us all, we turn to the development of knowledge of this common foundation of ours. What is the spiritual heritage of that race whose blood is still preserved in us like a permanent form* Such a race, which upheld the law as something God-given, would have had a high, bright faith, just as its racial characteristics also embodied its name: "from God" - "born of light" - "Lightbearer". If Macalister then also in his History of Ireland, speaking of the cult symbolism of the "sid", which seems forever closed to us, he says (p. 23): "All that we can assert with any degree of certainty as to the interpretation of those petroglyphs is that their close relation to the tomb expresses in some unknown form and some unknown language the all-embracing prayer: "lucem tuam et requiem dona Domine huicce sepulchro" - "Lord, give this tomb Thy light and Thy peace."

Let us turn to the history of this belief.

THE HOLY YEAR

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K here has never been a greater mystery in the existence of the human race than that of death and life, of dying and becoming. And nothing can have filled the soul of the "simple-minded", nor yet the "double-minded" human being more with the sense of a higher power than the eternal rhythm of the natural world.

1. Die „Drehung“
und das „Jahr“ als
die Weltordnung

The life of a young man, with whom his own life was in direct contact and full kinship

For him, the year is the great revelation of divine activity in the universe. It is a Parable of the cosmic law given by God, according to Hesse, all change takes place in a constant and infinite return.

This year of God in nature is a wonderfully profound parable. Many days make up a year, and in each day the parable of the year unfolds again: the birth of the light from which all life is, its ascent to the highest height and its descent, death, sinking and rising again. What morning, noon, evening and night are in the day, these are the spring, summer, late year and winter in the year, where with the "light of the world" all life awakens anew, stirs and develops, reaches the full unfolding and height of growth of the midday and summer time, in order to then prepare itself again for the descent, the entry into night and winter, for the day on which rebirth will certainly take place. Thus the Nordic man saw the parable of his life daily and yearly: the morning of his childhood and the spring of his youth, the noon and summer of his adulthood, his full ride, and the autumn evening of his old age, which is marked by the winter night of

death to new life, to being born again in his descendants.

The cycle of the day expands in its eternal sequence into the cycle of the year, which in turn expands in the same sequence into the cycle of human life.

This cycle, the rotation in a circle, the rotation itself, is the great cosmic law of God, the *moral foundation* of the universe and all existence. All experience of God and all knowledge of law is built on this foundation. The law of eternal change, the revelation of which in time and space, primarily in the year, was summarised by the Atlantean-Nordic masses in the symbol of the year, world or life tree, can be documented in all Atlantean-Nordic languages with the same cultic vocabulary. One such term is, among others, the f-r trunk and its inversion form r-/, which is phonetically and conceptually contained in "turn", "twist", "turner" (drill), "thorn" (tree), in your Z-r and e-Z tree (also as cross and gallows), the "wheel" as a symbol of the world- and year-tree, and also the eternally unchangeable **law** of the cosmos, the law, the morality, the foundation and the origin of all existence, of creation, of nourishment.

The cosmic symbolism of this word clan is still in *Art*, also as "origin", "ancestry", "gender", in Latin *ritus* "traditional way", "custom", "custom", *ers* (gen. *'triti's*) "knowledge", "science", "skill", but especially in Old Judaic *kan*

preserved. The ancient Indian you of the *Rig Veda*, the who of the Awesta, the "order", the "custom", the "behaviour" and the "law", is the "great creation" of the "twofold" God, Mitra-Jaruna, the Son of God in the solstice, in the creation of the world, and emanates from Varuna, the eldest, who is the actual "administrator of the Sta". Around the sky runs the twelve-spoked wheel of rta, which never ages the year. The world-organising fathers "led the sun up into the sky after the yta*"; the sun, the revelation of Agni as the incarnation of the Son of God, is then also called "the bright visible face of the jta", as Agni himself is called "the offspring of the rta", "the one born in the (ta". In the actions of the Itlen people, the tta acts as the moral law: "yta and wahree" is a firm connection; as a contrast to "true", a -;rm is often called "what is not j-la". Righteous is "he who strives for derri (ta", "walks on the path of jta", "kiinding the rta, thinking the right". (I'gL dic sections

"Son of God", "Tree of Life", "There" and "Wheel Cross").

2. Der moderne Mensch und das Jahr Gottes

These are fundamental views from which today's urban man is completely alienated. For him, the year is an external, active concept, because more importance is to be attached to it than to any other division of time, which the development of "modern economic life" has given rise to. Although he is familiar with the year from his desk calendar, from his books and from certain changes of pleasure, this urban man has no other inner relationship to the rhythm of creation. And his contact with the year of God in nature occurs only occasionally, in fragments, during his amusements and distractions, in the best case during his recreations. For modern man must "rise" from his economic development, which has detached him from the clod and the year of God, his pace of work and life racing ever faster and faster, leaving him already in the middle of his natural great year of life.

's/elken und dahinsiechen l*ßt. The urban "social" man, who has freed himself from all the natural laws of the year, who has turned day into night and night into day and seeks "pastime" until time drives him away, must "recover".

The renewal should give them the year of God in nature, but they cannot find their way back to it. For if they were to regain its meaning, they would not proclaim the insane pursuit of flame as the purpose of life, senseless industrialisation and urbanisation as "economic" development and necessity, and stamp the deepest materialism, their own spiritual poverty, weakness and lowliness as the spirit of the times, with which the "modern man" in turn had to "go along".

They are well aware of the disruption to their physical strength that this "modern life" in the city is making visible to an ever more alarming extent. They try to fight them and flee back to the year of God when all the artistic means are no longer of any use. But they do not see and do not want to see the first and lasting causes - their own apostasy from the eternal rhythm of life of God's year. And that is why they no longer live, but are lived, and rot in body and soul, prematurely passing away.

3. Das Jahr Gottes in nordisches

The entire spiritual heritage culture of the Nordic race once grew out of the unity and rhythm of the divine year: it formed the basis of their experience and recognition of God, and its symbolisation in those hieroglyphs, the signs of the "sacred year series", from which the writing systems of the Welt emerged. If today we convey knowledge through writing, through scripture, then this scripture was once only available to us from the highest

Knowledge of this revelation of God in the universe, from the knowledge of the course of the year that "light of the Vt'eIP" that comes from Gtitt.

Nowhere in this world, however, can the experience of light have been so profound as where the contrasts between light and darkness, between day and night, are greatest and most visible. Only the far north knows the year of God in the full unity of its opposites; in the law of its reversal, in the infinite, eternal richness of its exercises, through which the experience is r e n e w e d every year. Not the eternal summer of the tropical regions of the earth, not the soft half-lights of the southern, midland climate contain this experience, but only the northern winter, when the light of God sinks deeper and deeper into the course of its day, the day shortens more and more and the night becomes shorter and shorter, until finally the light sinks completely into the deathly darkness of the winter night, only to rise again to a new ascent and awaken all life with it from the code.

The mystery of the winter solstice is the most sacred and highest experience of the Nordic soul. In it the great, divine law of eternal change is revealed, that all dying is only a becoming and that death leads to life again through the Eight of God.

If we are looking for the most ancient monuments of the spiritual heritage of our race, we must not search for their recording of the Year of God. For it forms the basis of public and personal life, of religion and law, of cultural and economic life, of the holiday and the working day, in as yet unresolved, inner connection with the

In accordance with the established course of the cultural migration of the Nordic race, we will first have to turn our attention back to North America and its Arctic region.

We find among the Eskimo an extraordinarily developed observation of the course of the sun in connection with the sun's rays in the landscape; according to earlier reporters, the Eskimo were able to determine the shortest day by the sunshine on the field. From more recent times we know from the Ammasalik that they are able to calculate the shortest day exactly in advance, not only with the help of the point of the solstice, but also on the basis of the position of the star Altar at dawn. her Lenz begins with them when the sun rises at the same point as Altar.

The Eskimo of Hudson-Boy determine the approach of the solstice from the course of the sun in relation to certain fixed points in the landscape. For them, *dex fiphr is* when the sun has reached fir , i.e. at *Wi'ntercox rwdr* , the summer begins with the summer solstice. They have different names for the seasons and divide them again into a large number of smaller divisions, of which there are more in the warm season than in the winter. The reason for this is that the Wechsel in nature is greater in summer than in winter. The main event of the year, however, is *the Rückkehr drr S'iriuc*, a sign of great festive joy among the people.

¹ *D. Cranz*: Historie von Grönland, Barby 1765, I. S. 293. *L. Dalsager*: Grønländska Relationer, Det Grønländske Selskabs Skrifter II, Kopenhagen 1915. S. 54. ² *G. Holm*: Angmagsalikerne, Meddelelser om Grønland, 10, 1888, S. 141. (Englische Übersetzung: The Ammasalik Eskimo, ed. by W. Thalbitzer. Meddelelser om Grønland 39, 1919. S. 105, 142 und 104. *Martin P. Nilsson*: Primitive Time-reckoning, Skrifter utgivna av Humanitiska Vetenskapssamfundet i Lund, I, Lund 1920. S. 312. ³ *L. M. Turner*: Ethnology of the Ungava District Hudson Bay Territory, Smithsonian Institution, 11th. Report (1889-1890). Washington 1894. S. 202.

Ursprung over
Sonnenjahr-Zeitrech-
und das nord-
amerikanische Ge-
btskreis.

Among the Native American tribes of Arizona, the rising of the sun is closely observed, both to determine the time of ritual festivals and for daily work. For the Judi, the winter solÖtium begins when the rising sun touches a low point on the south-western spur of the "Kornberg" (To'wa yällännë): then a great feet is celebrated, the sun now moves northwards, passes the moon in *ayaua* 'a yä/l r and stands around to a point northwest of zufii, called *yöl-I'r'han'na* pGreat Mountain"; there it sets for four days at the same place. It is the summer solstice, which is celebrated with great festivities.

The *Hall* (N, E. Arizona) also observe the course of the sun to determine the time for their ritual ceremonies and agricultural activities. The seasonal regulations are connected with certain *paÆces* *ow Horizont*, on which the sun is on/ or unferÖeäf. The *lvmtrørzr* name is determined by the *it &-s Samimunzrgang* (SW), those of the *insert* by the *ZLM/ dev So neoaufgouges* (NO). This is the "sacred annual axis", *fiúd-erst-hardest*, Öfstes and highest light, which we will deal with repeatedly later on. These two ponts of the solstices are called "the lfäuser of the sun", /au'n-N. Here we have before us ancient aÜantic-Nordic linguistic material: la' (H,) as "Hans", in particular "house of the sun", we will encounter further in this section; Z.r-fv r, the "Sun", contains the root J H "Lic ht", "God", which we learnt in the Cora language in fayau, the name of the "sun" (re "Fever", and yo" "father", .,go", hence "run of light"). The root wø (ær-m-no-n") also refers to de0. year of the celestial light. In the Cora language wø-êa is "burn", "i-burn"; in the D:tkota language w/ is "the serine", actually the "high sun", "summer sun", also in Old Gerrrtanic cr'f-to "holy", in Old Saxon u'il etc. and still in our "Christmas" and "consecrate".

Benn the "light of the \Vi It" is the ^{holy}, the consecrating, the light that atones and purifies. So it says in the old Noru'egic runic poem.

I I) Ø (sól) er londa ljÓrne lúti
ek helgum dóme.

"The sun is the light of the land - I stand before the sanctuary"

is therefore also refers to the words "chariot" - "way", "blowing" (aiw'try i h iuð-
ps, Old Indian ef-iyAzf "it blows" etc.) - Anglo-Saxon, Old Saxon I 'Eds, Longobard Í l'ó&n, Old
High German ki'oZøn, the name of God in storm, in winds, - all referring to the annual light cycle of
the world light, and swar the root w"-ze"-wa-u'e to the \Winterhalbjahr, the time of the Hcrhst-, \Winter-
ued Frühjahrsstürme, while or originally) ich means "the high, the summer sun", later verbalised "the
light itself", like the Wurael ú or *dí*. This root unity of the cultic words for "light", "Vind" rnith a
common basic meaning of "go" is based on an inner relationship between "God's (breath" and "God's
light" in the course of the year, which we will deal with again in the course of our study of the Atliintic-
Nordic Kul ts}'mbolih (cf. section " Son of God"). We want to take a closer look at the cultic division
of the Hopi Indians, since ancient Arctic and Atlantic-Nordic cultural material has been preserved here
t h a t can give us essential information about the Atlantic-Nordic cultic year. *F Pcs*, who organised
the Hopi cult celebration

' M. 6. 3'lrveöiori: The Zuüi Indians. Smitbsoniazi I osiütution , z3 th. Report (t9oi - r9oz). U'ashingtoo i9oa.

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A. f4úú ver, D ie R unensch rift. Berlin i887. P. a y6-8e.

was the first to describe it in detail, rightly surmised the legacy of an older Arctic culture ; because certain ideas, such as the vooi verses h\vindcn the sun around the winter solstice and the \viedererschcinen, the rebirth of the god, point to this.' The settlement legends of the Toltecs and Aztecs, which each tell of an origin from the *Garden*, the frequent relationships between the ancient Central American culture and that of the Pueblo Indians, prove that the culture of the Pueblo Indians represents a cultural stage of the Central American culture. Even today, the mythology and cult symbolism of the Pueblo Indians often provides us with parts of the Atlantic-Nordic cult and its hieroglyphics in an older form than the classic Central American one. For the study of older cultural relations, the folklore of the North American Indians may therefore be more important than that of the Central American ancient Indians. And it is likely that in the ancestors of the Pueblo Indians we still see ethnological and cultural components of the indigenous peoples of North America of Arctic or pre-Nordic race, who were once pushed southwards by the glaciation and who later became the "cliff-dwellers" of the high plains of Arizona, New Mexico, Colorado and Utah.

The Pueblo Indians, especially the Hopi and Zuki, will also be referred to frequently in our comparative study of North America.

Lire Hopi priests, whose name "ta-wa-wympkiyas se hen expresses their relationship to the sun (tav'a) 5-nd ^{Zeit. In.} ^{Jahr bei den}, are very knowledgeable about the solar year and determine the sun by f3eobserving the air.ru

Points on the horizon at which the sun rises or sets, the times of the year for critical actions. The four main points on the horizon are the rising and setting points at the summer and winter solstices. They are called the "sun houses (*ta:u'a-ki*), the first and most important of which is the sunrise point at the end of the winter solstice z'4Jüf e (SO), opposite which is WzÜun' (NW), like dopo/ °üla (NO) ggcniiber fz - *r (S\N). The Hopi priests, who know the course of the sun, now mark out the horizon circumference zz'is between the summer and winter solstice sun points of rising and setting and give the respective points in the landscape, hills, terrain incisions, spaces or other places that rise up in front of them names.

The year therefore falls into two halves. The first half extends from the end of the winter solstice (fmit-ê/) to the end of the s u m m e r s o l s t i c e ; it is the forward movement of the sun to the north, the second half extends from the end of the summer solstice to the end of the winter solstice and includes the backward movement of the sun to the south. This first half of the year, the ascent, is taken up by the ceremonies of the so-called "AaHcAiem", (ka9i-na), rnasked persons, who appear after the winter solstice int the first B'lonat of the Jahr, called fu, and depart again in July with the last K atschloa celebration ("Niman k atschina"). The other half of the year, the descent, is taken up by the cu]thandlungen of the

' mA*- Tuayaan Katciisas. Smithsonian Institution i th. R epgrt i8g5-i89#. Washington i8q2. â. a, i If Derselbe: Provisional List of Annual Ceremonies at Walpi. Intern. Archiv für Echnology vol. 8 (i 89\$). S. z i IN. Derselbe: Doll- of the Tusayan indtana. Intern. Arctiiv für Eihalog y. i8gj. VergL such: G. A. Da-'sey a rd ff.

R. Voth.- The Oraibi Soyal Ceremony. The Stanley Me. Cormick Hopi Ezpe dition, field Columbian M useum. P ublica °° 55. A nitropologicaí Series Not. III, No. i , Chicago i9oi. H.R. both.- The Oraibi Powamu Ceremony (there), Yet. I II , No, 2, Gloria ñ. Dar\$4y and H. R. Vofh.- The Miskongnovi Cerefriiooes of the Snake and

°w *^ c'í'-- t*-self). Vol. 111, NO 3' *9°° . loft: The Oraibi Summer Snake Ceremony (daseIbst) Vol. I IN, No. j, 1903. Alert Clos P'trsons .- Notes on Zuoi. Memoirs of the American Anthropologic s1 Asso- czario, Vol. IV, 3 ao4 4, c9z7.

"Antilopen" or "Flöte - and "Schlangen-Brüderschaften", which are carried out by unmasked persons and last until the winter solstice (tawaki), then dat probe festival *sayaluia* is celebrated. The name means "common gathering", from re "common" and *yuñya* "gathering, meeting". This fact is also of great importance to us, because the "midwintcrding" was the main gathering in the Old Norse cult year.

This division of the year into two parts corresponds to a division in the conception of the world. The Hopi priests distinguish between an "upper world" and a "lower world"; the lower world is thought of as the dark side of the upper world, so that the seasons of the two worlds are in an inverted relationship to each other. When it is \Yinter in the upper world, summer prevails in the lower world, and vice versa. Both worlds are inhabited by thinking beings.

The subdivision is significant in relation to the £erception of the Katschinàs. In the Hopi or Moki language, "Katschina" means a "sensual being", "a spirit, a "soul, also a "rrr,ç-nzzfr/her far" (deified ancestor). According to the Hopi, the "Katschinas" are identical with the "K óko" or ê â '-kâ (according to pushing) of the Zuñi Indians, which corresponds to the AUantian-Nordic *ka-Mr, sha* etc.. The etymology of the word *Gci'xa* ("Katschina") is obscure. Fewlres brings it together with to-/irJz "spread out", "horizontal", "surface of the earth" and ró" "Vatcr", abbreviated rim "land surface", "father". The kachinas, of whom there a r e countless legends, are called the mediators between humans and the highest supernatural beings, the gods. They are said to have come from the "underw*IP' (ó/-dna). Originally, there seem to have been four kachinas; at least in the Hopi conception of the all-kachinas, they dwell in the earthly places of the \world parts, a conception that is related to the idea of the four \world parts-goddesses and the four main or sono turning points mentioned above. According to legend, in ancient times the mother of the Katschinas, Hahaiwüqti, emerged from the unworld with her four sons, each of whom carried the "hollowed" or "feathered snake" (palülü-kofluh) in his arm as a shoóticr. In the Celtic culture we will still encounter this goddess with the " eared serpent" resting in her lap under her arm. Here we are only i n t e r e s t e d in the connection between the four "snakes" (snakes) and the four main points of the solstices, to which we will return below.

From this underworld, however, the 3fziucárn also emerged and it is said of one chieftain that he emerged from the Atkyaa in the centre of a Uirrréi, the four sides of which were formed by Katschinas.

8 Des d **This** connection of the upper and lower worlds, which **bears** the name ú - p m - @", is depicted even more in the square form in the ritual sand mosaics of the Hopi. Atlas Fig. 4914 shows the Jpø-ğa as it is made at the Katschina initiation. The four squares represent the four regions of the world: yellow - the north, green - the west, red - the south, weib - the east. The "Treppnomament", which is attached to all four sides, is the rain cloud symbol, which is otherwise used in the form of the ør- etc. sign (}). The yellow line that stretches from the centre point of the si-pa-pm to the south-east, the starting point of the winter solstice, is the "path of life" t h a t every Hopi once walked along when he left his si-pa-pu for the sunrise, and which every Hopi also weathers during his life. The four blue dots on it r e p r e s e n t the fufi cones of Aes U'anderer, the four hooks the four ages of life: the largest the childhood, the next the

Youth, the third is adulthood and the shortest is old age. Because - says the Hopi - then the animal becomes small again and walks hunched o v e r on a stick.

The objects on the four scites are corncobs and J fi/einnrZr / We will learn the meaning of the four axes in *Krenzfoim* according to the four cardinal points in the sections "God's Son", "Thorn" and "Turning Circle". It should be noted that in the north there a r e two axes, i.e. a *hoypc!ting* ("double axe").

In order to establish the ancient connection here with the Stone Age Atlantic-Nordic culture, it is of the u t m o s t importance that the Hopi cult symbolism of the ii- -@ is *always* associated with a particular cardinal point, namely the *S^{ud}-eestcn*. The Hopi church is the so-called U-wa, the "sun house", a room into which one descends from the top of the roof with a ladder. it cannot be assumed that this was the original form of the place of worship, if one compares it with the 'veserisverw;indte of the Cora Indians (Attas fig. 66 i), to which we w i l l return in the section "Stone Setting". The *raucous religious persecution to which the Pueblo Indians were once subjected by the Spanish heralds of Roman Christianity forced them to build their place of worship hidden among the other houses. Originally, however, it must have been an open-air place of worship, The illustration given in Atlas No. 66O now s h o w s the altar complex in the main kiva at Walpi for the celebration of the *Nur &rN-l'*estes, which begins on 2 I. July and m a r k s the departure of the "kachina's" (k;icina's), w h i c h concludes the ascending half of the year and the summer solstice.

As far as the cosmic-symbolic location of this altar is concerned, it should be pointed out in advance that the Katschina-Haiiptpriest, the Intiwa, cuts three lines of consecrated flour on a small sancihugel: the first line from north to south, the second from west to east, the third from north to *northeast*, which intersect in the centre, where the vessel with the water of life is placed. The cob of corn, which denotes the £ rs/rn, points to the si-,Az-pu, the entrance to the underworld, from which humans emerge and which is represented by a perforated board set into the ground in a north-south direction.

The xi-§n- is cosmically and symbolically located in the south-west, where h u m a n s e m e r g e from the earth. This southwest puoct is the *satttexunrrrgaegssteG* of the *Wiat'rsenmmz'eude* and the *laUesazifangspunM* of the Hopi calendar. rler with the month *each* (- November and June) and *yfyä* (- December and July) as Sc'nnewendmonatcn closes. As we will see below, the connection Z-f, I-r i ;'J-f, g-r) denotes the "circle", the "year" in the Atlantic-Nordic languages. Irl the ,)eili'geo Aeiär of the month signs of the Atlantics, *the ur;prüxglicüfs Bcs-ichxung of the S'm renuif- or -urtergaxgsstell* "u I e face prices, aei H "Nont, it is written or C9 or § "two semicircles", "two Bc'gcn", "two snakes". It is now of great importance, data in the "long row", the former South Atlantic "sacred row", t h e sign of the "si-pa-pu". the Vierech ij, the ideogram of the "mother or grave house", alternating form and m n-B heaven and earth",

"womb", "procreation", as the twenty-second sign of marriage in the *Siidwectni*, from the double axe sign l*4 of the winter solstice appears iand with the following (t w e n t y - t h i r d) sign, the hiefoglyphc of the offspring, the seed, or g (phonetic value of the latter sign originally xc or n), f o r m s the formula n-l-s "snake", the g e n e r a l ;atlantic-Northern winter solstice symbol (Text Taf X: "The sacred series", the runic jalire rice). It is the ste)le where the Son of God, who carries the "Light of J-ande",

on its nocturnal wintery course into the water *(***9** rune), originally ice, asu, the]- (z i. rune) ,)agu the leolto", "the shining water" of the sea, into the mother-water into which the JYfutter soil has entered.

This is according to atlantixch-xazdisclie Active Mti'cclicii fialtreslaufpmãalñ, ivelche individually still to be analysed.

For the time being, we will continue to explore the important symbol of *-la-pu, as one of the fundamental examples of the genius-creating Atlantean-Nordic world and human development philosophy in the year of God.

The name u- - , *us simpleri si'-ço omer s/-Qu, as a designation of the entrance to the lower world, which is located in the west in the Wasscr, is consistently preserved in the Arhtfsch and Atlantic-Nordic languages. The only difference is that the root syllables ein, consonantal s-§ nefebi @z, are used in the winter solstice cult words. For this, vowel prefixing takes place

-The sound change is characterised by a change of vowel, so that instead of i-o, i a, "-a, e-a and vice versa can appear in the root syllables. We will get to know this sound change gesture and its cultic circumstances in the next section.

In the Tuatha languages, the compound s-,p has lost its cultic meaning and tte- now only refers to "fliissigkeît", "trank" and "trunh". This includes the group Gothic n,den "to salt", Old Norse sù "sip", Old Norse iii , Anglo-Saxon i@ao, Old High German N/æ " t o sip", " t o drink", "to go down the drain" (s'gl. "drown"), Old Indian iñ,4m "briihe, suppc", Anglo-Saxon "yeJe", Old Norse *kappa*, Middle Low German snJz, High German "Suppe". The cultic meaning has passed over to

the connection r-/ (*Sud, S-i, SMj*, which we will deal with in the section "Widder": from it the meaning "Unterueltsbrunnen" in connection with the Sonnenwidder is completely preserved. As we will examine in the course of this and the next section, the alternating phonetic value of the ideogramme of the winter solstice arc (l, ais u, su, fx or re, & etc. and its inversions, is generally demonstrable in the Atintnian-Nprdj languages. The name of the Son of God in the Age of Aries is the -p-i-pl or -f- and -d-) series, which sicti can combine with these sounds in each case. The z-,p- or @s-compound is therefore identical with an f-jj- or p-f-, r-y- or ç - r -, §-é- or é-j9-compound.

The god, who is found in the primordial "Schtingc", "snake" (1, or the "Grahhaus*", the "mother house" {j, is therefore also the ap-of or n;o-fu, 'i/pu or Æ-J ('zf-pZa, 'zf-/o), whom we got to know in the previous section as the hyperhoraeon, ingvaeonic godless son of the winter turn, the goddess in "the waters", the *A,f-ul, J-el*, the son of the mother-fold. As we will examine in this and the next section and in theri section "Son of God", he is in the "Mother's House", in your "House of **Ticle**", of "Power", of "Power".

"wisdom" - a common Atlantean-Nordic term, which is also used in Old Norse. %, Anglo-Saxon *af* "f. adj "power", Latin obs "work", Old Indian des "work". djNzr pOpferhandJung" vnrliegt.

There he is our "Vatel", al a/a, eta (Gothic) , as the Old Norse forms still read. The Hopi and Zuni still call him "our father, the sun", he who always was and always will be, the giver of light and life, who is directly connected with the highest **being**, God in the universe, A'wonawii'ona. "Our Father" is not the sun itself: he bears the "Light of the Lands", which is his visible revelation. As the @-, the njr-, he is the "Other" who kow mt zoe the Wvxfee sur Wintersonnenwende, where his

"After his rebirth and resurrection, the nWer year lies in the centre of his life.

half we&r Anfrt lhm and beginl the first again. This cultic language symbolism is preserved in Old Indo-Aryan *âpara* "the back one", "folgeode, other", "cez/fid", among others, "the back door", oPzro "west", *apara-* "future", o@m "future times", awestfisch tiara "the one behind, following", "dcr au'rifr, spatere, künfiige", Greek earn (ὄχ-τῆρ&), *acHammr*", "Hiss", "9irte, *upisse* (ὄχιαβο, ὄνιοαω) "behind, hinter her", Gothic a/or "behind, after, nachher", Anglo-Saxon en/cm "Nachkomme", Old Saxon mfcro; niit -Z-, Gothic *afta, aftana*, Old High German a/for, Anglo-Saxon ø/rer "behind, after".

The root xa as hieroglyph and designation of the "south", the "water", the "mother water", the winter solstice, in "south" and "send", will be examined in detail in the next section for the Atlantic-Nordic circle. Here we want to follow this common root in connection with the up or &, the symbol of the Son of God Int "mother lan", in "the waters" further eastwards.

This highly important cult-language formula, uris, is preserved in Sumerian-Akkadian and ancient Indian as a designation of the "water of the underworld"; i it is the Sumerian *ZU-At* or **AB-ZU**, Babylonian-Assyrian n@sd, and the ancient Indian Ø-zś "in the waters".

In Sumerian **ZU-AB** or **AB-ZU**, Semitic o originally meant "Hans of the Deep", y. **Dzs** sumeriache from which the meaning "Hans the wise" aroseA 'The Sumerian *OT* means "

"father", qdwellin™, "dwelling", "sea", GPIff then "depth of water", "Osean". This is the residence of the M or Ac of the Babylonian god whose name is combined with the two Sumerian L.aus fiur "WasxeP", n and r, which we will continue to encounter in the West. The Sumerian A again means "water", "tear(s)" and "drop(s)", "procreation", "begetting". Ea applies to all creators of the first human *Adapa*. It is

therefore explainable that his hieroglyph, Text Taf. I no. 56, 5J, Harlon,39, which explains the meaning of ⁸⁸. Die hieroglyphs "Ea" "God Ea" or "Ann" "CxoR Ann" is the same as No. 58 and s9 Ø°* 34 l. **"Samen" und "Nachkommenschaft"**

which has the meaning of *HUNU2* "germ", "sprout", "offspring" (Semitic piru and lipu), "woman", "woman" (Semitic sinniftu) and "rpze Nnrör" (Semitic pihu) }jat. The hieroglyph 56-58 of Ea also has the meaning "man" (Semitic amêlii) rind "one" (Sumerian GE, Semitic išten). The same phonetic value no, the ancient Atlantic-Nordic "mother earth"

"Water" - the word of world creation and the solstice, has the sign g in the Old Elamite. This is quite logical in its context, since God at the beginning of the year is the "primal ancestor" (*Uras(u)a, As* etc.), the beginning, the first, the progenitor, as we have already seen in the previous section (p. I i 2, ičo). Valuable evidence of the significance of the hieroglyph g l as a symbol of descendants, an ideogram of the connection between the two "suns" or the two "seeds", is provided by a Sumerian depiction of Mother Earth in the Louvre (Atlas fig. oo95).

What is archaic about this depiction is that the figure on the chest bears the "mat pattern", a symbol of the "mother earth", to which we will return in the relevant section, but on the head the two feathers in the form of the Y í o-) sign. As mere examination will show later, it is a generally established canon of Atlantean-Nordic cult symbolism that the mother earth and her priestess are the sign of the human being 9 or of the god reborn from her.

son (Atlas Fig. zO 9 -2OQO, *&3- 2OQB).

The figure stands on the left, i.e. to the left of the two "domes" of the winter solstice and the division of the year. However, in place of the "domes", the stone beetle, the south Atlantic, Mediterranean club has taken its place.

' P. /aøs4n: Din Kesmologie dec Bsbşlonier. So-nßburg iS . zy.

In the inscription, we see the sign g, which symbolises both the descendant and the symbolic

"The 'red fat' of Mother Earth, connected with the sign of the *three' ever*.

We will

g. Die „drei Punkte“, in the section "The heart" the Neolithic origin of this symbol of the mother
da4 "Her*" Mutter der Earth and the Hiero-Earth, which is symbolised in the symbolism of the Scadinavian staff chair

<+>" of the Juls and the winter solstice until the 8th century. Suffice it to say that the hieroglyph of the three dots -
- (Barton 3zz) in Sumerian has the meaning *KLR* (la-m) "earth, land" (Semit. erbitte), "dwelling"
(Semit. dadmu), "mountain" (fadu), "strength (Semit. dannu) and " t o rise, to rise again, to ascend, to
rise again" (Semit. tibu), i "t *évr-re* "east, sunrise" (Semit. éadu).

These are all meanings that refer to "Mother Earth" as the rebirth centre of the heavenly light.

The symbol of Mother Earth, the "Lord" with the "three points" or "rings", reached the Near East via south-east Europe in the early Stone Age. Its individual phases of development can still be seen on the Neolithic burial ceramics of southern Russia as a stage in the migration of the continental Atlanteans from Central Europe to the Orient.

The later cult symbolism of the Phrygian rock tombs still reveals the continuity of that Atlantean-Nordic religion. For example, the façade of a rock tomb at Delikli-tach (Atlas fig. 2248) shows the heart with the "three dots", "Krésen" or "rings" in the gable, which, each in turn, enclose the hieroglyph of God, his annual cycle, the "tree of life"; below this, to the left and right, is our hieroglyph g between six dots, six at the top and six at the bottom, the two months of the year. The other ornament consists of "painted crosses". It is the same combination of signs that we will find in the Arabic so-called "South Semitic series of signs", which refer to the Siidatlantic script.
{Text Taf. I no. 36 -5 5).

The gibelomament of another Pels tomb from Deliklifach in Phrygia (Atlas Fig. -°49J again shows the "empty", within it the reclining hieroglyph \$ with the curved connection, below the "sixth", an ornamental form of the hieroglyph . Further down again on the left and right Q Q as a variant of the hieroglyph g. The further ornament of the gable edge again consists of *maHreuscn* (cf. also atlas fig. z 25o, a-b, ornament of the so-called

"Midas" tomb, and fig. zz 5 i , ornament of a rock tomb from the necropolis of Ayazinn). Here, too, is the grave, the place where the deceased entered the shoD of Mother Earth as into his winter solstice, her 'nr rebirth ; '-t for the l4achkommenschaft §

has been handed over.

In Babylonian, this hieroglyph g is therefore the symbol of Ea, the god in the depths of the water, the underworld, the father of Marduk, the creator of the first man, the holder of the water of life. From that ancient Sumerian tablet (Atlas fig. zO93) we know that the hieroglyph was originally attributed to "Mother Earth". That she, and not Ea, was the recipient of the dead can still be determined. In an astrological text, *Gula* "Lord of Death" is called "Gntt Ea". But Gula is also the name of the wife of the Babylonian Ninib, who is described in III R y3, 33 b in a gloss as being synonymous with the "setting sun" and in I R iJ, 8 as "the light of heaven and earth that illuminates the interior of the niert". *Gaia*, however, is called "the life-giver of the dead (muballitat mitl). In texts from Assurbanipal's time (6ÖS-626 BC), the name Gaia is also used in place of the Vassermentis as a chemical winter solstice image a Vt'asser woman, called NNN, later

also abbreviated to *Gr*, which appears with the "dog, the older winter solstice animal, on a border stèle (Kudurru) of the Nazimaruttaé of Babylon (i 334 1309 BC), according to the inscription of the goddess Gula. *Guta*, however, is a word biology that corresponds completely to our "Jul", as the investigation will show.

The hieroglyph *g* is an important testimony to the migration of the Atlantic-Nordic. Die atlantische race and its religion. As a fundamental confession of faith, these oldest traces ^{g hieroglyphs} must be ^{und} can be traced backwards through the Atlantis region to our starting point, North Amwika. The rock carvings of North America then also speak in clear terms of an ancient tradition of this sacred doctrine of rebirth (Text Tafel I No. io5- icf'). But let us first turn to the Atlantic-Nordic megalithic culture.

We are going to look at the history of the ideogram *g*. *O* and *O* as hieroglyphs of the "light", "life", the "saints" and the "descendants" for the Nordic circle in the section on the "cup stone" on the basis of the cult symbolism of the Neolithic burial monuments and their continuity, also in connection with the modern folk tradition. We will also be able to clearly determine the original meaning of these symbols for the north.

From the point of view of the history of writing, it should only be mentioned here that the sign *g* in the Atlante-Nordic megalithic culture appears in straight binding (Text Pl. I, No. i-z) and curved binding (No. 3 -). Since we already know from the numerals that the sign signifies the offspring, the sprout, the germ, the bringing of this sign on the grave, the dolmen, whose phonetic value (ur-W, m-la etc.) has also been mentioned repeatedly as a hieroglyph, is fully explained. We also know from the numerals through the similarity of the sign for the first, supreme god and the god in the depths of the water, the creator of man, that this "sprout" must come from the "water", which also indicates the meaning of the Sunier *A* as "water", "drop of seed", "sign".

Even in the Anglo-Saxon (Ingvionic) rune series, which have the oldest and richest tradition, the context of these meanings is still fully preserved. As a 4* variant for the z3. Rune 9 (no. 2) and its hexagonal form (no. 8-g) is also found in our hieroglyph (no. 6) in a manuscript from around 99c-1010 (Vatican Codex Urbin z90, Stephens, no. J2). The rune *g*, meaning "loop", "snare", "serpent", has a vohalic value in your Futhark of the Migration Period, namely *oj* the name of the rune is in Anglo-Saxon *oſJ*, West-Saxon *epI*, which corresponds to the Old Norse *Önf* ("od-al-, inversion "al- od "j "Abodial, hereditary property". As we shall see, this name derives from the compound *g p4*, in that *h4* originally also had the consonantal value *f-/uder Z-r* {*tad, dar* der "Dom", the "double axe"), while the value *dass* (actually *l-é, f& etc.*) comes from a later period. Originally the sign *g* had the value *n* (*w*), but lost its consonantal value (*z*) and remained in use only as a vowel sign (*y*). From the next character *g* (*re, /A-*) it then acquired the *f* (*/r*) value; thus the new name for the character *g* was created: *oZ, oZ/* (*oj, sf*), which is also found in the Old Norse name of God

¹ *yf/red Jeremias*. - Handbuch der altorientalischen Geisteskultur. Leiptiz i9i y. 5. i i2and "i i8, Äbb, len* *nseu*. - Cotmology of the Babylonians. 8. ia8 and éy3.

Wi'in and the Sr "soul", "sim", "mind" (lat. meus) and "dich- iung", which is contained in the dialectical Norwegian *ozfo* "seed" (sperma). It is the same \Vc'rt t h a t is also found in the name of the "bringer of children", the *ed-* bringera, the stork, Old High German *qór3ero*, Middle High German *P fróm*, Low German *odebaar*. Even in the old Eiscnscit z'ir the sign *g* in the variant @ can be found on urns of the ingvaonian ri culture (Atlas fig. zy6y) a s a request for renewal of life, for cradle-birth, urri offspring. \The originally wintry god *Obim* (Od'anis) possesses deu Lcben potion, OHrrir, deu "brew", which is brought by ibm from the "underworld", from the "debris" and from the "underworld".

Hall", was brought in.

Thus the ancient meaning of that hieroglyph xls "water of life", "seed", "coming of age" has been preserved in the Genoese tradition up to the Jrgn'n'arZ, as will become clear from the treatment of the sign in the sections "stone", "snare" and "snake".

The other Variam en of the Zeiclicn cf (cj in deu Anglo-Saxon Í (unen series, the Nichen No. io (Stepheos No. i 3) and z I (R unenriche des Themsemessers), also give us a la ùÖerst important clue to the origin of the meanings given, since they represent the sun hieroglyph, which in the Unikehrulig (Text Taf. I, no. i3) is also preserved in the Old Norwegian runic poem mentioned above (p. i9Ö). the child, wic h life, is therefore fir3/geóorm/ Therefore, in Arctic and Atlantic Nordic cult symbolism, we find the "not of the land" (lenda ljórne), the "son of God", the "child", the "Sainen", the "life" represented with the same hieroglyph: deu K reis or the Circle with IVcentre. The symbolism of the Nordic bar calendar also lists deu "Sarnen", the "Samenkom init dem gleic ben fymbol (çg). Plate V of the "Symbolism of the Staff Calendars", on deu 13 May, Appendix Ten II).

Finally, one last variant of the life hierarchy in the Anglo-Saxon series must be mentioned, the sign no. i 2 (StephWS N'4) ê. inversion for o, init original consonantal sound value zi-À, which is called tira in Anglo-Saxon. It

is the name of the Anglo-Saxon, Ingv*onian tribal hero Eng, Old Norse Vn, with red vowelisation /ngw or In - in West Frankish names, or Om usiv. in Germanic personal names. In the Germanic languages, the derivative syllable -i-g dre denotes "Zugehörigkeit", the "*Abctai imung*", *ü z* "grsrugü", "*g borezi irr u m*" - Old and Middle High German -lm, Old Saxon, Anglo-Saxon, Dutch -ivy, Norse -regr. As a woman's name it is also still common in Frisian, e.g. North Frisian Zng, I g, ZWm etc. The old form of the woman's name Ihe *Ite f* can still be found on Scadinavian R unen stones, for example on the Vreta stone in the church of Markim, Upland.

The ri-é sign o is the sacred tribal symbol of the western Tuatha tribe, the Zngeaonm, who live by the sea towards the evening. It depicts the tree of life growing up from the 'e"ing" sign, from the shoÖ of Mother Earth (Atlas fig. 1983 a).

As we will see in section VI, at this point in the "sacred series" the sound value a-g stands instead of an älder ri-é. In the section "ri-1" we will e x a m i n e the history of this sign and its phonetic value a-l (v-á, or n-cá, a-g) as well as their inversion forms. Here we have already established that rior was originally the name for both "bows" connecting in midwinter, " fr'wmr/ md Ezde", then for "Mutter-

• / . & A'/Jigrzii.- Run-l,äia, L ockboim i83a, N r. zoio, Pl. VI I I c.

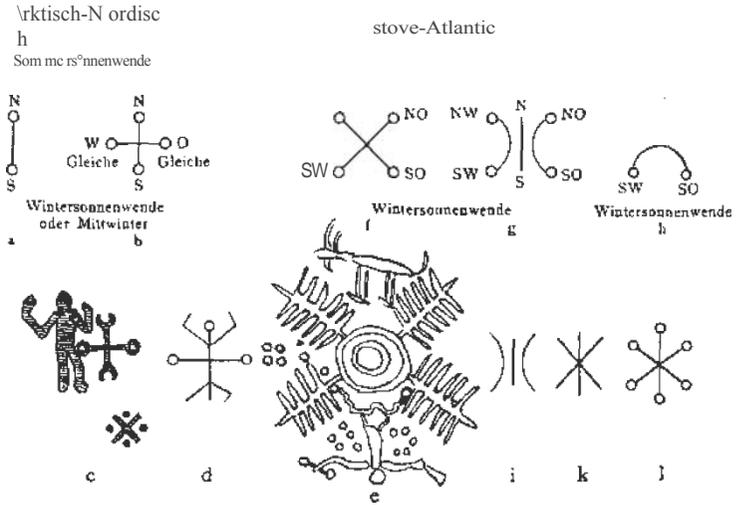
body", "3fuoæ ráeØ dir Erde ' ; 'In den Ffrsrm', for the place where the "Urrzòmør/unA' of the dead and their rebirth, regeneration, takes place at the "Mutterwasser", the "Mutter- brunnen", the "Lebenswaseer". It is the place in the cosmic symbolism of the year and its cycles, the "holy reilie", where consequently the "gathering" of the living, at the "grave house", the "mother house" of the ancestors, the "Vereammelten", takes place annually, at midwinter time, at "Jul", that is "circle" time, at the winter solstice of the Nordic year, in Jul-Thing.

"Mother Earth in the Waters" is the n-ê, the "mermaid", in Scandinavian *gäch*, Finnish %lú-urine "Water Maiden", Ostyak ziyè "water", the "\\asser-Alte" (ro- or ma-Rn), who p l a y s a major role in the cult of the dead and married life as the giver of children's blessings, and in this West Siberian region is also called "W", actually "Krés", the Nordic "Jul". It is the same word ø-l or zt-g, which we find in Sumerian as *ENG UR* "depth of water", *TU* actually the son of God -l- or -l- in the winter solstice (vocalisation u-n or z-a), fit/9i, or baby-Ionian iitu inn Q a,p-N (Text Taf. I, no. 97'. >= zi-pa-jHT of the Hopi Indians, are known lems, the phonetic value of which is found in the African languages that *uriick on South Atlantic cultural language. In other languages, such as the Central African Bornu, the word "iñA" is also used. In Sumerian, n-Añ means " assembly" mid swar "people's assembly", compare Sumerian str, ug "people"; the same øg, six "people", also occurs as up "dead" and rig "day", "light", "sun-god" and a - øo "to beget", "to give birth". As we will also see in this and the next section, the Sumerian hieroglyph (1 A, in, u, iEu, so new. (Text Taf. 1, hr. Ô a - 6 6), the "Bremen", "the water", the "Klaus of the deep", the "Draft", the winter solstice, the beginning of the annual cycle, the division of the year, the beginning of the year.

It is the ideogram of the smallest arc of the sun's course at the winter solstice, the "wilderness serpent" "in the waters" . This is where the Son of God dies in his annual course; this is where people die in their Jalirian course, which is called their "I-life", in order to be reborn, regenerated, from the "assembly" o f their ancestors.

This i s a common motif of Atlantic-Northern Hosmic symbolism: the sound value øøeu or øM" for the winter-sun "snake" to the sign of the two arcs (the zz'ei halves of the year) or the "two snakes" (text fig. no. 23), which we will be able to prove on the rough Atlantic diagonal from North America to Polynesia. In the winter solstice symbolism of the Pucblo Indians, too, the "horned serpent", with which we w i l l deal further below, bears the name aù-Ma-ú or øn -Jw-n(n) - ú among the Zuñi (Ko-to-oo-wit-si), and also the North Atlantic hieroglyph § ")ahr". The "serpent" is the animal that brings death and life again, an otherwise completely incomprehensible symbol if one does not know the original cosmic parable of the sign (j in the Arctic-Nordic solar year. In the common Atlantic-Nordic languages and scripts we will find the symbol and its phonetic value as an attestation of the certainty of salvation of this light of God Llanberi and his eternal "death and destruction", as it is called in Middle Breton nngam, Breton aaéna, Cornish øncpzc', ky mrisch wgm such "dead" heibt, Sanskrit Wé-ori "he dies", Greek ørèsy (vc-xml) and zrcé-ros (vsx-p-ó "corpse", Latin *ner-Arr* "téiteu", the same phonetic combination, which also appears in Old Irish for "the woman giving birth", "the mother", Old Irish iiyrc "maiden,)unwoman", New Irish "daughter", Manx r rrm. "daughter", Manx r rm.

Oaa "Rechtekreuz" + How did that Atlantean-Nordic hieroglyph come about, which also symbolises the numerical god in
 und das „Malkreuz“
 X als arktisches und
 nordatlantisches
 Sonnenjahrzeichen provides a clear answer to this question:



The hieroglyph § (text fig. +4, ") could only have originated in the far north at the Arctic Circle, because only there do the midwinter and winter solstice points of the annual cycle coincide, as do the midsummer and summer solstice points. It therefore represents the axis of the world and the year, the north and south, the trunk of the tree of life, which links the two suns, i.e. symbolises the growth of the life-giving light from the highest to the highest point. An extension of this form is the sign Text Fig. *4. * where the linear connection of the "suns" of the equinoxes, east-west, with that of the turning suns, south-north, forms the "right cross" of the Arctic-Nordic division of the year (Text Fig. c6 and 58). Another form is the " cross of colours" of the solstice points {SW-NE and SO-NW) of the Atlantic solar year of the equatorial northern latitude {text fig. Z4 fi, in which the sun no longer rises and sets in the south at the winter solstice, or in the north at the summer solstice, but the relevant points are shifted to the SE and SW, or NE and NW. If the "right cross" is the pattern of the Arctic-Nordic year, then the "left cross" is that of the North-Atlantic year. Apart from the degree

In addition to the linear connection of the "painting cross", there is also a form like the text in Fig. ii g, with the curved connecting lines between the separate rising and setting points of the two halves of the year: CO-NE and SW-NW'.

We find in the Atlantean-Iordic symbolism, in addition to the 't form of the "world"-, "tree of the year" and "tree of life", i.e. the cross X of the solstice points t4nd j year9axis (text fig. +4 >J, also the rriit the curved connecting lines (text fig. Id i), as for example in the Cypriot syllabary both forms of the "tree of life" (text fig. *4. ' and k), appear as the first* sign of the "sacred series", for the vowel o.

That it is always only a question of the ideogram of the main points of the Nordic solar year, we will see in the second part, in the sections "The Son of God", "the annual ring and the stone setting", "the tree of life" can be examined and proven in uninterrupted continuity. Thus the "tree of life" (or G) on the "branches" and the "Roots" carry the summer and winter sun oaks, as for example in the aleimian hieroglyphic text Fig. *4 . *, whose phonetic value recurs in the numerical fdr i and 6, and which we know in Old Norse as "god" (as-), originally "one". (cf. Section VI), while the basic form, the sign J, is called rt (s) in Altelamite, rz' in Cypriot, the hieroglyph of the Son of God in his iii "upper" or summery ye a r, as "Himmelshönig riyi, as or J, is still present in the "long rune series". The spelling {text fig. 14 1) with the 6 dots still occurs as an alternate form for y in an Anglo-Saxon series of runes in the order of the Latin alphabet (Brit. Mus., Add. iO: 3y4, Stephens no. 2o) and, as an example of continuity, in our house marks (Pl. 5, no. 49. Appendix to Part II, 'House marks') in a document from Nieuwpoort in Westfiandern, dated 163*. as the house mark of Guillielm de liov. We also find the sign in the colt symbolism of the Eskimo of Alaska: 7ext Taf. IIIa, nos. 1 and 2, Atlas fig. 489 i d, with which one should compare fig. 488ya and 4 9. the sun's face in the 8 points, but especially fig. 488d b, in order to become aware of the natural Arctic-Nordic origin of this symbolism of the course of the year.

The hieroglyph g is usually written vertically: in addition, on the Atlantean-Nordic megalithic monuments, as in the ancient Siimeric script, it is also written horizontally (Text Tat. I, No. i6- §y). A depiction from the Shts'edic 1 els drawings, Terium (Atlas Fig. 9 - Text Fig. i ç c), which s y m b o l i s e s the Tin J, the Gotlesgoth in the winter sun's end, the guide of the dead and resurrector, in connection with the \ éo-Zv, er-& etc., is now readily understandable. sign and the o-o sign, which can simultaneously represent the equinoxes. Important is the addition of the hlal cross X with the q solar points (midwinter, midsummer and equinoxes) of the year, likewise as a sign of determination. We find a similar depiction on a spider's whorl from Troas 'ext Fig. i4 d - Atlas Fig. 8), where the Son of God himself is depicted in the guise of the sun.

of its annual cycle glyph, the Tree of Life J, which bears the e-e sign. Heath

Representations are, by the way, a characteristic proof of the significance of the signs and J, respectively H and, and T etc. Any doubt regarding the interpretation of these symbols is

dispelled by the Nordic "escort coins (bracteates) of the Migration Period. which describe the Tin, Ti-ur, Tyr, as the "hag-al", the "Gntt in the thorn tree" A, depict him in the "two snakes" with the e-e sign, or as he brings the child with the new tree of life (cf. Atlas figs. z85 and z86, and the section "Son of God", in which the "Bracteates" are discussed in detail).

In connection with the Altelamite signs of and N, reference should be made here to a particularly important excavation find from Suse (Text Fig. 4 e - AtlöS Fig. i8), which depicts the "Malkreuz" of the year as the four-branched tree of life, a deceptive Atlantean-Nordic "writing": at the top is the summery "Gehömt'e", the "goat", originally stag, reindeer or elk, the /- i or /-n-Z; below, in the south, on the winter-sun-turning "snake", (j, the son of God, holding the sign g in his hand, the symbol of the Yule Mystery.

With regard to the continuity of this hieroglyph in Germanic culture, the

House and court marks, as triggers of an ancient tradition, still provide valuable information. Reference is made here to the systematic collection of house and court marks in the appendix to Part II, especially titles *4' * &-62.

The sign of the two suns (two circles) , with or without a hyphen, vertical or placed horizontally, is frequently found in the house marks of the paper manufacturers of the 14th century. The two annual ciths can be drawn together to form a double loop a (50, §1, 52, 6). It is very important that the hieroglyph g itself alternates again with the S-spiral (No. 58 - 60), or this solar spiral, a graphic representation of the year of the course of the sun, is connected with the hieroglyph § as a kind of determinative sign (No. 6i), just as the hieroglyph g itself is connected with the tree of life. (No. 55 , winter and summer sun), or the "tree" (No. 53 and y4), or also the sign of the "man" (No. 51) or the Son of God of the middle of the year and the high sotrimmer time -} (No. §2, 56, 3J) grows out of it.

The ancient tradition behind these medieval Germanic family symbols can be deduced from the consistency of their hult-symbolic connections.

A very nice example of this is no. 62, a house mark from Geneva (i j9z), which is also documented in Upper Avoyen and further afield. Here the "horn" trigl, the hieroglyph § in connection with the loop g, which in these old symbolic signs is always placed freely, on/ of the banks (cf. section "Horn", fig. 1996 a-e, i99z

-i 995). For in the winter solstice, the ur-ka (ur-km) II u'ird the new life is born. Compare this with the ancient Elamite cult symbolism (Appendix to Part II, Ancient Clainite Symbolism No. 33. 34. 4* and also °3. in which the hieroglyph g appears in the loop), where we find the same representation, in complete agreement at a time interval of

To emphasise continuity, the alternating form of the sign t written in fj-form (text fig. +4 h) should also be mentioned here, which thus connects the rising and setting sun of the winter solstice. We find the sign on the Atlantean-Nordic megalithic artefacts in connection with the cult of the dead, but we also find it on the Munich of the ü öeUcW culture: cf. atlas fig. i 888 -89, waffle iron in the possession of the farmer

Goot in lieitiim on Sylt (early 19th century) ; likewise among the descendants of the Lowland colonists who were settled by Albrecht the Bear in the Mark Brandenburg, in the "Fleming", in the second half of the 12th century; Fig. I -4 Wäifelésen von

Schlenzer, from the year z82* ; fig. i §z° z- and I8yB, there, from the year I 8i §, - a fine example of the transmission of a tribal culture despite spatial and temporal distance!

Let us now first follow the path of the Atlantic migration via the Canary Islands, where our hieroglyph g is also represented in the Guanche fek inscriptions, to West Africa, on the Gold Coast, where the people of the hieroglyph g have received both horizontal and vertical spellings, and call it *fa*, *fu* "blossom, flower" (Text Taf. I, No. 14 and i 5): No. nt is a combination of 'f' and §, the hieroglyphs of the "descending" and the "descendant scarf"; No. i 5 is also an interesting variant, as the hieroglyph § is combined with the solar spiral S, to which the four points of the summer and winter solstices (rising and setting) are added as a determinative. In the Vai script we also find, as in the Ingeveonian runic scripts, the alternation with the

"loop", "Schleife" and "Doppelse hleife" (phonetic value /i,@), No. i6- 19. The sign g continues to alternate with the sign of the "sich Senkenrten" T, rlas even occurs in the doubling ! (cf. in the An-

hang to Part 1 JJ, Taf Vai-Schrift No. 33 -36). How reliable the tradition is here, too, can be seen from no. zo, another connection of the double loop 2 (Somner and Wintersun)

*eterint by the knit of the day and night glitches; the sign has the phonetic value /é and means "to break forth", originally from the Neioiz (/c-r). The sign p (no. z1) also shows the relationship to our winter solstice in the meaning of W "Hans". We therefore find the same signs in the Vaï script as in the Anglo-Saxon rune series with the same meaning of a cosmic-solar symbolism of the winter solstice.

According to Delafosse's research, the Var Negroes, who today live on the Sierra Leone coast and belong to the Hfande language group, still have the tradition that their script came from the mountainous regions of the Niiger springs, an area inhabited by Mande tribes, more than two centuries ago. However, there is no writing system there other than Aryan. Delafosse has indicated the ancient relationships that exist by demonstrating the correspondence between the Vaj and Berber scripts. We are faced here with a continuity of the ancient Ma-uri script, the script of the Southern Atlanteans, which we will deal with repeatedly. If we follow their path across the Atlantic Ocean through the Gulf of Guinea, we find a script among the Bamuni in the grasslands of Cameroon, which was compiled in more recent times from the still popular, art-symbolic ciphers of the sunken, ancient Atlantic cult. Meinhoff has already pointed out the relationship between these signs of Bamum-Schmitt and ancient Egyptian hieroglyphic writing. With regard to the material under consideration for our study, we would first like to point out the sign Text Tab I, No. 22, which represents the four positions of the sun of the year (Text Fig. 14 b p. z(Ei) and has the phonetic value ñ "to germinate"; likewise No. zy, which shows our hieroglyph in connection with the sign of the "man" y and has the phonetic value f- "to be full". It is important to note the consistency of the cultic ablaut: # as winter solstice and i as midsummer -V okal!

If we now look further at the cult symbolism deposited from the old African culture on the west coast of Africa, as it is still popular in Cameroon, southern Nigeria and the surrounding area under the name 'Niióúú' as proper 'house marks', tribal, family, etc. badges, we also find ourselves in an ancient continuity. In connection with

In addition to what has already been explained, the signs in text Ter. i s- -4- 26 may be used for comparison.

The South Atlanteans travelled around Africa via Madagascar; they must have reached Upper Egypt and Arabia as far as the Red Sea in the early Neolithic and travelled through the Persian Gulf to the estuary of the Euphrates and Tigris. There the South Atlanteans probably overlaid an older Sumerian culture, and the Altelamite culture would have been composed of a mixture of Sumerian and Ma-iri peoples. This is indicated by the appearance in the Altelamite cultural stratum of Susa of the leite of the foreign boat type, which we will deal with in the section "Ship": also, the ancient Alaylite symbols sum teile show greater affinity with the pre-dynastic linear script of Egypt and the so-called "South Semitic" writing systems and symbols of Arabia than with the neighbouring Suørem/sc.

'dictate *Dytafasi*'- L es Val, leur loogue et leur système d'écriture. L'Autbropol ogie Tome X, i S - 'i eg f. VergL S. agy -s98, - Cuff ñ fo ú ñ p/- "Zur Entstehung der Schrift". Zeiisehr. f. ägypt. Language trod Ancient umskunäe. Vol. 9 (iqi i s . i T.

we will have to regard the Sumerians as an older ethnic arZzixyā-sordficRr mass, which will have advanced southwards from north-eastern Europe and western Siberia in the Late Palaeolithic. This would explain the Ugro-Finnish and Tiral-Altaic relationships. In the Middle Stone Age, the Atlantic-Nordic mixed peoples of the western Laedonian Magdalenian period will have spread eastwards. In the younger Stone Age, the occidental culture (Tripolje-Cucuteni) penetrated from south-eastern Europe via the Anau-Susa culture further into East Asia as an eloquent testimony to the Atlantean-Nordic migration of peoples, whose later, ;tufiest, local outposts can still be found in the Tocharerri in qhistorical™ times, as the jautze in South China still are today.

These are, in broad outline, the three main strata that we will have to distinguish in Mesopotamia, with the numeric, the Arctic-Nordic wave of peoples, b e i n g the oldest; the second stratum is formed by the dfo-sri or *im-*, the people of the "foreign boat type", the presumed co-founders of the state of Elam; a Neolithic-Western, also Atlantic-Nordic layer, however, will have been the third or youngest. The lower class in Mesopotamia is a black, Weddish-Negrice racial group, the remains of which have been preserved in the Dravidian *Brahui'*, among others. A relief by Sargon II (Mus. Leuvre) has handed down a mixed race, the so-called Negrito (Atlas fig. 5030), whose Negritic blood relations to North Africa point to the indigenous population that was overlaid by the Atlantic peoples, the Ma-uri (AUas fig. 5°09) The traces of this original North African negroid race can still be traced as a component in the Eri-n/ rM (Semitic) race, which shows strong borrowings from the Atlantic North, especially in its cult language and Kldlt- synholik. The various master classes of the Arctic or Atlantic-Nordic race in the Near East gradually became mixed with the Oriental race and thus underwent a cultural transformation. The Altelamite Syrnobolics, however, still possesses a richness that is no longer represented in the Sumerian-Babylonian: the original common root of both lies in the Palaeolithic, in the Arctic region, with the difference that the co-founders of the culture of Old Elam belong to the Atlantic-Nordic race, namely the Southern Athenians, the Mauri. It i s probably no mere coincidence that the predecessors of the Amuri king Hairimtirabi on the throne of Babylon, Warad Alurn and Riin-Alum, were Elamians.

Let us now turn to the traditions of Arabia, those cultures and scriptural stems which we are used to calling "South-Semitic" today, but which are in reality of z -n/bafisrÄ origin. We must refer to Table I of the "Symbolism of North and South Arabia" (Appendix, Part M) as an aiiifier to Table I of our text. On the latter plate we see under No. g our hieroglyph g connected with the t sign and with your "Hom essay", next to it the "ka" sign; the symbol connection is extended in No. In, where the snake (- ß) is added. That we are dealing here with the winter solstice symbol is even clearer from No. i4, where the serpent is joined by the sun symbol o in front of the gate oak. This is a Minaean symbol, the so-called Attar monogram, an Atlantean name for the god Z-/r-in of the winter solstice. Mxn compare it with the symbol Er. lz (- Text Taf. V No. s3). 'n the Hom-sign or So-sign bears the w-sign, in which the symbol of the jahresteilung & is contained, and on which the serpent is located j also No. i6 (- T e x t Taf. V No. 5ç), where the serpent ty combines the sign rr-& or ln-R, at the top of the &-sign is the symbol of the division of the year & ((summer solstice), at the bottom of the w or Au is our hieroglyph g (winter solstice). While the

Hieroglyph g i s a variant of the frZarzn sign of the Ma-uri script systems of Arabia, the sign h)l fi fi } etc. is the crsz sign of this series of scripts with the secondary vowel value o. Let us now look at the last sign of this series of scripts of the Arabic Ma-uri (Text Tat. I 1'1r. 36-§ 5), b e a r i n g in mind that all these series of scripts originally represent the 3fnatsaeiiLn ne jahres/es/.

The sign of the jahres division in the winter solstice β' had the sounds é-é and /-f, later also d-d; wri this doubled consonant, the one that stands se hon beyond the winter solstice becomesgzzäw/Arm Umxr3Ö@/eoy or iZN;rrÖiru AzüzÖez. The Rei1'e'yö-qy represents the fricative or the spiritual load, the soft t, written z, while the series q8-33 contains the toneless closing sound, the hard t. The character Z is now written in the "south-

semiÖschen" Alptiabeten by the well-known sign of the winter solstice x. "er -p as a variant. The sign t is r e n d e r e d in Old Tatriudic (36-32) with the sign of the "LifeSbaime, which is the hieroglyph of God in Sumerian-Babylonian, in Northern as well as in Southern Semitic, or J. Originally, this sign, which is the sign of the "LifeSbaime, was represented by the sign of the "LifeSbaime.

actually represents the entire course of the year, as the rrszez sign of the year at the beginning of the series: in the Elk (Gemini) period. In the Cypriot alphabet it is still the *first* character with the secondary vowel sound value n. Let us now compare this with the others

"south-gemitic" alphabets, xo we find our hieroglyph again in New Hamudic (3 -39): in SafaTtic, apart from this t4, there is also the variant of the Atlantic megalithic culture discussed above (ç -42. vQ1. 3- s): in addition to this, SafaTtic also has dic

S-spiral with the two suns f431 Ddb Sabaische already mentioned shows the hieroglyph g (q§), while Lihjanic, as an extremely valuable continuity, has the same variants as the Anglo-Saxon runes and the Var script, in addition to the sign g (4).

**B' i45-4f), in which 8 and g have the same meaning.

As we have seen, the sign x was the winter solstice symbol from which the so-called "double axe" §4. We w i l l g e t t o know "noose" and "double axe" in detail as a highly sacred cult symbol in the Minoan Greta in connection with the symbolism of the age of the bulls. They also nocti form the winter solstice symbol of the runic F-uthark, 9 P4, at the end of the series. We should therefore not be surprised to find the hieroglyph X or -]- with the winter solstice suns t3I-33s. also known as the "Hakeri c r o s s " (34-Ss1. among the Minoan-Cretan characters. The character p§ has the phonetic value d in the Futhark, but originally Z. Let us now return to the

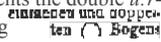
If we go back to the splitting point of the Atlantic migration on the coast of north-west Africa and follow our path a l o n g the continental coast of Africa, we find in the Numidian {22- z8) and in Berber (30) the character x + with the same phonetic value /.

As we have already mentioned above in connection with the text in Fig. nt, the "right cross" is the ideogram of the Arctic-Nordic division of the year, just as the " x that of the North Atlantic year. It is now of great importance - as we shall examine in Pl. III, - that on the rune row of the Thames knife the

älfir Rn, i.e. the 9 steibing of midsummer, is written with the " r i g h t cross* -j- instead of the otherwise common § sign "year". If we now draw on the ancient Sumerian hieroglyphics for comparison, we learn that the " r i g h t cross* J, and its alternate forms to be discussed later, the "crooked staff™ or "hahenstab" r' r m-- n Jy), KeiLschrift J, have the value of in Sumerian, a phonetic value that we use in the atJantiSCh-Nordic languages for the m-s (or s-ci) "Bauot", the "year" or "tree of life", the "human" tree, the "man", the "human being", the "man" and the "man".

(year) "centre" etc. will be found again. The explanations of the sign etc. that have come down to us then also give the meaning "double", "twofold" (semit. raft), "Iffitte" (sem. wife), "half" (sem. øtri/e), "section", "part" (æfi) and "shining', bright sein (æzfi), "shining" (sem. rūu); the latter meaning is also the basis of the other Sumerian word *bar*, which can mean "to cut", "to split" (sem. usšuru), "shoot" (sem. u d ö t i b u), "to shine, to glow, to be bright" (sem. barāru), Gibil, the god of fire (*Gibil). The further use of the character Cir the underworld god Nergal ("Engirra), the " Hole" (sem. išu) and the "sun" (šamšu), complement the winter sun symbolism of language and scripture that is preserved here, that the Son of God, who carries the "light of the land", is reborn in the "division of the year", and that the light begins to grow with him in the middle of the year.

From the North Atlantic a r o u n d Africa, via Arabia to Mesopotamia, we see a closed cinheiUic cultic superstructure developing, of which the North African Ma-url script proves to be the central link. The Numidislie also s h o w s us another wiclitic variant (zq), which we also find in Sumerian as a variant of our hieroglyph g (60). The phonetic value of this sign (6o) in Surncri is £, Semitic z "water", us "Behälter", "water" and ç/dii "to speak". With regard to the last meaning, one must remember that the depth of the water, the world well, the Mimir well or rdar well, is the source of wisdom, the Sumerian *ABZ U*, Semitic aII, the abode of the *Ea*: there the reborn man receives the "b "prache" again.

i i. Des 2eichco dev The sign (*9 -) represents the double u:r- or in- etc. The sign (*9 -) represents the double u:r or in etc. arc, turned sideways in rectangular writing . The meaning of the right- or left-sided turn will be explained later

We find the oldest evidence for this sign in the Palaeolithic Atlantean culture of south-west Europe, in Magdalenia, and secondly, on the representation in the cave of Montespan (atlas fig. aa8g), in the cave of Fonte de Gaume (no. 6i, cf. atlas fig. aa8y). In the "double arch" there is a rectangular variant of the "loop" 2, the sign @, which is discussed further in the text Fig. i 3, p. 215, in connection with the sign

A. On the left and right sirid are the turning suns of the \First Solstice, namely on the right the rising sun (SE), where the spring ascent begins, indicated by the double circle, on the left the setting sun (SW) by the simple circle. The doubling of the sr or la (lø) sign also occurs in the azylicn (Atlas Fig. 4s i). In

continuation of our midland atlas trace, the kypriseh sign (62) is added here, which has given us the phonetic value of the sign as re. This is very important, because the w (*H*), after passing through the \interwende, has to become (*Æ*) or *re* (*Io*), but from NrúaJir r onwards *it* has to become rr (rJ or rr (frs.

How strong the continuity i s in the Cypriot syllabary i, which still p r e s e r v e s the old syllable values with their Jährblaut a-e-i-o-u, is shown by the sign 63 a and b, phonetic value f', where dos é-n (in round and angular spelling) of the resurrected god is still in dam or tefJ -arch inversion urig c-u,

/uj. By way of comparison, the Sumerian variants of the arch sign fi (6Û and ÖÖ a) and its variants (Öa-6) (Barton 4s) can be followed here as further Atlantean Orieritwanderieng. In S "meric it has the sound value Š V, which once had the sign g i n Futhark, zo9. The m e a n i n g i s "to be dark", "darkened" (semit. adäri:), "to descend", "down" (aşäru), "to enter" (êrèbii). These are symbols for the sun in its airy position when it describes the äùN/æ arc in the southern sky in its daily course. I t is clear from the other meanings that the sign is a zcibtbestimmunø=: iø ff

(semit. lèmu) "period", "cycle" and R (semit. éanitu) "repetition", "time". The narrower point in time in particular is preserved in the Babylonian interpretation of the sign as the lone "month of Nisan". The month of Nisan was the yrify H / of the *Zahze*: the a/tmnrerücl'm JdAr /n or ursj "rfin

"fi-r nu rxdr ép / {Jnd the Bab ylonian has preserved another meaning: (j is also the hieroglyph of the "Jo1/essoänrx", the *wfard*, the Aoä "rr Ea's, which is known with the Vedic expressions as

"water child". Also in itsvariant ,6;), the sun and seed hieroglyph, the sign of the winter solstice O or its ecfige Schrëbiingp (Barton 3Ö5) iifl Sumerian has the sound value of the \Vintcr snake or loop Aé/ and the meaning "sunset" (semit. erëbu \$a 5ainfi), " ScMuB" (of the day) (semit. erëbu äa ü m i),

"period", "circulation" (semit. lémti), "turn*", "ke hren" (semit. abäku), as well as " //rr" (semit. éapatu). For the ¥Vintersonnenwendestclie, cosmically the "underworld", is the main place of honour. Ês also has the winterlaut/vert V with the meaning "God" (Habylonian i/s), "God Adad" *I'-Adad*,

"God Ann" (*"Any*), who stands at the beginning of the year, the "ancestor". And since God's son enters into the mother Shofi of the earth, the earth therefore "God Is", é/ also means *"!!!tN*, the "Godin létir", far he "Hans" (semit. bitu), the winter hais of the sun, which is the grave (cf. the sign z i of the Vai. W "Hans") ; then "weisc", "wise" (semit. basisu), since the *apsu*, the "Hans of the deep", is the "Hans of wisdom". The sound value *B URU* also belongs to the cult language of the atiantic-nordic *cosmogeny* (in the combination f-wé, N-nr-In, *ii-u-r-Ja*, *M- -H u*\vs.) and means "well" (semit., Dura, é "rru), "cave" (semit. ljurru, kalakhu, pitlju), "land",

"Earth" (semiC ersitu), the "lowest part (semit. sIIplu). It is the time when heaven and earth unite, hence *BURU* "heaven" (semit. äamu) and *U* or *BUZUR* the sun god, Shamash (*Sam'M*). After the winter solstice the new life, the new growth arises from the earth: therefore the sign 64-66 also has the value fi é/AV, GE "ear of corn" (semit. uzno). The word ö, however, actually means "two bows", öu-w(g) or W-re.

In Sumerian and the Semitic loan cultures, the entirety of the Urnordic symbolism of the winter solstice is preserved in sound and meaning: the myth of the son of God, the one who secedes in autumn, who starts the water journey, the night journey of winter into the bosom of mother earth and is reborn in the deepest arch, the noose, the loop at the winter solstice.

Before we continue to follow this myth in the Sumerian-Babylonian ira context with the npm, we want to make sure that the tradition in the Atlantean-Northern and Sumerian cult symbolism, with regard to the winter solstice myth and the (j sign, is completely identical. As we will examine in detail in the section "ka-kn or "ur-ka, the (j sign is one of those that recur regularly on the megalithic graves of the Atlantic culture of Western Europe. On the Scottish gravestones, the fl sign is still a fixed symbol until the Middle Ages, mostly in combination with the wt sign and the snake. Particularly beautiful is the combination of the i "l signx in the rectangular inscription with the year division oaks on a stone of the Neolithic tumulus of Lisières, Deux Sèvres, comirunc Pamproux (Atlas fig. 3i Iy, cf. text pl. III, no. 9i), which thus completely corresponds to the Sabaic sign (text laf. V, no. 53),

The dolmen, the megalithic tomb is the-- (nr-,i-to etc. The dead man is in his "w" or "& * , has entered the 'water of life'. This is also expressed in the symbolism of the vessels that are given to the dead in the grave. They contain

the ideogram of water - alone or in connection with the "iJ"-sign (Text Tat. I, No. 6y-Jo). We come back to this in detail in Text Tat. IV in the section "Water of Life". Only a single special example (No. 69-yo) will be mentioned here, the Henhel- kriigchen of Schussenried (Upper Swabia) (Atlas Fig. °43<--433), on which the single or double II sign appears in rectangular lettering, with the single or double ideogram of water in it, as a cultic ornament. This water ideogram still appears in the runic futhark as M with the phonetic letter r. Originally, however, this was the sign for w (*em-*) "Vasser", "mother" and stood not on the late but on the spring side, where the wr (*um-*) had become eu z ra (*am-*) after passing through the winter sun's end and then to nr (rm-9). As we will examine below and in Text Taf. IV, the sign m or E, which had the consonant value ze and the vowel value r, has disappeared from the "long series of runes" and merged with h'i, which also had the consonant value m but the vowel value o or u. The sign M lost its consonant value, i.e. it was used as a vowel sign for z in a late Bronze Age epoch, as a result of which this sound was placed in the completely wrong position in the autumn-winter series (3rd "gender") instead of in the spring series (I. "bad"). This fact proves that the old cosmic-symbolic laws of the original Atlantean-Nordic language, the vowel sound in the annual series, w a s no longer valid, or rather that the knowledge of it had already been lost. And this must only have happened in the early Stone Age, as the sign E can still be traced back to the Atlantic West and Northwest of Europe.

For the w character, a new character }-§ appears in the long rune row, apparently a Connection of M and W.

The sign f-1, however, was a cursive sign, which was created by the internal notation of the sign M, the "hag" or "tree sign" (the turned sign £) and was then connected, equated and merged by analogy with the water-Ideogram, as our investigation in the **text of Pl. IV** will show. In the previous section (p. i i6) it was mentioned that the "Mother Tree" {Mimis-brunnr}, which originated from the depth of the water, the World Fountain, is also called the "Mother Tree @;f wri fre". The Hagzeichen, the Dornhag, the cathedral tree that grew at the winter s o l s t i c e, the grave, the Dolnien u r o .gab, then also had the sound value -w- /wa, mn, wij. When the deceased was b u r i e d there, he received the "water of life".

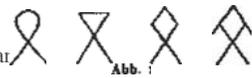
The name of the water of life, β (re) and Fh (n z r) - so-man, is preserved on a vessel from the later Stone Age from Dederstedt, Mansfelder Seekreis fLandesanstalt fiir Vorgeschichte, Halle) (Atlas Fig. 466o). In the section "Water of Life" we will examine the meaning of the **Force** further and find its place in the symbolism of the course of the year *before* the winter sun, where God *Und(a)za*, the "God with the thorn", the "stone splitter", takes up the battle with the winter dragon, the winter serpent, the "serpent from the bottom" and strengthens himself with the somatrunh.

If we now compare the South Atlantic writing systems of Arabia, the Ma-uri (Am-uri) script (Text Taf. I, No. 22-J6), we find in Old Hamudic the \Vasser- resp.Snake-Ideogrammi (No. /2); in Neithamudic, however, the sign alternates with the sign of the "zwé mountains", the „birhu (bi-urku, bi-urka) of the winter solstice (No. yz. 74). - To which it m u s t be mentioned that Arabic 'firftz still means "pond, lake of land", -- the "er" ground (No. 25) and the double circle or circle with centre (cf. Nos. z i and 6i). But the "Nndsemitic" has the water-snake-ideogram lhr. y2). The

The vertical spelling of the sign instead of the horizontal one probably refers to the "heavenly water, the rain of spring and summer: hence the vowel values c and i'. The common consonantal sound value is u, the flame dex sign ccm, Syriac sinn with the meaning "water". It is the same word stem that we learnt in the previous section (p. I I 5-i iS) from North America to the Am-iiri land (Canaan) as the value flar "mother".

Let us now return to the sign of the noose, the loop, the snake fl, which we have repeatedly encountered as a variant of our hieroglyph g. In the Atlantean-Nordic culture of the West, we can document the variants from the Early Stone Age (Magdalenia) to the runic futhark of the Migration Period.

already appears in the inscriptions of Magdalenia on the AUantian coast of south-west Europe (Atlas fig. yq5 c), as does the form d) (text Pl. I, no. 6i). The latter is known to us in the same form in Old Sumerian (No. 28) and has the phonetic value EU "fish" (sernit. niinu).



Here we already touch on another Umordian, Arctic and Atlantic-Nordic myth: *the god in Fuchlrib*.

The sign g is the "winter serpent", identical with the older pi, the lowest loop of the solar orbit at the winter solstice, the R etc. arc. The sun is in the "Snare", caught in the "snake*", in the water, under the earth. The "water snake", the Vedic "snake from the bottom", is also called the "fish". This analogy is based on the harmonisation and matching of the two signs iet and g, which stand r-r of the winter solstice at the end of the yearly series. The consonantal values were set n-l and g i, which are preserved in the Germanic word "r-n.rtr" with inversion in Sanskrit wgm, in "South Semitic" nett. The same hieroglyph pt, which in North and South Semitic had the Laut value o, is called dar "snake" in Siid-Semitic and ne "fish" in North Semitic. In the Atlantean-Nordic scriptural series of the West, the sign pt Sig is the sign of the "heavenly serpent of summertime, of the fire of heaven, of lightning.

The "snake stone" is the grave, the dolmen, the Wintersonnenwendestelle. Therefore, in the "South Semitic", the sign of the dolmen alternates with the Shhngc, in Sabaic and Old Athiopic with the other hieroglyph of the tomb known ons, the m-& (er-éa, 'zr-R etc.), as the first letter of the year:



Sabaean Old Ethiopian Thamudiach Safatenian Libyan

As signs of the last jahresmnate, the month of the winter solstice, we still have the signs A and g in runic futhark (text Tel. X: The "sacred series").

As we shall see, the sign o u-k also once existed in the winter solstice itself. It is the ideogram of the ancient Atlantean myth of the union of heaven and earth that was separated, a creation myth that is repeated every year as a cosmic parable. In Sumerian, too, the word-atlantic n-i still has the meaning of "heaven and earth™, the upper and the lower", Lnutwert xs-Ö (semit. lamü(u) iršiturn)

preserved. The variants of the sign o on the monuments of AtlHtian-Northern cult symbolism are:

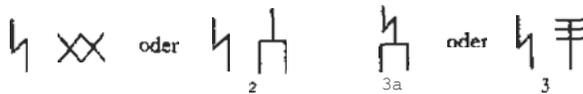


The forms en a-c represent the round spelling, d- f the angular spelling dur, g h and i -j the corresponding inverted spelling, while the form k represents the connection of the character A init \$t, as a rectangular spelling

from fl. As we saw above (p. zi 5), the sign i J k iqu Sumerian deu sound value DU "fish", Semitic those, Ku is otherwise in the Arctic and the Atlantic-Nordic languages next to æ and se also the sound value Phr the bow sign fl or A, The Zeichen also occurs in Sumerian, (Text Taf, I, No. yg) (Barton 60) and has significantly the same meaning as the Germanic sign "a ê", nml. "Sprofi" (Sumer. fifW, semit. tarbfi). There is also no difference in how the "tree of life" grows out of the jet, the earth's maternal thrust, in Sumerian-Babylonian cult symbolism, or how the corresponding representation in the Ingevaeonian circle of the ulthir is represented: cf. appendix to part II, table "Sumerian-Babylonian symbols of the tree of life and world" N r. i -g, i J- 12, ly-i 8 j special attention should be paid to No. 18, uro a human figure is depicted on the tree; we will find the same depiction on the "trees of life", the "mother trees" and "children's trees" of the Scadinavian runic gravestones (!) and will be able to prove it both in North America and in Neolithic and Bronze Age Northern Europe. Atlas Fig. 38*4 Bronze helmet lid from an urn in a grave at Corneto (province of Roma), Iron Age

I. period: on the lowering tree T there are the two large suns (summer solstice) at the top left and right, the two small ones (winter solstice) at the bottom of the root, but in the "ri-k" sign the hieroglyph of the sun, the s'amen, life @, finis and to the right of it the two winter solstice swâne, the ingvännische trunk symbol; atlas fig.io83 a Drinking Horn from Vest-Friesland (turn of the 6th century): the tree of life grows out of the drawing iW i04. The Sumerian hieroglyph Test pl. shows a similar depiction. I, no., SO (Barton 80) with the meaning "sprout", "germ", "young", "young child" (Semit. lain, ni'bu, birû). If we now turn to a script which appears in the Sinai region around the middle of the second millennium and is very close to Old Hamudic, we find both the round spelling Text Taf. I, no. 8z (Sinai 355), as well as the ideogram of the l'ish, Test Taf I, no. 8i (Siflai 3472, which alternate with more naturalistic depictions of fish. The phonetic value is sj in the other "South Semitic" alphabets the er or M sign appears instead

(Text Taf. I, nos. 84, 85), while the North Semitic has the Tree of Life sign r-æ-è "Samekh" (no. 66), which has already been mentioned above (p. 2 r I-zi z). The sequence of signs in the "semitic" alphabet, which is called Ma-uri-, Am-uti alphabet, is therefore



while in front of it is the sign mm "water", which is mentioned under No. yz-yy (p. z ig), W'as enters the symbols, so here we would have the "snake" and the "stone" or the "snake" and the "tree of life in the "water".

In the Arctic and Atlantic-Nordic languages, the sign n n ri has the consonantal sound value é, r (fj or e with the winter vowel u: the sound value was in, pr (J or m(lo) or zu. In addition, there is the ri value (na or so "stone", "mother"). The stem root R has the meaning of the "bending, "bulging", "curved", while the x-L6ut deu sound imitating the sibilant sound of the snake or the fire, which is connected with

symbolises the "tree of life" which comes into contact with the water. The fact that the "tree of life" or gand grows from the R, the su, óem ii" or ar13, Anu oder Ana also confirmed by the Sumerian hieroglyphic text Taf. I,

No. 8J-88 (Barton 9z]), which characteristically has the meaning "Am "Gatt Am":", "IF.a "God Ea", "úe/ "God Rel" has, last cre eben falls an Atlantean-Nordic l'iame, "Lord-God", for the Son of God, who is the "light of the world"; the ulterior meaning z)" (semit. amz) "Fish" confirms the origin of the "tree", its origin.

It should now be borne in mind that Ea himself is depicted in Babylonian cult symbolism as *Eicchmritscli*, a symbolic \representation of the god of the watery depths. In this figure, Ea is related to the *Damos* from the Babylonian tale of the sacrifice of Berossos, whose other Atlantean traditions we will get to know in the course of this section. The god with the "fish loan" is a symbol of the later period for the god's ear "in the water", in his winter run. The word O-annes Ç D o v v q ç) be- characterises the Son of God in the YJintersonnenwende where the dual of the "-o is, deu u-nn-w ceder jt-nn-ns, which is in the ,^ (j ri (é) 'as-. It is a completely identical formation to *ur-as-na* or ar-azi-(")a, Sr-un-(n)a, because the sign (j could have both u or p (u', ") alongside the consonantal sounds -r-, {-l-), -é-, -s-, which are always connected to the i vowel.

Now that the R cl (oz i, ode to Stevie of the 9 has entered the "long R unenreicbe", As our investigation will show later, the o-anos, the si-au-(n)a, the "Wane", is identical with the u f -'ass, the obama, the O& zi, ifo/o-, the name of which, apart from the I-autwert of the sign g, the "3chlinge", the "Schlange", which also forms the 23rd of June, the winter solstice of the 'year series™, is also the root cl 'r"-, the "first e", the "A hne", the "Creator", "the God at the beginning". It is he who gives life, deu Atem, the fieelc. The stem ri- is found everywhere in the Atlantic-Nordic languages in this meaning: Old Norse *andi* "breath, breath, breath being, spirit, soul", Anglo-Saxon *udo* "breath", Old High German 'arco, Gothic us-'wox "to breathe out", Sanskrit *dwiú*, "atmct", Latin 'seine "soul, spirit", *aticma* "light, wind, breath, soul", Greek *erros*, altiiasch aW "Atcm", Cornish se/ " soul us".

'ze- as the first is wicter contained in Anglo-Saxon &t "ein", Old Slavic Ú ú , Latin suor, Kyinrian, Cornish, Breton un, High German "A&", "Ahne", Old High German nao "Grofi- vater", eua "Grofimutter", Latecnian 'ae "s "alte Frau, Old Prussian n "e "Altmutter .

As we will see later, the "holy earth" bears the same name as God in his respective revelation in it. "The ancestors" are "the first ones", the "heavenly ones". The un- also marks the beginning of the *.chen: it is the beginning of the year after the winter solstice, when the ascension begins. Hence the Greek no "up", "on the upper fiäche", "up", 'zed (Av w) "up, inpor, above, above", from the celestial region of *northern niürts* (rising sun), in the Gepcn phrase za &rZd (xóru') "south wárts". Dre "anó theoi" (or Zvtu teor) are the three upper gods of Olympus in contrast to the subterranean gods; the 'md (ot í ve) are also the "living ones on earth, in contrast to the underworld; the uma R gzm (oi Dyn' zoü yúvooc) "three ancestors", the "ancestors , ir to aer (slç ró í v e) "in ascending line"; the gods z'er are called d ace (Ú 6va)

We find the same meaning in Gotic *am*, Slavic *m* "iiber", Lithuanian *n*, Prussian *nur*, Sanskrit 'i. Sumerian also provides clear information here: *AN* "high" (to be) (*AB-BA-AN* "high father"); *MA* "heaven" (semit. *äamb*), written --{-*. ANU* "Ahre", the new growth after the winter solstice, is written with the same sign. It is significant that, as in Greek, the Babylonian god *Mu*, who was regarded as the personification of heaven and the father and king of the gods in the myth of *itri*, has his seat in the *north littoral*, from which he rises in the *Adapa* legend and from which he descends to intervene in fate. The pole of heaven is worshipped as *Siti Anus*. This is the *De-*

vayāna of the *Veda*, the "way of the gods" (cf. *S. yi*).

In Sumerian, the reversal *MA* has the same meaning "to rise, to rise, to rise up", "high" and "heaven" (semit. *üamu*). In addition, the numeric has given us the extremely valuable meaning of "stone" (semit. *adnu*). With this the whole symbolic of the winter solstice is documented, the rising out of the "mountain", the "qstone", the "grave", which are "split" by the rising (iotlesohn). As we shall see, the Vedic god therefore changes its name, errs ablaut to "god", namely *m-*; the "summyer one", and *zf ro* - "thorn", "axe", "splice", "c l e a v e".

He is the *Ot-ara (odinn)*, who in the winter solstice becomes the "Ur-ahne", Greek *Vranox*, ancient Indian *Pro* becomes. *Uranai* is the aite *Himmels*gott, the first, supreme god and, as we have seen in the previous section, a theophoric name of the Atlanteans according to their own Greek tradition (cf. *p. i i i*). Form is the oldest, first and supreme Vedic god, who is the night and reigns in the water and emerges from it as the day (*Mitra*), cosmic-symbolic equations to which we will return in the section "Gottea son". Under the Babylonian god's name we also find *Er-'ze-w'r1ä air gods-* in an inscription.

name of the *al* [Babylonian] period.'

The numerical pan of the Babylonian god *Ea* is *H-J-i*, an ablaut form of the *Am-As* "heaven and earth" discussed above (p. z i 5), just as *rs* in Sumerian has the same meaning as *rin* "high". *It* then contains the special meaning *vnn* "Herf" and is used in the compound *ru-an* as the "high lord". The numerical *éi'* is the "earth", in particular the underworld (semit. *iršitu*), according to which the hieroglyph *vnn* *Ea*, the creator of mankind, would also be the *n-i-sign o*, which has the meaning of "shoot" (cf. p. z i 6 and text *Taf. I No. 2q*). *Ea*'s cult site was *ENdu* (Sumerian *NV* or *URU-D UG* "City of the Good"), which was originally located on the *Tigris* River, separated from the mouth of the *Euphrates* by the sea. The Babylonian is also present in the Greek name of the winter hexagram of the "h e a v e n l y river", the "Wassenmann", *2friääaos*, and the underworld *troy Eridanac*. Its temple is called *fī-mde (J-an-nd)* "house of the watery depths", "house of wisdom", as he himself, *even* *opsi*, is called "king of the watery depths".

As far as the name *NO ftr* the abode of *Ea* is concerned, we have seen that in the Semitic languages the sign *W n-Z*, "heaven and earth", was also called "fish". The hieroglyph of *Anu*, *Ea*, *Bel*, the "tree of life", which grows up out of the *Mit, er, so or ne (e)* (*No. 8y-88*), thus emerges from the "sunset", the "end of the day", the "cave", the "turning point", the "directional step", the "water", the "snake", the "fish" etc., the connection of "heaven and earth", since this is how the "time" takes place, where the "heaven and earth" are connected.

"Sprout", the "germ", the "offspring" - as the numerical Babylonian and Assyrian glossaries have clearly handed down to us.

• *Mo- Josix'nc', - Jr. : Die Religionen Babyloniens und Assyriens, vol- 1 1905, p. 98.*

Hieroglyph 9o (Marton 3zy) shows the "tree" Šit with the "loop", the "snake", with the value *S U, SPR* "dyrøb" (from grain), "plant", "tree" i the hieroglyph 9i (Barton 3z8) shows us the hieroglyph of Ea and Ann (88) connected with the "loop", "snake" and the value ófUŠ, £Zfi "5snake" (semit. sinu), the name of the Babylonian serpent deity Sahan ("Sahan, " Qtr). The name of this Éideity Sahan is reminiscent of the reversal of the Südsemitic øa//rs "snake", Sanskrit *ttagas*, mentioned above (p. z i 5), the nat en of that snake ideogram pl, which is called "fish" in North Semitic. The serpent deity Sahan, which m e a n s "lord (mistress) of life", was named by Asarhaddon as the deity of Dér, the city of *Anu'i*.- We will now see this serpent deity depicted on the Babylonian victory cylinder in front of the nš d or the year of the winter solstice (Atlas fig. 29°o a and °92Ob, theu fig. 3474 ! Ind 3475).

The cosmic meaning of "loop", "noose" z (9si has been preserved in ancient Egyptian, z'o it i s the symbol for Ry "surround", "encircle", "encircle" i9S - and b) and "ocean" (93 a); the ideograms still speak for themselves. It is the course of the celestial light, the sun, t h r o u g h the \Veltenmeer that surrounds the earth. We will go into this in more detail in the treatment of the sign g. We will use the word z-ø to designate the "grave" in particular the megalithic tomb, the "year", the "fichuhes" as a determinative of "walking" and "thorn bush" in gaul North Africa and Annum (Canaan). As far as the phonetic value ' of the sign g is concerned, Ethiopic has also preserved it (cf. gZ, g3).

i 6. Dle soæeiiach-
bsbylon ma-Æ

After this fundamental statement of the Atlantic mytbosgenieinscha I with regard to the

Hieroglyphe

Hieroglyph of the god who is in the Øsn, we now turn to the Sumerian transmission of this Arctic-Nordic Syribole. As the above-mentioned Egyptian hieroglyph confirms, in the Arctic-Nordic cosmology, the world- niece tim- es the earth. In Sumerian this is expressed by the Ideogram (96) *Klff*; the sign for "Earth™ with the surrounding ring current, semit. nār marratum (vga no. z I, Vai Sri "Hans", and y6, the Neo-Hamudí "mother water" sign). But the ocean is the Wnhnsits Ea's, M-JV, (*a9su*) "the house of the deep, of wisdom". The hieroglyph for apsu (9fi represents a rectangular enclosure like the si, Aøpa of the Hopi, in which the hieroglyph for úu "GotP" - is located, which, significantly, in Babylonian-Assyrian is also called has the value **Bcl* "God Bel", Nm "Fiiifi" and ZÖeifit, "Osean, MeeK'. The rectangular circumference itself (Inl) (Barton a q 3) has the value *GIL, KIL, KIR* in Sumerian, among others, which we used in the previous section as the phonetic value for the "circle", the "circumference" or "circumference". "two arcs" (k-r, k-l, g-r, g-l or r-k, r-l etc.) and have learnt the meaning of "land", "dwelling place" (uddatu), "enclosure" "enclosure" (" mèkku), "mother's womb" (*GIRL* I semit. girimirtu), as it also has the meaning *KUR U* "to dig". This clearly p o i n t s to a hosmic symbolism of the night and winter half of the year, where the "light of the land", the Son of God, re-entered the water, the womb of the earth. This is confirmed by a variant of the apsu hieroglyph9 (Barton 231), which later became the small right-hand side room of the "grave" or "moth house" to be discussed. indicates. The Sumerian phonetic value is *A fA, EfkM* "mother" (sem. g rzma), "itütterleib (sem. r*m) and "love" (*rāmu*).

• *I fensc*", cosmology of the f.abšlonians. S. zag arm, i, ' (bar i3 arid i 8)

Particularly valuable here is the connection between the terms "mother". "6futterléb" and "love", u'eil the mother earth is the "liebende Allmutter" in the Atlantean-Nordic cosmology, whose symbol is also the heart u'urde. In the previous section (p. i i - i i6) we have already learnt about the word eva, rmÉ uwmu etc. as the rough diagonal that runs from the Arctic via Atlantis to the eastern coast of the Mediterranean. The sound value of the sir-Hierc'glyph im Sumerian *Iser End'-GUR*, (the hicfit o a-1, u-) TU, TUR (tu-uz) "abyss" "depth" also Z "F1iib", "Flul g'att" and ZIKDW "sky" (semit. hem'u j.

A variant close to the one just described (g8) is p9, which has the value £"f V "eternity, eternalc \Vohning" (semit. daru), "entrance" (néribu) "surrounded" (sapāru) laa. It contains the ideogram 6Ö "sc hlagbauni, tree, tjerbalken" (from the gate). The ideogram QQ refers to the entrance to the underworld, the world of the dead. The meaning also refers to this "rain" (mataru éa cqli), because the underworld is the H'assc world in which the earth is l o c a t e d , the dead are in the ar, because "water". Hence the already common Arctic-Nordic belief that the dead can send rain.

The variants Io2-rod refer to the symbolism of the \Vidder period j; the first two show the combination of the sign ioi with the sign mentioned in the previous section (Barto° °49). which has the value of IV "human" and PA "sprofi", "sprout", " germ", as well as from SIG "cingehen", from sunset (semit. *rebu*), and "to rest" hat and the sign of the god Nirgal of the underworld. The connection of these two signs in dead and I O3 has the value DII "to encompass, to contain", "prison", "dwelling" (semit. kiss u), "dead" (mitu) and "alive" (nabalid), "to be bright, joyful" (nigel), "to come, to go" (ba'o). It is the "grave" of the end of the cosmos, the place of rebirth. That this is the winter house of the Son of God of the Vv'idder time is clear from the \Vert " UA U", "Schat", "L mmm" (immera, séou, kJrru). In the North African, Atlantic winter suns that we are still to deal with

In the \vendemythos, the female sun ram is enclosed with the sun in a stone box under water. This is the last Common Atlantean myth to which the symbol of the Lamb of God still goes back. The ideogram IOo (*-<°n 46) once again confirms the sarcasm of the winter sun myth. In its phonetic values PU, UW and TUI it has also preserved the symbolic winter vowel u of the Atlantean cult language, while its meanings

"Umfassiing", "cave", "well", "spring", "sea", "lake", "depth". It is the winter sun that is located in the "mother well".

If we now take the Arctic-Nordic cultural area as a comparison, we find 7. the and

we find in the feleieichs of North America, Caiornia, (io5- iob) our hieroglyph g in connection with the **Hieroglyphe in den Felszeichnungen Nordamerikas** sign J, which we h a v e just touched on in the Sumerian hieroglyph; in addition, the wheel cross i s a d d e d as an identifying sign. Since the sign was the first letter of the yearly series of the W'idderzcitalter with the land value *pa vder@do(Ja)*, the North American hierogljphe io6 clearly and distinctly denotes the birth of the nice light. In the Hopi (Pueblo Indian) calendar, which is still based on the solar year, the first month of the year is called Pa. Because it is the "one" J, the j,First", the "God", who is located in the tr-, iu- or u-arc (j, expresses the symbol rol, a sign that we will encounter repeatedly in the Atlantean-Nordic Iüegalithic culture; symbol io8 shows the meaning of the symbol even more clearly: it is the "man" J, who is reborn in the winter solstice arc (j.

18. Die -*1-}1---1**>- Let us now turn our attention to the Arctic-Nordic cultural stratum in Asia, the archaic scriptures.

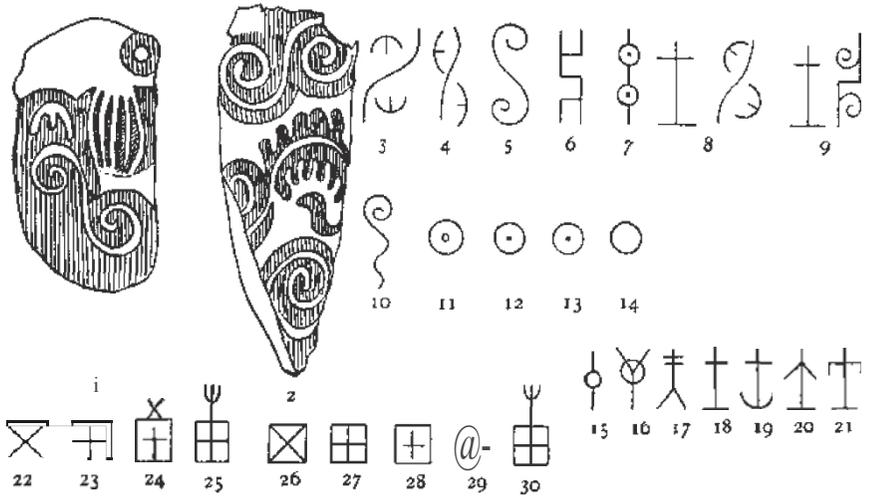
8 11101 0 signs of China, we see the continuity of the same cult symbolism that we could already prove for Abendland in the Atlantean culture of Magdalenia. Firstly, we look at the group Io9- i i z (Clialfant 33z), which contains the \Vert sffzc "deity" - "divine"

has. The sign ie9 is already known to us from the Sunlish Ij91 as a sign of "neighbourliness" identical to the sign for God. Likewise the sign i i 2, cf. Vai (15)

and Safaitic (€3), that the S-spiral is a graphic representation of the course of the solar year, the connection of mid-summer and mid-winter, was mentioned. The simple form of the S-spiral with the upper and lower "man" sign is preserved in i io and I i I, which

"literally" and "literally" dee Magdalen symbols atlas Fig. @ 96 a and b correspond. Fig. d§96 a (Lourdes) also shows us a hand symbol, above which is the circulation, sun, light and seed hieroglyph @: Spiral and standing hieroglyphs are also shown in Fig. d§96 b (Les Espéltinguea d'Arudy).

The second Chinese group (i i 3- i i3) shows us the spiral or circle with centre, as we have just seen on the bone piece from Lourdes (Fig. qd96 a): the value is zWo o'en "to turn around", Äui' to return" (Chalfant zy I), which thus clearly expresses the cosmic meaning of the sign as far as the year and the sun's course. The circle with and without centre (i i6-i i y) itself also has the value yü "sun" (Chalfant Jr).



South-West Europe East - Asia (archaic Chinese characters)
(Older to younger Stone Age, Bromseltj

is. The v-'w-nüt- The community just discussed between the ancient Steirian symbolism of Southwest Europe pt,p b" ' i i .pt" 6' and the archaic East Asian symbolism, the radiation of an originally uniform, Arctic-Nordic cultural centre, is shown once again in the table above (text fig. *9). europäischer und alchinesischer Kultsymbolik are summarised below. Nos. i and z represent the Magdalenian finds of southern France.

of Lourdes and Les Espérlungues d'Arudy, NL 5-r represents the archaic-Chilean characters for "deity", "divine", "spiritual".

Special attention should be paid to variant no. 6, which has a square spelling of the spiral (no. 5) .representft, approximated to the ur-la or éo-êa sign H H X X h *-, in connection with the "serpent" as it is still preserved in New-Thaoiudic and Sabaeen (text

Plate V. No.s3—5 5j. It is the sign of the "twofold", the god who "urites" in the course of the year and is "above", whose hieroglyph in the tradition of the Swedish building staff calendar in the i6th and iy. Two people" ("Twemaghr", Islamic "Tvimadr") in the sixth century +,), was the name.

The fact that this verbfindiing also exists in ancient Chinese is evident from the characters 8 and 9, the ideoglyphs Our é'm "earthly", "under". They contain the hieroglyph for "earth", "motter earth" (no. i -zI, in special i8) and the hieroglyph "godhei0", "godly" (no. 3-4). Like N o . 6, the symbol combination No. 9 is another variant of the S-spiral (No. 5) as an ideogram of the annual solar cycle.

That the spiral (No. to) is synonymous with the circle with or without center (i i - i 2j as cosmic-solar symbol of "rotation", mid the latter are again identical with the sun-

hieroglyph (i 3- +4). is again derived from the symbolism of the Magdalenian finds (No. i Lourdes). The juxtaposition is even more convincing if we trace the continuity of this ancient cult symbolism in south-west Europe back to the later Stone Age. The

Figures zz-25 are taken from rock carvings from Galicia (north-west Spain) and Traz-os-Montes (north Portugal). Their meaning is already more clearly defined by the fact that they are death cult symbolism. No. 23 is generally a symbol of the Matter-Earth at the end of the winter solstice in Atlantean-Northern cult symbolism. In this meaning we have it as a Sumnerian hieroglyph kept Taf. I, No. lod., cf. p. s2 i). From the womb of Mother Earth the Son of God, the "man" 't, the Vo, rises to new life zneder, where he is irm -{- "year", in the "Mittle". '

Compare the Neolithic hieroglyphs of the Atlantic Southwest Eurppa (22-2\$) again with the archaic Chinese hieroglyphs z6-3o, which have the meaning of f° m "field" and are formed with the hieroglyph of "earth", ðfood earth" (i 3-z I), which show the three phases of the course of the year of the Son of God -]- . The value of the hieroglyph i 3 -s i, ft', ß, is also identical with the nairia of God D'; for the earth reveals the annual course of God's life within itself, it "is God" (cf. appendix to part 11, table "Ancient Chinese characters No. 6i -y J). Note the variant No. zg, where the god enter is in the sign of the "two mountains" (*).

The Neolithic, AUantian-Western hieroglyph no. 23, which we can prove in the same meaning in Archaic-Chinese (hr. 3o), returns "literally" exactly in the symbolism of the Atlantean foreign peoples, the "Psee peoples" in i'iggypten (cf. Appendix to Part II: Linear Script of Egypt, Pl. VI, i z- i q.). Dynasöe (hr. 3y and 36, cf. text Taf. V, nos. 46-47) The signs in question come from the labour city which was built for the construction of the pyramid of Usertesén II (z63o-zo) and had hardly existed for a century. They therefore belong to the age of the Twelve Dynasties and originate from foreign, Atlantic-Nordic labourers, to whom we will return several times,

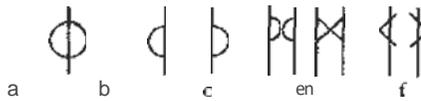
Let us follow our text Taf. I with the archaic Ostasiafic signs to the end. The sign i i8, the q5th radical (Chalfant XLI), reveals ancient continuity: it shows the hiero- glyph g under the winter solstice bc'gen and also has the value aa "de'sézföfau",

"finsteP! The signi (Schindler Taf *ig*, No. 91 [^]t-Jlcn represent the winter sun under the mBow at the foot of the Tree of Life and World with the value *ei're* "dark".

Last but not least, to r e t u r n to the *apsu* in the cycle, the sign i z i , the as the numerical ideogra>> t9z1 means the "abyss", the "depth of the ocean", the "underworld", "Hades" (yün, yen, yüen).

20. Das *apsu* und * - ' After our previous investigation of the cult-symbolic, hieroglyphic and
Gott mit dem beid e o
norm<a)* Itultsprachlichhc unity of a certain, Atlantic culture, which has spread from North

America to the Near East, it is important for us to find out what the Clialdean pictorial representations have to say about o@xä as the abode of the god. Fortunately, we have some Babylonian and Assyrian seal cylinders that give us clear information about the continuity of the myth. First and foremost, an old cylinder from the Sargon period around z85o must be consulted here. zltas fig. ddy (Ward 6q8, llrit. Mus.) It d e p i c t s Ea in the rectangular border 9, surrounded by a triple stream of water. To the left and right is Gilgamesh with the thorn sign d §. As we will see in the section "Son of God" and "Dome", Gilgamesh is the "centre of the circle", the sun hero, who is p l a c e d in the V'intersun'Orcn, where the two "domes" stand, i.e. where the division of the year Hi is, from which the symbol of the two "thorns" d e v e l o p e d , as is still clearly recognisable in Httite symbolism, for example (see Appendix zti Part H, "Fettite Symbolism", Taf. I, q-roy.



The scherria given here shows the development of the year-xdivision and winter-sun-twist symbols of the "two thorns", which have already been mentioned several times as et-zer and ein-for in the previous section and whose other phonetic values in connection with the name of God, e.g. Latin H-ter and el-fir, are discussed in detail in the sections "Son of God" and "Cathedral-God". H- ter and el-fir, wir are discussed in detail in the sections "Son of God" and "Cathedral God". The rectangular spelling is the secondary spelling, which developed from t h e Nofari/sZrrrHü spelling as early as the Hzerrn Jzrinsri/. As late as the ly. As late as the ly. century, the delivery of the Swedish peasants had preserved the name of the hieroglyph io b as "Thors Belghbunten" or "Belgbunder Thor ' meaning "God" (with the secondary \Vintervnkal o) in the "bellows", "belly" (Blutterleib), "circle" included.

The Babylonian seal cylinder (Fig. 44?) thus shows the Ea in the *apiü*, surrounded by the triple stream of water, in the Jahr division, the middle of the year, the winter solstice. It is also worth noting the crown of the tree that the Ea wears as a headdress, which we will return to later in the sections "Mother Crown" and "Hatipband and Crown". It is the emblem of the "tree of life", which grows anew at the winter solstice.

One of the oldest examples is a Sumerian sealing cylinder from the time of the Gcierstele

1 tacií GrogfifJr "Jzrc j 59 i67z): Atitocluerius sive scriptum* breve°Jobsnoi Cluverio Dantfice-B orusso oppoutum gentis Gotbicae originam et antiquissimam in 5eandiae vel Scandinavia sede m vindicans et eiusdem de Hyperboreis Dissettatin brevis. fitockholm 1683. The former name can be found in Joh. Bureus' (Burt) "Runakamts]ones La ro5pan fl e. Elemento Runica etc. prout oa eum , . . tum ez lapidüs elisque moiturneotis seu Kalendario passim agricolas et isrnunc uxitato ertiere . . . licuic" Upsala i j99.

Eannatiims (< 3 BC), Atlas fig. qd6 (Berliner Mus. VA 38y8 IV), wp the god is depicted sitting in front of the "gate", because "entrance" of the underworld, the winter solstice, interpretations which we find in the treatment of the Sumerian hieroglyphs in question.

could prove. Here, too, the two "thorns" can be found as signs of the jahres-*teyung* left and right x-on denn Eingang, dent npN.

Another babyionic seal cylinder atlas fig. 4s (Ward z86, Lc'uvre hlus.) shows Ea with the overflowing water of life bowl in his hand, behind him Gilgamesh with the "cathedral staff".

The Assyrian depictions also tell us the same myth after the continuity of tradition. A sealing cylinder Atlas Fig. /2 (Ward 6 6) depicts the young god, the "water child", in the posture of the "man", as he carries the winged sun disc as the re-Zo. He is also located in the right-handed enclosure O, here surrounded by the fourfold Vt'asserstrom

The word o,rsä is preserved in Sanskrit as the locative case of a stem op-: Sanskrit 'aš, d@, Avesta a,4, tp, Old Persian n@i, which means "water" and is wrsé/iyW gender; cf. Old Prussian ritz "Fltfifi", al "spring, well", Lithuanian *upi-i* "fluA, stream", also of feminine gender. This word *belongs to* the *Wi'ddrr language*; it is the name of the "child of God", the "son of God", the "Herm", who is "in the waters". Its name was a consonapt stem in the winter sun vrende -p- and could have been upo, *apu, aha, ryu* or iJ when vocalised in the original Atlantic-Nordic language.

Let us look at the hieroglyph -p-, the name of the Son of God, the "Herm", which is located in the -z-, in the winter-sun "snake", the connection of which is therefore the s-,A or p-z-forml. It should again be taken into account that the letter sequence of the so-called "alphabet", the "sacred series", as it appears in the Kylfer tomb, was originally the order of the sunrise and sunset points of the visual circle in the Arctic solar year. In the North Atlantic year, the signs were then detached from the horiion points and transferred to the limb images of the likliptic as the "solar houses", as will be explained further in the next section. The "sacred row", which was imagined to be written on the horizon, originally s t a r t e d from the south as the winter sun's origin and the beginning of the year, lier upwards through the east to the north, and back downwards through the west to the south. The south-east-north half of the year contained the sunrise points of the ascending light, the north-west-south half the sunset points of the descending light of the year.

The ideogram of the jahrexteiung, originally of the Arctic-Nordic year (Text Taf. II, No. i -j) has already been briefly touched on above under Text Fig. 2D. It represents the two halves of the year of the facial zodiac, divided by the vertical axis south-north, eternal solstice (midwinter) - summer solstice (midsummer), which gave rise to t h e designation of the "heathen halves", the "two Bc'gen", the two "shaJs" in Atlantean-Nordic cosmic symbolism. The different phonetic values of the ideogram ê-ê (@-Ä, g-g), t-i {th-th, d-df and the connections withr and /, ê-r -i- M, /-r + /-r etc. will be discussed in the sections "The jahres- ring and the setting of the stone" and "Son of God".

In the Sildatian culture, w h e r e the G1échenja+ 0 replaced the northern Atian solstice year dt, the year ideogram also coincides with *the* world ideogram "heaven and earth". Thus, in Yoruba world lore, the sound value *d-d* is associated with the winter solstice.

vowelisation u-n for the ideogram "heaven and earth" -*dudm*, simply oM, as two calabashes closing together, at the same time as the name of the goddess son Ife, the supreme goddess of the world. This representation corresponds completely to the old Indian, the Rig-Yeda, where in II, zy, 15 earth and heaven are compared to "the two halves" (ubhāv- ārdhau) or in X, 4§, 8 and Athar- vaveda XX, 9§, 8, where they are compared to the "two bowls facing each other" (samīciné dhiṣàne) or R.-V. III, 55, zo to "two basins facing each other" (camvâ samīcl).

The rectangular writing of the year division ideogram No. r-z, which was created by the Hoizriti technique, is the form No. 3. The first sign, the initial sign of the "sacred series", and the god hieroglyph of the entering "sun house" (sterri image) second age were obtained from the splitting of this winter solstice oak. The splitting forms show nos. d and 5. In no. 5 the designation of the two "domes" and the single ideogram "dome" emerge

/-r, the shafted stone axe, which is already documented in the Palaeolithic written monuments of Magdalenicri (No. S, Gourdan inscription, Atlas fig. dq62). The alternate form of the "dome" (y a and b), which we can prove in Magdalenia (Atlas fig. qçy8) and further in the continuity, in the Mas d' Aci1 (Atlas fig. 't5* 3, in the doubling, at the {} grave house, the grave platform, the Urdolmen) to Kypros (Tent Taf. II, no. 8J) nnnch with the phonetic value of the "thorn" *fa*, is also documented since the Early Stone Age.

As we will examine in the next section, the Laot value é (g) or è-1 (g--gj belongs to the "Moose" age au, the "Dome God" .t}-, with the sound value f or y-f (d d9, the Taurus age, while the god hieroglyph of the winter solstice of the Aries age is the -] sign.

The origins of this symbolisation of the constellations as "God's solar constellations" date back to the *prehistoric* northern and *northern Atlantic* solar years. Every two thousand battre, when the sun had advanced into a new constellation at its rising at the winter solstice in the south, in the yearly division, the name of this new "house of God" was combined with the star of the yearly division and the winter solstice to form a new name of God and a new symbol for the "we1th", "yearly" or "tree of life" of this period was erected. For the

In the "Aries" period it was the sign { (Text Tafi II, No. 8), as well as its other spellings (i o and i 2), which are split song forms No. 9, I I, I3 and nt.

-z, Di- G--i 'ng The peculiar Erauc la of the "splitting" of the world, year or tree of life sign had its specific meaning
des Zeichens für den Jahresaufangsvokal o : re became da ch M V-Aal" ictoi a für dl etc Zrita'ler gc- a
aus der Spaltung des wommen. Wie detailed study of the Mediterranean visualisation systems had already been made.
wintersonnenwend
L 11 1p J St . d, t

one and the same sign can be in different positions, upwards or downwards, turned forwards or backwards. The ancient Atlantic script was still based on this principle that *the position of the scÄN/Hci'chen*, which in and of i t s e l f has a bonsonantiscÄrZr basic value, has its *switch axdmtit, which i'n the ab1autr-ihe a-r-i'-a-u: wrcliselu* Aaah. kin second preceding or following '\okal sound had to be represented by a special sign.

As a vowel, the o was the initial sound of the Jahi es series after the winter solstice, whose ¶okaliscirung of the dual a- as an ablaut. Each new "age" had its new e- sign, which was obtained by "splitting" the new winter solstice sign, The old a-sign shifted with the old winter solstice sign of the changed age z'eitcr away from the winter solstice into the spring, i n t o the region of the r-sound, as our investigation in the next section will show: it became the e.

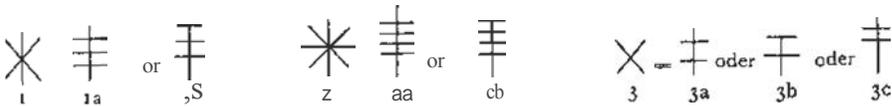
official cultic orthography, which was based on an astral symbolism of the Nordic solar year closely linked to the "rotation" of the constellations of the ecliptic.

It is now highly interesting for us to observe how the older spellings continued to assert themselves alongside the newer ones in popular usage, especially when that rough centre of power had ceased to exist from which the respective new division of this "sacred series" had once emanated as a binding law for the peoples belonging to it by blood and spirit.

Let us first look at the face of the Hieroglyph -a- { on the basis of prehistoric and early ²³. Die Geschichte historical tradition. The new sign for the Son of God of the ram-winter-sun- 'h'e -p -a- -/- turn occurs in two spellings, one with horizontal strokes (Text Taf. II, No. 8; "p", "b", "p_oder die" or i?) and one with slanted strokes (Text Taf. II No. io), in which the right ones are raised and the left ones lowered. This is a cult-symbolic spelling, as the god in the " Winter Solstice" is also depicted with a lowered arm (the dying man, rer of the winter solstice).

and a raised arm (the cradle-raising) (see section "Gnttes Snhn"). The sign itself is a variant of the "sevenfold tree", although instead of the six or eight branches only four, the sun's nodes, are used in a new ideogram, such as

is illustrated in the following text,



The forms ia and I b, especially 2 a and 2 b, belong to the older symbolism of the Elk and Bull Ages as linear signs of the Tree of Life, while the forms 3 • to 3 b denote the Age of Aries. The hieroglyph t is documented in Mas d'Azil (text Pl. II no. 1\$, cf, Atlas Fig. q5 io a and b). Designated /rN/ *sir* in *fagdalcxi n*, whose written monuments therefore belong to an open period. On the other hand, it appears among the Neolithic signs and symbols of the Atlantean-Nordic megalithic culture, whose continuity is found in the Nordic runic series.

The Norse runic series, both the "long" and the "short", show the last editing of the Atlantean-Nordic "sacred series", that of the Age of Aries: they both begin with the S'paltingsform of the J-hieroglyph in the oblique spelling ;t (Text Taf. II, Wr. i q) and swar with the sign as a consonant sign, phonetic value /. According to the next ab-

cut to er'irtem law of the atlantic-nordic phonetic shift, a cult language b u i l t on the annual cycle of rotation, asiirrrr that snyin/esyn *Verscfi!ufl!lau:tr one Wait, we!thr de Mttxtand before the*

WüZrs0zfnreu'mdr *ausdriicLett zi'y- ffeaicifvng drs Zu- stendec Math der Wmtersonnncuicnde sich in Hauchiaute oder sti "tmfose Rei'ärl'tulr oandern*, so -p-

in pAbezw. Die andere Hälfte der gespaltenen } bzw. } rune is preserved as a vowel sign

for a, called öii (later 'ist) "God" in Aitnordic, (Text Taf. II, iG- i 8), The hameof the /-rune

or@ reads in the Leiden manuscript (Atlas fig. ø68y) /", in the Anglo-Saxon

/eoä (Stephens 5, q), /rä (Stephens i 8) /rA (Stephens q, S), Old Norsecl, Old Icelandic /é, in Irish copies *fea*, in that in Irish the 9 was logically made into a; in the Gothic Salzburg manuscript *fe*, in

Ulfila's language *failiu*, which in Old High German was made into a.

German /7w reads. The meaning is "Ué-A", "Gr P", "possession", later "money".

Here we have a monosyllabic staminwvrt, *f* with a vowel compound, or a doublesyllabic word, dag dcn consonantal value /-Atn has. In the cultic sound shift, this value denotes a word that would have been @À before the winter solstice, i.e. similar to the Latin pec", precur "cattle", "cattle" and *sztu-tit* "money", Old Indian pdf, avesssch Enzo "cattle", Lithuanian ;òèHs, Old Preubic prclu "cattle". The fact that this "cattle" w a s originally a "woollen animal", i.e. the group of "rams", "sheep" and "lambs", which we will get to know in various ways as symbols of the Son of God (cf. section "son of God", "ram"), results from the etymological cohesion of these @è bczw. *f-ù E'ippe* with the word fir "comb" and "fly, wool", lat. @ccifn "comb", ,i"zr "woolly", Greek pelfó (aèzru'), paid (zsxtu) "karnme, schcre", ,Peées (msnó\$) "'ieib, Wulle", anpelsachs. /zAr, niittelniederL neuniederl. vnlf "Wolle, Flieb" : vgb further section "Karmm usd Hatid", is'e' u ir will get to know the ancient relationship of this word clan, which extends from North and] fittel- America across the Atlantic to Poli nesia.

Dal the hicroglyph r e f e r s to the god € mit the "ram", the "Schaf", the "Lainm", which is located in {2 Tz@@"@u, fm o@i*, we have already learnt above in the treatment of the Sumerian hieroglyph text Taf I hr. ioz-ion, which Init corresponds to the sound value *nd i* "sheep" (sem. imméru), actually the "sun god in the NachV", and the further meanings "sheep" (sem. senu) and "flock of sheep" (sem. rc'u ?) (Barton ø8z) also explicitly define this cosmic-symbolic relationship. In the section "Aries" we will also become acquainted with the generally Atlantean parable of the white sun ram in the "well", "in the waters", in the "stone l:iste", the Sumerian hieroglyph (Text Taf I, No. reo, which is formed from the sun sign O and dent 0 sign).

According to the Germanic phonetic values of the sign b, the Son of God was *f@ezw.9j* iin u, A", W etc. the common Atlantic phonetic values Eur the winter solstice arc D n ri, whose alternate forms are also su, re (*fu*) or w (Nj. According to this, the formula po-ix or /n-la uso'. are written, as c. B. Text Taf. H, *- 79 the hieroglyph of Ea (Text Taf. I, No. 6y), or as in the North-American rock drawings of Owens

Vailey in California (Text Taf. II, no. '923

One fact is now noteworthy, both with regard to t h e cessation of the dominant influence of that Atlantean cult centre, the break-off of the common Atlantean cult supply, as well as for the aftermath of the last, great Atlantean cult period of the Taurus Age: we will liberally e x p e r i e n c e the equal appearance, ónQ *the Godxoh" with the IHI'eragl p* *againto:m Gant cii drac "Siirr-/f-i- .j ngen Sar ' mgcdrutcl u l d*. The Son of God in the fj etc. is, according to the first two signs of the runic series, the b (t the /-r, the */n-w or */o-or, the /-rv (ahd. Pro, Old Norse fryr *the "Lord")* iiberliefert, whose symbolic animal, the *f-r* une ass Old High German /arrn and *fa*, Middle High German enz-r, cor, Middle Low Dutch, Middle Low Dutch *var(re)*, Low Dutch r'zr, Anglo-Saxon /rarr, Old Norse /nrf *'jinger SM-L'* (!) is preserved, while in the Anglo-Saxon Runeufied the n has the meaning "bull".

We will examine this process further in the section "Son of God" and here follow the history of the } hieroglyph on the basis of the text in plate H.

The Norse rune series is the only one of the Atlantean "sacred series" that still shows us the clearest tradition, which is supplemented in the most important way by the Norse bar calendars, whose symbolism will be systematically presented and analysed in Part M. Thus we find in the twelfth month (Plate XII "Symbolism of the Staff Calendars"), the July Moon, on the first and sixth, the division of the younger Taurus Age hieroglyph \$ into the

both "thorns" (Text Tal. H, No. 20), on the twenty-first and twenty-seventh of July as well as on the first Hartungs (Taf I) but the splitting of our hieroglyph (Text Taf. B, No. z I) in the spelling, byte ste uns ebenfalls noch im Nord-Iberischen (Text Taf. II, No. 4), - one of the many ways in which the ancient *common names* of the Atlantic-Nordic foundations and hercinitine a r e surückg the writing stars of the Spanish peninsula and Northwest Africa.

The migratory path, or rather the travelling route, of this script of the northern racial Libyans, the Athermaks, to whom the "Iberer" must be counted for the most part, leads back in time to the written signs of the Atlantic-Nordic megalithic culture. Thus, we find our hieroglyph, in the correct spelling, in the Middle to Neolithic rock carvings of Seine et Marne, Text Taf. II, no. zz a (atlas fig. a36i 'ind a 5 6 i), in the oblique writing (text pl. II, no. z2 b) in a very peculiar, cult-symbolic representation on a stone of the dolmen of Trou-aux-Anglais (Gem. Aubergenville, Arrondiss. Versailles, Seine ct Oise) behind the figure riding with the double-handled "hoe" (son of God with the plough), which is again depicted under the hexagram of the "three mountains" (Atlas fig. a86). This latter ideogram is also ancient Atlantean and will be dealt with in detail later (cf. section "Two and three mountains"). The ideogram consists of two equally high teden (spring and late year) and a smaller higher one (summer): see text Fig. 2a.

The fact that the symbolic stone drawing of the dolmen of Trou-aux-Anglais is an image of consecration, a request for rebirth, reincarnation, addressed to the resurrected Son of God of the New Year, can be seen from a further symbolic indication: in the right-hand, eastern field stands the Krcis, the sign of Some! It goes to spring: the "thorn" of God touches the earth. It becomes frost-free: the spell of life is broken. Aides rise again to new life, as does man, in the seed of his seed, his children.

The cleavage form /(n) (Text Taf. II, No. 83) can be found in the stone quarries of Kannaik, Finistère (Atlas Fig. 4i9iI A particularly impressive representation (The T f. u, No. -4J provides us with another sign, the decal stone of the ruined dolmen of Rathkenny House, County Meath (Atlas Fig. 4Ó26): it shows the god hieroglyph { inn Q, which we have already learnt to know as the hieroglyph of p-i, 'area, in Sumerian (Text Taf. I, No. Ip2- IE). If we now take into consideration that the tomb-house, the mother-house hieroglyph Q is identical with the spellings of the w/intersolar solar arc Û pjp (vga.

Test Fig. 32, and text T&tf. B, No. g5-99. I od- IOJ, southern Atiaiiite writing systems of Arabia; No. *3* - 32 pre- and early dynastic linear script j No, yo Creto-Minoan, No. I 5y southern Scadinavy rock drawing) we find a complete overlap with the "Schreibbuög der nord-amerikanischen Felszeichnungen von Owens Valley in Californien, wo das { sich inn fj befiaedet (Text Fig. 2I, No. -92).

Let us continue to follow the hieroglyph in the death cult symbolism of the Atlarite coast of the Spanish peninsula, we encounter it, as well as its split form of the /'a-sign (text valley O, no. z\$-2S) in the inscriptions of the Late Neolithic dolmen area of Tras-os- Montes, Portugal (Atlas fig. q544 4i). as well as the depiction of the son of God, the "Lord"

inn Ø (Text. Tal. II, no. zy- z8, atlas fig. 4s42I

From the Atian coast of south-west Europe, the b "pur of the } Hieroglyph and its cleavage forms leads to the rock inscriptions of the Guanches on the Canary Islands (Text Tafi If, No. 29 and 3O, Atlas fig. - 55W45öo). We now return to the later history of the Spanish peninsula, the so-called "Piberian". It should be noted here that there are

In and of itself, it is completely irrelevant whether this writing has anything at all to do with the "Iberians" or not, since Northwest Africa forms an ethnological and cultural unit with the Spanish peninsula. This is because the Libyan master class of North Africa belongs to the Atlantic-Northern class to the same extent as the population of the Spanish peninsula. As our investigation will again show, the view of a "Phoenician", "North Semitic" origin of the "Iberian script", which is almost completely upside down in terms of developmental history, could only have arisen in that school of ancient philology in which the prehistoric monuments of the West were completely unknown or ignored. The "Iberian" scripture offers us a rich example of the stratification of the various editors of the "sacred series" and the continuity of the older layers as well. The vowel sign for r is the old linear sign of the tree of life of the "elk" and "elk".

"Taurus" age (Text Taf. II, No. 3i), whose cleavage forms ii 3. 3Z-39). -ls also Inset Hieroglyph, in the form already familiar to us from the spelling of the Nordic bar calendars "SchreibunQ" (text Pl. II, no. du cf. no. 2 i) and their forms of writing (34 36, 4 4°)

This linear drawing of the tree of life (text J'af. II, no. 3i -33, 3y-3g ; cf. text fig. z r, I a- I b, or z a-2 b) is an alternate form of the sign J, as the diagram in the text fig. z I makes clear. The "Tree of Life" hieroglyph of the \Widder Age } was created in the same way, in which instead of the six or eight "branches" only four were taken, the solstice points of the "Painted Cross" being connected (text Atib. 2 i, Sr. 3 a-3 c).

Die Verschiebung des gangenen Zeitalters in das Frühjahr und seine Umlautung zum e When setting up the new "heiligen series" of the W idderzeitalter, the Jahresanfängs-zeichen of the old "holy series" and its splitting form, the vowel sign ri, weggrücken or be pushed forward, upwards into three years of the right }ahi eshalfte. It would then be given the sound value e. Now, during the two-thousand-year history of this cultic spelling, a rigid adherence to the old custom will also have developed, which may be seen in the fact that the old o-sign continued to assert itself alongside the new ri-sign.

The "Iberian" scripts now show a complete difference for the e-sign ; both show the sign of the "thorn", i.e. the South Iberian, the ideogram of the already early Palaeolithic field hoe, from which the A of the North Central alphabets developed, the North Iberian the sign of the "thorn" of the North Atlantic runic series in various cries D P P P and so on, which we will come to in the "Dom" section. The fact t h a t this cannot be a borrowing from Phoenician is shown by the developmental series of the '(a)' sign of the "North Semitic" alphabet (Text Taf. If, No. 8 i-86), to w h i c h we shall now turn. The sign and its splitting forms are already "pushed away" in the "Ibnrican" script from the e-sound of the full winter solstice into the r-sound of the spring and there merged with the old e-sign or \$ and its splitting forms Text Taf. II, no. 3i -éZ).

The Norse runic rows now bear a far more ancient fiepräge. The "Lebensbaum" ruit deu "sechs Asten" is still preserved as a-sound io zss'ei Anglo-Saxon runic series (Steph. 5 i and yo) (Text Taf. 11, No. §q) with the name nW, which is related to Anglo-Saxon 'a cd'a, Old Norse *rudi* and -d "breath, breath of life, life, soul", \Vir will find this sign and the name in the sections "God's Soho" and "Lebensbaum", Lesonders in connection with the Eddis h superlieferung (Gylfag. g) of the creation of the first human pair from the ri- and z-Ilauni çaiH and eIle) and the distribution of the prá durell Oliinn.

In the inscription on the piece of bone from ØdemotJand (AUas fig. z i 8), which we will come to in the next section (text fig. óo), the split form of the linear sign of the six- or eight-branched tree of life still appears as a " - sign, while its phonetic value should actually be r, as the entire North Nile alphabets in agreement with Iberian (but mcAZ with Phoenician!) also show. In fact, the sign still has the phonetic value e in the Nordic runic Futbarh, but as a -9 rune of the long series it is in the third "Geschlecht", in the autumn-winter series, which has the vocal value " to a. As we will examine in Text Taf. IV, there is a confusion here, in that the i9. Runcn sign M, which originally had the consonant value œ (vocalised on- or see, -in- or -w), was confused with m as the splitting form of M , both of which are again identical tnit nod its splitting form E. The

Character E or the forms Text Taf. II, nos. z{3 and a6 disappeared acs the early series, the "first gender". They were replaced by the -9th rune ÍvÍ , which has its consonant value -lx- and non received the vowel value e, while for the consonant sign -ae- in the J" appears as a derived new formation {-J (text Tar. x "The sacred series"). This must have taken place at a time when the knowledge of the cosmic-symbolic language set of the Mwfez had already darkened and w a s no longer valid in the use of language and writing.

Here, too, the ancient tradition of the staff calendars of the Nordic Bavarians confirms what we have discovered so far. For the split six-branched tree of life of the "E1ch"-

"Taurus*" age, which was "shifted" to spring in the "Aries" age and had to have the vowel value e, could still be determined by me from a prime staff in the spring: Text Taf. II, no. 4s. -Appendix to Part I II, XIV B "Symbolism of the Nordic Staff Calendars", Pl. IV, on the 1 a . and i 5th Easter moons, where the tree of life also appears with the "thorn", *i-r*, *r-/-*, the axe or the ger, lat. *zr/-in*.

What ancient relationships are present here is shown by the fact that the same ideogram of the split six-legged tree of life with branches turned upwards or downwards, which was preserved in the Nordic primeval tradition as a sign of the year, recurs in the *Æz- sumirirchm* Atrog/y§. The Old Sumerian hieroglyph, which is written ohee the ai (*as*) "god", "one" sign in the centre of the split stem (Barton i8o), has the value W "dwelling of a god" (sem. *dù àa ili*), *du, tuh, gaba* "splice", "split", "cut through", " break", "ö " (*dcs 3fæðrs*), "abundance" , " opulence" , "be lush".

Here we have the complete winter sun vendemyhos, the parable of the Son of Goda re or or (or *you, nd*) in the night of the day and of the year, where the grave house, the circle, is split, the "man" is reborn, his "mouth is opened" (cf. Section VI), the new life, the new growth beginsL

The symbolism of the Nordic staff calendars here again shows the continuity of an ancient traditioni As we can see in Plate I (Atihang to Part II, XIV B), the God's life tree sign } of the Aries age with its splitting forms still appears as a sign of the beginning of the year and the winter solstice: it is accompanied by the \$"Jabs'-sign or the

"Horn", the kleinsten solar cycle arc of the winter solstice, (j or u "split"; or stands "split" on the solar and annual cycle sit the three points (!) and four horns (- four "Bngen" all solar cycle ideogram); or - stands airi "horn" mit the split form of the or z sign, the year, world and tree of life hieroglyph of the elk age,

as they are attested by ois in the inscription of the li nochenstiück of Ødemotland (Text Taf. 11, No. 43 46) and in North-Lberian (3y-3g) at least one and a half)ahrendausend earlier. Let us now follow the cleavage forms of the year, world or tree of life hieroglyphs, the Cypriot syllabary, which is based on the old Atlantic Gmindlage, shows us cwar the (text fig. 2i, no. ag) or the split Jorm des gléehmeaningnn Y tNo. 5o) as the vowel sign e, but persistently uses the same sign of the six-branched tree of life (47. 48) YES Ö sign next.

The Verwiming becomes even coarser when we look at the other North Midland alphabets. The Celtoligurian shows the split form of the -Hieroglyph of the Age of Aries (No. 5 i). The later alphabet of the Danube Celtic Ivtúnzeo, like Old Latin, the other half of the cleavage 32 and 6o as JZeichen, as in the North Atlantic Roman Empire (for. i 6 - i 9). In Illyrian-Venetic, as in Etruscan, Western Greek, Phrygian and Lycian, the same split form does not have the sounds "-t-p" and "I-/o), but rather u or p i-w and v) (No.3- 54. -. 3. 6ä). From this we can clearly see the hibernal vowelisation a-o of the hieroglyph as the beginning of the year, as we find it in the Puebln formula si'pe-@ find next to the Cypriot, Sumerian pø m- r4. r5), Babylonian ø/-pø "ox". ("bull"), Hebrew 'aiüpü name of the first letter of the alphabet, '-t'ph f "o!fih) "ox", Syriac dlapli, Greek Æ-@R (fiXpø). The Greek of-@ño is therefore by no means a Hebrew term, but belongs like of@ñor (ñXθóÇ "weifi", then "weifier Flccken auf Haut, Pälignisch Kaji, oskisch *alafa-tels usr,fat.* etc., to designate the North Atlantic, winter-sun-finite change of light and sound, the dark into the light, the "sponge" in "\Veifi", 'l- er in the name of the winter-sun-turning companion bird of the Son of God, the life-bringer "Swan", of the "V\ieiben" bird (ags. *elješ*, ahd. at use'.) and inn names of the "Swanmaid, the "zeifien Frau" (ags. r/ î s l . of/e - etc.), the "pAlfe", the "Elfe", the notdic priestess is preserved at the dolmen, at the family grave, at the winter solstice site of the story (cf. section VI, and sections "Mother Earth" and "Swan"). In the Ba Bylonian and Hittite symbolism in the older layers we will become acquainted with the connection between the "bull" and "Shz'an" as 'td-@-, øf-p'l'c- winter solstice symbol (vg1. section "SÖer" and "Shivan"). The "long rune series" also shows this connection in its winter solstice symbol I'd (24- rune) and E (i. rune). In the c rcto-mi "oic synboliL, the "bull" still carries the winter sun sign h4 (double dome) and the swan. The name of the t-4 or g rune is later &g, but used to be "thorn" (-/ ; z- I), as is preserved in the older continuity of this sign in Germanic, Bavarian symbolism as off-n/ (*ct-Æ, °t/ú -a/, 'r/d r/ etc) sign. The formula p4 } miifi therefore also have read eb/-nf/o, as can also be seen from the formc' 9 F es- find /ø-. For as-"GotP" is a younger form fiir 'tf- (or la), u:l-, fæ- "Tott" of the "Elk" period, which is preserved in the escort coins (bracteates) of the fix-, *Ayr* (with the bull) of the Norse volfierwander period, endað 9 Fsuch grit/a" gelesen can be read (cf. section "Son of God" nod "OdzlTM). And this F or E or E /o é / u , 'n-lø etc.) is then followed by the 9 n n R" , u, œ "water" and "bull" as the second sign.

Fortsetzung der Ge- It is also significant for the North Atlantic origin of the north-central alphabets that ^{schic.le derHie ro-} dad in the Etruscan group the sign çj in the fücés g ^{ndctm script (Weriduog to the} westi after the autumn-winter hay), like the sign F @n phonetic value e' thus originally ø (Text Taf. H, Nr §A-58) as in Western Greek (6i -Óz). A borrowing from dent

"Phoenician" alphabet is not possible for both signs, and is also ruled out by the fact that the formula } + ry ais &iäörrur already occurs in the Cretominoan linear script (Text Taf. H, no. 20; Evans, Scripta Minoa p. q8, flg. s).

In the Faliscic hen (Text Taf. II, no. j9j *even the old '[Zu, U, rJvr (*tyr j* -rune of the bull age with the sound value / appears as an alternate form to the F -sign of Old Latin (no. 60), just as we find the binder rune + } (no. yr, cf. Teut Tat. VII) in Cretp-Minoan. We must remember here the Anglo-Saxon name of the /-rune, /u, in order to be aware of the same vocalisation of the hieroglyph of the Son of God in the winter solstice u-a or

i- rr to visualise. Incidentally, the long series of runes has the same sign p p as the p @'9 sign, which reappears as o in North Iberian, as we will see in the treatment of the U sign when the sound values o, p (r, wj and a change in the AUantian writing systems (vgl. Text Taf. VTII).

The Creto-Minoan also shows us the combination of 4 and t as a binderune (Text Taf. H, No. y3, EYäftS 5- 32, Fig. 13). Another extremely important combination of signs is that of our hieroglyph { with the tomb house ideogram (No. /2, Evans p. ø6, Fig. 23) on a Creto-Minoan seal, which all seem to contain cult-symbolic formulae as names. This compound No. y2 thus corresponds to the Atlantean-European N-- °4. 2/-z8, the Babylonian n@zo hieroglyph (y6-yJ), the Att-Egyptian sign of the pre- and early dynastic linear script hr, F3y, like the Hreto-Minoan compound No. 2o "literal" utid "literal" with the formulae of the pre-dynastic linear script no. I3 i-i 3 and air alternate form in the South Atlantic script of Arabia, the Old Thamiidic script.

(No. g--94s returns.

The Atlantic writing of Arabia, the so-called "South Semitic" writing systems, can be traced back to the west along two or three routes: two travelled through the Mediterranean basin by sea and over land along the North African coast, whose veilstones form the megalithic cult monuments. The second, along the coast of North Africa, is the route of the megalithic cult monuments, while the third, around Africa, is the route of the "people of the foreign boat type", which turns in the Red Sea and leads from there to the Persian Gulf, to Sumer-Elam.

As we shall see repeatedly, the creto- and cypro-rinoic script is as firmly related to the African-Atlantic Vai script as the Sinai script and the pre-dynastic linear script, which all go back to the same, western, atJanian source. Let us first consider the Near Eastern group: the

Cypriot Syllnbar gives us the t hieroglyph with the sound value ,pe (No. Z4) like Sumerian (No. y)),

First of all, it must be noted here that the sign p), especially its splitting forms, the "iwei Domen"-sign of the last half of the Taurus Age (**it**) or its ideograwiiri as double axe, double axe (No. J), phonetic value J (rj, therefore Es Wechseiforin appears in addition (cf. Cypriot 8y-g i and Old Hamudic q2-q3, Old Egyptian i jy-i 38, Iberian i6y, Fllyrian-Venetic IyÖ, Latin i 89).

Just as the Ideogram t,Dorn" in Cypriot still has the phonetic value fu (No. 8y) like the Old Egyptian (No. 92) z or /, so the sign y or p received the meaning "double dom", "double hoe". We shall also see that it occurs in Old Egyptian as an alternating term to the axe-Ideogram and god-deterrifriative, your "god-dom", MJ-r (vgt Text Tafi II, No. i 32-138, and the section "Dorn*" and "Dorn-Gott", in which the cult-symbolic signs are to be analysed).

The "Dom" was the Atlantean-Nordic determinative of God, the designation of the "creator", "Machenden", J-r, the badge of dignity and later sovereignty among the children of God, deu Söiinen des "Menschen".

Thus the sign }, which has the same sound po in Cypriot (No, Jq) as in Sumerian (No. 23, wedge script t{-), is also explained to us in the word list: "staff", "sceptre" with the determinative "Hols", "tree" (this means the "world tree") "wooden ceremonial staff" (Semit. hattu) and in the form po-m-ú'-fn means "the bearer of the sublime sceptre".

The Sumerian language has completely preserved the cultic significance of this sign as a winter solstice symbol of the god with the "pWidder", the "ShaP", the "Lamb", the "Good Shepherd" in its phonetic values

A synonym of ,gil-p'a is ,gei-dará, pt-O-ro, which is related to the same ideogramme (no. 24). and is again identical with wu-H-ra "sceptre" (Semit. ha{{i} "staff, stick" (Semit. t}a{{u) and *em-de]rsz*) "shepherd's staff" (K. z3y, Rev. 3, s'gl. Delitic p. 96). In the words *tu:ra' dum* we have the AtlJantic-Nordic word for Bert, "Dom", Konsonantz'ert f-r {d-r), which is also still present in Sumerian for "to separate, split, grind".

ǧÜ, ,çf ci, (g[]), gr, seu (also w) denote "1-lann, lord, groÖ, high, ggrade, tree, wood, feucr, himmel," while w also means "year" and "name", "to name".

As will become clear to us below, especially with regard to the koisinnantv'ertn m (ri), the birth astelia, where the child is born from the mother, is also the naming place in time and heifit the "blensch" with its consonantal values ze nder m-a after scincr "Mother", consonantal m + a.

The Sumerian hieroglyphs no. 26 and y2, which we have already discussed in Text Taf. I, nos. ioz and io3 (p. zzi) and which were mentioned earlier (p. z2g): there a r e three {god and tree of life hieroglyphs in {2 *ap-só, in sl-pa-po*. We have been able to establish there that the "Shah", the "Lamb" is located in the "enclosure", in the "fountain", which contains both the dead and the living. For the AtlariÖc wall veg of this symbolic connection, which we have already described in the variant text Pl. 11, no. iq2 i n North America, we have above the entry on the capstone of the cerstert dolmeng hei Path- kenny, County Meath (no. 24) and in the symbolism of the dolmen vnn Tras-os-Montes. Portugal, (No. z2, z8).

The ancient, North-Atlantic and Arctic-Nordic connections i n the Sumerian hieroglyphics can also be seen from the drawing connection already discussed in the previous section (Text Fig. i i, p. ito), the 5 hieroglyphs in the "two mountains" m (Text Pl. H, No. y8)- As we will see in the next section (Text Pl. VI) and in the section

"Two and three mountains", it is precisely this symbol of the "two mountains" ri n, actually of the "two zchner", the number of the completed, last or \winter solstice- blonate of the subarctic-northern year. This Yule symbol is already documented in the cult cave drawings of Magdáia. In Sumerian it has the phonetic value W, W (*tu-w*) with the meaning "to enter" from the sorine (semit. erébu), "to receive", "to carry", "reception" (sem. erà) and " dwelling" (sem. äubbu), as well as "to turn" (sem. Zârn), dre r-r "turning" and "turning".

"Dom"-Formel of the winter solstice. It is the hieroglyph of 'lfarduk, the son of God Marduk, the son of Ea. The connection between the signs speaks for itself; the hieroglyph of the Son of God t stands between the "two mountains" tZu-ar-1", A-u -In, ói-or-Zo

² *Delitisch: Sumerisches Glossar. S. 71.*

etc.) of the winter solstice, the division of the year, where he, the Son of God, the wintry w, einøcht into his n A "r (èu, n etc.), is again received u'ird by the Mother Earth and generated by her anew, is born again. It is jone place in God's Jtthre where, according to another version of the Julmyth, the Son of God is born in the breath of the "fisherman" (vg1. No, i i6) or the "ScMange" (j A), from which the world-, year- and life-tree, its hieroglyph, grows up, as also the hieroglyph of Ea, No. yq (Text Tafi I, 8y--88), in Sumerian it is expressed with the Vt'ert zrp, semit. mans "I isch".

The phonetic value n or for (M-) for the hieroglyph of the Son of God in the "two mountains" is derived from the old AUanÖsh-Nordic w, ftø-, U, Tyr (is'-ur) hieroglyph of the Son of God, the descendant of the Age of Taurus. As we will examine in this and the next section, as well as in the section "Son of God", his ideogram is in the angular spelling with the arrow, Ger-Ideograriun and he, the Norse "Sig-Tyr", the son of God in the last, autumn-winter or winter part of his year, became the god with the arrow, the Ger, as the angel of the dead, the one who brings death, the "Schütør", death with the arrow. This is why, according to texts from Assurbanipa's time, he, the "Shuttler", also appears in Sumerian-Babylonian celestial lore as the if-PA, abbreviated from "PA OIL SAG or &N. Our examination in the sections "God's Son" and "Rob" will show that the hame of the Son of God at the beginning of the third and last part of the year was transferred here to his autumnal house, the star image. This may have taken place on the basis of the astronomical celestial processes around 6000 BC, as a glance at Text Tal. IX, 6th row already shows us.

The fact that in Mesopotamia, too, the after-effects of the last, great age of Atian civilisation, the "Stalin" ^{Die babylonische Kalenderreform: die Renaissance des atlantischen wintersonnenwendlichen Stierzeit-} age, continued to exert its overwhelming, powerful and, in terms of supersession, indelible influence, is demonstrated by the Babylonian calendar reform, which the beginning of the year on the equinox, when the sun entered the +StembId of the '!'--'---' ^ "Gtieres" came into being. This was the connection to the great Atlantean age, to the "old" age.

Faith" withdrawn again. *Disc aågylaiusclie KalmWrre/a Art alsä chic Relsa "ce 'f-r atlaniisCM-n Überfir/ rung des SiiFciitalters {sql. Section "Gnttessohn" and "Taurus")*. In this sense, the hieroglyph I, its spaJting form, also appears reinterpreted as a sign of the bull, as the depiction on an ancient Elamite seal cylijder found in Susa shows.

We will come back to this in the next section "Thorn" (Mr 8o see Atlas Fig. a 31: it is the ðú'm that carry the 9 hierogyphe here. The a]t-elamitic representation

No. 8o is an extremely valuable example of the oriental re-dettling of the Æ - ,aø, of-,pn, a/-ø to the "SÖer" age-god-hieroglyph and is the visualisation of the Babylonian ø/- "Stfer".

The fact that Phoenician or Hebrew also has nothing at all to do with this sign, the phonetic and the meaning of the Old Phoenician, is clear from a brief comparison of the Old Phoenician n iøøj}tb't'p "2 gg "alpha" sign. Through the base of the tomb inscription of King Ntiiram of Byblos aux dem End of the i3. The oldest "Phoenician" '(a,}-sign is a split form of the tree of life (No. 81), from whose rapid writing (No. 82 Byblos i 3rd century, No. 83 Byblos end io. Century, No. 85 Mesa mid q. century) finally

• RR Dusz'røzF+Ñ "s izvicnptions phñnicieo see du leoi-beati d'Ahir am, rot de Byblos. Syna (Revue d'Art oriental et d'Archéologie). Tome V, (iyé). P. i3 t

On the one hand, a sign similar to the old "thorn" sign was created and, on the other hand, a form approximating the hieroglyph or its division (No. 841-

The same applies to the still young Old Hebrew forms (8 , 86). Ancient Phoenician originally had the *same an/ausgsciien* as Cypriot Minoan §/, Aß). This explains the similarities between the a]thebrew form 86 and the Cypriot 20 (88), which is f o u n d in the alternate form no. 89 air split form of our } hieroglyph, like the ß in no. 90 and gr as a combination of the de sign (88) with d-" n fy sign, the u, f - f.*J2, u, s", etc. sign of the winter solstice. Here also, as in Sumerian (28), the phonetic value -f- of the tertiary godSiian 9has taken possession of the § t hieroglyph of the tertiary god's name, as conversely above in Faliscan

(5q) the M , Z/" etc. hieroglyph appeared to us with the /-value, that is, the } hieroglyph displaced the t hieroglyph and cogged its phonetic value. We can observe the same transfer of the Taurus-era phonetic value of the god hieroglyph to that of the Age of Aries in the South Atlantean script of Arabia. The Old Hamudic closes

here completely to the Cyprian-Minoan (cf. nos. 9° and 8?, nos. g3 - 9q and /2, *' 93 and 89). Here, too, the tomb house hieroglyph (9) appears again, which we have already mentioned in the signs of Mas d'Aiil, connected with the double thorn sign]- (Atlas fig. d323).

The "thorn" splits the winter solstice grave house, that is, where the "dome" §§ stands, the year has been split §-, the year has begun. It is only from this polyphony of the Nordic winter-sun-turning myth that we can explain why, in any South Atlantic

schrik, the Old Hamudic, the "Grabhatis" t9s) or the original grave circle (96) with the sound value / appears, for which in New Hainudic the characteristically extended spelling of the (J sign t9r) appears as an alternate form, the simple form of which is still found in Lihyan (roy-io5) is present and its reward from the Atlantean-Nordic megalithic culture of the Dead cult we will be able to determine in the sections "grave house" and "ka-W or ur-ka".

Das Büffelhömer-
Ideogramm der süd-
atlantischen Schrift

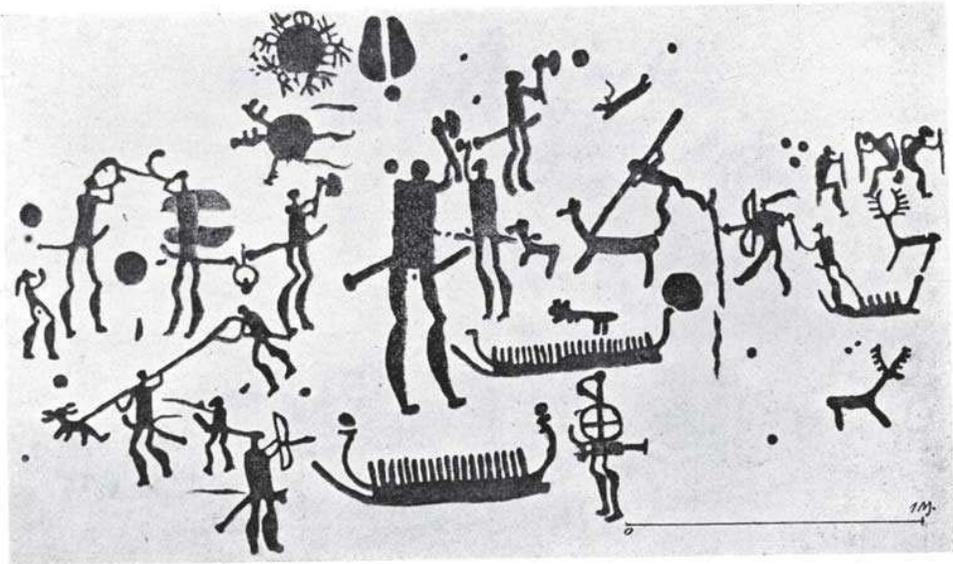
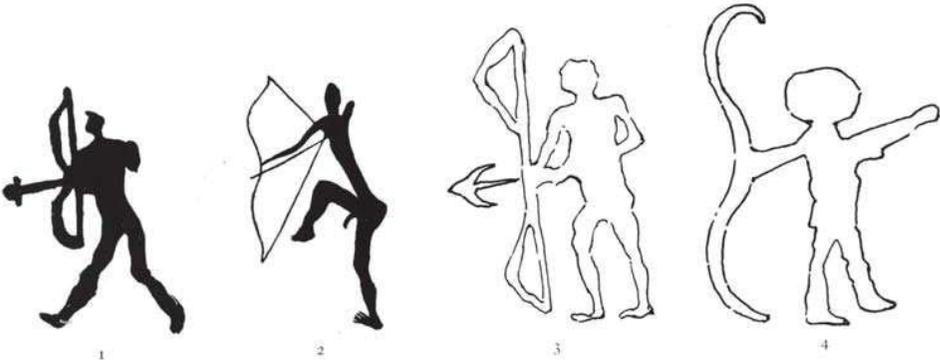
.k*Rbi--qs old der Wext- "S@er" and "water", will certainly be available to us through the further South Atlantic reefs of Arabia.

fika h

The Atlantean-Nordic origin of the (j sign with its alternate forms t9z-99d, which in the Ingeveonian, Anglo-Saxon and Old Norse runic signs still has the value of w In the Neo-Hamudic (ioo- ioi) and SafaiÖsh (ion- io3), the *SNe+ü rmpaar*, the wide-spreading antlers of the old buffalo (*bubalus antiquus*), that mighty wild animal whose depiction is preserved in the cultic rock paintings of l'Iord- Africa, which still belong to the younger, late *Dilmium* (cf. section "Stiel" and Atlas Fig. 34I 8 and 34' s rock drawing of Ksar-el-Ahmar (Kéragda Géryville), which are also scattered at their stations in the South Atlas (Fig. Dipo e, l, m, n, o). The cultic character of these drawings and their special relationship to the solstice as the beginning of the year is ensured by a number of details: either the Son of God, the "man" appears with the cultic J or T arm position in front of the "bull", or he is mrrer the "bull", on the sign, or this is connected with the "bull" alone. Similarly, we find the (j ur- uder fin hieroglyphc, also with the sun dot in it, and with the Z;fa uf etc. (cf. the sections " Gnttessoohn", "Stier" and "én-R or "vr-én", "Hand" and Atlas from 4f& * 47& P)

This West Atlantean trace is now confirmed by the Vai script, which - like the Arabic Atlantean script - transmits the same sign of the Büffelhömer with the same phonetic value, plus the vowel, /" (lo6). The word /o means " t o die" in the Vai language,

BILDBEILAGE VIII



5

Der Stierhörner-Bogen und die atlantisch-nordische Völker- und Kulturwanderung

1) Bogenschütze von der Felszeichnung bei Fossum, vgl. Nr. 5. — 2) Bogenschütze von Alpera, Cueva de la Vieja, Albacete. — 3) u. 4) Bogenschützen von den Felszeichnungen bei Goll Ajuz, Nubien. — 5) Felszeichnungen von Fossum, Kreis Tanum. Rechts: der Bogenschütze mit dem Stierhörnerbogen und der Hirsch mit den „zwei Menschen“ (siehe S. 318). Unten: der „Dorn“-Gott, mit dem „Dorn“-Zeichen als Kopf, der aus dem Jahresrad hervorgeht, das spätere Christogramm

"dead" and "father", meanings which still visibly hint at the relationship to the W'intersun and rebirth. Interesting is the "split" form of the sign (ioy), the "half horn", the "unicorn", which also betrays the old Atlantean cult practice here. The doubling of the iüfelfcürner pair (io8) in the Var script now has the value

' , which means "üner" and "a?rrr JNz" in the Vai language.

As we have already briefly established in the previous section, the surviving Atlantic tribes of North West Africa, the Kabyles, still have the record of the "old time", the blond blue-eyed "bull" hunters, as recorded by Frobenius. This "Söer" age would have been followed by the "Aries age", which would have given rise to agriculture.

The sound values /- for the single pair of buffalo horns and -n- for the double suggest that -a- denotes a dual, a^{und arrow:} duality, and later generally a plural, which then again zilr Eine

so that the meaning of "swei Geweihen" was transferred back to "two horns", i.e. "the single horn". Such a transfer of the phonetic value must then have led to a consonant stemni /-n in the North African languages as a term for "Söer" and "swei Gewei Hornner" or "Büfelgeweih". In fact, in the Berber languages this

\Vort as *fmas afunas*, /o "orc with the meaning "cattle", while in the Yoruba languages ir/on means "buffalo" and "arrow-' means the bow, the crossbow. We thus find here the conceptual connection of the terms "two horns" with the object it signifies, the "bow", and the protective purpose of this object, the "arrow", where the same sound transmission occurs. The same can still be observed in Old Norse: t-t w is the pstier , its umlaut form j r the "bow" and the "heir", from whose wood the bow was later made: r or \$ is also regarded as the "taut bow", while the ablaut form er means "arrow", Anglo-Saxon *card* English nrr'mu; also Gothic **aufs** still means "arrow", but the Latinix w-m means "bow". The last compound, the é (er-la, 'ar-R, er-je, er-3o etc.) and Er formula, "swei Bogen" - "two horns", is also contained in Vai lern and As-A "bow", Berber (Tachelhit) fpu'i, to which sumerissch m (re) "bow" is also mentioned here. The same sign heifit in the Norwegian Runeigedicht, except *bm* *holt* "taut bow", also /fn "P ci l", while the Snorri Edda has preserved for us in a single place the younger name of the Söer, probably the South Atlantic form, which remained common in North West Africa; it is the name er-/vni (Skaldskap. J8), which combines the form /mi with the older *ar*, ais winter sun-using ablaut form of er. Other old cult names mentioned in the same place in the Skaldfikaparmal are er-/r and ap-ö, the reversal forms of er.

form to the Babyloic A-@, the Greek "f-bla etc.

We will follow the trail in detail in the sections "Son of God" and "Stiel" and will only briefly make sure here that the Atlantean linguistic community of Old Norse -/urti and Berbetic / " bull ("two horns", "bow" etc.) is confirmed by the prehistoric thinkers of the Atlantean West. The oldest depiction of the Jungdiluvian "bull hunter" appears to us in the eastern Spanish rock paintings of the Late Capsian, of which those from Alpera must be emphasised in particular (picture supplement 8, no. b - atlas fig. i86 b). They show the almost man-shaped arches, which consist of two *arches* joined together in the centre.

exist! However, we find the same depiction of an arch in the southern Swedish Fetsreichungen (Atlas Fig. i86 cf. Fig. 4f39 >. Fossun Tanum, cf. fig. supplement 8, nos. a and e). ' Atlantis, vol. 1, p. io- ic:

nische und nordatlantische, steinzeitliche Schrift- und Sprachgemeinschaft

However, the Nubian rock paintings at Goll Ajua also show us the same arc, which can be traced back to the cultural wave of the South Atlantians, the "people of the foreign boat type". (Atlas Figs. i 8y b and c - III. supplement 8, nos. c and d). The fact that this is an ancient 'rZ/ne/irc/i- before fiscJr' linguistic and cultural asset is evident from the spread of the /-n or p- n formula for the bow, which we find again in the South Atlantic cultural migration from Gumer to Polynesia: sumerisc h that, " bow", Samoa /an'ie, Marquesas ,4nno, Tonga /om " Cogen", Tahiti /nsn "se hießen", Malay, NOfd-Rornep,)ava zrH "bow", Fiji /oi/a "to shoot with a bow" Macassar, Sitd-Gelebes p'au'r "bow", and for Middle A merica (!) Paraguay one "bow", Yucutan @fiuef "bow".'

Lum zusanim cn- should be added here to the are tic and atlautic-nordic original language community: the Armenian name of the letter ii or y (i. e. w.) line, rien, U, Georgian un -. The sign is visibly still a compound of | and (j °, a frequent Atlantean compound (Text Taf. VIII, No. z i, z8, "9 41, \$ z, 6z, 66, i 25, 129, 'W), which also has the sound value u{/n), or ablaut form , in the Atlantean-Nordic languages (Text Tat. VIH, no. ii, 6z, 66). In view of the fact that one would like to derive the Armenian f r o m the Greek 9 r (cf. text Tat. VHB), it is important to note that the Old Chinese Na means "ox" and is written in Shuoh-wen with the same hicroglyph as the word rl'r "germ" "shoot" and ür-g "give birth, bring forth", which are all variants of the " man" character: cf. appendix part II Tat. Ancient Chinese characters no, i zy. 4 -4q, as well as section pstier , where we find the alternation of the and 9 or Y and J, bezU and w or ,f and T as winter-solstice symbols of the age of the elk bull, ais hierr'glyph of the sign of the "bull" will get to know the resurrected "people".

The consonant root -n- for "bull", which we also use for the winter sun word "mother", "stone" and "man" is already known, and was attested above in the Vai language as ca' "bull" and "old time", points to an older layer where the word for "bull" was still formed with this consonant root, as in Dakota, where la pElch", z'a-lum-R but "buffalo", Z'zn-nt find /n-Jna means "old" and N means "to live". The Dakota expression "buffalo - old" thus corresponds completely to our expression "ur-alt" as a term for something th at happened "long ago", in "old times", in "stiemeitalter". Hence in Dakota Iris-m-Mu "long ago", "old ago".

The -e- U'rurse1 Attr has also been preserved in the Tuatha languages: Old Norse risk, Anglo-

Aaxon néof, English need "piece of cattle", Old Frisian nur, Ahd. npz, Angelsäc hs, oi*/-m "cattle", Old Saxon a'iZif, "small cattle" etc. This juxtaposition teaches us once again how "ancient" these connections between Atlantic and Arctic-Nordic cultures are. The diagonals that we can draw from East Asia and West Africa intersect again in North America. In all the Atlantic-Nordic

languages, the word for "bull" is otherwise derived from the connection between the two cultures.

' I eoizebme this Sunyan-PoIynesian-Mittelamerican compilation of the study by Edward .SI schen.- .Folynesisclie* Sprachebgut in A meriha itnd in Sum er' published during the printing leguna of my work. Mitteilungen der Vorderasiatisch-Ägyptischen Gesellschaft ft r9zg, z (3i. Jshrg.). Leipzig i g - y . S. tor . It is a testimony of how the same findings in different places, regardless of the hereditary burden of erroneous scientific working hypotheses, are rippling through the spitting o f the alioumernheo hieroglypheo not berücksichtigie and only gives the wedge-sehrittlichen Umschreibungen, old further Zusatzrimen%ge remained closed to him. It also shows how futile any attempt to approach these questions ex orietie would be if the original and early Western thinkers could not be grasped. - N. .Ifü//rr, In the Sitaungsberichte d. pliiilos. hisß Kiasxe d. K. A cad. d. \V issen- schaften CKKXVII. Vien 1898, 4 Ü brigeois is in the Armenian hlinuskelschrift der Bucbsiatiey (i.e. w) iraum vors (j (Lautwett o) unierchieden.

The formation of a 4- or -r-Ztamme- nlit a (g) or -Z-Staam or each other, u,ic we will examine further in the section "Stier" and "ur-ka".

The sign /n, the rüfelgeweih-Ideogram, has the meaning "father" in the Var language, "die", "death", also contains the meaning of the winter solstice myth of the Stierzeitel transferred to the Gottesoamen, the hamen of the "Lord" of the Age of Aries. In addition to the form /a with toneless spirants, which has already been shifted, i.e. has passed through the winter solstice, the Vai language has also preserved the unshifted form with toneless closure latit pB "Lord". It is the same name of God that we find in the beginning of the Norse runic series 9 (j /-r as Old High German /rr, Goth. /nruya "Lord", in Christian times "Christ, the Lord", Old Norse Gr"yr the name of the Lord. Gr"yr is the name of the Son of God of the Age of Aries, as in Nrryya the name of the Mother Earth of the Age of Aries, since the Earth "is God", i.e. in the Atlantean-Uordic cult language it bears the same name as the God-Sobri and God-Father. It is the same Elottesname that we also find as a root syllable in aithoc hd. /a-/nr "father", Latin çü-Zrr, Old Ind. p'r// "Lord" and Jfdr "father" etc., Sumerian @a-od, @M "father", Polynesian pt, pa,p r etc. "father", "ancestor", "ancestor", "lord*", is preserved, and "lord" (pa or fp) and "El"ru", "God" and "making" (ture).

„Vater“ und „Herr“
Jahresanfang und
Wintersonnenweide

We are in the je-§A or f- b series. Originally, the jo-pÄ or /forms belonged to the winter solstice, the ß-form to the summer solstice, and the ß-form to the midsummer cult language, a distinction which was then also abandoned with the later obscuration of the cultic superlative. In addition to the male proper names J'a or pba found on the Nordic Hiinen gravestones (including Sandervissingstenen and Gunderupstenen in Jntland and Köpingstenen in Shfïne), we find a/r "grandfather, "man*", *afa-xyster*

"Great aunt", Gothic oddo "father", which need not be borrowed from Aramaic like Greek *abba*, since consonant doubling is possible in the sun u 'end words with an intersocal consonant. In the Berber languages we also find dnüa and *abba* "father" iie- written with your Jalires division idcogram of the same Q, in ancient Greenland kskimo nd5n

"Vatnr", the "I'4ürdliche" next to po-"n'a "he who is above" (cf. *Asu*, the Sumerian-Babylonian god-father and sky-god, whose throne is in the north), pä, @al "entrance" (into house, tent, cave) etc.

For there, where *Gett- Satz*, the "ancestorF", &-r t'r-Aufing!i'chc of the *ScGpfung* was, who created the W'li air free haters of the finciirniss there bz f i i i i i i d each tube the " Lord ', the father of the animal, the genus csohu again, An/axg dci fñes, in the wacsertirf, i'n the "Zfät1r", da ca das erst Leb entstrÄt- Das i'st cii öügemrizi atlonWcÄ- un'e arëtiscü-rerdfrcM's, éo Cem's Glaubnisbebrnnniis.

In the critical vocabulary of the numerical, we are still fully aware of these connections. constantly handed down: *ab* and o3-dn means "father" (Semit. *abu*), *a-ob-ät* the "sea" (a "water"), "seed-drop", "procreation", se with. md, mi the mother-fi'ort), & "W "oliniing, dwelling", "sea", 'zé-eu the "house of the 'deep", the "depth of water, the ocean" (semit. a,p-zfi) öa "to divide, to divide into equal distribute parts", "part", " p a r t i n g ", "sprout", " sprout", " rice", "stick" {, *pa-ab, pab* "manti", "Father", "deep", "well" as in Polynesian *Po ode H*, the god of the l-insternis, the Na ciit, the underworld, etc.

The same meaning of *pa* "to cut", of calabashes into two halves, i.e. B ID , We also find it in the Yoruba language, for an important understanding of which the l'oruba myth of the separation of heaven and earth as the two halves of a calabash Od "dua, name of the

ancient earth goddess of f/c, must be referred to. And Z'ie pu rin Sumerian still denotes the Lebensbaumhieroglyph } of the ram age, ap'r in the Vorubs language means a cultic tree giving light at night, from whose wood also the K uli drums are made, and - "head, chief", in which again the word pn "lord", "father" and generally South Atlantic f-I "axe" are connected (see, section "Son of God" and "thorn-god"). For where the Son of God is the "Lord", the "Father", the "Dom-God", the "Year"- or "Eaum-Cleft", there is the beginning of the Jahr.

Das Grab- oder Mutterhaus-Ideogramm der Sinai- und Vai-

lautisch-nordische Hieronift,

In the Var language, as in most other Atlantean-Nordic languages, we find the ö-formula in the names of the "moth-earth", especially as "mother-house", "grave-house", "house Shdite and its af' in the 'waters' of the winter solstice. As we will see in the course of this section hieronift, the Vai script here forms the chain link of an ancient, Attano-Nordic hieroglyphic and symbolism, the spread of which extends from the North Atlantic to the eastern shores of the Mediterranean and around Africa into the Red Sea, the Persian Gulf and Indonesia. The Vai hieroglyph of the "grave" and "b'lutter house" (ioQ-i i i), be "mother", in which the sun is located, recurs in the Sinai inscriptions from the middle of the second Jahr millennium BC (i 14• i) with the same phonetic value ß and appears with the same phonetic value (N'e) in Old Indian (i i 2- I J 3), whose spelling nis variant again "literally" with the Old Hamudicf (9i -W), The right cross in the tomb-house ideogram, the Sinai scripture (i 15) explicitly assures us that we are in the middle of the year.

The alternating forms of the Sinai step to the p-last (i i6- i iq) are now of the greatest importance. They show (according to Grimm) both the recurring forms of the grave house (i I y-i I8) from the Old Hamudic (g5 -96), but also a connection, the "grave house" in the fish" (i i6). As we have seen in Text Taf. I, No. 8 I-9, here too there is only another "symbolic" writing of the Atlantean winter solstice myth, of the Son of God or his "house" in the "snake", the "grave fish", from which the Son of God rises to a new year, the new "year", "world", "tree of life" grows up. Hence the same laot value i for the "grave fish" in the South Atlantean writings of Arabia as for the tree of life in the so-called "Phoenician" and "North Semitic" step of Palestine, whose name zawelA (z-w-ê) we will discuss in detail in the section "Tree of Life". The Sinai variant (Text Taf. II, No. i i9), the sun over the W'assem, once again expressly confirms the connection with the winter solstice and the western, Atlantic Investigation of the parable.

Particularly valuable is the name of the letter in the "North Semitic" p'c "mouth"; dentl where the year begins, where the "stone, the grave house or "mother house* is split, in "lem "Hans of the deep" or "of wisdom", "in the waters", "o the new light, the new life is born, there "dcz Mved geä et", there i'si der-ürsp g d "r SfracM- (vgl Section VI).

That the one-sided derivation of the Sinai script from the hieratic by some Egyptologists was a completely violent construction, as was the derivation of the ancient Indian script from the so-called "northern" or "Semitic" scripts, or the runic script from the northern Indo-Aryan, Greek or Latin scripts, will be demonstrated several times in this section. It is also sufficient here to stick at the formula of the pre-dynastic linear script of Egypt, urri the far older, Atlantean relationships of the Sinai

script can be recognised. Both the Old Tlianiudic script, with which Grimme rightly tried to link the Sinai script, and the Sinai script go back to the pre-dynastic linear script, 'elche das Grabhaus mit dem "Fisch" (i zo), der "Schlinge" (i 2 i) oder "snake" (122) or the snake w i t h the two II-signs f}-{/), the split form of which is the sign of the Atlantic alphabets of Arabia for the "grave fish" (Text Tati I, No. 4- S)

The -p- or -/-hieroglyph % is also found in the various spellings and spelling forms of Egyptian pre-dynastic and early dynastic linear script (124 122). Through the fprml, the established symbolic connections, the relationship of this sign to the° winter solstice at the beginning of the year. In No. i z8 the Spaitongs- *-'m' F or }t connected with the nocturnal sun, the paws sun" wrapped in the "plate", in No. i°9 with the sun circle, in No. i 30 nlit the "root" of the year or tree of life J, in No. i 3 i and i 3z with the R-sign , the two "arms" turned downwards, a symbolic writing for the sign 9p pj ; in No. ' 33 'the circle of the sun is added, in J'4r. i 34 the g-sign appears on the tree of life J' which i s in the fl; in no. i3 s *t It is connected with the "man" sign of the risen Son of God, which is identical with }' or v. or the In-sign , the hands raised upwards or upwards, which bear the g-sign (i 36).

† Hieroglyphe in
Linearschrift und
der Widderzeit.
" " *""

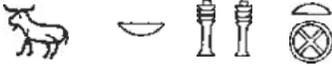
As we will examine in the section "Dome-God" and "Thorn", the Egyptian d--F-sign can also be traced as a variant of the thorn-sign p, which in Egyptian hieroglyphics is then written with the axedeogram Q a-/r, the God-determinative ("God-Dome"). Symbol combinations such as nos. h2 and i 38, which we will discuss in detail in the sections "thorn" and "grave house", also show both signs as "columns" or openers of the grave or mother house, dex "ka house", of the year or of life, The Formula Er. i 38 is therefore completely identical with the Egyptian hieroglyph , the "axe-dedicated" (sub ascia dedicata) tomb house.

In that working-class town, which was built on the occasion of the construction of the Py-ramid of L'sertes "n II (*630-so v. Chr., XII. Dynasty) and had barely existed for a century (z630--53 l, the pottery finds show a linear script and symbolism that points to an Atlantic-Nordic foreign element. These characters and symbols are c o n n e c t e d to both the Creto-Minoan hieroglyphics and linear script, as well as to the Atlantic-Southwest European hieroglyphics of the late Late Stone Age and Early Bronze Age. We find in ahen - then also our } - hieroglyphic (Text Taf. II, No. '4i- r96), as well as its cleavage forms again represented, which latter at4eh appears in Medinet Gurob, a place whose history belongs to the end of the I8th and the Aofartg of the ip dynasty approximately from iq6o fTuthmoses OI) to i 22c BC fseti O). It is the time of the North and Sea Peoples, the last Atiantian-Nordic military campaign in alliance with the Libjerii. Just as the graves of Medinet **Gorob** also show racial foreign types with yellow hair and light-coloured skin, the Gurob pottery also shows the same Frisian Tigaeen type of the earlier Inycenaean, Cypriot etc. styles.

For the continuity of the hieroglyph {as a sign of the Son of God of the Age of Aries in Egyptian cult symbolism, the representations of the sacred ram> or goat

°PC. M. Ofi's'f-rs Prlm'r.- Kahun, Gureb and Ha'rsra. London 1890; I Hu h un, *K ah un and Gurbic, London r69 i. i6 W: tb

of Mendes, Egyptian Ba-Neb-ddu, who is also called the "soul rles Rā", the sun god, is important evidence. Firstly, as far as the & is concerned, it is - as already noted above - the original "summer" sound (-6-) to the winter-sun-using -,r-form. In Egyptian



dv means both "goat" (ram) and "soul", and so his name was also *Ba-Mob-drddu* "goat" (Vt'idder) or "Soul , Lord of *Deddu* (Busiris), in which name formcl the fourfold \Velts*ule of Osiri.s containe d

which, as a symbol of the world tree or tree of life, is originally synonymous with the Tree of Life linear sign (text fig. 2 i, no. z a and b) (cf. section "Tree of Life"). The Egyptian depiction of the sacred sun ram of Mendes with the uraeus serpents adds the {-hieroglyph with the two sun points (Text Tafi II, No. 14J, cf. Atlas Fig. 3Hz). The Atlantean origin of this symbol is confirmed by the Late Palaeolithic rock carvings of the South Atlas, where both the depictions of the sun ram with the son of God, also as the "thorn god" with the "thorn" (cut stone, hoe), as well as the son of God with the two suns, the rising and setting, the morning and evening the early annual and winter, the winter suns, are preserved (cf. sections "Son of God" and "Aries" and atlas Fig. 3Izo, 32z i a and b, 3J ze).

Das atlantische
Widderhörner-Ideo-
gramm, der Krumm-
stab oder Hakenstab
end das Ideogr "mm
the hedge

To conclude our examination of the { *pa* or /o hieroglyph, we must mention another alternate form, the "crook" or "hooked stick", which has the sound value @ *especially in the North and Midland alphabets.

i n the "Stab" and "W "idder" sections. Here we will only provisionally determine that it belongs to the symbolism of the Age of Aries and is to be regarded as a form of the iF^iddmfimr ideogram {Text Taf. II, no. 49 -i o). The cohesion of the ram's horn symbol with the } hieroglyph, the sign of God and the tree of life of the age of rams, is expressed in a beautiful Ingeveonian house mark, which I copied in Worŷum (Friexland) in the church there from a tombstone of the i2nd century (cf. appendix). Century (cf. appendix to Tnil H, "Hausmarken", Tat.

H No. i8). The history of the "hook" or "crook", the later Christian symbol of the "pastor bonus", "of the good shepherd", of the Son of God with the "lamb" (originally with the "ram"), is a very s o p h i s t i c a t e d one, because all kinds of formal and conceptual connections have taken place, both with the solar spiral and with the ideogram of the Hult or Hom (antler) hoe (cf. sections on "thorn" and "spiral"). This is because the Atlantic-Nordic spelling on or scoring in wood, which brought about a "right" (i.e. straight) spelling of all curved lines, meant that the spade form of the ram's horn oak (Text Plate II, No. i 50) in the "Recbt" spelling coincided with the hoe ideogram (l'ir. i 3i or I\$2), so that a great deal of confusion and substitution must also have arisen in the phonetic variants. The basic forms described under Er. tig- i 5 z are completely preserved in the synbolicos of the

Atlantic-Nordic megalithic culture, especially in the Mcgalithic tombs. For example, the ram's-hoe ideogram (i 33) appears in connection with the right cross on the stone called "Bateau de Saint-Avnye",

Morbihan (Atlas fig. 4\$99), the split forms, the crook or double crook (+ s4) on the menhir of la lioulaie-Moustoirac, Morbihan (Atlas fig. 4i 9 a), in the burial chamber of Rénougat, Finistère (Atlas fig. 4s 9 b), on the

Dolmens from Mané-K é rion (Atlas Fig. 43 9*) and from Mein Drein near Lockmariaker (Atlas Ab* 45s) and Mané-Lud, Lockmariaker (Atlas Fig 3*32); double curved bar with the "thorn" -

Zichen on the inside of the headstone of the dolmen "des Marchands", Lockmariaker (Atlas fig. 3033). The simple "crosier" on the cross or cross-staff appears on the dolmen of Petit Mont nu Arzon. Morbihan (Atlas fig. 303 § ohd fig. € 88, no. z) and the above-mentioned dolmen in front of Mein Drein (Atlas fig. 3034 and 5 fig. 4388, no. 3).

angular hooked or hooked formeii (Test Taf. II, No. i 53) among others in the NeDm (i) of Kerozille ber Piuoharnel (Atlas fig. gigi) with the linear signs of the Tree of Life (Atlas fig. 4s9r)

For a full understanding of this symbolic connection, "right cross" and "crook" or "hooked stick", we must bear in mind that in the Sumvian hieroglyphics the same signs (Text Pl. 11, No. i 3g-i6i) still appear as alternate forms and their phonetic values and meanings still clearly show the references to the winter solstice and the division of the year; these are: *fifAN* "cut, section, part (Hisitic ma\$u), "half" (Semit. rne4lu), "centre*" (semit. maälu), "twofold, double (semit. tallu), "bring forth", "increase" (semit. sibtu, sabitu), " be bright" (määu), "bright" (semit. ehm) j *BAO* "to cut through, to cut in two" (semit. uäéuru), "sproA", "germ (semit. iislubu), " to shine", " to shine" (s e m i t . baräru). The meanings "sun" (ääméu) and "*En,ffir-ra* - god Nirgal, the god of the underworld, the world of the dead, also confirm the existence of the winter solstice myth, the division of the year, where the "centre" is, the circle is divided into "two halves", it becomes light again, bright, because the sun is "brought forth" again and the daylight "increases".

And - as already mentioned above - the Anglo-Saxon rune series of the Themsemessera (Atlas fig. 4686) still contains the right cross j- as a variant of the split cross.

)ahreskreis \$, or the ideogram of the "two snakes" § as 7 z. Rune or Midsummer-sign, sign of the summer half of the year, then as the 13th rune the sign J i-p, the rectangular spelling of S, the symbol "yew tree", as a sign of the spiritual, heavenly tree of life (proper place of the top of the tree of life, whose "roots" a r e in the south, in winter in the earth, in the waters) (cf. text Taf X: "The sacred series").

Thus it is no longer a puzzle when we see the hooked or crooked staff as a symbol of the grave-splitting in the South Cadinavian rock carvings, either standing in front of the II-sign (Text Pl. II, no. i 3S) or next to the J-sign, to which the tomb-house ideogram has been added (No. i 5y), or next to another funerary ship vnr denn {^1-sign, which is connected with the signs of the rising sun Q and the rising "man" (No.

i\$8)It will also seem self-evident to us if we look at it in the early

dynasöschén Totenkuitsymbolik (No. 39a 'u denn Grabhaus, in connection with a sign, which is apparently an alternate form of the sign, and appears to be composed of Q and the P "5chlinge" and denn "Ma}kreuz" . It is a designation l'for a certain sacrifice for the dead, called mr'.

Just as in the funerary cult symbolism of the Atlantean-Nordic megalithic culture, the "hoe", "crook", "hook" or "hoe>stick" also appears in d6P vOf- tand ftiñ- dynastic linear script (No. L40-igb), and in the AUantian symbolism of the pottery of Diospolis Parva still in the connection No. 48

While the wood hoe or the hoe from the home of an antler in north-west Africa has the sound value -é-, in the Libyan Numidian script still written as "double hook" with this value (i66), we see the II sound value of the rising sun in A1t- Indian also written as a connection of the hook or columnar bar with the sun- ' mei f W'iz/: Des Monuments et de l'bi rondt He et III - dy"-sti- tgyucnnes. Paris 1908, p.1967.

ideogram (i6d- i63), nder as a simple c riinim stick (i63), while its inversion has the soundjs/crt @s, which we also find in the North-Central Indian script seriesc u for the crook or hook stick, the "dome" sign p p or the rectangular spelling of the fj sign. n,"/+ (No, i62- i 8q).

Dat we are always in denn {j, in denn " or # f>)-sound of the winter solstice, teaches us the use of the p j--sign in the Anglo-Saxon runic series (iQo, 9*), which has the phonetic value p w, z@, as well as the seeds nmg (Steph. no. d), qr r (Steph. 8, 13), een (Steph. no. y, no. 9i. *r rs= fsteph. no. to) and Au r (Steph. no. 2 r, Vatican Codex Urbin z9O), of which we must remember the Arnenian name of the p-letter Um, e*rn, ice and the Georgian rn.

While the ideogram of the hoe is related to the "dome" sign p e begritTiich are "cleavers", the crook is associated with the serpent staff as a bringer of salvation and light (cf. section "Staff"). The "serpent" with the sun appears in the North American rock carvings of Owens Valley (California), then also in connection with our } 'Ja- (la-) hieroglyph (i93), like the t hieroglyph in denn (j, the "serpent" (iga), or combined with denn wheel cross jr as determinative of the new rotation and the hieroglyph of post-cotrimenschaft t (i 9).

Thus, our comparative examination of the winter-sun-turning hieroglyph of the Son of God, the Herm, the life-building sign of the Age of Aries, on the rough, Atlantic diagonal from North America to the Near East has revealed a still gapless cult-linguistic and cult-symbolic tradition, from which it follows that the "undisplaced" phonetic value of the 2-sign was -p- and the "displaced" one -/-.

Let us now turn further along the track of the Atlantic-Nordic migration towards for the east.

z. Dat median The numeric **ABZU**, Babylonian **eprii**, which originally came from *AB, op* "father", "sea", *ap-sū* "house", "dwelling" and JU "depth", "wisdom", has been preserved - as already mentioned above - as a locative of the stem np- "water" in Old Indo-Aryan: **u;o-w** 'jn den Wassers". The suffix w will originally have borrowed its meaning from the word of the winter solstice loop (j, which could read ja (ru), £u or su: cf. the Sumerian hieroglyph NV **Text** Taf. i No. **6d-66** (Barton 3S§-d9o) discussed by us, which in its meaning still encompasses the entirety of the winter solstice symbolism. Dab NU denotes being "in the water", just as numerically *S U, SUD means* "to submerge", "to sink" (in the water) and *S UD* is also the "light" (Delitzsch, p. 25o/z i).

We will find the term "snare" in the section "snare" as the primordial water of the winter solstice in the bosom of the Mutter earth everywhere in the Arctic and Atlantic-Nordic languages.

The oldest Eberlieferungungen of the Veda also explicitly confirm this. From Agni, a In Rig-Veda I, g5, 3, it is said that the Son of God, who is the "light of the larid", had three abodes {births), one in the ocean, itri seas (samudrä), one in the heavens (divi) and one in the "waters" (apsu).

Here the cosmic tripartite division is given, so to speak, in a longitudinal or perpendicular order: above the heavens (midsummer), then the surface of the earth surrounded by the world ocean (equinox), below the "waters" in the shock of mother earth, in the "stone", in the "rock" (8litt winter). R.-V. X, 4J. I also clearly expresses this, where the three-part

Agni's birth "out of heaven" - "among us upd "in the waters" (apsu), which is celebrated in sequence from midsummer to midwinter. Likewise R . -V. VIII, 43. 16 "**Agni**, the head and height of heaven, and he, the ruler of the earth, arouses the Wxsser SamenguB". In R . -V. X, z, y it says of Agni: "Thou, whom *earth* and *heaven*, whom the Woxsrr, whom Tvashtar beautifully b e g o t "

That Agni was "in the **knowers**" /yN2, in the "ur", in the "bull", in the "buffalo", the winter solstice symbol of the Soer Age, is confirmed by R.-V. X., 45. 3 "When thou stoodest in the öra'r/rn &"w, Agni, the *RioJet* struck thee in the waterspout". It is the place where he "broke the solid rock" (6).

We have already briefly touched on the tripartite division of the year in the symbol of the "5 three mountains" as a horizontal projection of the cycle. It is the representation of two equally high arcs (spring and late year), which are separated in the centre by a third higher mountain.

(Sommer) (text fig. hr. 24 and atlas fig. z358-z560). This parable **Der Dritte im Brunnen** is common Atlantic-Nordic cultural heritage, which has been preserved in a series of myths right up to the fairy tales of the present day. It a p p e a r s as a motif in endless variations in the fairy tale of the "three brothers", two of whom want to kill the third and throw him into the "well".

Säyana, in his commentary on the Rig veda hymn 1, io5, to be discussed shortly, mentions a passage from Taittiriya Brihmana (HI, 2, 8, IO - I I I) and also in Sä;yāyanaka, in which the story of the three brothers A'éĀnra, Dei/n and *Trifa* (the "krstc", the "second", the "third") is told, which is found in detail in the Mahabharata q, 36, 33 f.

The first two brothers throw the last, the "third", into the "Trunnen". In the story of the MāhabĀrātā 19, 36, z y) -it is said that the *U'olf* stood in the way of the three brothers and that Trita fell into the well while fleeing from him. The song of "Trita in the well", R.-V. I, ion, also mentions the wolf. Trita speaks to the gods (i i) : "the exhilarated sit dv *mi(f)rn* on the *Értfzr* zir "e *sky*(; they drive away the iJ e that comes liber the eternally flowing waters", and i 8: "I was once seen by the *rätli'cĀr Welf* (Vrika), -rie I went myx way."

The "wolf", the "dog", whose name in the Atlantic-Nordic language is formed with r, or u/, p f j or I (R), is the \Vintersonnenwendesymbn1, which is connected to the "bull" overlaps. In these languages, the terms ur (*uf*) or *H (ha)* for "bull" and "hand" ("Wolt-) alternate,

Another name for the \Yintersonneoz'ende is the "Himme)leiter", which is used by the "stone" rises to heaven (Mittsnmmer) and which we will deal with in the relevant section.

Trita addresses his request for help to Agni, man, Varuna. The name 3fna confirms the winter solstice symbolism here, since the "man" (woj from the "stone" or "water" t'nv, m) was born, And God in his revelation at the beginning of creation as at the beginning of the year, in the winter solstice, in the primordial water, is the Umn'a, (Jr-onaj, the "primordial ancestor" (Ouranos, Varun.a etc.).

Trita is rescued from the "well" of Bj-haspati.

Bhras-pati or Brahmanas-pati ("lord of prayers", "the oldest king of prayers" - "creator of all prayers") is the power that stands by Indra in his fight against the \Vinterschlange Vptra and helps him to free the sun from the "rock", the cow (the alonate of the new year). His weapon is the Rta: "right", "order", "lawful course",

"year (vgl. p. r9a). Like the Angiras, he opens up the "cave" ("mountain", "rock", "stone") to the power of the sacred song and the sacred word with "fire-heated songs". He "found dawn, sun and fire" - "with his song he dispelled the darkness",

"he hid the finstemis and loved to see the sun".

"Trita", the "Third", who thus embodies the autumn-winter course of the Son of God, appears in another version of the Mytilos inn Rigveda as Info *Apya*, who corresponds to the *Thzōioaooa* of the Awesta. He is called "Āptya", "born" or "dwelling in the Wässem" (Sāyana en Vlf, a2, i 5) ; at various steller he is connected with Indra in his fight against the winter serpent V ta, the "enveloper", øen Winterdemon. In X, 8, 8 *Trim Afya* is the one sent by Indra to slay the three-headed son of Tv tit and free the "cows*". In X, 9p, S it is Indra who slays the six-eyed, three-headed demon; strengthened by his power, Trita kills deg *Eàcr* (varāha) with the "iron-tipped club" (the "thorn").

Here the boar takes the place of the dog or wolf. Whilst the dog or wolf probably (still?) belong to the winter solstice symbolism of the Etch (Gemini) period, the boar is the winter solstice symbol of the Taurus period. In the wall paintings of Magdalenia, which belong to the Taurus Cite, we also have a depiction in which the bull and boar intersect facing backwards, while between them stands the *Nø run* (*Ha rd*) symbol of the winter solstice (Atlas fig. aq95 b. Wall painting from the cave of Altamira).

We will come back to this in detail in the "About" section. Suffice it to point out the well-known fact that the cultic boar's feast still plays an important role in the Yule celebrations of the Viking Age and that here, too, the designation of the boar at the end of the winter sun is still clearly recognisable, also in its characteristic as an animal of oaths and vows.

The fact that the Trita was in a W.pø "Bremen" (I, top) is explained by the word Jo sek'er, which is composed of ø-ø@n, that is Åø "earth", "land" and ap-n "water". He is therefore "in the waters", in the womb of Mother Earth, the place of the winter solstice.

From Agni, the sun, the light that arises before the winter solstice, "in dev waters" (apsú), in the "darkness, inn ør or éu, heibt es, dat er von Trita erzeugt set und "ver- hüllt inn Inneren seiner ÅVohnung salt" iR.-V.K 46). It is the third, last Jahreszeit, the autumn-winter, from which the new light emerges again at the winter solstice. This third season is described in R.-V. X, 43, 3: "AiS thou inn ffri/ten Couetø standext, Agni, da in the *waters of the river*, the burels (inahišāh)" - then (6) "he broke the solid rock". Here, too, Agni's third stay in the waters is still connected with the bull symbolism.

connected.

sp--, D-i---ø-, -=a That the god whose hieroglyph was the sign } is the Son of God, the "Light of the Lands " ', can still be proved for ancient Vedic India and was, with the help of the Assyrian

Zu akindisch *hūpa* möchte ich altord. *hōft*, ags. *hōf*, altsächs. *hōf*, mhd. ahd. *hūof*, hgd. *Huf* stellen. Es ergibt etch this from the øøøøinsarnon IS--r--- n or ðnr "Waaser", which ur ør-/ o4er /u iauteo kaon. la aer Symbolism of the North American Indians (Hōpi) is (j cheetahs the water grey. Here "bull" and "H esgef™ auøatriceo, dv diegelbe Wurzol áz* no ay trod upon erhalten iot, w%ørend #^ im Ru-eß Futliark zioch "Stir rind "Waefel" bedetiter The 9 form of the "Huks" is based on the myth that the Pfordebtif "Water" cue the "stone", the "rock", "borg" xehlfigt. The June zn azigolsächs. aAø is also still described with the old water rhideoøzrim V. As we can see in the "RoB" section, the Dørsleluop of the 4tossex tels Wüstmmonnenwendcsymbol) is also repeatedly associated with the water ideogram.

Denkmaier from the Kassite period (between 2000-1700 BC), in which the Assyrians came into contact with the Larians. It was from this period that the direct borrowings from the Atlantean-Nordic cult symbolism and language took place, traces of which we can still often find in Assyrian culture alongside the Sumerian-Babylonian culture. In the Assyrian list of gods K. 133 (W.A. J, III, 66), which also includes the god "As-sa-ra ma-rx-aà" "the great asura", the Assyrian spelling of the Avestan "Ahura-mazda", we find the name *fiA-z ray-gn* with a very special gloss. First of all, it should be noted that the Sumerian *W-œ'cg-ça* designates the *siebmteu* 3rd month as *&eJna dxc au'ei'th HalàjaUes* in a division of the Jalire, which begins with the spring day and night. is the Babylonian month *Teàritu*. *M'eiter Dul-azag-ga* is a name of the Babylonian god *Nabû* (hebo) as the owner of the *Wri/-, mzn#-* and *Heràx'f unbics*. *Nabiû* is the lord of the second half of the year, the middle of which is the autumn equinox. In this capacity, he is the *Gelcitmann* of the dead, the *Hermès psychè-pompps* ('Epijç Çu\o- xõpxo), the "soul guide". This is consistent with the fact that *Dut-a "ag* is also the name of the "fate room" in *fisc ri*, in which *Nabû* acts as the determiner of fate at the New Year festival. The counterpart of *NW, Nrde, Sunier Nigiözida*, is *Start*, the son of *Ea*, the Lord of the *Vassertiefe*, the *apsil* *Marduk*, the younger son of *God* in the Babylonian religion, has taken over from *Nabu, Nebo*, the coarser part of his original dignity and finally darkened it completely. He appears as the lord of *Mn ñ*, where the "Schicksalsgemach" *Ref-neal is l o c a t e d*, and is the lord of the *pufsn-igendex* half of the year, the midpoint of which is the spring equinox. In one inscription (IV R 6ç, 2d a) he is also called "J/arr-Dul-azaga" "son of Dul-azaga". A rough inscription of *Nebiikadnezar II* (col. II, Jj) reads:

"Dul-azag, the place of destiny in *Ublugina*, the chamber of history, in which in *Zagmuku* *-iu j̄ o / w z s 'm/mg* on the eighth or (irnd) eleventh day the king, the god of heaven and earth, will lie down and the gods of heaven and earth will determine the fate of the future - this gemach of the honourable *WzrrõmP'* -

The Babylonian New Year's festival (*Zagmulu*) was celebrated at the time of the spring equinox, especially with the exodus of the god *aiaf dcm Schiffskari en* (carrus navalis carnival) and the celebrations of the destinies for the coming year - originally, in the ancient Sumerian calendar, the beginning of the year was at the winter solstice and was the New Year's test, the chaidic jubilee. The fact that *Ubsu sa*, in deoich the "chamber of destiny", *Dut-azag*, is said to be located, according to IV R 65, i yfb, is completely consistent with this: "the dwelling of the counselling of the great gods", which in "Ekur" ... "Ekur" the "mountain house", the "earthly earth" is considered the seat of the gods.

As has already been mentioned several times, in the Germanic (North Atlantic) cult, the *Vintersoimenwende* festival, the Yule festival, is the time of the *I4auptversammlung*, where the main thing, the most important establishment of law, took place. There, at the *Yintersonnwend*, "at the *Fui* of the life-building *zrie*", is also the hall in which the three maidens, the *ÏÑ c - r e n*, *w'ohncn*, who determine the fate of the *iYlenschen*.

The winter solstice myth is particularly evident in the relationship between the two temples of *Babylon* and its oldest sister city *Borsippa* *ziim Ausdruck*, which is found in a text handed down from the *Arsacid* period, in which old ideas are reproduced. There *Esa* (in which - ' *zaag* is also said to be), the temple of *Marduk* in *Babylon*, is called "Hans

 /ewm. Cosmology 4er BabFlooier. È. °Šà. ' . z'Ñæ*s. "Ï-l@dbuc the altori-otaliscIteo Geis'esku!*-r-"S 3**
 --^°59 8

of the day' and the earth, the Nebo temple of Borsippa, 'I from the night'. The daughters of Esagila go to Erida "to prolong the nights", and the daughters of Erida go to Esagila "to prolong the days".

Here we have before us the "two llerge" of the \Yintersonneoz'ende, to which atich the cultic construction of the two temple towers can be traced, as we will see later.

Since, as Jensen (pp. 2 35-z32) has shown, the inscriptions identify WJ-osagn with wiki, the original meaning of this veg as a \Yintersonnenwende- rnythos is also certain.

Out of these "two mountains", out of the "place of destiny", the Babylnigchen Siegelzy lin der, der Sonnengott Sama4 hervor (Atlas fig. z33 z-z5 jj) und in einem Text (V. R. ;o, z ff) heibt es: "Samaé, bei deinem Hervergingen aus dem großen Berge - deo l3ergen der (unterirdischen) Höhlung - Wo Ötr/ Orr *Ge\$tk'CAe* für Himmel und Erde gleichzeitig" usw. (Jensen p. 23y) Special reference should be made here once again to the ideogram of the Son of God Mardiiik, Text Taf. II, no. J8, which shows the hieroglyph of the god } between the two mountains m with the sound word URU "dwelling" and PU, 2" " to enter" (semit. rr/&i from sunset), then "to bear", "to produce" - i.e. to be born again. It is now of great significance that ff-ac "gn, the sun god of the descending year and the winter solstice, the soul's guide, also has fu-r/&i in that list of gods WA I, II, s4. rs g).

" is called the fulfiller, or N-rd "finishing t h e sceptre". In WA I, III, 69, 63 this name of the god kfi, which is written with the hieroglyph @, the kéls written form fur, would have the Great W?-r*-r,z/

The name of this Iranian god is known to us from a text of Boghazkoi, a treaty between MaHiuaza, king of Mitani, and the Hittite king Subbiluliamas, in which the gods *ei-i-re* and u'-re-wno are invoked. It is the Avestan fifiMrs, the Vedic 3fi'Yo, who forms a duality with Unmzra. In the Brāhmanai literature Varuna, like Nabu (Nebo) the 7VncAr, Mitra created the *day*. "What Varuna has put together, Mitra shall bend apart in the morning", it says in Atharvaveda IX, 3, 18, a parable that was originally The gods of Varuna and Mitra were offered a dark sacrifice to Varuna and Mitra, respectively. A dark sacrificial animal is offered to Varuna, a light, white one to Mitra: both gods together a two-faced animal.

(Samh. II, I, /, 3 ; Öaitr. S. II, 5, y).

Varuna-Mitra are the embodiment of hacht and day and in the myth of the course of the year the embodiment of the winter solstice, where the determination of fate, the determination of law takes place, the law is "Rta - the great statute of Mitra and Variina". The Rta, however, is the "twelve-spoked wheel that runs around the sky, which never g r o w s old "i - the year and the sun are "the bright visible face of the Rta". But the sun is also the "eye of Mitra and Variuṛta". Thus the text reads: "The great eye of Mitra and Varuṛa, the dear, infallible one, rises" - "Worship the eye of Mitra and Varuna, the radiance visible from afar, the *SoAa dm NzJzer/s*, the sun sings," and how the year is revealed as Glcichnis in the The Atharvaveda X I. 3. B states: "Ani evening he becomes Varuna, Agni, Mitra he rises in the morning."

Like the unerring eye of God that watches over right and wrong, like the Greek i-ielios, Mitra in Veda and Awesta is also the se hirmerp of treaties andpF reundschafts-

covenants and its name as a centre of justice has also been given the simple of "Btind, contract", "vcr- bitndeter friend".

When the time had come for the Son of God to re-enter a new Hans, at the beginning of the Christian year, towards the end of the \vidder (spring equinox) period, when Jesus of Nazareth was born, a pledge of renewal arose in the Mithras religion of the Near East in the sign of the Son of God with the bull symbol.

According to Strabo, their followers called the sun "Mithras". And "Sol invictus Mithras", "the unconquered sun of Mithras", can be found on countless inscriptions, which bear witness to the advance of this new doctrine of salvation through the Roman world empire to the northern borders. At this time, however, the god Mithras grew a spiritual adversary in the form of the bull in the Nazarene's renewal of faith, who, in the character of the "La,mrn- God" (the ram), would make him lose his spiritual dominion over the old world. From the ancient Amuri land, the dolmen region of Galilee, the Nazarene was able to take up the continuity of a simpler, purer folk tradition, the clarification and spiritualisation of which was possible for him by virtue of his own heritage. The God in the \Vidder sign, the Ja-su, overcame the faith of the God in the sign of the bull, which had solidified into a priestly code of faith

Ja-ku (Ja-hu) and its renewal in the god hlithi as, whose Oriental occultism and priestly secrecy, in the decisive battle against the crude socio-ethical power of the Gospel of Galilee, had to succumb to the darkened and materialised old Atlantic cult symbolism.

Let us now return once again to the "third" track, which is the embodiment **Zusammenfassung** of the third season, in which the son of Cotta makes his autumn, winter, I'iacht, \Vasserfahrt in the shofi of mother earth

Deu kupa, in which the "third one" has fallen u'ar, that "well", "in the waters" (apsú), in which (iotte's son is hidden from the winter sun-weed, ivir have learnt to know as hieroglyph in Sunierian (Text Tal I, No. 9y-- Io4) and have come to realise that the Éiott in aos* is in the "enclosure", the "well", the "hollow", the "depth", the "sea" as well as in the "mother", the "womb". /'ir have the phonetic values wu, pu, /', Sr une sv (Text Taf. I, No. Ö4 -66) für das Wintersonnenwende- ldeogramm (j und W neben (Nr- y8) für deu "fish" or "sleeper" of the Winterxcnnenwendeinythos. We also got to know the god who emerges from the Sped as deu p't, deu "Yater", thei "Lord", whose hieroglyphics we were able to trace from North America to Sumeria and Egypt on the path of the Atlantean migration of peoples.

And thus the teste connection of the Arctic and Atlantean-Nordic cult communities is based on the zi-do-po of the Hopi and the "pN of the Sunic-Babylonian and the oldest Vedic religious sources as a cosmic myth of the end of the year and the end of life. Due to the above-mentioned law of root syllable inversion of the winter solstice words and the vowelisation of the same with the two winter solstice vowels u and a and the summer vowel i, both words with the consonant stem e-,p or pe correspond perfectly to each other,

Let us now return to our starting point, the northeastern American and northwestern European floe area, and examine further the deposition of the arctic-heathen and atlantic-northern culture among the North American Indians in relation to the myth of the year.

The hieroglyph *w a s* known in the past as a god and life symbol of the winter solstice of the Aries period. The North American rock paintings also pass on the hieroglyph with the same determinatives of the Atlantean-Nordic cult symbolism. We have already mentioned one example (Teut Taf I, No. Hfi North American petroglyphs in Owens Varley, California). Here, too, we found the hieroglyph *O'a* with the hieroglyph of descendants, the two circles *g* connected by a line, and the *ltd* cross as a sign of the new rotation, the new circle, the new year. Further variants are shown by the *pa-hieroglyphic* in the circle, a spelling which is also an Atlantic-Nordic representation of the tree of life and corresponds to the so-called Neolithic and Bronze Age "frame figures" of the West, to which we will return in the section "Tree of Life" (Atlas Fig. 4394. ** 4. *3J

23. Die hieroglyphe in den nordamerikanischen Felszeichnungen und die Übertragung der Indianer von Jahresanfangsmonat zu und der gehörnten

How now in the East European and Mediterranean daughter cultures of the Atlantean the symbolism of the time of Aries was reinterpreted in favour of the old Taurus time or abolished. *q-*, the same reactionary process can be observed in the North American petroglyphs. In the petroglyphs of Owens Valley (California), the deer appears as the bearer of the "pa" hieroglyph, as the shield hieroglyph (incorporation of the Atlantic

506l00gc "ä- ' * - Megalithic Atlas Section H, Tail Nordamerik. Rock drawings, fig. 489a, Nr. i o j. Here has the winter solstice symbol Yes I-lirsches is thus preserved as a permanent form, by the way we can also prove it in the ingvöonian culture circle in the winter solstice symbolism of the jubilee until modern times.

Another very important variant is the Atlas Fig. 489a, No. iy, which was already discussed above (Text Taf. H, No, iy 3); here is link. von or ver the Mfg-Hieroglyphe, so *ör dey W'inl solstice, the Nraföagr, which holds the sun in its throat; to the right of the "pa" The hieroglyph is the ideogram of the division of the year with the indication of the summer solstice, i.e. the sign of ascension.

The TcDöge and the "pa -Hieroglyph provide us with solid clues, since in the "sacred year" of the Hopi Indians of Walpi the ez-yfr I/nøø/ of the Jahres, which rises after the winter solstice, is called N". It is the month in which the Katschina's return. We must remember the myth that the flutter of the Katshina's, Hahaiwüqti, with her animal sons, each of whom carried the 'gclärntF' or 'gefedertc ScldangF' I pa'ulid"ñuh) in their arms, once came up from the 'underworld', ó an.

The four "snakes" at the four main points of the circle of vision, the four celestial directions J, or the four rising and setting points of the sun on the solstice x, will be examined in the next section (text fig. 6a) and in the section "Son of God" tired "noose". They represent the ideogram of the ornamental facieii Schiegi (Sc fei/e) or the v fmbæø Karel, which is also associated with the Son of God as a cosmic symbol of the course of the year. As our investigation in section VI, text fig. 64 will show, the serpent formula z + a-é (ø-é, n-pJ or its umkehrung forni) actually appears at the four solstice points X in the Nordic "long rune series". Also in the Hopi naming of the Zrø or spring month, which is called Pn/iiüièniia after the "horned serpent", the Atlantean-Nordic serpent formula n-é appears - as already mentioned above (p. zO) - in the names US-No-st' or i- Ko(aj-fi. In the Hopi language, tin-Ji means "following" or "second", a name that is also found, for example, in Latin, >abianic races "F-olger", "servant", Ablautsformi

to *un*, originally "the bent", "curved", is preserved (cf. further sections "snake" and , d" sign) The name of the fourth mythical king of Rome, the *Æm Clarté*, the 'follower of Mars'. As will be further explained in the section "Gottex Sohri", the names of those legendary "kings" of Rome and Latium are a fusion of myth and history, the characteristic phenomenon of every late, obscured tradition. Their succession still clearly shows the transfer of the names of the Son of God in his Jahrs, in the individual sections of the same, the months. These primordial royal natures would also be paired with the sequence of the names of the Son of God, as in the Atlantic-NorOean epic tradition of the Saviour, whose life always shows the 2iige of the Jahrs of the Son of God and his ksmic symbolism, as does the life of Jesus the Nazarene.

If we look at the series of mythic kings from this point of view, Rotriuliis and Remus, the "twins", reveal themselves as the "twofold one*" in the "wolf" II J, the wintertime glíchnis of the Son of God; the "warlike" êvfv becomes the "Thorn-God", § g'er (for, *tÁ'zx*)-as-, as he is still called in the runic series, the god with the "thorn", z-r, z-/ (lai *fr/am* etc.); the *aut:us* 3fsrtz, which "folds" aut the god into the "dome", the grave-, stone-, year-circle-splitter, becomes *aisdann* zuru *Drittex*, corresponding to the duffy month, the und- or W-1\fonat of the Hopi calendar and the symbolk of the third month of the nordische Stabhalender, the r-r áfonat, *Thormaned*, *iri* which the n A sign; i and the "serpent" are still overused by us, as in the following month the "dome" and the "split" Jahresbaurtt (cf. Appendix zti Tête II, Symbolism of the Nordic staff calendars, Pl. III and IV). It should also be mentioned at this point that the god figure with the "horned serpent", or the "two horned serpents" in the Schobe, is still documented several times by Punde in Gaul (cf. sections "Sblange" and "WiddeN") and is identified by the Scadinavian rock carvings, like the ancient Egyptian depictions and supererogations, as a n c i e n t Atlantean-Nordic cult symbolism used in winter (cf. sections

"dome", "staff", "snake", "ship"). The Egyptian myth also uses the phonetic value orcéu- fu* for the next underworldly serpent.

The god in the "serpent" (j, later with the serpent or with the serpent's body, originally the winter-sun reborn god-sphn, the redeemer and saviour of the life trapped in the winter night, whom we will get to know in the form of C ifcan tind uezakoatl in the Central American traditions, is the peaceful, blessing-giving, culture and morality teaching, the lawgiver, which the "king" with the snake names, also exhibits. The parable, which may originally have belonged to the Sôeraeitalter, is then "shifted" from the winter solstice to the spring. In High German, the second month is still called fZors-mg, Mittelhochd. ñw-m, Old High German horn-une, cighentch "Snhn des Hprns", the "second" or "following Horn™", ais ideogram also written as two arcs, the second of which overarches the first (hum example text Taf. I, No. 6z), to distinguish it from the single qHom - or "snake"-Ideogram of the winter solstice (t ri n de the older--' The a-doration of the 2oak (j or p5chlazge", "horn", etc., æelchea in the symbolism of the northern star kale "which can still be seen from the winter solstice or the beginning of the year, also from the firsta JI4ouai, to the

fourth month, is also still recognisable in Hopi culture. Thus the preparatory ceremonies began.

<° en for the "Aokaati" or "Unkxraä" rites already in the za"úaa lrloriat, on iz. Febi uar, ale Fewkes ihoen iiri J4fi*c 1893 i" Wa'ipi attended: cf. J. W. fewkes ; The Pa-lü-lü-Loäti, A Tusayan Cezomony. J oumal of American Folkloie, Yel. VI (i893), No. XXI II, p. 26g.

Winter solstice sign of the age of Taurus H X H the symbol of the "horned serpent". Fz is therefore the second solar cycle arc of the solar cycle year ideogram dgr "worm position", which moves higher again.

The connection now between that "underworld" (atkjaa) of world creation and the annual winter solstice, from which the 4 >-r-na'S, the é-é-, with the "horned serpent" }|-{ 'k-É, r-A or k r etc.), but forms the *Si-pa-pv*, which is in the *SudwziIm* in the *Sonney-m/rngnn puWfe* the *winter sam ndc* is located.

The setting of the sun on this point determines the holding of the winter solstice Neyd/aii'a, the general gathering of the chiefs of the "Flute" and "Snake" associations. The NoJnfaSa-K ult celebration connects the last Kiilt month of the year Ryo-"ii o*ä, the "Kya" month (December) with the So-"iüiJqflf, the "Pa" month (January), the first month of the year. It is the ceremony of the proclamation of the sun Ta-ara: we have already learnt the two syllables of this sun's name in the previous section (cf. p. uy- IAB). The Soyalufia ceremony precedes the Pa ceremony. The Zuili-Indian says to the Vvinter- senile turning point: "Father Sun has reached the centre here" : Va'f0éia (Sun-Father) i"/Nonaan (please) li (place) Zr/c ü (reached here). The Hopi say eu of the Pa ceremony: "The god wild reborn" or the "gods (kachinas come", The Xachitjas, originally four in number, are the representatives of the four parts of the world, i.e. solstice points, and as such are named after the respective cardinal points.

North value (kwilwi)	Kicyilba.
Southwest(teoyüfia)	(San Francisco Äfountain) Southeast
(tatyika)	Wénima
Northeast Iti6poko)	Nüvatikyaubi (San Mateo Mountain)

As can be seen from the names, the line *Stlduiest-Nardost* is a unit: it is the sacred cross-section of the year that connects the sunset point of the U'intersolstice and the sunrise point of the summer solstice, the path from the lowest to the highest light of the year. We will have to deal with this diagonal repeatedly in the Atlantean-Nordic symbolism and its continuity in the Christian church.

This solstice point symbolism of the Soyaüita celebration also corresponds to the painting of the shield of the warrior-priest (Nofrlfüéoj, who carries the wheel cross with the four circles (Vvende- sonnen) (NW, SW, SO, NE) (Atlas Fig. q8q8). The sun tan and the propitiatory sacrifice, which is offered to the image of the great "fanged" or "horned" serpent, are made for the purpose of recalling the sun from its journey to the Siiden. The ritual long has the character of a dramatic dance, a warrior celebration to commemorate the return of the sun god as head of the Katshina's, it corresponds to the Jiil dance of the Nordic warriors armed with shields and sticks at the Byzantine court of Emperor Constantine Porphyrogennetos (9i2- 4). The participants hit the shields with their sticks while invoking the l'iarn of the Son of God in the \Vintersonnenwende, fu/ (- rvr,

This "goocy" performance was a dramatic dance by four groups of participants, with two men *tyr usw.*).

dressed in masks and animal furs on each side. This news also conceals from us the great, ancient age of the Katcina, Koko or Kaka masks of the Pueblo Indians, as depictions of people dressed in animal masks are also found in the Palaeolithic, Atlantean V'intersolstices.

Cult caves in south-west Europe. For example, in the "Caverne des Trois Frères" (Dep. Ariège) we find a man masked in deer skin with deer antlers (Atlas Abs 333 Among the Hopi Katrina's we also find the mask with the deer antlers,

on the top three of which the six-spoked wheel of the year is painted (Atlas fig. q89 /, SOWinwu-Kattia). The stag rriit denn sechs- oder achtpeichigen Jahresrad appears still in the symbolism of the Nordic staff calendars in denn neunten Monat (cf. Anhang zum II. Teit, Symbolik der nordischen Stabkalender, Taf. IX) als "verschobenes" Wintersonnenwendesymbol. In the "Futhark", the "long series of runes, i.e. the sequence of the original stems of the solar year, the 2eichen ;[t is still in the eighth blonat as the 3rd rune (text plate X, " The sacred series"), and in Anglo-Saxon still bears the name

"Elk", phonetic value /-é, (r-Ä), a formula which, as we will see later and in the next section, originally denoted the "tree of life bearer", the bearer of the tree of life antlers, the "branched" horns, each.

and stag. The sign itself has been "displaced" by the advancement of the sun in the ecliptic as a former winter solstice symbol, which we will examine further in the section "Deer" (Elk, Ren). In the pSymbolil' of the Nordic staff scales (cf. the section of the same name in the appendix to H. Teit, plate XII), the six- or eight-spoked wheel has survived as an Jul or winter solstice symbol.

The symbolic winter solstices of the Pueblo Indians, the Krieger and Maskentine The "Perchten", for example, are directly related to the Atlantean-Nordic masked warrior dances of the Yule period, as we find them embodied in the high mountains of the Alps, which we know as an excellent example of a retreat and preservation area of ancient Stone Age Atlantean cultural tradition. The old Norse "berserkers" of the saga period also still show the traces of ancient cult-symbolic tradition, in connection with the Wicite solstice and its former symbolic constellations (bar, wolf), to which we will return in the "Jul" section. -

And so it will no longer surprise us that the discoverers of the ancient cave of Montespan in the Pyrenees noted the striking similarity of a visibly cultural "stone setting" of dripstone pillars there with the altars of the Hopi Indians (Atlas Fig. 660a). -

The idea behind the Hopi winter solstice dance of Soyalufia is that the sun, having reached its lowest point on the winter solstice, moves in the

"noose" is held by the "Shiang". We have already become acquainted with the symbols of the deepest arc of the sun in the form of the ideograms fl and (j, alongside which there is also the sign n-ê ax "heaven and earth", "mother's body", meaning " fish",

"snake" occurs. At the same time, in the Atlantean-Nordic myths, we have found these symbols for the sojourn of light "in the waters" (tpsu) at the time of midwinter and the "5serpent from the bottom" as the embodiment of this water fin-ism everywhere. We will also find all these hieroglyphs in the cult symbolism of the Hopi winter solstice celebration. Firstly, the sign fl, which in the Atlantean-Nordic language has the value of vr, êc or w etc. and the "Vasser" and the "arch", the "bend",

' Cf. A. Aäfimry'r.- Ur-Etbiigraptie der 8cliweis. Uchriften der Schweizer Gesellschaft für Vtilkerkunde. B Std XVf. Basel i9zj. ' Z4ffg LzEr "r: Altgermanischg J ütligingswgeben tind M innerbiinde, Ein BëitfBg tUt deutschen und cordischen Alteriums- utid Volkskunde. (Bausteine arm Volkskunde und R eligiensiwissenschaft) ed. v. Eugen Fehrte, Heft I) Bühl (Baäeo) i9-7 438 ' <--*6 St A'. 9ssZzr"/: da caverne deXfontespaio. Itevue anthtopoJog'q-- 33 f9-3). S. 49.

the "snake" and dag "horn" (the "qstier") means: -- it is the "horn" of the Pueblo Indians.

"Rain cloud" ideogram; the head of the Ta' ank)'amu, who carries the shield with the image of the sun, also has a head bay with rain cloud symbols. The same symbols are also worn by the Katschina priest at the summer solstice celebration Ni "in i-Katschina tjuli); cf. atlas fig. 49*\$ one of those hultsymbolic dolls (tibus) with the symbol of the Niman- Katscliinas, which are given to the little girls. The illustration shows the reverse side with the top (nä'k-tei), on the upper edge of which three rain wave symbols (o'mowuh) are attached, whose colours (from top to bottom), red, swan and green in the middle, correspond to the s y m b o l i c autumn-winter colours of the Arctic and Atlantic-Kurdish year and sky colour symbolism.

The symbol of the summer sky rain, the rainbow, which is in the centre of the essay, differs from the "Aegenwolkensyiribol" by the different colour sequence of the circles (from top to bottom): green, black, red, black and a green (!) centre field. The white signs to the right and left are the symbols of the growing grain, clie hieroglyph of the "human tree" with the "horn" or és-Aufsatz (cf. text Tat. MI, No. i I.)' The hieroglyph of the eight-spoked wheel, u'elche is located at the bottom left and right, hcibt

"Sunflowers*.

The fact that the growing grain is represented by the sign of the Son of God, the "Jwiefachen", is already an Arctic-Nordic cultural asset. It corresponds conceptually to the Atlantic-Nordic hieroglyphs for "God", "sun", "light", "life" and "seed". If we look further at the North American rock carvings, we find the hieroglyph of the

"People" or the "Ka" sign are represented in an inexhaustible variety, from which the

Atlas Fig. 489s Nordamerik. Felszeichnungen, No. 2 33 --- some examples are given. Among these, No. 33 is particularly noteworthy: at the top it shows the hieroglyph of the "lowering one", below it the hieroglyph of the "man" with the "Ka"-head, i.e. the new coming light, similar to the sign on the top of the Niman-katschina-tihtis. To the right and left is

The simple hieroglyph of the "human being" is added as an identifying sign (Text Tafi III a).

That all the course of life, all growth is connected with the jahres}auf of the heavenly poem, The way in which the "Tree of Worlds and Life" is organised is also clearly expressed in ancient Chinese hieroglyphics. Compare with the character on the Niman-katxchinas-tihiis the characters \$2- y, Table Ancient Chinese characters, Appendix to Part II, fjr pBluine" and "Fruit" to see the same foundations of North American and Chinese cult symbolism and hieroglyphics confirmed.

The fact that the () sign is the eighth arc of the solar orbit of the year, i.e. the midwinter and winter solstice arc, is confirmed by a representation such as Atlas Fig. 489d, No. 21. It shows us in simplified form the so-called Truja or Troja sign, which we will deal with in detail in the section "Worm position*", The Truja, Troja-Zéchen, Trojabtirg, Babylone etc. sign is a fan projection of the solar orbit. The basic scheme is three, four, six or twelve rings, each ring corresponding to four, three or two months or one month. The innermost, smallest ring is the winter sun, the twelfth or last month of the year.

* The Hopi hieroglyph "Korn™, which mii the "year" "life" or "human" fountain heoglypbe "written" corresponds to the old hieroglyphic connection "year"- "Lcbeo8bauzn"- and "com" (text fig. \$6, no. *3-i5 and an-zq}).

the y sign, as it is also depicted in the North American rock drawings no. 2 I. The other accompanying signs, the hieroglyph, the "hooked staff", the hieroglyph of the "lowering", the "comb" and "ship" hieroglyphs all point to the winter solstice symbolism.

The use and meaning of the n hieroglyph is particularly well expressed in the rock carvings fig. 4894, N r. zB and sz. The version l'Ir. s8 is very common in Atlantic-Nordic itfegalithic and funerary symbolism. It shows the "One", the

"First", the "god" (Old Norse Iss), who stands in your "he" or "you" ("su" etc.) of the winter solstice. No. t2 (rock drawing Najowc Väley, California) shows him himself as the ideogram of the "man" in the Ö sign. The Ir-(etc.) sign in rectangular lettering h is placed in the winter solstice of the annual cycle, to the left of it or in front of it the "comb" ("hand") hieroglyph, tigt No. z/, while in No. 3 the "tree of life" grows out of the sign of the winter solstice.

nas n sign has remained prevalent in the symbolism of the North American Indians to the present day, as one of the few fragments of the sunken, earthly hieroglyphics of the older Stone Age: cf. h**3, Self-portrait of I-teup-de-tl, a Crow-Indian (from the year 1889), who wears the sign as an ornament on his robe.

As we could see earlier, the sign II as a "rain cloud symbol", and here of the "heavenly water", also appears in the symbolism of the Nimm-Katschina celebration, which has the summer solstice and the departure of the Katschinas as its subject and is held in July. This marks the end of the ascending half-year and the beginning of the descending half-year. Of great importance is the name of the Katschina ceremony at the summer solstice in June, which is called Nzfe. This word as a consonant stem é-f, which in its Arctic and Attic-Nordic origin can also read é-r, contains the name for the "circle", the "ring" of the course of the year or the place of worship, which was the image of the course of the solar year.

The word formed with this consonant stem in the midwinter division of the year is {-r or é-f, in inversion r-l or /-f, in the midsummer division of the year g-r or / .

The forms in which z'ir will encounter the \Vort can therefore be éa(o2, measures), Ai-ur, 'zrén, ar&i, Pra, irHt, Aa, al-Aa, of-ka, u/-da etc., next to , yi-, ja, fü, gHa, go/ etc.. The original meaning was "two arcs", "two semicircles". We will discuss the word and the sign in detail later.

The sign of the division of the year into two parts on the winter-summer axis also includes the sign "heaven-earth", phonetic value n-é, which is preserved in Sumerian with the same phonetic value and meaning as n --fi, while Sumerian also mentions the connection ki'-er in the meaning of the "underworld".

This compound, which we will come back to in detail in e6. is of great importance because in Sumerian it is atich "dog".

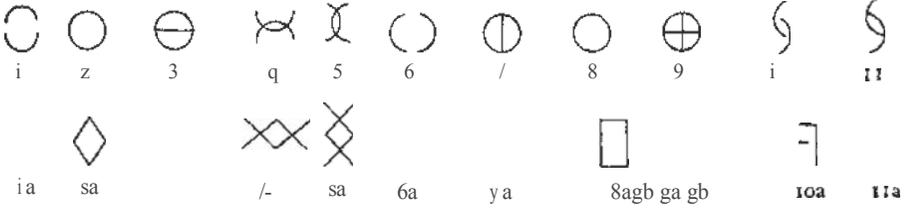
means. In addition, the numeric has the value dar (semit. Naru) "wall" and BW „Jest ge-

Das Zeichen und die Formel „Jahr“ \odot
 \S é-r (k-l) oder g-r
 e- (g-l)

aoü conversion
 forms of treatment

closed environment, enclosure".

The diagram below shows the origin and development of the mark. It should be noted that the round shape of the signs is the original form, while the angular shape is the later form, which inevitably resulted from the carving technique of writing on wood. Fundamental to the creation of the signs is the idea that the course of the year in the winter solstice includes the parable of the creation of the world. The sky seems to descend in the same way, the sun's arc gets lower and lower



Herbstgleiche

Winter und Mittwinter (Sonnenwende)

*Mittsommer (Sonnen-
turn)*

Consonant stanim : é-r (é-l) or r-l (/l')

g-r (g-l)
nder org //gj

V okalisation of the
Syllables : 'v, u-zr, ('4-ri/

or vice versa,
vur- udermach {ces tz i

i, i-i

or vice versa, placed
in front or behind

until the union of "heaven and earth" occurs again: the midwinter period, the darkness in which the light is once again submerged in the primordial womb of water. When the celestial light has then passed through the turning point and draws its arc higher and higher in the sky, heaven and earth are "separated" again. This "separation" of heaven and earth, after the birth of the Lin ht child, is one of the oldest cosmic myths of the Atlantean religion, which we can trace back to Polynesia. \n *the* treatment of the sign "zr-J'Ot, we will refer to this

The fact that the "year" in the arctic and atlantic-nordic symbols c o n s i s t s of two "semicircles", two "arcs", a heavenly, light, ascending arc (summer) and a subterranean, e a r t h l y, dark, descending arc (\winter), has already been touched on several times, a form i-3 shows the horizontal division of the year in the equinoxes of spring and autumn. This division is also a ccismic one, as the dividing line e x p r e s s e s the separation between heaven (above) and water and earth (below). The upper half is the "sky", the lower half the "earth".

The ♻unification of "heaven and earth" at the \ntetsolstice represents the sign 4 or q a. the variant 5-5 a, the upright form, is based on the sign 6-y, the vertical division of the year into the solstices south-north, midwinter-midsummer, which thus refers only to the course of the year of the celestial light alone, The sign y is one of the characteristic symbols of the winter solstice as the division and beginning of the year; we will also be able to prove the simple circle (8) as such in the symbolism of the northern bar calendars: its rectangular writings (8 a - b) are simultaneously regarded as a '3symbol of the "grave", the "grave house".

The union of the two Idengranims 3 and y, actually the sign of the course of the whole year in the four phases of the turning find equals, also appears as a symbol of the winter solstice (9): from soapy recteckigen forms (ga-h) we have the form 9 a as such

already discussed several times, in the Atlantic-Nordic symbolism of the Neolithic South

Western Europe, their deposits in Egypt, in the ancient Sumerian and ancient Chinese ideograms (Text Tat i , No. roy and Text Fig. i g , No. 22-2y and z 5°)

As a sign of the solstice, the symbol of the "two arcs", "semicircles",

in a modified form. One half is moved lower, so that the end of one arch reaches into the bend of the other, straddling them (no. io); iii in a younger form they are moved together and form the shape no. I i:

the rectangular writings are ioa and i i z This ideogram of the "circling" of the year (io- i 1) has developed in the orna- mental repetition and extension into the S-spiral, also a symbol of the two-

The so-called "meander", the clear meaning of which was developed with special emphasis on the

We will examine the relationship between this and the Snnenwende later. The line of development has been the following:

a

b

c

The origin of this motif repetition is probably due to the weaving technique : but its meaning is also symbolic as a request for an uninterrupted blessing of light - We know the sign §, which refers to the atlantis ch-nordic circle, from the Neolithic culture of Scotland: cf. atlas Ab* 46i z or 2yO3 - text Taf. III, No. 6, sherd from the rampart castle of Dunbie Hill, whose finds, like those of the pile

dwelling (crannog) in the Clyde, show a striking correspondence with the megalithic culture of

Portugal in terms of synbolism (p. 9) As the two "snakes" or "fish" circling around each other, the

The "tree of life", as a symbol of the year, can be found everywhere in the myths of peoples with

Atlantic-Nordic cultures. It is important to note that we find this representation already

represented in Neolithic Scotland and that its continuity in this ancient valley of the Tuvalu can be

traced back to the Cbristian period: (Atlas fig. zyo6, Stone of Strath- martine, found near the "Nine

Maiden Spring", to which the legend of a dragon clings, which is said to have devoured the nine

maidens and to have been slain by their father at the place where the Stone of Hallutheron

(Atlas fig. z9qyj) now stands. This legend still clearly shows the winter solstice myth. A nice

proof of the above with regard to the origin of the meander is the frame of the stone, which shows

the S-spiral in the ornamental repetition of the meander: this frame encloses the two se hlanb-cn

in § arrangement. (Atlas Fig. °2z i a and b) K renz of Hamilton (Lainarkshire) ; north of Hainiltcin

Palace there is an old dinghy hill on which a stone cross is said to have stood. \We see the spiral

on the front of the stone cross, on the back the sign Text Fig. zz, No. i i , each connected with

the figure of the "sinking one".

The symbol appears on the South Cluedic rock carvings and includes the figure of the

Umtess"hne, who h o l d s the spear of light horizontally with his arms raised, above wh i c h the

sun hovers: it is the summer sun, which represents the figure of the Son of God.

with the arms stretched out horizontally in the centre of the rectangular circle (Atlas fig. i99 i, drawing by Ekenberg, Ost-Gotland - text pl. Ifl, no. 8).

As evidence of the Atlantic-Nordic cultural migration to the Near East, a vessel from the Neolithic culture of Petreny in Be Barabia must be mentioned here (text Pl. IH, no. i6, cf. atlas fig. zJo5), which we will return to later. It shows the "two snakes"

§ with deu 'ionneipunktköpfen in the Neolithic representation of Dunbuie Hill in Scotland (No. 6) : they encircle or surround the sign S, that is - the round original form of the sign Jr or J. We are faced here with a tremendously important document: the Petreny vessel provides us with a recent *proof* of the sequence of the signs

§ and \$, which as i z. and 3 , rune noc h three-initial-summer yearly signs of the "long series of runes" (Text Tafi X, "Dre heilige Reihe"). The phonetic value of the sign S or gr, in the name of the runic sign i + p, also refers to the annual axis from midsummer (originally also summer solstice), vowel i, bre to Iviitt- ivinter (originally also winter solstice), vowel u (or p).

We are here on the mainland wandering\veg of the Atlantic-Nordic cult symbolism to the Orient. The oldest evidence of the symbol of the "two fishes" or

"Se hlangen" is then also preserved in the depictions of the Palaeolithic winter solstice cult caves of the Franco-Cantabrian circle, namely the "two fish" in the mill of I iiaux, in which three (j hieroglyphs, the "bull" Orson with the "two thorns" urid the hieroglyph iiii'erliefert have been handed down to us (Atlas Fig. 3o i i). The Hison bull and fish also appear in the Pindal cave (Atlas Fig. 3oi i a), a genuine Atlantic colt site, which is located on the Bay of Biscay with a direct entrance from the sea (Fig. supplement no. d). The La Pileta cairn near Malaga provides us with the most striking finding. It, too, is a prime example for our investigation, because it may have been the cult site of an Atlantic settlement isolated by the African population of central and eastern Spain, which does not exhibit the rough upswing of the artificial representation of the northern, Trans-Cantabrian circle, to which it nevertheless belongs in terms of content.

The Pileta cave is - as I said - a prime example of the winter-sunset cult cave as an entrance into the shaft of the mother earth, into "the water": a s o u t h w a r d - o p e n i n g , yawning maw descends vertically into the depths, giving access to the time-branched succession \of halls, among others through éne "Valerie" with a pond ("Galerie du Lac") into the "Salle du Grand Poison" (three fish depiction in the atlas fig. 3OI i b), the end of which forms a new gorge that plunges vertically downwards for fifty metres and is lost in the water. At the exit of a room in the centre, the "Galerie du Lac", there is a representation of the "two fish" with the water ideogram (Atlas

Fig. 3 I I c). In addition, however, the Pileta cave provides us with a plethora of schlange ideograms, often arranged in pairs (Atlas fig. 4i39 ú - C), in a context of the linear line of the "Man", the Son of God lowering and raising his arms, while in one place, in the "Salon", the "Bull" is still below the naturalistic representation of the "Man".

the "snake" (Atlas Fig.4zJs d), but in front of the bull is the deer.° Basically, I

would like to emphasise once again here that the ti'rrdarstrümgr ii the

*Ati'mü°krr-K fthäMen, mir Bl, Rett-t'Hirsci't Mer Elch), Bisan-ü'er, Hof, Bosh, di'e si'nubild-liclirn Ti'er of the yFieiti'ffen 'ixtrrsouii'mmcndli'cü x Ste*wMdes urlärp , hence the LlherzNch-*

'N. 2lrni/ ct ZZ, U6rrmaiar: La Pilgta a Benapjan (Maiaga). MOnaCo 1925, ****

naja or verbi durzgen from Timdprsfüvng'm, like sum example "Hirsch"- "Stier"- (Pieta), "Taurus"- "Eher"- (Altamira), "Taurus"- "Horse"- (Niaox), etc., as an indication of certain astral inter-sclaene times, where the \inter-solstice between the two images of t h e star. One animal is also depicted as being smaller than the other or located below it, such as the small rofi under the bison animal in the Niaux cave (Atlas fig. q o3 a and e). In addition to the palimpsestic overpainting of the old winter solstice animals of past ages, we also find an "old-faith" adherence to the old symbols alongside those of the new age, especially with regard to the "bull". We will come to this in the individual .et/cuts back in detail.

With regard to the change of meaning of "snake" and "fish", which is described in the passage "Scidange" is to be examined on the basis of the monuments, it should be noted in principle that the transition leads via the "eel" (Middle Irish ezc- zip "swamp snake", "swamp octopus", Latin nsgvir etc.), equal to "Yt'asserschlange" and "Wasserfischli". The "snake" in the "parlour" of the Pileta cave, under which the "bull" is depicted, also has a characteristic eel's head

A further distinction must also be made between the symbolic animals as constellations, which are thus *constellations*, and those symbolic animals, the symbols of the fixed, cosmic points of the solar cycle, soft B/ridg. The ideogram of the winter solar cycle's smallest arc n, the winter solar cycle "snake" ("water snake"

"Anl" - "fish") is an enduring cosmic symbol. In the second part, when examining the monuments, we will also be able to observe how each of the symbolic star animals of the winter solstice, "stag", "bull", "horse", "goat" or "ram" etc., can be depicted i n or on the scroll.

A lasting symbol is also the sign "year" §, the "two snakes" ("two fish"), "two bows", thus phonetically also equal to "i--i n n' g--", " i. Probably to distinguish it phonetically from the winter-form symbol of the "two bows" ("two mountains" etc.) fl f] r-A, r-g, whose inversion forms are é-r, -r), the latter received the preceding syllable c -d- (-y-) "mother", "god" usvr. (b-my, y-m7' etc.).

As well as on the continental, Atlantic-Nordic migration route through south-eastern Europe (Petreny vessel), as on the older, maritime route (La Rleta cave i ancient rock formations of the Sahara-Atlas region: "snake", "horned shlange-", "Vurm- lage™ with [Biiffel-]"bull), the myth of the é-r (Ä-Ü) or g-r (g-1) "fish" (cf. lappish ja' "fish-) or "snakes" to the East, where it is still preserved in the Iranian translation of the "tree of life". In Bundelesh XMI it says: "About the existence of (the tree which) is called the Gaokerena tree, it says in the holy scripture: on the first day (it was) when (the tree which) is called Gaokerena grew out of the depths of the 2fzrgx in Vourukasha. Zim dir Brteizbmg der Xifcrssc@ng i'ct rr noMendlg, dv an wird von iM di'e UoitcrbNMclt bm-it m (Text Tat. 1, No. 2 i, das Zeichen fiir son, aweatisch Fe rrm, den Lebenstrank, Unsterblichkeitstrank, zusammengesetzt aus "Schlinge" oder "ScMange" und "Baum"). Angra Mainyu (the evil spirit) had created a lizard as an enemy against him in the &grounds of the waters, so that it would damage the Haama (that is the Gaokerena); and to destroy this lizard Ahura Mazda would have created ten

"Karl'-SticM created there, which constantly swim around the Haoma, so that one of the fish always turns its head towards the lizard; the lizard for its part is the spiritual food of the fish, that is: they do not need food (but this is their food), that they are in battle with the lizard until the resurrection."

The tradition in the Bundeshesh gives ten "Kara" fish that circle the tree of life. This is a breakdown of the one "fish" or the one "snake" (the annual cycle) into the individual months, each of which represents a "bend", a "criim", the monthly arc of the sun on the sky. Since the month is not only organised according to the "ÿfond"

"gernesseri, and therefore its name ze that of the moon is not only formed from the consonant te-e or si-e "measure", results from the old terms iu

"month" actually "bend", "snake" etc. fj , the name of the ideogram of the solar cycle arc (j. Of these arcs, the solar year latifideogram of the "worm position" contains 5, q, 6, 8 or iz. The cosmic-symbolic cult-language connection between "Mount",

"bow", "bi-gung", "kriimmung" and "snake" is still preserved in the Finno-Ugric languages: compare Finnish èi "month", "hlond", éii-la-tra "moon", Wepsian *R-dó-i* "moon", Votjakian N "month", "moon", Estonian, Lithuanian 4fi, Mordovian Per, éon "month", "moon" i Estonian Réoz "snake", Finnian mille "Mmmm", "bent", Àil "vipér", Votjakian éoi "snake", "worm", Livish é6 etc.

This starrim èn is contained in the winter solstice term Àu-én, &-Dn, a é0, nr-R, vr-é'a, nr-és etc., so that we even find ord in Tungusic and w;ieR ale "noose" in Buryat.

The designation of the division of the year as the winter solstice into two "Haibkreise", "swei Bogen", "two movements", "two cries", is composed of the word l-A, r-é or é-r. This consonant stem is also found in our word "horn", Latin cuor, Greek Àam "s "cattle", Irish, Cyrillic corri "drinking horn", Galatian In "blowing horn". This

same stem is also found in the "Semitic*": untei other assyri5ch jsrno

"The Hebraic horn (keren) served the ritual purpose of blowing the New Year (Leo 23, 2z)]. The depictions of the "tree of life" on the temple icons of the Yidi synagogue show the horn also tz'r/fM euro at the root of the tree before the original winter solstice or show the tree of life from the 9 (the r or i)-

sign, the winter solstice arc (alias fig. 4354i 43SS. 43i 7' 43 - 43°. 4363). The Assyrian Samu means: i. "horn", 2. "hom or horn of the moon". The origin of this "old and old-fashioned" name of the month is very clear.

"Kriimmung", "bend" can still be recognised by the cosmic symbol of the labyrinth, the "Wurmlage", the "Trojaburg", which represents the horizontal projection of the annual course of the sun and whose "bends", "circles" denote each month or double month etc. (see section "\Wurmlage").

From this idea of the solar arc in the sky as a sign of the month or even as a sign of the time of year (three, four, five arcs around a circle), the sign of the so-called "shark moon" developed, *which originally was not at all 'ni'i dee lorde m tuo ialtr*. The complete ignorance of the lunar mythologists with regard to the prehistoric intellectual material of Abcndiand made it possible that the oldest, solar layers of the cosmic structure of the Orient were not recognised and the much younger period of decay, that of the lunar mythology, was regarded and accepted as the original and oldest. Compare the clay plates from the graves of Melzow, Uckermark (@Atlas fig. 65-65 i); Atlas fig. 3o8 , bronze-temporal urn from the necropolis of Crespellano (Prov. Bologna) init five arcs (seasons), which contain z4 points (the half months); Atlas Fig. 3 , Bronze Age vessel from 'erramare Emilia mith representations of the year cross and the solstice points as well as q >< ó arcs; each arc is counted as a half month, like the series of annual signs

also contains twenty-four signs, two for the month; Atlas fig. 3zo6, coin of Philip V of Macedon (c. 185-179), which shows six double arcs - twelve months: in other coins there is also the 8-"stem" and the "noose" in the centre field; Atlas fig. 124+C Künz6

of Knossos (u> 43 -33o), which shows the hooked cross, the symbol of the rotation of the solar year, with the four arcs in "Haibrond form" (the four year tents) and in the centre the

-sign, the "tree of life". It should be noted that the "swastika", whose name - as we shall see later - was "W-ya" or "fre-yn", "WJo", here takes the place of the otherwise common depictions of the "VurmIage", "Troy's Castle", the labyrinth on the coins of Knossos. Compare the other variants At]as fig. +°4+ d, where in the centre of the labyrinthine "swastika" there is only a "bow" (crescent) sign as a sign of the winter solstice 9; or Atlas fig. i to b, where the year or tree of life is in the centre; or Atlas fig *4 -, where the four solstice pinnacles are indicated in the centre field. This last *variant also occurs with the four solstice pentacles, one each in the hook of the so-called "Svastika sign".

The "arch", bend sign, the "bend", the "home", the winter solstice sign "vr" or "I" of the bull's head is also closely connected with the bull myth in the tradition of the labyrinth of Knossos. The "Xriimmung" of the "horn" 9 or u - also the bull's head (Atlas fig. +-4 e), whose meandering frame we have already learnt about as a solar year symbol. Next to it are the coins, which

only show the labyrinth representation (Atlas Fig. i to i and iz@), the scheme of which is in complete agreement with that of the older Atlantic circle (Ireland, south-west Europe and north-west Africa), as the examination in the relevant section will show,

The use of the so-called "crescent moon" as a seasonal or double-month symbol, as we learnt about on the coins of Knossos, can be found accordingly in

the symbolism of medieval Nordic coins. Atlas fig. 32 3a, coin of Schleswig, time of King Erik Menved of Denmark 1s86 - 13 19 : four "Haibmonde" around the spear and arrowhead symbol 9, the sign of God, Ti, which also appears on the coins of Knossos (cf. Atlas fig. 1241i); flip side - the "Hakenkreuz"! Atlas fig. 3214' Coin of Nord-Jütland; the cardinal point cross with the four solstice points and

each with four "crescents" bearing one of these turning suns; the reverse side shows the circle of the cardinal points and the four "crescents" arranged as a "turning cross".

Atlas fig. 32 i6, Kehrseite coin of Schleswig (early 4th century): six crescents around the 6-star, the ornamental form of the J-sign. Atlas fig. 3z i y, coin of King Erik of Denmark: six "crescents" around the celestial cross, each bearing a sun sign. Atlas fig. 3218, spleen of Roskilde, the pentagram of the five seasons,

surrounded by five "Haibmonde". Atlas fig. 32 ig, coin of the Lingones (Gaul): the bull's head bears the monthly arcs, to its left and right the S-spiral!

This small selection should suffice to characterise the completely arbitrary and uncritical interpretation of the historical monument material on the part of lunar mythologists.

Have we already learnt about the deepest arc of the solar cycle, the arc of the winter solstice month, as the "snare", the "snake", in which the sun is, so to speak, "snared"?

' W ? " ruts. Catalogue of the Greek coins of Crete and the Aegean Islands. London 1886." Pl IV, /to. y: tAososs Eco-431 v. C6r.

catch", so we can see the course of the solar year as a whole, the image of the "snake" or the "fisherman", who grasp themselves in the black, in the Atlantean-Nordic symbolism in general, just as the overall system of the monthly arcs of the year, projected into the "Troy Castle", was symbolised as the "worm position", the coils of the worm, the snake.

Therefore, we also find in the Au,esta nor risen "Kara" fish mentioned, V e n d i d a d 9. 4* "I bring down Kara, the fish that lives in the water, at the bottom of the deep seas" (cf. also Yašt iA 9)'

The sign ér (A-I) or p-r (g-J) is the sign of the year or its HNB-teiling in the sunwen 4c is found in the Anglo-Saxon and older Scandinavian runic futharks has been faithfully preserved. The phonetic value in the Anglo-Saxon runic series is è, §- and Ji also gg (Step* . - p. 34a) Letsterc fact is very important, because the sign of the division of the year in the winter solstice is é or él, in the summer solstice aberg or ,gg. is mud. The name of the character is pa, eœ (Steph. 5), gœ, per (Steph. 9), g'er (Steph. 8), per (Steph. 10), gcr, tar (Steph. a), (Steph. i 3), gyrú (Steph. 38), par (Steph. 2y), Arr (Staph. i8), zirá (Steph. yo).

The forms , fš originated from an older form pier and jar respectively, which would literally correspond to a form pf, ØW. The latter, on the other hand, read Hi-æ in the winter solstice as in Sumerian ("earth, underworld") c'der èœ(n). The meaning in Anglo-Saxon is "year". The fact that the word originally meant "Krcis", "ring", e m e r g e s from a word combination vrie grams Amüg (Psalm 64, iz, Bertholet 65, to).- This term "annual ring" *grarri úm'ng*, in its application to the daily course of the sun, again corresponds literally to the Old Icelandic *str-3N*, "Sonnen-Ring" Our the face circle and the day and night course of the sun in the sunrise and sunset points of the face circle. Here again the ancient Lappish tradition of the sign Ø is correct. Eye of a drum, so-called "rune Bomme", recorded in i69 i by Niels Kag° (atlas fig. 4928 h), still appears the Sign Ø in the meaning of *penis* (órawr etc) "sun" (instead of "sun circle", "sun year ring" or "sun day ring") in connection with the right cross J, the sign of the middle of the year, and the "Son of God", the Jx "Pzf, Christ, the heifit - the Christianised Son of God of the old Atlantean-Northern Moiothcism, the m'fi-- *širdÆ* (*ši'dda* etc.), the son of the supreme heavenly god Æadifi AtsAi (A? e "Ciott -Vatcr", as the "Son through whom the Father acts"), the son of the supreme heavenly god Æadifi AtsAi (A? e) "Ciott -Vatcr", as the "son" through whom the Father works and reveals sicla, "God" (cigentiich "power", "dominion", Old Norse, *xád* "council",

"consideration", "destiny") - "procreative power", "early" ing" hen t (cf. section "God's son"). In the

Anglo-Saxon runic poem, the twelfth verse now reads:

Ø (ger) by}' gumena hiht, bnnne god Jætep, haiig
leofenes cyning hrusan syllan bcorhte bleda
beornum and ß e a r f u m .

(Blessed) year is the hope of men: wetin God lã0t, the holy King
of heaven, give the earth
marvellous freshness of the rich and poor.

The word "fisch" also occurs in the Kié.e-Indi á e r È * G u a t c m l a 's, iris Popol Wuh, as well as in other "icbtige atiantisch-nordische, Benn auch verduakelte tiberlieferungun pen eotbiilt. * 6'W. ft'. ,W. *Ures's uy d A- ! i74-r.*- Bibhothe k der angelsächsichert Poesie. 3 vols, Leipzig i88 i - i 898. B d. III, 5. 3#7. I J. Qt ig/øn': Sildeskriker til dezi Lappi-ko *Mnholoe'i*. Det Kongelige Nonke Videnskbgrs Selskab Skriker i903 (Trondhjem l@i)- p. 69. - *Gn'n'y* Vol. I, p. 53A. Ü berseuung neck *IWC't rim Cal Gm'moe+ ü her* deutsche R unen. Güttingen i 8ai, p. 2z8.

bien ifegriff and the word " year" are found in the Atlantean-Nordic, i.e. also in the H'ord-Atiantic, Tuatha (Germanic) language as a consonant stem of two consonant syllables and swar é-, /a-, g- or y- connected with r or f, prefixed or suffixed. For the essence of the Arctic-Nordic and especially the Atlantic-Nordic language is the purely cultic basis of word formation, which is based on seeing God in nature, on the cosmic experience of the year, the course of the year of the God-soline, which is the "light of the land". One of the most important laws of this cosmic b-solar word formation is the *Ges te drr*
- ée3

which we will explain in detail in the next section along with other cultic phonetic laws. It emerged from the dualistic conception of cism and the associated division of the year into an oóze and mrrrz, or có/rre and rorzferc half. The first refers to heaven and earth, day and night, summer and winter; the second, in particular, to the division of the year at the winter solstice, to)ahres-eride and the beginning of the year.

At the passage from the end of the year through the winter solstice to the beginning of the year, the *reversal* takes place; what was behind becomes in front again, what was below becomes above again. Word stems that refer to the cosine íúustände for the winter solstice occur as a reproduction of the cosmic states after the winter solstice in the reversal. For example, we can find a word with the consonant stem r-f (*I-t*) and r-é /f-lj as T-r (r-J and êr (á-f). In the summer solstice, the second reversal, dre reversal, originally took place, -'elche dre original form r e s t o r e d .

Each word originally consists of only one consonant with a vowel. Both are subject to a hoshmic-solar sound change law: the consonant to a sound shift law, the basis of which was the alternation between voiceless slurred sounds (tenues), breathy slurred sounds (tenues aspiratae) c'the voiceless fricatives (spirants) and voiced vrschlub-laoten (mediae). The voiceless VerschluÖlaot denoted autumn-winter; after the passage through the winter solstice it was breathed or voiced, but in summer it was voiced. The vowel was subject to the ablaut law, the "cwechsel der fiinf Grundvokale a-e-i-o-u, whose connection with the seasons has already been briefly touched on in the previous section (p. +45) and will be explained in more detail below.

Among the oldest stem words, which denote the 'year', the ' course of the year', 'God in his annual cycle' and therefore 'gehen', we will get to know the guttural series L, 43 or 5 /rá2, undg, which alternates with y (esp. j).

Since the end of the Stone Age and the demise of Mó-uru, the cult of the connection between the peoples of the Atlantic-Nordic race in the Occident and North Africa, as a result of racial mixing, this traditional, cultic use of the language also fell away with religion. What the oldest written monuments of the peoples with Atlantic-Nordic racial or cultural components have handed down to us already shows a complete darkening and equalisation: the language is no longer mobile and alive, it has solidified into the best word stems with a fixed consonant and a fixed vowel. To an even greater extent, of course, this applies to the languages of the Vólk of the Arctic-Nordic Rasse.

*We will explain this briefly using the history of the word and symbol for " year" on the basis of the text Taf. III The word "year", Middle and Old High German ydr, Old Saxon y "r, por, Old Frisian ,rir, gPr, yyr, Anglo-Saxon gear, English quer, Old Norse dr (from yuri), Gothic jim is originally related to Old Bulgarian y'a-ii and /urs "Frühling", Gr. *haxas* 'year', /zum (Xpo) 'season', 'flowering time', Aq'est Jitr 'year'.

It is very important that the Anglo-Saxon pier, like the Old Bulgarian yup and y'irs, means "spring", like the Greek norm "the season", "flowering season". Here we have the wintry turning vowels o-a (originally u-a) and the spring-summer vowels a and e. The vocalisation of the descending half of the year must originally have been i-o-a. This word is still used today in the designation of the winter solstice month and winter solstice festival

"Jul" has been preserved. However, we still have tradition that the summer solstice month was also once called this.

Jul and Mutternacht Firstly, the word for the midwinter month, when the division of the year takes place. We owe -< t† r3). 'n his well-known treatise "De temporuin ratione", chap. i 3, a very valuable report on the monthly rhythms of the Anglo-Saxons. From this it emerges that the Anglo-Saxons

Saxony both the rrrsm and the frazzn month of the year . Beda also mentions this: "They begin the year eight days before the first of January, when we now celebrate the birth of Herm on the night that is now most sacred to us, which at that time was c a l l e d *zodra* srrr, i.e. Mother's Night, we assume because of the cult rituals that were practised in it.*"

The information that the '-et-FeSt, which originally signified the summer solstice and would have been called the winter solstice *k'H (U :r)*, was the "Motternaecht", is of unprecedented value to us. Suddenly a bright spotlight falls on the ancient, cultic tradition of the Ingväonen, which we will search for in vain in the "Edda". As we know from the two previous sections, the term "hfittemacht", "mother afterP' Hud

"Midwinter" or winter solstice is one and the same. According to the direction of the sky, it is the south, the direction where the sunlight sinks and covers the smallest arc of the course of the year or disappears completely.

There the Son of God, the "man", like the "sons of the 6human", goes back into the h "chob of the All-Mother Earth in order to be reborn from ibr through the great Geseo of God. This is also stated in the death ritual of the Rig Veda (X, i 8).

io. "Go from here to the Cutter Earth, to the f a r - r e a c h i n g , benevolent earth . . "

i 'Do yourself to the earth ... Offer him good access and good shelter. Like a mother wraps her son in a robe, you wrap him, earth".

If we go back to the Atlantic-Nordic migration of peoples, we find a cultic continuity among the Atlantic Hord-Africans, the Berbers, which completely coincides with the Ingyaeonian continuity and confirms the great age of the former cult community of both. In the Berber languages, the root word for "mother ei, or in doubling --im, is o-e-i-o-u with the cultic change of the year: tina, .rain, **aten**, yrnizej; **leo**, izeu yaerui; Mac é, **incl**, **ons**, **uteN**, -'eq uwaiA. Ber den Tamäheq leidt *anna-d* " Bode", Erde",

bei den Kabylen Cito nu "Muttefi", *Uxspr g-*, "*Ausgangxstetl* '. The "water" heibt omnn, lynn; the "centre, half" "ww'cr; "Mittnmachr" "ommws e&dA (Touareg), emm'n u *ihcdh* (Tamäheq), "die" **reset**, moet, mwzZk **rue** zf, ize txt t '.

' *Jan: oä* Gn'ate*- Gewichte der deutschen Sprache. Leip g 1853. p. 56 -3y. Incipiebaot autem aniiuni ab octaiio caleadarum Januarum die, ubi nunc zatale doimoni celebramus, et ipsain nociem nune nobis sacrosanctam tunc gentiū vocabulo Modra-elst, id ert matrum neciem, ob causam (ut suspicamue) ceretnoniarum , quas in ea pet- vigiles agebant." The dictionaries I used end:

fW Z*ers "f: Notex dc lexicographie berbtre, Journal Asiatiqu*, 8- Série. Tonne X , (i 88y).

R-nsf *Zfusst*, - Le dialectt de Syouab. Publications de l'Ecole des Lettres d'A1ger V. Paris 1890.

So in these word equations we still have the complete, Nordic winter sun-

The "mother", the "water", the "earth", the "inheritance", the "centre",

The "half", the "midnight", the "origin", the "starting point". This is the ancient, cultic meaning of the "midnight" of the year, that it is the "mother power", the night that has been "sacrosanct" to the peoples of the Atlantic-Nordic race and Nordic faith for thousands of years

z ar, uni to take over the word of Beda - and which even in the Christian church is still considered a birth of the "Lord" is celebrated to this day.

It is necessary to establish the meaning of "mother night" here, because the word has been used by lunar mythologists to create gross nonsense as evidence of an alleged genmanic lunar kilt - a nonsense that could even find its way into an exact scientific discipline such as prehistory.

The word yi-N (originally in the winter solstice U-of, β - ar), to which the Gothic yivfeis still literally corresponds, occurs in the later, Anglo-Saxon denlcrrialem in the weak 1*form yJofi and in the name for the Christmas festival geoJl)m', *gcef* English ym. The new name of the double month of the winter solstice was derived from this: zz arriz gr-fr (December) and se 'r/mo ge& (January), i.e. the month rer and the month n "rA

"Jul", Gothic /rvw U' "the first of the two)ul months" (November), Old Norse *ylier*, the last half of November and the first half of December.

The name of this blonac originally denoted "two haib3reise", "two arcs", then "circle" and "wheel". The separation in today's etymological science of the Anglo-Saxon lu'ra Hof, tu'iof, Wzou'of, /urogof, English wder/, Dutch afr/, Middle Low German ne/, Old Norse lyö7, 'rt "wheel" is therefore an error, since the word appears as a consonant stem in the sound series é-f (é-r), 1-f (*h-r*), *g-l* -r) and y-7 J-rj and, in addition to a form N-N and g0N, there must also be a hi-N and yi-N. From the Age of Aries onwards, after the form zf/m) had been shifted by the winter solstice to the beginning of the annual series of signs and sounds oit, ob (erf replaces of (*m*) as the end of the annual series.

The vocabulary i-u denotes the annual axis II'ittu'°rtrr-3fi'ts"omer, if *xfrxennen* "of -- fi*awrzoswx'rm&- or vice versa: the division of the year. So we miisseri also find the same word for the Sommerson solstice month. In fact, Ä "ddzcé in his

"Atlantica*", which is a treasure trove for the older folklore of Scandinavia, also records the name *Hi'ul* for the f'fonat of June and the name die *niäquad*, today's Swedish *miiuzd*, for December.

It must always be borne in mind that the age-old view that the Arctic iu'rdisclier origin, divides the course of the year into a cosmic dialism of an upper and lower half. The wooden calendar sticks of the north, for example, in their oldest delivery, go back to this cosmic division of the year into two parts and have an upper (summer) side and a lower (winter) side (Atlas fig. z{WZ. 4M. 4z -J. This is also

the origin of the so-called "busthropedon" spelling in your Atlantic-Nordic culture.

fiwÜ Zfa rf.- Etudo sur la Zenatia du 'Vzab de Ouargla ei dkÜ'Ou dRir'. Publications de l'Ecole des lettres

5th Cod Na "oz'-. Dictionnaire franeaix-tamäheq. Alg er 1893,

l9ersefbo: Dictionnaire pracöque tamfiheq francais (Langue des 'Touareg). Alger i g .

E. *Desiaingr* Vocabulaire francais *herbëzt*. Etude sur la Taebelhiidu tous. '9. N/?ü'owieJrs

francais-berbère. Dialecte écrit et parlé par les Kabyles de la division d'Alger. Paris I&J G,*Heyf*

.Dictionnaire kabyle-francais. s. Ed. Paris 1901.

E. Hasqu-r r-y Dictionnaire francais-touareg. (Dialecte des Taito9) Publications de t'Ecolo leg letims d'Nlger.

^"* - 93

bred, in which the lines are written alternately to the left and right and the characters are then written in reverse, standing on the knob, on the line that turns back. It is therefore a purely cosmic-symbolic way of writing, which refers to the solar cycle.

Grimm's assumption is now likely to prove correct, as the name *Ju}ius*, which the Roman month of Quintilis would have been an originally old name of this month, which was renewed in honour of Julius Caesar'. *Griirim l i n k e d* the name of the month and the *yĜio Gres* to the ancient Latin hero and ancestral father of the Julic family, who ads w and älter *ÿ N / "* appears in the inscriptions, *wic* the gens is also mentioned in the inscription *ñ* is mentioned in the inscription. This *ÿ Ĝ c r*, w still has a dark legend attached to it, which clearly bears mythical traces He mud cede the rule over Mo, that is "White Land", to *â"/rN*, the "forest-born", son of Lavinia, who before Ascaniis, the father of Rufus, had had to flee into the woods to the faithful shepherd Tyrrhus (Tyrreus etc.) and there had given life to the *Snhn* -

The persecuted mother, who carries the new sun hero, who is born in the "Ward" with the "herd (horse, bull, ram), whose herder is Tyrhus, Tyrreus, points to the winter solstice myth. Tyrreus etc. is the "thorn god", the *I-r* god who stands in the "forest" of the winter solstice, where the "two thorns", the "turners", denote the division of the year and the we ride and literally corresponds to the Norse *Tyr* (ti-ur). It is striking that *Jul us*, who ceded his "kingship" over Alba (the new king of the year), is compensated with the highest priestly dignity, which is further embodied in the *Julia Gens*. The priestly dignity inherited in this family, however, refers to the cult of *Vcdieeis*, *Vediux Vci'i'c'is*, who was regarded as a "Unterueltsø-ptt" and was invoked together with the "di manes". The reference to the cult of the dead, however, explicitly points cosmically and symbolically to the winter solstice ° The f a c t that the foresttcborcnc became king of Alba, "White Land", confirms this. *W'eib* is the colour of the East, of spring after the passage through the winter solstice, where the "female woman", the "Alve", "Elve", the "saligen" *Fräulein*, stand at the dolmen (grave), which we will deal with in detail later.

Grimm rightly p o i n t e d out that the Cypriot *Julos* (ἸούλοϚ) dates from 2z. December to z3. January, which corresponds exactly to the Anglo-Saxon *Grunt*. A *Mnnat* *ÿu/aioi* (°Ioo Xixiōç) is attested in Asia Minor, *9uffië' s* (ἸουλιϚ) is a month name in Aphrodisiac, while the name of the seventh (i) month is in Delphi, *7ñi'oi* (ἸουλιϚ), like *ai'is* (Etkoiōç), goes back to a *U'urzel pr/*, *Off*, from older *W-z/*, *R-i/*, whose meaning "to turn" thus rmits Old Norse *Aynf*, *fírrr/* "wheel" etc. would correspond.

Grimm already concluded quite correctly t h a t t h e r e w a s originally an interchange of the names of the months of the summer and s u m m e r solstice, and that this realisation should be taken into account, since the *I*orm* with tenure (*A*) or aspirata (*ä*) was in the winter solstice, but the *niit media* *é g j* w a s in the summer solstice, while the form with *y* could be used for both. It was only much later, when the cultic basis of this linguistic community began to be recognised, that an equation according to a form or a confusion took place, so that the

-orm with media *QNi*) in Anglo-Saxon also appears in the winter solstice,

'lie aspirated form (*I iN*), on the other hand, in the Scandinavian month names four summer suns.

logic, 3. butt. B'd, 11. Berlin i883. P. 335. *Geo'rg iJsoxo.'* iteligion nod K ultur dir R Alert z.'Auh. 'Müo- chr'o i'ue. S. Jj --cj8.

has been further developed. *Hiaul* and dots still means the sun in the dialect of Basse Bretagne rind Cornouaille, while the form with a voiced closing sound (media) has been preserved in Brctagne as *Gocl-Actt*, *Get-austus*, U I Æ a 'sf "Feast of Augustus", the romanised name of the harvest festival, which in Irish is injured and chrígtianised "Lammas" hich. It was celebrated on i. August. All of Ireland came together on this day at the great ancestral burial site of Fnid/z', as did all of Gaul at *Lugdum*, "Lugs City" (Lyon), in honour of Augustus, who w a s placed in the place of the god č, just as the sixth Roman month, Sextilius, w a s baptised "Augustus" in his honour. According to Comac, the grinder of Lugnasad is a č "g ø r fffWp, who loves it at the beginning of autumn. According to "Refines Dindsenchas", Lug's foster mother Tailtiu would have died on i. August, and he would have used the gathering as an annual mourning feier for her. Faú'fui is mentioned at one point (LL 8 b) as the daughter of King 3fngú Olds of "Spain". Otherwise, however

" tfeğ3 wfæ literally "great field", in Irish tradition always "the other world", the Elysium "Mag Mell", the "land of the a n c e s t o r s", which was mentioned in the previous section. Here again we have proof that "Spain" later replaced the l o s t, Atlantic ancestral land of "Mó-uru".

In place of Tailtiu, a team or Jømaø is also mentioned; to **celebrate** its commemoration or the "Königx" *Go* the Leinsterleiites came together at the same time at a place called *Carves*. This name mega ups the term raw (*Mr*) or par for the jahresteilfest again'. The supreme god *Dagda*, who is also called Jrr'a, also bears the same name, from a root é-r, which occurs in the Latin god's name **JersJ** v Benz, i.e. "creator bonus", the "good creator", in the Salian Song and is also called Krrvr, *Kerros*. As it is associated with Janus, the name is used as a term for God at the beginning of the year, when "creation begins again". We h a v e already established the same for *Dagda* in the previous section. The Latin words rrear "to create" and *mescere* "to grow" still retain the etymological cult-language connection: for the creation of the world, like its annual repetition in the winter sun, is the "turning" of the c i r c l e .

The god Mg, whose name /- , a reversal of g-/ (*g-r* or *Z-/*, *A-r*), is thus preserved in the old *good Augustus* 'act of Brctagne. Its name, inn \Valschen Nc" "light", is etymologically related to our Wart "light", the Latin W etc.. However, the fact that the name fng with the u-vowel also originally goes back to the winter solstice is due to the fact that Lug is associated with fōsnøøanø in Irish mythology, or comes from its realm, in order to help the Thiiatha De Danann against the Fomortar. fōæ n wr Mr is therefore "son of the sea", the god of the sea, who is also called the "king" of the Tuatha Dé Danann in the Irish "tales". He has an immortal pig which, when killed, comes back to life the next day. By eating this meat, the Tuatha D é Danann became immortal.

* In the atiantisclt-northern g ullsprache, the R utter earth yägt the same name as the Son of God in the ¥WChiedenen Abxchnitten øein eines Jahresuandels: garage oder German beißt sic dem dem in der Jahres teiñung ID . Dab dam *test* to Cann an or Garman or Taillti ci" Erniodankfest, to the thought of the nowmebr beginningo Süikeos, Sterbeps dev Hiimmellichtes and the dying of the Wacbstumcs of the frde car, still clearly emerges from the completely obscured tradition, according to which the dying Carman or G arman had instituted the celebration of the feast and *had used* it as a reason for the abundance of milk, fruit and fruit *used* by her. (R canes Dindxenhas, Revue Celtiquo XV, pp. 3i3-3i . MacCuliocb, Religious of the Ancient Celts. S, i6y - iø8.)

Here again we have a Tuatha myth, whereby there is complete agreement between the Celticised Tuatha peoples (Irish) and the Germanic peoples. The cultic Jul-Eberessen belongs to the Germanic death cult of the end of the winter sun. In the Eddic "Walholl", too, the boar *S rhrüini'*, which is boiled daily and is healed **again** in the evening, is the food of the Einherier (Grimmism91 r8, G9lfaginning 3): -r is boiled by the V'iiterstorm Andhrimnir in the subterranean I-euer Eldhrimnir. This is a common ancient Norse myth dating back to Magdalena, where the sun at the winter solstice was in the constellation of the "Boar", the month of "April", to which we will return later.

Die Zweiteilung des

Grimm's observation that the second citation of the year in his name simply aiuswechselte, Be d d** N88ender aeF is thus fully confirmed for the Atlantic cultural area. Let us now proceed accordingly ^{**b or ^ o r o -} of our research method back to the former Arctic-Nordic cultivated ice, we find that this n mism of the division of the year also forms the basis of the Hopi and Zuni-Indian cosmologic, which has already been used as a starting point in the comparative study of the Arctic and Atlaotian-Nordic Syinbolifi. The Zum year is divided into two seasons, each of which c o n s i s t s of six months. The month is again divided into three parts, each of which is called topinta as' tc*m'la "a ten". The months are called

Vv'inter- monate	December march l'kopu	January Tai}'ämehu	I" O'nänu Iairia-' kwamč	ebruarII I'Jli'tekwakla 'sanna	April '13li'tekwakäa 'hlan'na	May Kwashi'ämine
Soinnicr- monate	Joni l'Lopu	Juli TaiyämehuO	August 'nänu lakla-' ksvamö	Septeniber 'Hli'tekwahia ' 'sanna	Olrtober 'I-fli'tekwakia 'hlan'na	November Kwashi'ärmme
Ile interpretati on der Nam en	"Zurückwen- dend" r'. "to- of snow	!on the wayMonth looking back"	llaumästeKein snow little	\V if piclrt	vicl Wind Monat	(ohne Name)

Clearly, the two-part system prevails here, in which the \Vendnionate is replaced by the Naruen i'kopu "turning towards" or "looking towards", the jev,'eilige "reversal" of *yit-felia* "sun-father" in its course, and the \Wintersonnenwende is considered the middle of the year:

"\a 'tokia i'tiwannan ku,I te'chi", "V ater Sonne" has reached the Ifittensttte here".
The Hopi calendar is more important to us than the Zuñi calendar, as it has also preserved some of the old sounds of the Arctic and Atlantic-Nordic month names. The Hopi year is a \fusion of the solar and lunar year, as the Arctic and Atlantic-Nordic yearly calculation h a s always been; the course of the sun determines the composition of the year and the individual seasons, the phases of the moon the individual month. No other significance is attached to the moon than as a subordinate "timepiece", a minute cipher on the Jabres celestial clock, so to speak. Lunar cults therefore always originate from very late periods of racially very strongly favoured peoples, and only from the *same* Britons, where the sub-
' M. C. £Trii+nsöii .-° The Zutii fudiang. a3tli Annual Rg poi t Rureati* of* Ethnology , Sinithzoniao IA8titution.

Washington i9oq. S. io8,

tropical climate abolished the contrast between winter and summer, the cosmic dualism, and transformed the sun's light, which was a blessing for the people of the north, into the hostile power of drought.

The Hopi divide the year according to thirteen points of the sun's course on the horizon: the semicircle of ascension and the semicircle of descent. The names of the months in connection with the most important kiil acts are:

}aniiar	february	March	April	May	June	Juli
Ib	<i>Puwa</i>	<i>UÜ</i>	<i>Kw yz</i>	<i>Ham'tm</i>	<i>K "tr</i>	<i>Ken</i>
Ankunn	Nw "md	N=&fUeifü,			<i>Eva-</i>	End
the		Ua-4-n"i-6' or	!		<i>Katscüina</i>	<i>EatscÄina</i>
Katseh' "		M am			Somrnrs'onnenwende	
		Snake-			} Departure	
		end sun cult				; the Katscbina's
August	September	October		November	December	
<i>Pa-Powa</i>	<i>Hüük</i>	<i>Ucü</i>		<i>Arm</i>	<i>Kyu</i>	
Schlange	<i>Lalakoñti</i>	<i>Mamarauti</i>		New fire	Sqraf	
und Flöten-	Erdgöttin,	Ernte		Ceremony . Recall		
zeremonie	Keimzeit				the sun;	
					sun-	
					} Snake cult.	

The SuGx "müiywlh" (-month) is added to each of these names. The doubling of the year into two identical halves that turn corresponds exactly to the Hopi conception of an upper and lower world mentioned at the beginning of this section, whose seasons would be in inverse proportion to each other.

It is of great importance that the first month of the year and the year's holy days are in heift. We have already tested this name for the Atlantic-Nordic culture as the name of the first month of the sacred year of the Aries period. We have also been able to prove its presence on the North Amrcilran rock carvings with the cosmic attributes of the tree of life and the winter solstice (TeSt 'rar. u, No- 192- 194 and Atlas Fig. 4 94. no. i8, u. i 3 "Rock Drawings of North America"). Hei the Zuéii -'ir will often find the hieroglyph } again, although, like the Mcinats- The name has lost its original meaning and is now called "dragonfly" by Stevenson. We find the symbol particularly frequently on the masks, altars and cult vessels of the Shlwanni "rainmaker". Stevenson brings a representation from the \Winterandachtsort of the Shfwanni of the Nadir, where the hieroglyph appears on the vessels with consecrated water, which belong to the attributes of the altar, which is prepared by the Shlwanni on the FuAboden in the form of a beautiful flower and pollen painting. It represents the rain cloud symbol in the form of a staircase motif, in front of which are six journeys, Boven, the sun path of the year. In the prayer sung next to the consecrated E'telc it says:

'/. IP. Nezot "i.-*Tusyan Kstcinas. t 5ttt Apnual °Report jjur au oF Ethnolog y, SmithSonian Irstitutiozi. I8g3 - - \Yashington i8gy. S. sz3.

Clothe my earth mother fourfold with manifold flowers, Let the heavens be covered with the rising clouds, Let the earth be enveloped with mist, envelop her with rain,

Let the thunder be heard over the earth, ... over the six regions

of the earth . .

Here, gladly, my father, the sun, rises, climbs the ladder, comes from

from his place. May

everything complete the path of life, may Alex reach an old age. May the children breathe more of the sacred breath of life.

May all my children have Mom, that they may pass the way of life, Here let Thee again - we consecrate to Thee our highest thoughts,

Hasten along the path of flour: we desire you longingly.

We breathe in the holy breath through our prayer feathers.

We will visit the *span* in its Somiricrandachtstätte in a moment. Here it should only be noted for the sake of introduction that the six regions of the world of the Zufii are designated by symbolic colours: yellow the north, blue-green the west, red the south, white the east; black the nadir, the base of the sky as the underworld and multicoloured the zenith, the apex of the sky. The third of the Hopi month names is

Du "inkrsOooe⁹-fiir us again of importance, because it combines the sound value éu or M with the eedoch*Syobolder "ge5omteq Seblang@' snake and sun cult has been preserved. ks is the cult symbol of the "horned" iu deq iéulrren ¹⁰ Pueblo-India

ceremonies of Soyaliifia. In the Lent month, the "coarse serpent" is no longer hostile but benevolent, meaning that the sun draws its arc higher up in the sky as it rises and is no longer "trapped". For the common basis of North American and occidental cult symbolism, compare the symbolism of the Nordic staff calendars, Tat. III, Lerizing (March): we find there on the i J. the hieroglyph

I, W, which in later depictions is generally replaced by the naturalistic depiction of a

"House" has been replaced. It was the day of the beginning of Lent in Germany, the "summer Sunday", the "Sunday of the dead" or as it says in the Alernannic calendar: "Hie wart der erste dag in der welta."

As we shall see, however, this symbolism is a different one: originally it belonged to the winter solstice of the age of Taurus, whose first sign of the sacred year was da-Äu or rrr--lhr (or-&, ar-da etc.) 'ai H etc..

On the z i./zz, of this same month, we find the *ScAlaxge*, the *Schlaxgerrstab* or the *HHmsiab* in the symbolism of the Nordic staff holders.

We will take a closer look at the "heard" or "sprung" sicblange in the next section. cut "snake". The symbolic name of the "intersonnenwendeschlange", which is the "Horp" has the consonantal value r-é (sr--Aa nes.) or /-I and in the "inversion"

f-r or I-f. The depiction of the "fanged" or "feathered" snake in the Hopi and Zufii cold is of great importance for the proof of a common origin of the Arctic and Atlantic Nordic cult symbolism.

As mentioned above, an important role is played by the "great horned one", or "feathered serpent" in the winter solstice of the Hopi, o/"iia. It is the hostile

• *Sleuemon*. y. a. O. Pl. X X X V and p. iy6 and 77-

Power, which would have captured the sun, the original, symbolic conception of the deepest arc of the sun's lantern
Midwinter time. A sacrifice of atonement is made to it; a dramatic dance takes place, led by the priest-warrior with the sun shield, to honour the return of the sun god ak Letter of the Katschinas. The image of the great serpent is set up on an altar, which we will see in the depiction of the Ztioi. The hissing and hissing of the s e r p e n t , as the embodiment of the Minder and the storm, is framed by it,

The Soyaiuha ceremony in the month of *Kya* is preceded by the "Neiies fire ceremony" in älonat hr/y. in which "Father Sun" appears as the most important person among other fri-cm. The months "Kele-Kya thus denote midwinter like the eponymous ones denote midsummer. (Wir therefore have the consonantal stem value Ä4 (-h-r) and ê rriit y'a, which means "to go".

Let us now t a k e a look at the depictions of the "horned", sporter "feathered" snake in the cult symbolism of the North American Indians. First of all, I will refer to the beautiful leather panel of the dakpta from the Museum für Völkerkunde in Berlin (Atlas Fig. 9i o), on which the sacred winged "thunder pipe" is depicted, the symbol of the \Yeiten- or Tree of Life (cf. section "Tree of Life"), which carries the sun and is encircled by the two "horned serpents", the symbolic-naturalistic representation of the annual hieroglyph §. The serpents have fiiQy/•• u on their heads, like the scWnrsr beast, the earthborn and the Sini -

The image of Mother Earth (cf. the North Atlantic hieroglyph "Taurus") is also a symbol of life. tree is depicted. The serpent 5 with the buffalo (bull) horns - u thus still betrays its descent from the atlantisch-Nordic bull-age In-én, én-én, ier-oo, use. Llieroglyph fl + U - i't or J. The cosmic-symbolic winter-sunny relationship of the

"heard snake", which, according to the Daknta belief in the IPniier (!), the lakes and rivers I, dwells and is covered in fibres (motif = god-snake-serpent-man) is furthermore confirmed by the widespread tradition that the sight of it causes numbness and death. According to Vendidad I, I, it is the "riitic serpent" of the winter stifled by the evil spirit, to which the Aryan VaeJah, the original home of the Uro-Nordic Itasse, w a s sacrificed.

The fact that an "ancient" AUanÖsh-Nordic travelling myth reappears here is shown by the Chaldean tradition of the "red snake", m "2-Life or suf-ruth, which is also marked with Nii/rn and (or) Hömers in the depictions. Thus it appears on the boundary stones, Kudurti's, of the Kassiteo period (ij)rh. If) with the lance of the Son of God, Marduk, the conqueror of the dragon Tiamat, the latter being the symbol of primordial chaos (-the winter solstice), which is equated with the efiJWin or "rufvfrR. The Son of God in the camp with the horned serpent on the small, still growing Ba om is still depicted on an Assyrian cylinder around 800 BC. (Atlas Fig. zgo bl bal the winter solstice fiche "red" or "horned" serpent fj or 9 is located at the "fube" of the "year, world or tree of life", i.e. in the winter solstice, has been determined on the basis of the Sumerian hierci- glyph text Tab I, No. 9 91 in connection with No. 8y-88. The

Sumerian hieroglyphs are only a codification of the Atlantean-Nordic cosmic The winter sun myth, then the "life" (é-é-, lulu, "Quick'-) or "Vissens"- {wi'tu-)B aum atis because "Vasser", because "Mutterbrunnen", where the white, wsssende Prau, the priestess of Mother Earth reigns, grows up, z'ie a legend arts denn Schweizer Argau, suf auf die wir im Ab-

• ix "eoz D°aiz-y. - beton-Folklore t4oiee/ Journal of Atriericaa Folklorg Vol. 11, p. 36. Fm'e'l'rz'ch tVeygold.- L'-n Indian leather art in the g.pl. Museum of Villerian Studies in Berlin. Globiis LXXX111 (i 9o3). S, i £

The "Schlange" section of the "Wißmaidli-brunne", aoi Ftlfie of the "Wißmaidlitanne", reports that the roWwryz RL'zeg-z is located at a spring, the "Wißmaidli-brunne".

The word for the red serpent, whose colour we have already learned in the treatment of the descendant hieroglyph g as the colour of Mother Earth (cf. S. Joy, is n6i in the Awesta, in the Rig-Ve da dvi. It is a word that contains the same root {" (sound series é-Ä or rWg), character II J, whose alternate sounds are x (w or ff), r (ra c'der er or fu or ml). This sound value R is also contained in the n-é /n-gL-verb @ still in Old High German mr "snake", Latin 'iog" ii, lit. n , Middle Irish rsc-way (proper "swamp snake"): it is the same &-root as ons in the meaning of "snake" still in the Ugro-Finnish languages, Finn. liv. dii, Esthn. Our "serpent" etc., and plays a special role as lã"/ in the Egyptian "Totenboch", in connection with the god's eye y.

In the Rig Veda, the winter-sunset snake am is associated with the winter-sunset dragon Vptra (from the root f] ur, r. m. -r "to surround, enclose") or rnit the (or the) ddxa or z&ryn, all of which are fought and defeated by /*ufzro, the god with the "dome", in the waters: the "thorn-god" disperses the mists and the darkness, frees the waters, and wins the "cows" ((j months, new solar arcs, new solar loud As in Pueblo-Indian lore, li bud a, the "serpent from the bottom", is from the watery depths, the osean (samudra), Before the winter solstice it is a hostile symbol, but after the winter solstice it is an active symbol that the sun has been released and i s drawing new seas, loops, solar arcs, serpent coils (solar year idcogram "worm position").

The Vedic tradition still connects the "serpent from the bottom" with the "one-footed goat", min eAapäd, the later name of the actual taurus-age winter sun\vende hieroglyph or 'j , and with the one in the womb of the earth, in the "house of the deep", the "Power", born in the "mother well" ašdm uapö/, the "child of the waters".

The ancient Atlantean-Nordic relations i n North America, which go back even beyond the Atlantean SÖer Age, are shown by the Mohawk Indian tradition, according to which the horned snake, the DaraSahwa, who dwells in the depths of the water and to whom the children of his name (i.e. originally o f certain tribes, which h.atten the faith) carry a Hi'rs h- or Elshgnuei'h.

In the next section we will touch on the hieroglyph of the g-hollowed serpent , in the depth of the water, , in the tradition and hieroglyphics of *(gypt in connection with the winter solstice myth (text fig. no. q8), to which we will refer in detail.

in the "Snake" section to return to the migration of this symbol to the

The traces of the Siamese folding can be followed from Sumer-Klam and through Indonesia to Polynesia. Dutch East India in particular must still be able to provide us with ample information here: compare, for example, the cult-symbolic ornaments of the Samba weavings, which combine the "horned serpent" with the Tree of Life and the Taurus Age winter solstice hieroglyph H X, as well as their connection, and also with the figure of the Son of God and the N" r-yWréscü, who carries the Q (A tlas fig. qq5 i-qq 5).

If we now move on to the Pueblu Indians, we find there in the Hopi Katchina ceremonies the feast of the "hanged se'hlange", mo/iZi or @fMnä or AsWati',

of the third month of the year, a marked kachina figure called 3fociJ&. "Macibol" is another Hopi name for the sun god Calvin, also represented by a marked Katschina, who wrestles with the "coarse snake", originally a symbolic representation of the winter solstice myth, the "dragon's head". The "Macibol" kachina is clutching buffalo horns and the "horned serpent" in its arms (atlas figs. por and 4&2). The replica of the "horned s e r p e n t" shows, like everything else, the darkening of later tradition: it bears only one horn, in the centre of its head, the tip of which is bent forward, and behind the horn, on the back of the neck, the feathered crown. The colour of the snake's back is black or green (water colour), while the symbolic ornament on the back i s the hieroglyph y, the inversion of m (like U the inversion of l "l, or V of A), as well as the sign | { in female colour alternately applied. On the replica of the "horned serpent", which was used in the Palülübofti cereoionies in Walpi i89, the serpent bore the sign n. (Atlas fig. 4&3J

We will examine the archaic tradition here in the section "Serpent". On the Norse runic gravestones of the WilÖnger and Saga periods, the "linn-ormr" still bears the daoder ms ("man") as a winter-sun-turned p-grave serpent.

< T lichen ais tongue, or the new life, the child, itri throat, an ancient symbol that we can trace as a fixed chewing up to the symbolic folk art of the present!

As we will see in the next section, Text Taf. VII and Text Taf. VHI, the sign m is an ancient Atlantean alternate form of A or (j, like X H etc , the older bull- zétalterliche year and winter solstice hieroglyph, for the Elchceitalter, and changes its sound value vocally between n and n and consonantly between / (j') and é (J uder V), letstereg again as an alternate form to ze (q or m). This is why the sun kachina performer in the soyohim kachina cerenionia, the t-urzen kachina dances, the A'tn, wears the buffalo horns on his mask,' but the w sign between his eyes. In the Esirimo language of Labrador, äiz" (éaicé, *builds*) is still the "7'ag", the "morning light". It should be borne in mind that the sound value é (J" A or In V) for 4the winter-sun "house" of the Son of God forms the connection between the LIch-(f-é)Zcitalter and the Taurus-(é-é, r-é)age, just as, for example, in Old Prussian the "Taurus" still bears the "Elk"-name / (cf. Daknta re "elk", so-znyé r "buffalo"). The é sound is also found in the cutic name of the bull as

of the Lebnsbringer in Egyptian,  (or ) é, where the Ideogram of the two

Arms or hands stands for the older u v 1-J. It is clear that the sign u, which is generally equated with the horns (buffalo horns, bull horns) ideogram in the Atlantean, is also the symbolism of the winter solstice in the Egyptian period

from the use of the bull's horn ideogram in hieroglyphic compounds such as or , the Atlantean-Nordic

@ hieroglyph associated with the Egyptian

sign, year" , u'p-r'rf "opening of the year", "New Year's Day",y ujß- "the earth, the under-

open the world", "open the mouth (of the dead)" (cf. section VI),

orpt a',0-rsi2 "the

ahr eröffnen" (cf. text Abli 4> and section "Stier").

A buffalo dance performed by masked men, accompanied by J3üfel virgins, who are still depicted in the Dakota "wintercounts" with the "heard snake", is then also performed in Walpi nöcÄZfirl for the Palülükoi\ti or Uii kwati celebration. The buffalo virgins wear discs with sun emblems and a "sun ladder", a kcrb-

i8 w;c v£

stnck, in the hand, the ancient stone ladder, which we will find again in the same meaning in the Arctic-Nordic cult symbolism of Western Siberia (cf. section "LeitcP"). In the depiction of the Zuñi Indians, the wintersnake has also lost its one horn and has become a "feathered serpent", as in the old Central American depictions and traditions. fix rrigr ci'ch also here, dan the ueuz-i'llirH errdanierr'èanicM Überlt'eferung cie w'i'l ätterc irt ans dü- alt-'rtitrlanz ikaniscH der ActcM- *ted faya-KHtrr, Irtztrc thus sus dam IS "erdru gekom ri rein nu and si'cù ÆmàMich' perdcit has.

The name of the "feathered serpent" is bci the Zuñi *Ko'tai'* (ans kñ-1Ô-oo-wit-si), the first part of which is de-de, consonantal sound value é-/e, the Atlantic-Northern word for "circle" and "year", as with the Hopi the month name jrdr, but with the autumn-winter o-sound. The depiction of the Ko'loowisi (atlas fig. d9o and q9cfi) shows the six-fingered kione on the head and the year's hieroglyph § as an ornament on the body, one arc of which is coloured green-blue, the other yellow; these are the colours of the north and west, of the sky and the water, of the sea, of the rise and fall of light in the course of the year. The panel, through which the head of the Ko'loowisi is inserted, shows the rain cloud symbol in the centre in the form of the "staircase symbol"; to the left and right of the hole in which the head is inserted, the symbol is repeated again, with the "human sign" w as a Symbol of growth.

K'loou ici plays an important role in the cult of the Zuñi at the initiation ceremonies in the "Kntikili" fraternity, a Rdt-ép genosity devoted exclusively to myth tradition and ancestor worship, into which all boys must be accepted and girls can also be accepted, on the condition that they remain unmarried. Here it must be remembered again that the âé-âo and éô-m (according to Cushing), the Atlantic-Nordic brin, la-No etc., according to the explanation of the *Clope*, correspond to their *Aafi-mg's* {Katschrrra's), those veigöttli "hten ancestors who had first ascended to the underworld at that quadrangle, the *si-Spa-pu*, in the south-west, the setting point of the sun at the winter solstice. There were originally four of them and each had a horned serpent resting under their arm in the shofi. As mentioned above, we can still find this ancestral god figure with the horned serpent in the gebob in the Atlantic-Celtic cult of Gaul (Atlas figs. 3y8z and 3y83). Even in the friihclirisUic symbolism of the North, the "God'sobn" is still depicted with the sign of the four intertwined loops, as a symbol of his cosmic course through the four regions of the world or celestial directions, the embodiment of which are the four "Katschina's". We will come back to this in detail in the sections

"God's John", "Snare" and "Serpent"; (cf.

as eorcArüfüiâz depicted in atlas fig. z85 and z8 i9, dracteate, grave goods, Stockholm Museum,

Thomsen's Atlas no. 132, obverse: head of the gate surrounded by two snakes, whose tails are intertwined; on the left above the head the "Hakenhrem", below the head the hieroglyph - ; reverse: the fourfold loop, in the centre of which the sun hieroglyph @, the whole enclosed by the serpentine band, the "linnormr", which again bears the @ hieroglyph). - Atlas fig. z82q. Scadinavian buckle, found in Picardy. The fourfold loop lies at the centre of the "tree of life" sign 3, whose four branches (f the axis, the trunk) bear the "sig rune" p{. Six double bows enclose the "tree". The "man" rune is depicted again on the curved upper edge, while the centre of the edge also consists of the "big" rune.

DerxirIt "egee nach 'iii r mg d 's Chrisi'-utv'ni.- Atlas Fig. z8a5 Silver cross found in Sande-

gfirdii on Gotland with Anglo-Saxon and German lenses. Christ wears the fourfold bow on his chest, above his head the axe with the "lowering" points, the symbol of Sigtyr. Atlas Fig. z8zg House mark from Lautrec from the year -49j ; from the fourfold loop wächsfi above and unzen der "Lebensbaum" J, the "Zwiefache" out. The doubled spelling is - as we shall see - completely synonymous with the simple J, just as with the buckle (Atlas fig. s8 za), the loop lies on the sign of God, the "llag-al", the "Dorn- gott" inn "Dornhag", as its destination.

Line Zuñi legend, whose Inythian origin and Simi is already very obscure, reports that the children of the Zuñi, who were transformed into *StMaiigo* during the tribe's primeval migration through the F1uð and disappeared into the lPøssw, were reinvented in a neighbouring, sacred Nofsxxx, in a kiva. From this gathering the *Æzieø- øð//zr*, rlie Pdf-áo came into being. The path to the lake, which the Zuñi priests take to make the feather staff sacrifice to pray for rain, supposedly leads through a *mountain* in which there is a grotto and an altar for the "kök-ko". For it is the kök-kó, the ancestors in the sacred lake, who pass on the requests for rain and the feather sticks sacrificed to Kö-re-no "Father Sun" and act as mediators.

The "feathered serpent" Ko'loowisi would have been found in the form of a *èfeiare Kàid s* by a young Zuñi girl at a sacred, hot Qwf2r neighbouring the lake, taken home by her and taken to her camp. During the night, the child would have turned into a *fleet/nagz*. This would have been recognised by the elders as a god and the girl would have returned with him to the source and become his prau there.

Ko'loowisi would then have been the people's choice regarding the holding of the Kök-kö ceremony for the future and determined that it should be held every four years.

The highly important core of the Zuñi myth of Kö-lö-oo-wit-si for our investigation is the connection of the child, especially the unborn one, with the serpent and its abode in "water", which is also the abode of the ancestors. There is the place of assembly, the "totality", which is also the meaning of the word &, as we will see below: Eph-to a'tco heift "all the gods".

In Zuñi Mythology, the sacred serpent is also logically the interrogation *pération* of the *holy water* that flows from the mouth of the Ko'loowisi figure during the initiation ceremony into the Kōtikili and is collected in bowls by the high priest and the *priest of the earth*. The soaked children are given a drink of this holy water.

The cosmic significance of the "horned" or "feathered serpent" as a symbol of the year is clearly expressed in the depiction of the Zuñi sand altar, which is seen on the floor of the Kims of the north during the initiation ceremonies into the Kō-tikili fraternity. The yellow sand surface is sprinkled with soft sand or MeM. The actual altar is formed by the Ko'lonwisi, which lies within a circular Negeri and is clasped in black. In the centre of the circle is the vessel containing the water of life. Around this is an inner circle of eight and an outer circle of sixteen Sä-lāmo-bi-ya, the Kricger- and Sarnensammlem, whose colours cosmically-symbolically embody the celestial rhythms: yellow (hlāpsina) - the north, blue (lili-āna) - the west, red (shi-lö-ä) - the south, far' (kñ-hān) - the east, "all colours" (i-tö-pñ-nānni) - the sky, schwau (guru-nfi) - the earth. (The number 8 or 16 refers to the old North-Atian division of the year, vg1. Section VI.) The sang and dance ceremonies also move from the kivas, which, according to these

The four cardinal points lie in the course of the sun: those from the northern kiva go to the western, those from the western to the southern, those from the southern to the eastern and so on. The cosmic cross of the four points of the compass -] also plays an important role in the symbolism of the ritual.

Ko'loowisi also bears the 'year' hieroglyph § as a symbolic ornament on the altar depiction (AUas fig. d9ci6), and the altar wall bears the sign \g, which we learnt to know as the hieroglyph of Ko'loowisi among the Hopi. '

The room in question, in which the ritual handling takes place, called A 'mr, is equipped with a wall painting, which also depicts two Ko'loowisi's, which extend along the word and wall and whose heads meet at the altar. We also have here the symbol of the öcñf-n RIHgm () as the solar symbolism of the year, from which the entire Zuili and Hopi Knit emanates

An illustration of these Ko2ooowisi snakes is shown in our atlas Fig. q9od. Eß is a woad painting in the Somfneiadachtsstätte of a "shiwanni", a priest- rainmaker, in which the "öt'tone" of the Black Com fraternity. The "et-tone" is a particularly sacred "Fetish", the symbol of life, including the rain Hud of growth. The sacred frog stands between the two serpents, encircling the room as it were, wearing a rain cloud cap from which, as if from its "yden", lightning bolts leap out, while it rests its feet on the tongue of one of the two "feathered serpents". The frog and toad are among the "tja" animals of ancient Norse cult symbolism, which are depicted at the foot of the "tree", in the "water", in the "well", thus also belong to the winter solstice symbolism, where we will also identify them.

Thus in the Hopi symbolism of the course of the year we have for the solstices the phonetic value €/, next to the identical 1-Arn, and the 5i symbol of the "two snakes", which carry their ideogstem, the sign of the "two bows" or "snakes" of the course of the year §, on their bodies. This observation is corroborated by the fact that the hieroglyph § also appears as a) sign of the Hopi priest in his character as a Katchina dancer. As has been mentioned, the kachina ceremonies begin after the winter solstice (Snyaluila) and end with the Niman Kachina ceremony at the solar solstice, in the

"Kele-Kya" months. At the last Katschina cult dances held in midsummer, the so-called *sharks*, the Zfumis-Katschina wears the § sign, made of grain dust, on his body as a symbol (Atlas fig. zJ3o and q9o8). The word R is translated as *Atia*

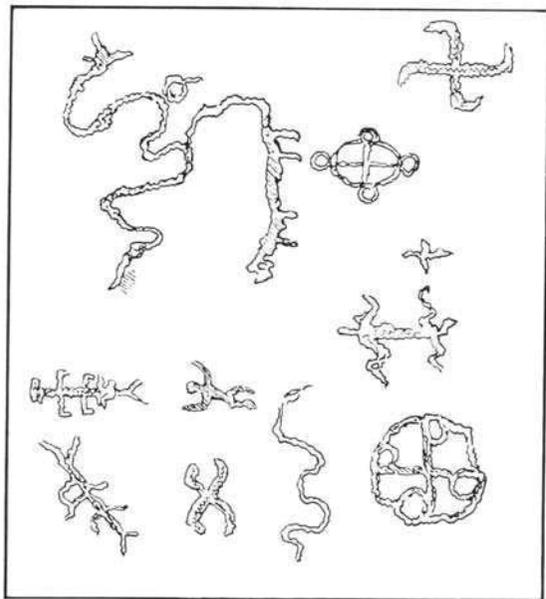
"grain" in connection. Above we have become acquainted with the *ST-* or *bei-Blei -Katschina*

doll, tiho, (Atlas fig. 32 I I , cf. 9 i6), which represents the komceichen or

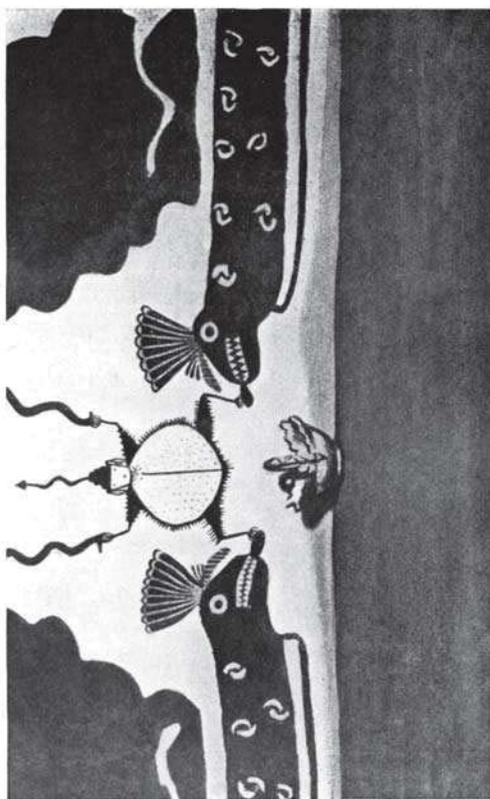
as a symbol, which bears the sign of the "man", the Son of God, the giving of the \growth and the harvest blessing, namely as the "twofold" 9 -]- T oder km -]- T, the rising and "sinking", the "upper" and "lower", with the six- or eight-peaked wheel of the year, the "Sonnerbliime" (1), as the defining sign.

'' '' '' a. a - S. g4 . uod ***/ 4- S8**^^^smfT The religioe like of the Zuäi cbild. yt\ Annua] Repon
of Ethnology etc. 1883-84, Washington 1887. S. 539 ff. ² Vgl. auch *J. W. Fewker: Hopi Katchinas, drawn by native artists, 21. Annual Report of the Bureau of American Ethnology 1899-1900. Washington 1903, Plate V und XCI, you-H unis.*

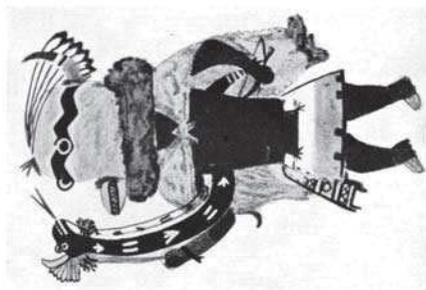
BILDBEILAGE IX A



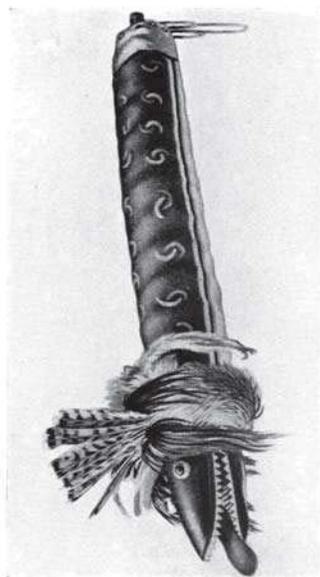
Der atlantisch-nordische Wintersonnenwendmythos von der „gehörnten Schlange“ und seine Kultsymbolik
 1) Kulehtaka-(Krieger-)Sonnepriester der Orakli, Hopli, mit dem Sonnenschild bei der Wintersonnenwendkulthandlung des Julthings (Soyaluña)
 2) Die „gehörnte Schlange“ mit dem „Sonnenschild“ oder Sommerjahreslauf-Idiogramm in den atlantischen Felszeichnungen Nordafrikas. Felszeichnung aus dem Dermel-Fal



3



4



5

3) Die beiden „gehörnten“ Schlangen“ in dem Kultraum „des Shi wanni (Regenpriester) des Black Corn Clan, Zuni-Indianer. — 4) Macibool-Katéma, der Sonnengott mit der „gehörnten Schlange“, Holzzeichnung. — 5) Die für die Kulthandlungen angefertigte Kolowisid-Darstellung, die „geflederte Schlange“

positions that are preserved in the Californian rock paintings, which are completely identical (Atlas fig. 4 94 no. 33 etc.).

So we can see the sign § in the Pueblo calendar in both annual divisions, Vittwinter (originally arch winter solstice) with Midsummer (originally It arch Sorumersonnen- svende).

The fact that the hierogljphe § actually also signified the division of the year outside the Hopi-Zuñi area can be seen from a piece of theatre as depicted in Atlas Fig. γ/3 I. It is an Apache shield with the cosmic symbol of the solar cycle superimposed: the sign § stands in the lower left corner of the south-west corner of the month lake of the Hopi year, where the sunset point of the winter solstice is located. The cosmic l'arbs are important again: female-east (Eñihjahr), yellow-north (Sonimer), red-west (autumn) tln d black-siiden (winter).

To further explain the original connection between the North American and Atlantic-Nordic cults, we would like to point out the symbolism of the has ceremony of the first month of the Hopi)afrrcs. It is performed by the NrN'zøgen and Æ z J " brotherhood. An important part of the ritual acts is the placing of the ritual sticks on the altar: these consist of a grain spike, and the veins, prayer sticks and other objects are bound in a suede wrap.

The tiponi badge is properly placed on the altar in the centre of a figure of six intersecting lines of flour, in the middle of the "Jahr" or "ahr".

"Welteli tree" T, whose hieroglyphics we will get to know in the continuity of the North American rock drawings (Atlas Fig. 489a, No. t-6 North American rock drawings).

To summarise this part of our preliminary investigation, we can conclude that the winter solstice cult of the "eared snake" with the Pueblo Caldera's Po month is also clearly reflected in the Californian petroglyphs, *The altsteinzeitlichen Zusammenhänge zwischen dem Pueblo-Kalender und der Symbolik der Kalthöhlen* (Text Taf. II, No. ig 2- IQR). The meaning of the f]-hieroglyph, the solar solar arc f] and the solar bowl dcc ailnntiøchen Eu- (Text Taf. II, No. ig 2- IQR). The meaning of the f]-sign as "Möä2r", which we will see in the next chapter, is not yet *zopä qua die Auarus* liberated by the Sumerian cbcnfalls.

The fact that we can identify this section as an Atlantic-Nordic, cosmic-s} mbolic designation of the winter solstice gives us a further indication of the age of the geographical connections between North America and Europe.

In the caves of the "Franco-Cantabrian circle", which are fairly alluded to as winter solstice caves of the Atlanteans, such as in Montespan and Tue d'Audoubert, the skeleton of a snake, which is missing its head, is placed in a niche on an elevation. ZfJ ørø and úør/rrrz/ have already correctly surmised that - as can be seen in the headless clay models of other symbolic solstice animals of the cave (among others the bear) - a real or artificial head was placed on the torso for the respective ritual act. We have just learnt about these artificial snake heads with necks in the Pueblo solstice rites.

It was the same French researchers who pointed out the striking similarity between the Hopi altars and a mysterious "stone setting" in the Montespan Cave (Atlas fig. 66o a). Below the cave wall was a street arch

In front of it, on the testicle, there was a pile of jumbled, originally upright dripstone columns. This is a correct arrangement of the stalactite columns that were brought here especially for this purpose, as there are no stalactites in this part of the cave. The cave of Tuc d'Audoubert offers a similar phenomenon.

The fact that Bégouer' and Casteret's 'assumption is correct is confirmed here by an examination of tribal and written history. From Aurigpacia through the whole of Magda- lenia we can trace the representation of the "snake" in the NÖNmfels drawings, in the "Bmge". The caves of Niaux, Montespan and Tue d'Audoubert, however, still show us the *itixn'tWterlichz* winter sun symbolism: the *bitten sturgen* or the *n -'N'Sra* with the "Dora" t, i.e. the formula fu-- (ll-er, la-vr etc.), A-éo //i-R, f"-éa, Zo-lu etc.)|i cf. sections "kaku" or "ur-ka", and "bull". However, the cult ribolics of the P ieeblo calendar and the Californian rock paintings provide us with the *widdvazlfnrzrficl pn-J Ifinfrr cnom- u'rn#eäNogfy,P3e*, which is missing in the *lstei'ncNtL'cAen Ku!NR'ählex of the affnncfrcßra style t-Ewapa*. In this period, before 8000 BC, the *allaxfirchc* cult centre, the connection to the *L'a'if Aze 'rrG* or Southern Europe, must therefore have existed over a".

Die „gebörnte“ *--The 'horned', later 'feathered' serpent also plays a major role in the religions of the „gefederte“ Schlange peoples of Central America, which can only be briefly touched upon here: their presentation is reserved in der Mythologie and cult symbolism of thea_n^ second volume of my work, which is intended to bring the study of the Upper-Western Knit- for the mittellamerikanischen r-n : KaLu1c-n cultures in connection with the Arctic and Atlantic-Nordic cultures.

***1000 In the Triexican religion, the "feathered serpent" is called QuefaMs'zf. The word cool contains the stem cc, which we h a v e already repeatedly mentioned as So or R as the phonetic value of the Wintcr- solstice "snake", and aZ/ "\Vasser "i this also includes cool "people's assembly", cos, cson "community", "together" and *Eine- toatl*, the supreme Mexican judge. This designation corresponds in the local sense to the Atlantean-Nordic cult symbolism, since the main thing of the Nordic year took place at the winter solstice, i.e. at 9N (*K'>ß Hi-H, Gr'-H*) time, like the SyaJniio celebration of the Hopi. Also called *Soyaluüa* "general assembly", from So "aßgemein" and yr*"y" "assembly": it falls in the winter solstice period and is in turn c o n n e c t e d with the cold of the "horned" or "feathered serpent" pAüfü module, whose name, as with the Zuili Kd-fp-on-n'Jsi, also contains the \Vort Wp. According to the Zuili tradition mentioned above, Koloowisi was also the founder and teacher of the Eddie cult, actually the ancestor (spirit, "white") assembly (*hat-CO*).

Also in the *dsiiyi@ "gat:öl-*, the "mountain singing" ceremony of the havajo Indians, the Ori svo the priest, medicine man or prophet who received the initiation into XS mystery of the "dsilyidje qatäl" is called WylgocrJ/, "They came together". This place in the Navajo cosmic myth is the "House of Black Water", whose door is the Wf inf, the house of

"Tocal-ninéz", "long frog", "Unkir" "water snake" and A/üAö "bow snake", iv ohin the path leads through the 'yrW'rren *mountain*". In the sand painting that is part of the ceremony, eight snakes are a r r a n g e d in pairs in painted crosses according to the four cardinal directions around the vessel with the consecrated water, which is surrounded by four sun ray symbols: they are depicted with the cardinal colours, which alternate among the Navajo: female-east, black-north, yellow-west, blue-south. The snakes carry on their pieces the

'Comte Büg'm "n et M'mb "xt°Castoret: La cu'x'cin e de Montespan. Re*ue anibropologique 5 j (ir'a3): p. 336 uAd S4ß

1" (t'ezw. do-) sign q'. The "mountain singing" ceremony is only held in winter to ask for rain and good growth of the spruce, and thus corresponds to the Nordic main sacrifice nf-ire "fiir dre Errite" ziiim Winterempfang and "til gtöfirar" "for growth" in midwinter.

The cult-symbolic tradition of this series of scripts is still deUichly preserved in that pt A 9 has the phonetic value to, but g p also has ra, so that the r'-f l.aut value of the "horned serpent" (ri R, or-Ai, "r-R, onde etc., the redirection of f ê-r é-2j into dia/, for etc.) is still fully present. In the Oordic "sacred series" R has the vowel word e and the names or-, tell-, y':f-): originally licli yar the phonetic value of the sign se, Dab it represented three *SrHange*, which brings the ed, the "life™, is still unequivocally proven by the depiction on a escort coin, a

so-called bracteates (Atlas Ab*- ° 59. -°-engraved drawing from Fig. 14°. Thomsen's atlas no. 69), on which the snake is depicted with the g head, whereas elsewhere in the ger- manic symbolism the snake also appears with the "li1ien" or "three-headed" head, the ornamen- tal form of the "man" sign. We will come to this in the sections "snare" and "snake" in detail.

The snake (coatl), which in it"belongsto the , is depicted iithe Mezican and Maya manuscripts in the ifrz'rr. In the Popol Wuh of the KiEe Indians of Guatemala, she heibt @'Mm "r, from 2'n§ or p'W, precious, griine feathers, Kecal, and Wzorr "ScFlange", and is called the giver, the producer, , Wazsrr *af -ucht nd*", which was at the beginning of creation, when there w a s still "nothing existing" and "in silence, i n darkness, in the night", the "calm water, the sea ... as we will see in section VI, the water colour "green", as a designation of the winter solstice, is an important indication of *the* colour symbolism of the Atlantic-Nordic course of the year that is present here. q9l i a and qgr i b (from the Codex Borgia 6J and Codex Vaticanus B. 62) 4 still clearly show the division of the feathers into two parts in the form of horns; the former illustration, which is attached to Xipe Totec and also bears six fingers like the Koloowisi, devours a man as a symbol of death and night. Xipe T o t e c, "our lord, the martyred one", is identical here with Tezcatlipoca and only represents another form of the sun god as a vegetation god, the wintry, subterranean one. In the Aiteken reigion, Tezcatlipoca is the winter god who rules the earth after the death of his brother *Hm opocüKc'* until he returns, reborn after the first spring rains

In the third cult celebration of the Huitzilopochtli before the winter solstice, xa dough picture is made, the image of the dying god of light, sung by a priest dex Quetzalcoatl, the "feathered serpent", *fil with m Jn'f derek Her" and the dough figure nl's c o m m u n i l n , a very important tradition, which we will come back to in the section "Son of God" in connection with the origin of the Christian doctrine of the Lord's Supper. Here the priest of Quetiaicoatl appears as the embodiment of the wintry power.

However, Quetiaicoatl is not an Aztec god, but only plays a subordinate role in connection with Tezcatlipoca or Xipe Totec, who had replaced this ancient pre-Aztec cult. According to Aztec tradition, Uetzalcoatl is the priest-king of Tollan,

¹ ffas@ojrYœ ñfufjims,- The JVfoAtain CÄiit,a N avajo ceremoOy. Rtb Annual Report of'Bureau of Etbnology SmitJssenian Institution. i8g3-8j. Washüsgton i88y. P. 4o9, 446, 44y imd Pl, XV. ¹. 2f. ZbWifrs: The Popol Wuh. Myik Rib1. VI, i. Leipzig 1913, p. 3. ° *Edu-d S-Ie-*: Die Tierbilder öer mexikäuüschezi und der Msya-Haodschräien. Zeitschr. f B'.thnologic 4z (f9to). S. 6q-8o.

the capital of the Toltec empire. The Toltecs, a Nahuatl tribe, are the actual founders of the Central American high culture. According to research by Ú MŠænn, they, like the later Nahuatl, migrated from Ger-deø. The Aztec migration legend even has the Aztecs migrating from an island. We will examine in a second volume what Atlantean tradition may be contained in this. The Atnerian researchers *Hrr&r-t f@šdrø* and *Silvauns Grfru'aIM Marler* also suggest that the Maya migrated from *jerK lön Eaxtlauü'cchett bits'* to their later residences. These results, the presentation of which belongs to the second volume of my work, will only be briefly discussed here in connection with your rough train from the north as the line of development of the human cultures. Thus the correspondence in the cultic and linguistic traditions of North and Central America, between Nahuatl and Puebloan (Hopi, Zuni), also becomes clearer. According to Sahagun, our most valuable Spanish source, to whose work we will return in the section "God's Son", Tollan is said to have been settled as early as the 6th century. According to Lehmann's research, a kind of Toltec renaissance took place later through the Olmecs. In any case, the Aztec period was the most recent. vi-frof-c"ø l or An&t?r e, as he is called arch in the Nahuatl tradition, or *Q'*

The Kiče, is only poorly known to us from the biaya delivery. The last two Nahuatl again contain the consonant stem ê-ê (èa-& etc.), which we have already learnt as having the same meaning as è-r (ê-J or r-è (f-éJ): be ønd & are both sounds of the Herbst-Winterschlange. Each explanation of the priests was N "s (Kučulčan) "the feathered serpent that goes ioi water". This name of the Nahuatl king, priest and judge is also used by the Maya as the founder of the calendar system, i.e. Its Bringer of Health, Kukulcan was not born and died in the land, but would have come over the 'š-r', fir W'zszrr and disappeared over it again: but he would have promised to return to his people by the same route. Tradition describes his appearance as that of an old marine who walked about dressed in long robes and with the beard of the sun god. Among the Mayastani of the Tzendales of the Usumacintz region, he was depicted with a thin face, but with the body of a *shiaog'y* and fiwar the cloud serpent of the demon of the *border*, the sky serpent.

We encounter the god with the serpent's body not only in the relief images of Tzendal, but also in the manuscripts, the Codex Dresdensis and Tro-Cortcsianiis. He is conceived as a benevolent, philanthropic deity who loosens the soil, entrusts the seeds to him and sits gropingly in his cave. He w a l k s in the rain, or begs for it from heaven, or he is given the lightning animal, the dog, whose sound values **also R**

in the Atlantic-Nordic language and Mexican zß-heifit , which would correspond to the German "dog", lat. costs, Greek 4-uëø. In Aztec mythology, the god, whose name was the "feathered serpent", is preserved as zrrrMonff and, as the god of the Toltecs, is even regarded as a personage who would have existed at the beginning of the Toltec empire and would have been like Kukulcan, the bringer of m o r a l i t y , the father of the snake, the organiser of the calendar system. He is also regarded as the prototype of the priest and the legends make him a king or one of royalty. of blood, who stands beside, if not above, the king.

Quetzalcoatl is almost always depicted as the son of the old god of the potter and a goddess, in whom the primordial mother, the earth, is embodied. He soils in priestly seclusion ' pø -s da /ø K "go : Constiutiones diocæanas, 111 13a, each &ñar ūzi. - Popoř Wuh, p. i, Arm. ia.

he lived until his manhood. the service he practised had m'cli
The culture of the AztrAm was not a risky one, but consisted of prayer, fasting and mortification.
 His sacrifices, however, were particularly well received: in his country, nature gave in abundance and the inhabitants were blessed with all kinds of good fortune. One day, when he fell ill and became weak, a sorcerer gave him a "Rauschtraok" as a supposed medicine. As a result, tjtietzalcoatl lost his spiritual consciousness, then left his hometown and set off in search of Thapallan, the original home of humans and gods. Spreading his blessed teachings everywhere, he reached the shores of the 3frw-i. There he loved his companions back and sailed out on a ship to find the é/rAe/'waf Thapeilan again. Since then he has not been seen again, but he has promised his followers his return and glory with him. When the Astecs, the youngest of the Naua peoples, came to power, they had not been able to completely supplant the old Quetzalcoatl-Knit of the Toltecs, the bringers of culture to Central Africa. The spiritual and moral values of this older culture were too crude. But Quetzalcoatl had to cede his divine significance to their goddess figures Huitziopochtli and Tetzatiopoca, as embodiments of the course of the year of the sun god. And Cholula, the sacred city of Quetialcoatl, where the large, pyramid-shaped temple of Gones was located, of which the Spaniards have marvellous stories to tell, where the seat of the priestly schools and the monastery-like houses for religious worship were located, lost its significance compared to the bloodthirsty temple of Huitsilopochtli, the gruesomely distorted replica of the mild Quetzalcoatl culture. The description that /z'r-SA fr Leela gave of the temple emphasises in particular the large outer wall of the temple square, whose reliefs consisted of ge@ocä/er scWngen (the hieroglyphs y and w) and w h o s e four Eli'fe or entrances faced the four cardinal directions.'

The actual home of the **Khan**, the uetzalcoatl of the Maya, is, according to their over-He also appears as the lord of the four cardinal points and the four elements. It is the deity to whom the cross, the symbol of the four cardinal points, was consecrated, which the Christians, to their great astonishment, w o r s h i p e d in Central America hardly less than in their occidental homeland.

If we summarise these details, the common element is that the God of Light, the Son of God, when he begins his western water or winter journey, is indicated by the symbol of water, the fish or the snake as a symbol of endowment. In the later humanised depiction, the symbol of man with the fish and the serpent develops from this. The serpent as the elemental symbol of water, the winter storm, is at the same time the symbol of the deepest arc of the sun's course at midwinter. The Son of God is called in this phase of his Jahreslaif, like the serpent, &; only after t h e passage through the winter solstice does he become > Y Y ¥ -- again.

From Palülü-hoiluh, Koloowisi, Kukulcan, Quetzalcoatl, Q'ukumac, the syribol of the god with the serpent or fish body r u n s through the entire Atlantic-Northern cult circle, the parable of the Son of God in his waeser, winter, night run to the r-é (!-k) or

' /os"jdA dir male: The natural' and morsk history of the Indies. Vol. 11, i88e. Lib. V. Üap. XI11, (b. 3sy)
 Furthermore, in this preliminary overview of Central American cultural history, I referred mainly to the excellent and brief account by Aesad H uHiler - Die Religion des ' tllere- Amerika. Dantellui'gen from the field of non-Christian religious history (vol. XI V). Múcstez i. Westt i899. P. 3i -5y.

k- (*b-1*), where the place of judgement, the "realm of the dead", the "ancestral land" is, at the time when the living celebrate the great general assembly, the main thing and the ancestor and goddess festival. Wherever the peoples of atlantic-nordic masses and their culture have gone, we will find the myth of the god with the long snake or with the snake or fish body, or who is in the snake or the fish, "icder, This parable arose from a common original source, which then developed and expanded into various forms as it spread across the earth. The cosmic myth behind Ea with the fish fish, the Oannes, the Dagan, the Ra in the nocturnal, interwedly shark boat, the Odinn as "worm (Swafnir, Ofnir) in the Hnitbjorg m at Suttung, the Apollon Delphinios, the Dionysios Zagreus with the "horned serpent", is the common winter solstice myth of the Son of God. Everywhere and always he is the benefactor of mankind, the bringer of morality, the lawgiver, the saviour from the dark forces. We will follow this trail in the section " Son of God" and "Serpent".

The depiction of the "gzÄärn/eu" or "*gefedrri n*" snake in the Mexican and Mayan manuscripts also leaves no ambiguity about the actual cosmic-mythical meaning of this symbol. The Dresden 1-landschrift shows us the "horned serpent", which is standing on its \In the middle of the open maw is the image of the sun hanging down from a celestial shield and framed by a light and a dark field (Atlas fig. qgi z a and b, after Dresden manuscript 36b and 52b). The two harpoon-like spear or arrowheads in Fig. §912a are a characteristic symbol of Mother Earth at the winter solstice in the Atlantean-Nordic culture. We should also note the indication of the two suns of descent and ascent, the dark and light halls of the)ahi in the same illustration, as well as the cross in the wheel as a sun symbol in both illustrations.

This now also makes us understand an Atlantean Elamite depiction (Atlas fig. z9o5, fragment of a seal print with archaic text), z'o the hanged serpent is in front of the encircled right cross. In Atlantean-Nordic cult symbolism, the signs x and are symbols of the solar z'ends, the former of which is later the sign of the winter solstice and therefore a symbol of Mother Earth: "Malkreuz" (new turning), double axe (*t-4 dag-BuRt*), eigenUich the connected rising and setting points of the winter and summer solstices, while the cardinal or right cross is later especially related to the Son of God xur Soimerson solstice, there where he stretches out his arms z'agrecht, which he had raised in spring as "man" or "ka-sign". The right cross -b also has this meaning in the "long series of runes" as a sign of the middle of the year, the

)ahr+ division in midsummer. Originally, in the Arctic-Nordic year (text fig. 8, 1) it was the ideogram of the middle of the year, both of midsummer or the summer solstice and of midwinter or the winter solstice, and appears in the Atlantean-Nordic cult symbolism in corresponding connection with the mother or burial house hieroglyph (text Tat III, *no. i z-, 99- io 3, iO3, roy, i i 2, I i 3*; Text Taf. V, No. 2d, 28, i 2o, i68 - I yz etc.) or with the year's dividing ideogram ID or the year's circle (Text **daf III**, No. 5i, §3, \$, 5y- 8, 8o-8 i, 83 8/, 89-9o, Text Taf. V, i §y, I62 -I66 etc). We find the same bordered cross of the Altelamite seal as a symbol above the ploughing landman on a clay seal of the Cossaerzeif, where the relationship to the earth is unmistakable.

This is an important statement for us, because in the older, Nordic rune series 'las

¹ From formed in *JWeber*: Amorientalische Siegelbilder. No. ø9ti *acc. to day. documents (Servers. Pennsylvania. M us, Pufil, of the Bob. Sect. t t. 66), i3a i BC.

Sign § h , dag Scilangcn sign , alternates with the Krcuz sign (Text Taf III, No. z§-29)-

Der altnordische und We will now leave the motif of the "horned serpent" in the Atlantic-Nordic cultural sphere, which we will examine further in the section "Serpent", " for the time being in order to examine the migration and dissemination of the "horned serpent" ideogram on the basis of the dliche "8'hlaugen- Tezt Taf III. 'o''''''

\ A s stated above, in the Atlantic-Nordic cultural area we have the consonant voice g-r or ,g--/, ê-r or é-/ , 3-r or è-f ncben the form y-r or y-f as names for the w*end months,

The ideogram for "year", which is thus identical with "Jul", is preserved in the Ingevaeonian runic series of the peoples' side in the same form as in North America (cf. nos. zy -z6 and h 4- s). We had established hei the Hnpi the name of the month Nzfz for the month of the sun; this word corresponds completely to the Anglo-Saxon *gar*, *grr*, *jr*, *gym* for the sign of the summer solstice (No. 3o-qz), which is the same hieroglyph c of the year's division, which we also find in the winter solstice. (Nf 45-dq and z[6-471

Dab one of the summer solstice months of the "snake month", which is often marked twice. hiefi, is still clear from the Norse tradition. In Anglo-Saxon heifien *Jun'i* and July both via and swar the sixth month "a-rra LiIa" or "midsumor" and the seventh " ftera L16a". According to worins, the "spaterc Lida" in Old Danish is called *Ormemaanid* "snake nionaP' or *yfadb pncd*, Old Swedish, Old Icelandic *fadba 'iünoctf* "\Yürmermonat" or NsljwiinnW "Sonnenmonat".'

The "Ormemaaned" is therefore identical with the *Hiul- t -N*) "Afonat", whose sign in the series of runes, the monthly signs of the year, was the ideogram *grw-, gn, gym, gr'rr* 'year'.

The after of the Norse supersession is not only evident from its overlap with the North American designation of the solar winter months as "snake months", but also from the corresponding comparison with the Vedic culture of India. A special snake cult takes place on the full moon of the hlonate '*Sräuaja* (July - August) and the month of 3f'rrgnim" (November-December). This also includes the celebration of the three ay/irêos during the Wioterinonac, an *Ahxex* and FoZrxcultfcier, which plays a major role in the sacrificial rituals of the hils, thus corresponding exactly to the é"/ird*a-, {nèm (Wo-, k -) or the J/celebration. And in the ancient Indian cult of the nun and its veneration of the dead, the so-called Ekästakä, according to Atharvaveda 3, io, i 3-i 3 name of the "Mother of God" (Indra's and Agni's), whose celebration is neighbouring the winter solstice and the)ahrlauf- ivewechsel, is connected with the)ahrlauf and its sanctification.

As has already been mentioned repeatedly, t h e Fiithark series, like all **Die nordische „heilige** midland writing systems o f Atlantic-Nordic origin, represents the sequence of the months of the year. Reihe und de som-

The last version of the sign of the year dates back to dv Win'fwzwinf/w and has been in use ever since. mersonoto'-endliche **Schlangenzeichen**
h a s remained *unchanged*, apart from a few later additions. However, these additions and changes were only made for practical reasons of script usage, such as the conversion of some of the originally consonantal characters into vowels or the addition of new characters in connection with phonetic symbols.

' \ m ' 'fori Fault aAici iiniversam tempori computandi rationem antiquitus in Daiia et viciosis regionibus oser*atam libri l l l co-ineetes era. H afoise i6ao (a . Edition Hafnlfte i843l 48 - - -gri "4-- "5specimen *.. "" -* ge*filis veterum Gothorum , Danorum ant Scandinavorum" in "Edda Rhythmica sen Ann quior™ etc,

Hdro88 . SIT .

changes that have taken place in the language concerned over the course of time. These additions or *añadenegm* therefore have a fairer *šóffiscáæ fáør'té1m* than the earlier list of two signs for the winter solstice month or first month of the year, when "the light of the earth", the Son of God had entered a new "house".

This "sacred series" originally contained 24 signs, two for each month, in its last version in the Atlantic-Nordic culture, by which the month was divided into two halves. As *wöJfys S'rzfirri* in the "long Rttncn-Futhark" is the ideogram with the lautz'ert 'year'. In Kylfer's tomb, found in Stango Parish on Gotland and now in the State Historical Museum in Stockholm, this series of runes is inscribed on the wall: the tree with the lowering branches forms the end. Above the row of runes is the inscription *s'm*, interpreted by Öttinger as *sv N's* "this is the holy one", i.e. "Series" (Atlas Fig. 468 i).

The cultic significance of the "holy row" as an annual prayer is therefore still clearly recognisable here. It is the old "Our Father" of the Atlantic-Nordic Monotheismus, which was given to the deceased at the time of his é-rab, his winter solstice, the "ur-ka", "ar-ku", "gi-ul", "Jul" user.

The twelfth sign, i.e. the sign of the summer solstice, is the sign "jahr", the ideogram of the "two serpents", which appears in the "heúige Sethe" of the Kylfer grave (text plate III, no. 25). Similarly, in closed form (no. 26), it appears on the Vadstena bracteate found in Östergötland (Sweden), which was previously thought to be from the sixth century, like the K grave for the fourth century (Atlas figs. 4682a and 4683). The bracteates we will deal with in the section "Gone's Son" are escort coins, a kind of amulets. They usually show the tior, a head hovering above the bull. The escort bird sits between the bull's horns. Here, too, we are faced with an ancient symbolism that we will follow back to Magdalenia. *Uraæt*, also still belonging to the Mó-uru epoch of Magdalenia, is here the ring-angled formula of the cuneiform series: *Jrzwø vu'e*, which means "twofold", "twice" and will be discussed in detail in the section "Son of God". God's son, the "Tuisto", the "twofold", the "above" and "untcn" in the course of a year, *ṽ wwegAr*, as he is called *bet Bureus*, or *Tin dr "swei hlenschen"* in Icelandic, who must therefore also be invoked "twice", - is still preserved in the Edda as a cultic delivery (Sigdrifumöl 6).

Sigrónar skalt kunna, ef vill sig hafa, ok
rista á hjalti hjprs,

Sumar é vótttrimtim, sumar ä valb9stum ok
nefna tysvar Ty.

Siegrunen }erne, if you want to win the victory,
ride on the hilt of the slayer,
into the Blutrinne and dev Rühens Breite
and shout "Tyr" twice!

ni-Dr-it-ii-e-g d-r The Vadstena bracteate also clearly shows the division of the sacred year according to *p' yjb "tp,ø, pø*. the three seasons, which in the Eddic tradition are still known as *Hár, refer* and *šrúfi*,

gramm der drei 190Joz Paigg' - fiorgex lndskri/ter medde aldre Ruder. Vol. I. P. 3q 3. I will come to the other, equally important reading in the section "Goltes Solui- ruriick".

the "High", the "Practising-High" and the "Third" is preserved. The Skaldic tradition of the Edda is also obscured here, in that Gylfag. * arranges the seats of the three, Hlr, Jafnhär and Thrirdi, iiberm'neinander, although Thrirdi is the highest. That this trinity represents only the manifestation forms of the Ue God, in the Edda Odinn, is still known even to this late source (Grimm. Gö. Gylfag. 2). Here, too, the continuity of the tradition is much more reliable in the symbolic folk art, which uses the symbol of the "three mountains" in the most ancient form of the later Stone Age was faithfully preserved until the Christian Middle Ages (cf. section "Two and three mountains"). As already touched on in the previous section, the symbol of the 'three mountains' is an ideogram of the year in the three divisions of the seasons.

	i.	2.	3-
	Spring	Summer	Late year (winter)
	Frsys a tt	T-4aga)s att	This a tt rune series
	Listen	J'rifii	Jafnhär
	Ve	Viii	Edda
	Ekata	Dvita	Oðinn TritaRig-'eda

In the "sacred series", the three-part division of the year according to the seasons corresponds to the Sig-Tyrtund seine so-called three "sexes" t'rZ6r), which according to the .finfangsrunen b "F'roys 'etP' "sex '^^"

of the autumn", H or "gfse-/f and j' Tes 'a0. The third part, the autumn-winter, forms with the end of the second, the summer part, the formula ly "Ng- F ' , which is then followed by

the sign g actually o dr'ar-So, the "two mountains", the later south-atiantic ideogram of the West, the autumn, winter, night, death falirt of the Son of God follows.

As we w i l l see in the section "Two and three mountains", the sign "two mountains" has nothing to do with the sign "three mountains". The latter is, according to what has already been briefly mentioned above, an annual ideogram, namely an ideogram of the three seasons of the solar year, seen in a vertical average above the face circle. The sign "two mountains", on the other hand, is, as we will discuss briefly in the next section and examine in detail in the section "Two studies three mountains", the winter solstice month number and therefore the winter solstice symbol of the Arctic-Nordic or North-Atlantic solar year; it originally denotes the month

"zwei zehnti" O fl or the "second tenth" hlonat. For this Arctic-Nordic year consisted of 2o (half) btonats or io double months. The "two tens" or the "double ten" was therefore the month of Juimonat, the month of the winter solstice, when the smallest solar arc 9 was visible in the sky, in *Sitdett*. And this is why the sign fj has the value "FO" in the Atlantic-Nordic hiernglyphic, as we will see in the next section.

We will also find there that the sign of the "two mountains g , actually or fl II, which in the "long rune series" in the iPrs/e stands at the beginning of the autumn-winter part, was first moved from the south, the arctic-northern H "inter- solstice, through the southwest to the southwest as a result of a South Atlantic calendar reform. The natural cause of this calendar reform was the gradual migration of the peoples of the Atlantic-Northern R ase, which continued southwards until it reached about do° northwards. The ancient oath formula in Atlakv'ß^ 32 still recalls the North Atlantic, sub-Arctic, xvintersonnenz'end meaning of the sign of the "two mountains", actually "two tens" (1 fl or p) :

the sacraments, the Sonnenbrot @ and the water of life, as well as the signs of rotation (turning or hooked cross, wheel cross), or the God with the lance, the ger, and the serpent, with the same symbols (turning cross) (cf. sections

"Son of God", "Tree of Life", "Serpent").

It is now important for us to be able to establish that the sig rune ig actually represents the is the "serpent" rune. For this purpose, compare the forms that this sign takes in the runic relics.



No. i is the spelling of the rune on the Kragehuier spear shaft (Stephan Hd. HI, p. i 33); Er. 2 it unenreihe des Grab von Kylfer; No. 3 Brakteat von VxdStena; N- 4 Speerspitze von Kowel (Atlas Fig. 344 d) ; No. 5 Spauge from Chamey; No. 6 the most common form in the runic scripts; No. y-8 bone pieces from Odeinotland, Stavanger Amt (Atlas F i g . 2i 8).

The sign originally r e p r e s e n t s 'the lightning, it is the heavenly serpent that twitches down to earth from the thunderstorms of the high summer season, bringing heavenly fire and rain. The sound value *si-* also results from the fact that the Greek alphabets have the 5snake sign both as a sign for the consonant *s* and for the vowel *i*, but the alphabet of Thera (u 4'. Olympiad) also has the "hooked staff" as a variant. For the "hooked staff" in the Atlantean myth is the "serpent staff". The same transition can be seen in the snake that the god Ti holds in his right hand on the Celtiberian prince, the snake on the above-mentioned coin of the Hilauba Oloba (Atlas fig. r99) takes the ornamental form of the hooked steel uri, as in the alphabet of Thera'.

The transition of the "Rlitzschlange" to the sign Text Fig. 2, No. /-8, which has the phonetic value *n* (senxitic *m/raf* "snake", *gm* "fish") in the eastern Mediterranean regions, can still be clearly traced in the variants of the runic script as shown above in Text Fig. z5, No. i -8. It is the same simplification as a result of rapid writing, the so-called "cursive", which we can observe in the variants of the same sign in Cretan Minoan hieroglyphic and linear writing (Atlas fig. 2^a Z3i)

Very important is the fact that in the more recent Nordic script, as a variation of the "Sonoen' uod for the Sig-Rttne, the sun sign Text Abt'. z5, Nr, g with the explicit designation **atlantischen Schiffes** sö/ "sun", "the holy light of the land", appears, as it is called in the Norwegian runic poem (vgl. p. t96). We will see below what connection it has with the stroke, the "rod" that emerges from the sun. the Lciden runic manuscript (Atlas Fig. 4 7J names the ty-rune xid", i.e. the "sun god", xa-du besw. m-of", with the ¥\inter- vocalisation. The "ABECEDarium Nordniarinicum" (Atlas Ahb. No. 4<88) also calls the rune h ief "+'ionne*". The Anglo-Saxon series of runes, however, use the terms si@ü, *sigi* (Codex St. Gallen, Stephens I, no. i o and Vatican Codex Urbin z90, Stephens III, no. yy) as well as '// (Tegernsee £landschr. Bibl. Munich, Stephens I, no. i8). The word *i* contains the suffix -J "God", with the summer vowel *i*. In addition, the highly significant fact must now be mentioned

"S e g e l - G y m b o l f i d e s

¹ *Alois Heiss*; Description générale des monnaies antiques de l'Espagne. Paris 1870 Pl. XXXI; vgl. auch Pl. XXXII, 1, Münze von Atania und Pl. XXXII, 2, Münze der Astures.

the rune series of the Thames knife (atlas fig. 4686) leads the sign (text fig. 25, no. 10), the €Rone fair the Zeichen s We have here the other sound value for die "snake", which we h a v e already learnt asH for the arc of the winter sun's turn: it is the dark course of the ifund cave, and is commonly used as a word root in the Arctic and Atlantic-Nordic languages to mean "to arch", "to bend", "to curl". In addition to the natural sound s (í - sch), we will be able to register the meaningful natural sound é and the abstract, conceptual sound n for the snake sound. The sign Ç, however, is a variant of T " etc. and identical to the sign }, which is actually - as we will see - a combination of and , the "ra-ka" of spring and "ri-gi" or "ri-hi" of the buzzer; it denotes the "light-healer", the "light-bearer".

In the Aegean runic poem it now says of this i6. Rune, which concludes the "Haga)s ætt", the summer:

tj (sigel) semannui symble bib on hihte;
 Dionne hi hine feriab ofer físcs bed, op
 hi brimhengest bringep to lande.

Sail the sailors is iminer in hope,
 when they drive over Finche's bath,
 until Wellenhengst brings them ashore.

We are at the sixteenth sign of the Jalire rub at the end of summer and the beginning of autumn. It is the time to sail home before the storms of the approaching winter attack the ship, the "wave stallion". Good wind and happy sailing, good weather, also

The sailor needs "sun". But "some" and "sail" have an even more direct relationship here. The gaff mast of the ship, from the outrigger dugout canoe of the Neolithic and Bronze Age Norse fclssciches to the Viking Age, still had the shape of the zo rune T and bears the segcl, which again corresponds to the quadrangular spelling of the sun hieroglyph. The quadrangular spelling of the circle can be found again and again from the epipalaeolithic Atlantic coast of the West via Exam to China. As a result, Gaifel-Mass-Segel corresponds completely to the Binderuneand T - T or T. A characteristic example of the depictions on the Scadinavian rock paintings is Atlas fig. 4+- --d 4-4, perhaps also Atlas fig. 4 4r. if this is not the loop y, the sign of the "good U "ind", "God's breath" (ot, oš);

wetter Atlas Fig. 4+ 54' A163 -nd a i62, the stone of Ingelstrup (Ods Herred) in Denmark: depictions of tombs and funeral processions, which represent the connection of the signs D T, ur-r'a-èn, as insignia Achren. This is the initial, the len, the resurrection formula of the "sacred year series" of the Taurus Age (Magdalena), to which we will return later. If the symbolism of these ships of the dead thus still shows the continuity of the Magdalenian Age, we can also find the same on the ships of the South Atlanteans, the "people of the foreign boat type" in the Persian Gulf (Elam) and the Red Sea (Upper Egypt). One understands

the same finds from Tello (Susa) Atlas Fig. 4+ s and 4+ WelChe are also found in the ancient cities of Umma and Lagash from the Gudea period (mid 3rd millennium BC), but later all but disappear. We see the same symbolism: the ship Atlas Fig. 41O\$ ("Jahresschiff") carries twelve "j- masts, while the fragment (Atlas Ab 4^) still s h o w s the }- sign on the Tcichen.

the *G german* (i) erhalteni. (Atlas fig. 339-s4-. ssh-533, i i ya and i6i, and fig. z i o and z3ioa Churchyard of Wanneperveen with wooden and stone grave slabs, which still bear the T-sign; cf. especially the wooden slab on the far right of atlas fig. I3Qy b. Wanneperveen is located in the lake and moorland area of the Frisian-Saxon Hinterlund of Vpllenhnve on the Zuidersee; see wetter section IV, 9* 9 94- 9s and i23),

As we will see in the section on "Thorn", the developmental history of the Axe originated from the "thorn", the sharpened horn spit (horn hoe). Thus it is easy for us to understand that in Siimeric *J*, which forms the first part of the word *SIG*, means both "horn" (of the bull, the t'iid oxen, sem. karnu, which literally corresponds to our "horn") and "spike of the axe", Sumer. def-si, and "point of the shaft of the shaft", Sumer. \hat{t} zi-md. Vt'ir will also be able to recognise the "thorn", the axe, on the "horn" (Atlas fig. qo99, 4i IZ. 412I, 41 4143).

4+ 5i, q158, 4J88 and 4° S 3 (New Guinea!), as well as the appendix to Part 11, "Symbolik der süd-schwedischen Felszeichnungen", plate no. IV, fig. i- I O and I 3- 13), or the Rt4ne 'T- des Sig-

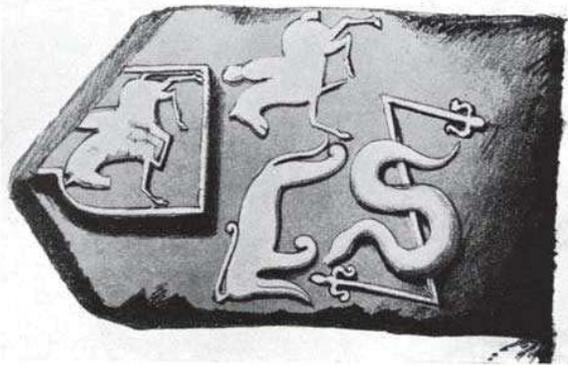
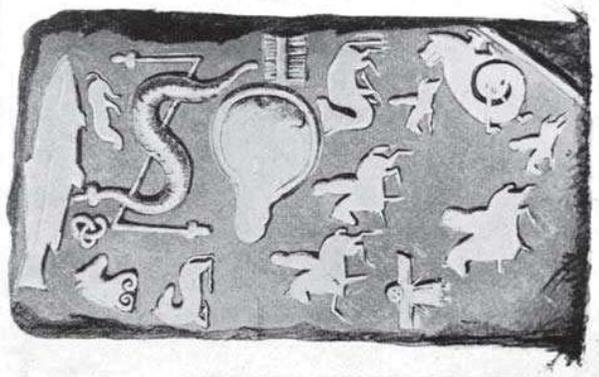
Tyrs (Atlas fig. q l c Q, di i8. 4 °4-4*z6, 4'9°. 4'8. 386y a and b, and qIOI coin of Dertosa on the Ebro, city of the Ilercaones in N. E. Spanien, as well as "Syrnbolik der südschwedischen Felszeichnungen", Tafel Nr, m, fig. 8, g cf. i z-i 5). It should be emphasised again and again that the vessels of the Scadinavian rock paintings, *bic e*, are funerary vessels!

The Scottish gravestones and memorial stones cannot be precisely dated in terms of style or intellectual history. Nor is it possible to make a distinction between pre-Christian and Christian sites: the latter are rather to be regarded as a continuation of the former, a very important observation, the implications of which with regard to the inner relationship of Christianity to the ancient, pre-Celtic Tuatha religion should be the subject of our later investigation. As will become clear from the following sections, the Scottish stars amber of the hieroglyph 9 w and aK n-é, also frequently show the hieroglyph t4 ij, in the spelling which we have already documented in Fig. z5 No. /-8 (p. z8/), also on the bone piece from Ødemotland. In addition, the sign on the Scottish stones (I3ildbeilage to)

is often accompanied by the naturalistic image of the snake as an identifying sign: (Atlas fig. z9qb) Stone in the churchyard of Meigle; Atlas Fig. 2947 Stone in the churchyard of Ballutheron (Strathmartine parish), near the "Nine Maiden Spring". According to folk tradition,

the stone now stands. This tradition is an extremely important reference for us because it provides us with reliable evidence of the relationship to the winter solstice myth. The new god of light Heimdall, the "weifie Ase", the great and holy one, is born of nine Maiden-sisters, at the "edge of the earth", whose "horn" lies under the roots of the W'eltenbaumcs (Hyndlu-ljofi 36-39, Gylfaginning 2J). Dan "horn", consonant stamin 1-r mil ø-Suffix, is the inversion of *r-b*, the ur-J ør-la, or-W, n 'lu etc. } t T, the sign of the W "inter- sc'rine turning point of the Taurus Age, the "geNrnteu Scbl rgF". In the section "éWx and url", "bull", "snare", "snake" and "horn" we will then also be able to prove again and again that the "bull" carries the "snake", or the "snake" carries the "horn", or the "loop" lies fl ant the "horn" etc. At the foot of the world-,)ahTes- or life-baurrics is the or or R- or ia-: the tree grows out of the "well", the "water", the "sea" or out of the " s n a k e " (Wiirm), or the "bull carries the tree in its "horn". When the sun goes through the or-W etc. - expressed symbolically in a später way - the "W'urm" or

BILDBEILAGE X



1 2 3

Die „sig“-Schlange auf den schottischen Kult- und Grabsteinen
1) Stein auf dem Kirchhof von Meigle. — 2) Stein zu Ballutheron, Kirchspiel Strathmartine. — 3) Steine bei der Kirche von Aberlemno

When the "bull" is dead, the turning point is over and the rebirth or resurrection of the light takes place. Hyndluljóð 3g:

"The earth's power v'ar's, which the noble one
emahrte, ice-cold sea and the boar's blue', -

refers once again explicitly to the winter solstice, to the water, to Mother Shofi and to the "boar", the constellation of the last month of the year in the age of Taurus. Also the Narns of the nine mothers of the young god of light (Hyndluljóð 3 verses inf the winter solstice, the sea, the "dog" or "wolf" *i Uffrun*), the "division of the year" with the cathedral (Art, sword) - h "maza. We will deal with the meaning of the g-number 1 for the winter solstice symbolism in the section "Son of God".

Atlas Fig. 2Qc8 a and b, stone in the churchyard of St Vigeans near Arbroath. On both sides is the sig rune in two different spellings. the one from the front (z9q8 b) is close to the 13th rune of the Futhark -t" the yÁ, Mc' sign, "yew", the annual tree symbol of the summer solstice, which appears later than gr on the Scbtu0 of the younger, Norse Futhark in the winter solstice.

As was noted earlier and will be further examined in the section "Wendekreuz" (swastika) on the basis of the memorials, the "yew" rose J, from älter S, is the bisection of the "Wendekrcus" as an ideogram of the "half)ahr", the middle of the year in the half of the year, and its phonetic value i + y actually denotes the vocalic diameter of the year Q, from theg of the ¥winter solstice or midwinter to the í of the summer solstice or mid-sotrimer.

The substitution son J (13th rune) and Iq (i6th rune) is also confirmed by the Irish names: for the Anglo-Saxon name of the sign fiir z, the r6th rune, z/ is in Irish sol/ "the pasture". Rune, z/ is in Irish sol/ "the willow". The symbol thus triumphs over a tree name which is in the runic series - - - > *3- sign, the "yew", irish N In the Irish runic alphabet of Nennius, however, the "year rune" (text fig. zz N. i i a) comes with the sound value A and the name ver , which in the Irish alphabet is "Beth-luis-nion", W'afA, the

"Hagedorn" is the name. The sign for A latitet irt of the áitern runic rhymes H ..+a-of", that is "Hag-God", the "God in the Dc'mbush"; it is the 9 rune with which the "second generation" (Hagls bold), the Somrner begins. Originally it was the sign of the winter solstice, hence the beginning of the year - Volar a. This form of the sign is associated with the Taurus period in its purer form of the "Hagdorn" of the Elk Age was the sign J, which also appears again in the younger, Nc'rdian rune series and forms the key of summer in the Old Series as i 5th riine, in the variant J, with the rig rune ij as i6th. The z*g-serpent, the summery ScMange, the cloud serpent of the Central American myth, is the blessing-giver: it brings the fruit of the year from the tree of life, the summery one.

Here, too, the Irish tradition confirms the ancient and pure continuity of the Ingváonian Tuatha culture. The symbolism of the Scottish Sténe teaches us the same. The stone at

*The 'art' of writing in runes must have b e e n gradually lost to the ke isier Tuatha people of Ireland and Scotland. That they possessed it is proven by the Irish and Scottish stones, which still bear the symbols of the 2characters (j § J igr g and aoar ala coniuinuity of an archaic eulisyrnbolit, which is foreign to the Fes8and, scadina*IRh stars, ciso can never have been adopted from there.*

The destruction of the old matriarchal cult of the ingväooc Tuatba empire by the chains, first a4s the Atlantic coast of Gailieo, then m Britain, brought with it a spiritual and moral decline. The

of the church of Aberlemno (Atlas Fig. a9 t8 a) shows the zf rune which bears the well-known hieroglyph: the sign of the two suns, the winter and summer sun c'that of the two seeds, since the K reiO. or the circle enters the centre @, both the hieroglyph can be the sun or the light itself, then life and seed, both human and vegetable, so here the "snake" bears the symbol of offspring, the "child".

On the Meigle stone, the rune and snake bear the "t r e f o i l" (alias fig. z946), on the Ballutheron stone (atlas fig. z9Cy) and the Aberlemno stone (atlas fig. 29ft8 z) the "lie", "lily". The three-rooted "Dreiblstt" (trefoil) and the three-rooted "Lilie" (lüge, water sword lily, kis pseudacorus) are, however, ornamental forms of the world, year or 1.ebensbaurries, like the trefoil or the lily allein the ornamental form of the sign of the "people" , which we will come back to below.

The mythical and symbolic continuity revealed here simply f o l l o w s on from the Arki and AUAnösch-Nordic traditions of North and Central America discussed above: t h e correctness of the path of the Atlantean-Nordic cultural migration determined by us also results from the fact that hieroglyph 3 is also found among the characters of Magdalenia (Atlas Fig. Otto. Reindeer antlers with inscription from the cave of "Combe Collier" or "Crozo de Gentillo", commune of Lacave {Lot}). The runic sign or J (I3rd rune) is, like the following sign Q (14 runes), as a sign of midsummer and the summer solstice, a **merging of** the respective midwinter and winter solstice signs, namely

from or off and off resp. - PQ

They thus denote the "z" JaW, as will be shown in the sections "the Wende" or "swastika" and "the cathedral".

Sig-Tyr, das Schwert und die Schlangen-Rune The fact that the tradition leading back from the older series of runes of the Migration Period to the Atlantic-Nordic culture is an uninterrupted one is evident from that just mentioned.

The suppression and unification of the Tuaiha-Priextniin, the "wise friend", the teacher of the sacred scripture series, brought with it the gradual loss of the runic scriptures, the tradition of which will have persisted for a long time among the Tuaiha people.

"griechische Schrift" veru'endeien (lib. VI. cap i4\ The celiic-druidic Ogham scripture i-t an equally dead mectanic ap parat izri comparison with the from the god looking and god.experiencing awakenieneo, a i l a n t i c - n o r d i c " c ultripture, v'ie the Druläen Reigion a miserable, occ ulie sehamanic verse of the alien pure licbi-faith of the Tuatha-V olk ga 'a'ar. We know from the cu5cb-Scbettian StciD c that the cu5cb use of the R ut goteichen in the cu5cb symbolism had b e e n preserved despite the ccltisation and the Druidic rule. In the light of this fact, Nennius' statement that the P rittea also knew a scripture appears to have been a light. **aus dem** Nenzitus is said to have given the names and signs of the same **selber wieder** impromptu to a Saxon monk who *had told him that the Britons had no script. The Ce4rs Ösurii e Bibl, Bodleianae A 'c r. -,i (He from the turn of the 8th-Q century.) Hol. to a l gmei: "Nennius istas reperit literas vitoperante quidam scolastio sexouici generis quie Brillartes non baberezt rudimentum: at ipse subito ex machinatione means suae formavit was: ut vituperationem et hebitu- dinem deiceret pentis suae, de (iguris et de nominibus dicens" printed with the relevant alphabet (characters and names) in ffnriiZ d "ttei'r: Neonius V indicatus, Über Entstehung, G eschicht und Quellen der Historie mitten um. Berlin i89j, p. i3 i f.

We will come back to the alphabet several times, but it should also be noted that the sémt- lich names of the signs

are fi'rnzunn

While the individual signs of the "sacred Jabres series" refer to the oneaelnon phaßen dgg Jaltreslauke of the Sonoe, the "Wehezt"- or "Tree of Life", the exclusive occurrence of the tree names in the Irish alphabet indicates an eirte urof/ overdelivery bio.

mentioned in the Eddic verse (Sigdrifum9l 6), according to which the "Sig" rune is ritxed on the hilt of the sword and the **Sig-Tyr** is called twice¹. If we look at the swords of the Nordic Bronze Age (Atlas fig. 363, a-c), we find the "snake", the meandering spiral whose origin from the "year" sign was discussed earlier (p. 2j/, text fig. 23). On the knob there are six, eight or ten dots around the centre, the microglyph of the year or god. Since the Danish finds of the older Bronze Age are *grave funf-, Aultisc h- TrzWeagaW* (the sword hilt usually contains a *HÄM . -j*, this observation is doubly important for us, all the more so as the ones mentioned here are only a few of the many examples. From the Edda period, whose skalds gave us the saying of the "Sig" rune carving on the sword's hilt, we know from one of them, Kormak, that he asked the Skeggi for his sword *Sköfnung*, but the latter gave him precise instructions on how to draw the sword: "Hold the sword in front of you and *bl'rse* on it. Then a small *ScMaxg+* will crawl out from under the urine. Now tilt the sword so that the little snake can easily crawl back under the handle." It is a purely cosmic-symbolic action that is performed here with the sword on whose hilt and back the serpent was depicted. It applies to the Son of God in his inclination, the autumnal, wintry, evening one, the companion of the dead in the winter storm season. As we will learn below in the examination of the "sword flower" of the *5fi tyrc*, the *x*g-ff)i'*, Anglo-Saxon *zcg*, the sword, Anglo-Saxon *secg*, Old Gothic *znL*, according to which the Son of God, the Death-guided, is also *zan?oi heifit*, the "separator*" of the two halves of the year, the two "serpents", the year"-sign *git- §*, the upward and downward swimming "snakes". Thus the sign of the somtrier "serpent" *sy-ü*, *si-gr-4f* is symbolically and linguistically connected with the "sword" as the embodiment of the divine ob.nes as "man" and is equal to the tree of life.

"Man", "two people" or "two swords".

The cosmic meaning of the sword as "man", and swar as a sinii image of the Son of God in his course of the year as "lower" and "upper", in connection with the reflection of light on the blade seen as the same serpent, is further confirmed by the depiction which Ecke gives the Thidrcli in the Thidreksagc of his sword "Eckesachs": "If you place the bright, gold-plated blade with the point on the ground, it will appear as if a beyinclr/ is running towards the *ground*. But if you hold the sword up, it seems to run from the hilt to the tip. I t stirs and moves as if the wumi were alive." On the Celtiberian coins we have seen Sig-Tyr, the riding god Ti, with the S'peer, the "Doro", whose symbol is the "Tree of Life Sword", also depicted with the snake as a weapon. Accordingly, in the Skaldic poem, the "Tale of the Strong Grettir", the visual value "Wounded Serpent" is called: - "The roar of swords, serpent furiously seeks its way into the flesh." -

It is also called in the poetry of Helgi Hjorwardssohn {Helgakviða Hj9rvatissonar q) of sword:

Arn Knauf is a ring
courage in the blade,
the cutting edge
creates
Frighten the wearer,

• "Vier Sk-lde-gesnbichten ;uboriragen von Geh* W*r'6vrr. Thulo vol. g. Jena igz3. P. i65. "Die Geschbichte Thidreks von Bern", transmitted by f va *Er 'cH-*, Thulo vol. zs. Jens i gt4. S. i6z. ' "The story of the störl:en Grettir, the Oe cbjntz-", translated by C'est *Ihrem*. Tliiule vol. 5. jess igsa. S. io8 and S. i j6_

a bloody worm rests on
 the leaf, an adder
 wriggles
 on the back. (Gensmer)

It is important to note that Helgi, who learns of the sword through the Valkyrie, is the son of King Hjorward and fiigr, the "victory serpent". The Old Norse *live* and */innermr* corresponds to the Old High German *S' u'urm*, still preserved in Dutch as *finZ* "band". *fi,grfien*, however, is the daughter of King So'n/Er. "Swafnir" is a serpent name in the Njāia saga, but also a serpent name, the "one who falls asleep", namely Odinn, the winter god, the lord of the forest (Grimnism* s4. Gylfaginning i6). "Ofnir" (the "lingerer Rechter", the "Rechter", the "Schlingennacher") and "Swafeir", the two names Odinn gives himself, when he *revels* himself to the Geirod as the Todegod, the "worms that lie at the roots of the Jelten tree are called Grimnismpl:

Ofnir and Swafnir shall multiply the
 branches of the tree forever, I say.

Here the old meaning of the myth of the Skalds was no longer clear, that the two worms, the "kar" fish of the Aweeta, which swim protectively around the tree, represent the "year" sign §. The winter solstice symbolism of the staff calendars shows that the Nordic farmers of the fy. and i8. The winter solstice symbolism of the staff calendars shows that the Nordic peasants of the fy. and i8th centuries possessed an older tradition than is still inherent in the scaldic cosmology of the Edda: cf. appendix to part II, plate XI of the "Symbolism of the Staff Calendars", where we find the worm enclosed in the tail, but also the "fluff" between two "horns" (é-r - actually "two bows"), or "horn" and "sword" as winter solstice and winter solstice symbols.

Jahresanfaegezeichen wiederfinden, wie das "Schwert" ebenfalls in der Sjmbo1ik des sechsten Monats, des Sommersonnenwendemonates, des "Schlangen- oder Wormnionates" (Ornemanet), als der "Jahrteierer" wiederkehrkehr (Text Taf. N'1).

The continuity of this symbolism also extends through the Saga period and the Middle Ages in Germany, as the house mark of a paper manufacturer in Herford from the Jahre '4*4 shows (Atlas fig. 3q2). It also still shows us the snake on the sword griffi

Die atlantische Formel It only remains for us to establish the meaning of the name of the üg rune, to which -ff "God" is added
sig (sigif), ihre Spal- in Anglo-Saxon, that is - God "in the Snrimer" (i-vowel), whom we have just learnt about in the
lung- und Um-
kehrungsformen winter-sunrise thorn bush as Wg-af.

Here the Sumerian helps us again to the last and complete clarity about the Son of God at the end of summer and the beginning of autumn, whose name is still preserved in the tradition of the Edda as Sig Fyr. Sumerian uses the **Laot value** *sf OLG of the* "year" sign in the angular spelling (Text Tat. MI, No. z I and zz), as is also common in the Scadinavian runes (**Text Fig. zz, No. io a and i i a**). From the already discussed

rows of runes (Text Taf. Hf, No. z5-09) we already know that the "year" sign § and the "Sig" sign g are alternate forms. The numeric, however, in addition to the rectangular jahrzeichen (No. 2 i and 22, Barton i 2y and 32y), also as an alternating forin with the phonetic value

• I would like to emphasise here that the term "dagger", which actually means "dagger", is used to describe the sword. "snake" hisneisen, whose hieroglyphic symbol is derived from the "Doizt"-I deogram Q and the "tree of life" or "Gottes"-Hieroglyplie als Griff gebildei ist (cf. section "Gottesiohn"), which latter sign -i{- also occurs in the meaning "arrow" (hal),

OLG the ideogram of the unfzr,grArndm Loser (no. 23); the rectangular spelling here is also a later form of the originally round one. It is the sun, which is located below the r--, the r-, the w-arc flg. The n/gzÄmdr finenr is the inversion of the same ideogram

(*Xr. 24), wo the sun emerges from the &-sign u V. The phonetic value of this sign (igr. z Barton 33y) is U, G'G, with the night or winter solstice, and the Be-meaning: "day", "daylight" (semit. ii zer, veru'an.dt with the word fir "mother", since the "mid-nacht" is the "mother's night"), "night" (semit. "rvfv", "earth", "land" (semit. wird), hence also "day" (semit. ämu) and "goddess lltaf t" fr-r) as "mother earth" j it is also the sign of the son of God originally (re)born from her as °BeI or "Adad, "SamiM, the sun god (aumer. £ ARGAR, LNA j. This results in meanings such as i7, JE TU

"outgoing", "going forth" (semih yilu); ZALAG, BAG (corresponding to the rune &g t-4, the midnight and winter solstice sign), "brightly shining" (semit. zö&, e/fu), Sumerian also AA, the Atlantean name for the Son of God from "light of the world", as "sun", as the sign can also m e a n RA, DAG, BARBAR "brightly shining" (semit a "mrv). The last allusion to the winter solstice myth is also not missing in the meanings of the sign, where it can denote "stone" (semit. abnu) after "cold" (semit. éoyyu and Ryan) and Sumerian ZAA.AG, i.e. the birth of the new light from the "stone", the "rock", the "mountain", which is "split". Out of him comes forth the bright, the shining, the "white God", hence the meaning of U, UD air "white" (sernit.@sii ,pola), just as the earth- and sea-nourished Heimdall, born of the nine maidens, is called *bvitastr äca*, the "shining", the "white God", and correspondingly as Christ, who is the "light of the \\eleven", the "Son of God", the "Son of Man" J, then in *Norwe en* and Iceland logically called "the white Christ" Nz'lf fr is called.

The word and sign 'SIG' is therefore identical with "sunset" in the numeric: the cosmic-inythic origin can still be fully revealed from the further meaning_ The drive of No. 21 is A/, SEG and means "to be full", "light" (semit.), "fire" light" (sernit.a), "sky" (sernit. iamß), then "to be old, grey" (semit. f'zdä), "dark-coloured" (semit. s izrrn), "N etz, noose" (semiL i'/anu), "enclosure, egg-closure" (semit. fm0 Ja J vrfl') and *horn* (sem. Joey, the Atlantic-Nordic é-r-stem!). The signs s* and z3 are SEG and mean "weak", "powerless", "to become weak" or "to be weak" (semit. size), "weak, weak, weak, weak" (semit. mfi) as well as "low", "down", "lower", "to lower oneself",

"to subdue" (semit. zopJo, fnp/if). It f o l l o w s from these values that the Son of God, in his autumn winter course, is the weak, powerful, "old", "grey", faint one, who enters into the "noose", "loop", the "snake", the "enclosure", the "horn" enters where it "gets dark.

The common word xi; actually the original phonetic value of the "snmer" or "heavenly" snake, in Sumerian also means "heaven" (Sumer. ST, AZA, MA, semit. fnmti to Ja "iaf "sun") or 'eight', as therefore also SHG (from *sf-AG*) qhe), pure: to be friendly, gracious" and "geb', "green" (semit. erst), with which one compares Dakota m' "yellow" in the Aijantac-Nordic diagonaia.

For the "Son of God", who stands at the summer solstice and now bends down, is the Miide, the Gracious One, the Blessing Speaker, who is the dr. We will see later that the Germanic word "*Scgni*" is by no means a borrowing from the Latin "signum" and "signare", but represents an ancient possession of the North Aantine cult language and means "sign of salvation", or "banner", "field sign" and "consecrate by raising hands".

The harvest-"5e,g M'-giving meaning of the üg formula is also known to us in -trisch zip
 "fertile, procreative", ü "thrive", ' in receive, and in Finnish Slim "to beget",

Die urgeschichtlichen
 Denkmäler der son-
 nenzendlichen Hiero-
 glyphe „Jahr“, das
 Zeichen der „zwei
 Schlangen“ § und
 seine Wechselformen

The original name of the ty rune can only have been a uniform, monosyllabic word, namely *si* (*xi*) "snake", the "heavenly", "sormerjiche", which becomes ze and m in the autumn-winter period. The Anglo-Saxon name of the rune *sigil*, which is the ideogram of the circle § and the "Schlantre' h contains the word (*wir*) as the second part, which means "circle" and is composed of J-I-f. The already familiar é-f (é-r) word stem (*éi'-er*, *Ii'-ml*, Un', Eur, Xml, ter etc.) or rnit IJazkekrung, the /-Á {r èy-Starnrri jul'-da, ar-fia, ai-Ao, ar-ài etc.), detri ideogram of the year circle sign of the winter solstice, the year kmis sign of the summer solstice, the g-/ (g-rj stem, which has the summer vowel a' (gú', r etc.), or with primal inversion the /-g- (r-g) stem (ii-gr, ir-J etc.).

Both consonant gâmmé, both the one with the guttural or palatal sound, which alternates in the cultic annual sound shift g-â -1 and mit Gnf, ja^or, Jir), and the /- or r-stamin, mean "God", "light", "sun" and "go", as we will see later.

According to the law of the Hultic sound shift of the blended sounds already established here, that characteristic name of the Son of God, which in its summer brain-melodic run als consonant stem e-g mit *-vowel i-i; i-a c.der i^o-a) will become mub, sum e-ê word stem when it p a s s e s through the "western mountains" fe or m in its autumn, winter, water, night run.

As has already b e e n briefly explained above, the dying son of God, the conductor of the dead, as the embodiment of death, also became the killing god, hence the god of war, the *Si'gtyr* of the Edda, the altsácsbian *Si drp* . Hence his maine and his rune 9, actually the 'god lowering his arms', o r i g i n a t e d from }, a symbol of the arrow and device, to which the sword was added in bronze. Such is the

-ff- Tj r a "god of victory" and already documented in ancient Germanic names, as recorded by Tacitus: *SepFerus* (Sieginar), *SrgsF* (Siegmund), *Seg stec*, as in GàilicScg *Sega-*

dann etc. It is the one who confers victory, that is to say, who "wins" the enemy

"From this original meaning of "down", "to make down", then emerged the superordinate meaning that the one who "subjugates" the other, makes him powerless and powerless. Thus, the "winner", the s-g consonant stem, is the one who has the "victory", the "upper hand", and the "stabber", the s-l consonant stem, is the one who has the "winter", the one who has the "lower hand", the powerless one. The same s-é stem used in "siech", Old High German xl-uÄ, o-uA, Old Saxon zN, Old Frankish , xi(cj)-, Dutch Wirt, Anglo-Saxon nee, Old Norse

, Gothicl t is also present in Dutch siygce, inittellNiederländisch W "niedersinker, to sink, to fall away , Old Low Faroese grxigeerro "inclinato , Old High German "to sink,

tosink down", Old Frisian Rige, "uiedersenken", Old Saxon, Anglo-Saxon dena "to move away", Old Norse Ryo "to sink downwards,

The word for sunset is still common in Middle High German poetry: "diii sunne siget hin" (Tritt. °4 <); din sunne was se tal gezigen (Wh. qdJ,8) ; "nu begund diu sunne sigen"

(A". *- 4*1-

In the Saga period, it was customary for anyone who wanted to achieve "victory" to carry a "victory stone", sigmZeüi in Old Norse, si zsfeliz in Middle High German. The stone gave the

Carrier of victory, hence also strength, beauty and virtue. In Atlas figs. z/z and zy3, representations of victory stones found at Jyderup ant Seeland (Denmark) are given. The first stone (Atlas fig. z2z) contains an inscription read by Stephens "Tyw at", "Ti-helf (that is "God help)", above which is the loop or loop rune g and two signs that cannot be determined with certainty. The second stone (atlas fig. zy 3), which is significantly younger and medieval, shows an inscription that has apparently already been spoilt. Stephens also solves the upper line ant in "Tyiv at", "God heir" iStephens H, p. 86o). It is important that "arrow" and "&ogen" T and (1, Pi'ør-, the symbolic harne of Tjir, are depicted on the stone in the upper tip and the inscription is placed on *IMdry* sides of the stone, Sig- Tyr is thus called weNnf. n "Ti-ur" is also the inscription of the amulet found near Glnstrup on See- laed (Atlas Ahb. zyq).

A characteristic feature is the *drctrcL'ge* form of the "victory stones", which symbolises the "thorn", from which the terms "arrow", "device" and "sword" are derived. The fact that this form represents the continuity of an ancient, Atlantean symbolism is evident from the names of the Son of God as the Resurrecting and Awakening One, which can be traced back to ancient stone symbols, who in the older, Nordic, Ingvaeonian series of runes is also called "Thorn God" t- g, in Anglo-Saxon "Tom - ós", the same one who is also the "lowering one", the one who guides the dead to resurrection.

If we continue the study of the 'year-*signs, the symbol of the "two serpents" (basic forms Text Pl. III, No. 1-3) along the migration route we know so well, we find the ideograrr.m sunächst in Scotland again in the Neolithic symbolism of Dunbuie after leaving hord-America (Text Pl. It1, No. 4 -ittd 5) (cf.

p. i oi, ioq) and in a new form that is very important to us. The "two arcs" have a spherical diCuction at each end, the "turning sun"; the right one connects NW and SE, the left one NE-SW, the well-known "sacred axis" of the year - highest sunrise and highest sunset of the year. Both enclose the "One", the "äss", the "God" (text plate HI, no. 6 - atlas fig. 2/o3 or qó1 2).

The spelling røit of the punLt or spherical thickening at the end of the arch is characteristically yøøg túsør*úicá: we find sic *likewise* in south-east Europe (No. i6), where we arrive immediately on the way of the mainland eastward migration of the Aurotics. The spelling with one or two dots (inflectional suns) at the end of the f] arch, the "Ur"-snake, becomes uncommon after the later Stone Age. It is all the more important for the establishment of the cultural centre from which this symbolism and hieroglyphics originated in the West that we find it in the symbolism of folk art until the beginning of the iqth century. Century in the symbolism of the folk art of the Ingvaeonian culture: Atlas fig. i838 (to which 1839 belongs): Julkucheneisen ter Besitc des Bauers Goot in Keitum auf Sylt (Nord-Friesland); Atlas Fig. **Ig24:**)*1kuchen- eisen vpm Jahre i8zz acs Schlenzer inn ø FJäming" (!) , Mark Brandenburg , aos detri von Albrecht dem Bären ini iz.)jahrhundert with Dutch colonists colonised areas. So we have the continuity of the cult-symbolic use of the sign for the winter solstice!

Completely corresponding to the shape of Dunbuie (No. 6), but without the spherical occlusion of the sun signs, is the setting in a Scandinavian rock drawing, from Hjulatorp (Småland), (Text Tafi III, No. 2 and AUas Fig. s73q^). The site is of particular interest to us because it is an ancient cult site, as the field names indicate. The

The name "Hjulatrnp" could be translated as "wheel-yard". In Norwegian and Swedish, "Torp" is an estate, a Köthnergut, in Old Norse, Joyeine was a "group of farms", hence the meaning " farm", "village" in Anglo-Saxon, Dutch, Germans etc. On the rock drawing of "Rad-Hof" we also find various "wheel" representations, as well as the fragment of a "wormhole", which we will come back to later. A quarter of a mile south-west of Hjuiatorp lies a secluded spot called *THfsulaäackm* "Twelve-Sun-Hill" "the *Tofshallabacken* called "Twelve-Hall-Hill", where the same "rings" Evie should be found at Hjuiatorp.

Knut Kjellmarh and Olof Lindsten, who published the rock drawing, correctly connect the field names with a sun symbol and refer to place names such as So&-rga, a village from Skäne, near which are the "Frännarristningar", EofimgcZ, a mountain hard north of Växjö, and *Hösiliaäa* "Stallion Hall", a place near Skafvcnissjon. In fact, the names refer to a cult site where there was an open-air sanctuary, the pile or stone setting of the year wheel, the year sundial, which we will get to know in detail later.

It is important to note that the symbol on the rock drawing of Hjuiatorp (Text Taf. Iff, No. 2) shows both the six dots in a circle and the volute wheel as accompanying signs, as well as (ka)-shaped signs.

The god, the "ass", who is in the arc of the year, is shown to us physically in hieroglyphic form in a rock drawing from Ekenberg (East-Gotland) (Text Taf. III, Er. 8 - Atlas Fig. -yod). He stands in the "year" sign: with raised arms he holds the ger, his hieroglyphic -, wagyrec3i; above it hovers the sun. It is the symbol of the Son of God in the ßttsummer, where it stands as a cross -|- or T: Atlas Fig. 4+38, rock drawing of Tanum, where the god standing on the sun ship holds up the ger in the same horizontal position, but next to him is the "ƒcNmigr" as a sign of designation. Thus we know that he is the Sig-Tyr.

While in the narrower Atlantean-Nordic cultural area the sign for "year" always remained the 3r/ -n overlapping arc, in the hieroglyphic script that developed from the Atlantean predynastic script only the left-turned spelling of the later hieroglyph, became the sign for "year". It still retains its cosmic-symbolic origin in the early dynastic inscriptions, where it is still used as the border of an inscription or symbolic, pictorial representation: Atlas fig. 4*4 and qsdq, ivory tablets from Kg. Den-Setui, Abydos, on the

We will come back to this in the "Shiif" section. Incidentally, this halved spelling is, which we have already noted earlier in the other summer sun signs, is also of Atlantic origin, as it already appears on the rock carvings of the Maritime Alps: Atlas Fig. 4rm, rock drawing of Laghi delle Meraviglie, which depicts the "sacred row" in initial signs (!), surrounded on the right by the "pJahreshogen", as on the early dynastic tablets.

Incidentally, these are not the only similarities between the rock paintings of the Maritime Alps and Egypt. Compare, for example, the "halberd" depiction of Laghi delle Meraviglie (Atlas >>> 45?. at the bottom centre of the picture) with the copper halberd on a wooden shaft still found in the necropolis of Beni-Hassan, which belongs to the Middle Ages.

¹ *Knut Kjellmark och Olof Lindsten: Nyupptäckta Hällristningar vid Hjuiatorp i Berg Sn, Kronobergs Län Förvännen 1909. S. 189 fig. 1.*

were found as grave goods (Atlas fig. q98). These coincidences also confirm the repeated cultural influence, which was also later recognised by the German "See"- or "Nordvolkem", deu Am-urj or Ma-uri -Völkem, was exercised on iigypeten. The sign "year" is always written with intersecting arcs and thus differs only from the upright alternating form of the sign ri-é, "heaven and earth", "heaven's body" (text fig. zz, no. 6 and 6a), whose arcs are arranged evenly. As Letstres is one of the symbols of the winter solstice, there is occasionally a \Changes of the two signs take place, u'ie between the names of the months of the Somrner and winter solstice. And while the celestial serpent of light appears at the top of the heavenly or summer part of the tree of life, we find three water serpents at the wintery foot of the tree of life, in the earth and the White Shofi, three "serpents at the bottom", where the young light rests in the womb: cf. the rock drawing of Fiskeby (East Gotland), text Pl. III, no. 9 - Atlas fig. 2734- The rune ri-é with the enclosed sun, seed and life hieroglyph, from which a halo of rays emanates and above which the water serpent hieroglyph is located, appears in a very similar way on a stone-sided vessel from the passage grave in the forest of Flintinge, Threby parish on Laaland (text Tal. IO, no. io - Atlas fig. z233).

The belief in rebirth, that high certainty of the ancient Atlantean religion, could not have been expressed more splendidly than in the hieroglyph of that cultic burial vessel, which probably contained the sacred water, the "water of life". For the Bronze Age rock carvings of Ostrogoth, too, Norden's excavation has definitively proven and confirmed their connection with the cult of the dead.

In Ireland we find the year sign itt in rectangular script on a dolmen at Macroom, County Cork (Text Taf. III, No.i I - Atlas Fig. d629) As on the rock drawing at Hjulatorp (cf. p. °9ri, we also see it here in connection with the Åzi-sign [- and the painted cross >t, which we h a v e already learnt about in the later derived form of the &g-sign P4 ale winter solstice and turn of the year signs. These signs here appear as a symbolism of the tomb, is now probably understandable without further ado - ste press deu fronirHen W'wsch, the request for the return of the different.

In addition to the painted cross, the wish of the "netien Drehung", the "new life", we also see the right cross on the stone, as well as the many individual stripes, which were probably placed *to mark the burials in the family grave.

In central Germany, we can find evidence of the "year" sign in rectangular script on a slab from the first stone cist grave at Willingshausen near Ziegenhain in the Schwalm (Pro- vins Hessen), which belonged to the older Bronze Age. Of the signs present on this stone slab, the Ån-Rene in various forms should again be emphasised, as well as the ele-Rune and the m-Rene (Text Taf. III, No. y2 - Atlas Fig. §6Ö3). However, the spelling of the sign does not clearly indicate whether the sign is "year" or "ri-k", similar to the example in the Guanche rock inscriptions from the Canary Islands (Text Plate III, no. 6z), which is also proof of the alternating use of the two signs.

We find the sign o-é in a special spelling on a steiti on the east side of the stone cist grave of Niedleben near Halle (Text Taf. III, No.13 - Atlas Fig. sy35). In the "two arches", in the "mother of the earth", is the Son of God in the form of the right cross ais denoting the centre of the Jahr; at the top left an archaic spelling of "hag"- ' / 'i W- 'zá-n; 'elsbilder
ctr 1'rovíae OsigoUaad. ftzgeo cgg3. 1 §g-gl.

sign, which was abandoned in the Nordic runic series. Compare the *Syrnfölik* of the grave goods, the cultic vessels, which stood on a wooden slab and were covered by a second wooden slab on four posts (Atlas fig. no. i 3/y): they show the

"Tree of life whose branches are stretched upwards while the branches in the wind are lowered.

On the traces of the eastern, continental *Vanderung* of the Atlantean-Nordic culture, we find the "year" sign (No. 14) and the "n-k" sign {No. i 3} in the upright spelling in the inscriptions on the Neolithic spiral-handled ceramics of Seltsch in Bohemia (Atlas Fig. §655 and d656). Letctres is an important variant, since instead of the dot and the circle, as the hieroglyph of the sun, the line sign is depicted as the hieroglyph of the "one", the "riss", the god in the womb. If we follow our path, the migration route through the Danube-Dnieper region, further in a south-eastern direction, the mountainous pottery from Petreny in Bessarabia provides us with a very important variant (text plate MI, no. 16 - atlas fig. zJn5). These are also cultic vessels, as they were *burial* vessels. On the inside of the bowl we see the "year" sign, the two "arches", the two "s n a k e s", which overlap and have the characteristic spherical twist at the end, as we have already seen in Duribuie (Se hottland). The two "s n a k e s", however, enclose the S icken, the original form of the J rune, the 13th rune, which together with the i z. or "iJahr" rune § in the "long rune series" denotes the jahreshalfie of the midnmen, as the phonetic value of the "yew rune", } i-u also expresses the diameter of the year vocally.

The GeCah of Petreny is a jNgsfraNz/6'iräm *Bclcg* for the cohesion of the Signs § and J of the "long series of runes" for whose further prehistoric confirmation by the monuments I refer after the section "thorn". Incidentally, in the formula treasure of the pre-dynastic runic script of Egypt we have a further j ingxteinseitliche evidence, where the sign 3 with the variant of the § "year" sign, the right cross of the Themsc knife series + ,

the sign of the middle of the year, is combined to form the "Binderune"  (cf. appendix to Part II, Linear Script of Egypt, plate V, no. q, Gefab of Dinspolis Parva). It should be borne in mind that, that the 'jr sign already appears as the standard of the "people of the foreign boat type" (Atlas fig. 4z3J, the ship on the right).

Other vessel fragments from Petreny also show the same motif, the "year" sign of the two "snakes" with the sun sphere at the end, or the snake between two sun spheres or just the snake alone. The producers of this painted pottery, who belong to an older wave of the Neolithic Atlantic migration, were pushed further south by a younger wave, which also advanced eastwards from the Danube region towards the end of the Neolithic: their culture then appeared on Greek soil (Thessaly, Troy, Cyclades, Crete).

The right-angled lettering of the 'year' symbol appears on a geometric-style vessel (text panel III, no. zy - atlas fig. z2 i i). The depiction on the Argivian *geffih* is the winter solstice myth: the "horse" as a winter, storm and water symbol, below it the "fish", on the left a "worm position" (cf. sections "horse" and "worm position"). The Aegean pottery unearthed during the excavations in Palestine,

^o *Ĉ. Ĉ'an Items,- 13ie* praemykenische Kultur in Süd-Rußlands Die Ausgrabungen in Petreny, im Biolzer Greis des Gouvernennia Bessarahion. Trudy of the ip ruasistien archaeologicala congressi in Jekatcrinoilsv i9os. Moxkau i9o2. 'Faf. VI No. io, Tat. Z I No. g, Taf, X I I No. io, Tat. 1V Er. i.

still has the "year" sign in its original round lettering (Text Pl. III, No. i8 - Atlas Fig. 2/ 12 find by Geser). A very interesting version is shown on a fragment of a vessel from Myhenae (Atlas fig. z2o8, or fid6). The sign of the year division Oi appears here in the "split" and double-lined writing, as i s also common in Hittite symbolism, which also came to the Near East from south-eastern Europe (cf. appendix *to Part II, Pl. "Hettite Symbolism" no. i, fig. y, i o and i 2, text Taf V, no. 32-Im) and also in the rock carvings of the Meraviglie {Sea Alps) as a milestone of the Mediterranean eastward migration of the Atlantians (Atlas fig. 4- and fcd b). We will return to these forms later. The sign of }resistance is depicted on the vessel shard from Mycenae between the "two snakes", both of which are shown coiled up as a "woimlage". The myth of the "new year", "new life", which is wished to the dead, could not **speak** more clearly.

The sign "Mutterleib" (womb) in the right and angular inscription shows the inscription of a Trojan spindle whorl next to the round inscription with the line, which we have just documented for the Neolithic inscribed pottery from Seltsh in Bohemia (Text Taf. III, No. r9 and zo = Atlas Fig. 47*4, whorl 52i6, 5ai i).

Travelling further east in the Near East, we then come across the Surrian signs (Text Tat. III, nos.21 -241, which were discussed in detail above (pp. 29s-*9s). We were able to establish the complete correspondence between the archaic-numeric script and the Nordic runic futhark (Text Tafi OI, No. 25-29) and, in the treatment of the myth of the "pheard serpent", mentioned the ancient Elarnite representation of it on the right cross (Atlas Fig. BQO3). Likewise, as we know, the right cross -} appears in place of the

"Year'-sign of the "two snakes' in the Anglo-Saxon riine series on the Thames knife (Text Tafi IH, No. *9' Atläs Fig. 4<6 and picture supplement 9 No. 2). This is a fact that can be fully explained by the history of development; the pure tradition of the The cult of the Arctic and Atlantic-Nordic race w a s lost here in the Orient as a result of racial mixing, as the people who brought the culture formed a numerically much weaker upper class. In the north of the West, the continuity of the old tradition was able to assert itself.

The Anglo-Saxon rune series, however, otherwise show almost exclusively the ideogram of the vertically divided circle or its rectangular alternating forms instead of the "year" sign, as we found it in 28. Dsz}zh reHe iiungs - the Shadinavian rune series of

the KyFer tomb and the bracteate of Vadstena, Saxon Runeq-Cupping in various forms (Text Pl. IH, No. 30- q2: No. 3o = Stephens No. iq, 3q, yy; No. 3 - Stephens No. 20; No. 32 - Stephens No, 5; No,'3 3 - Stephens N- 39: No. 34 - S'tephens No. i 3 j No. 33 - Stephens No. 8, i 5, 1 34s No. 36 - Stephens * 33i No. 3y - Stephens Er. , z 3, 4o; No. 38 - Stephens No. i o; No. 39 - Stephens >* 9: No. 4°-4 - Stephens No. 34: No. 42a - Stepbens No. 33. P)-

Of the forms in question, Nos. 33, 3@ 38 and j9 should be noted in particular. The spelling No. 33 comes from the Codex Ratisbon. icd3b in Munich: it combines the right-angled spelling of the "y e w " r u n e J with the year sign &. As we saw above, the "y e w " rune is also identified with the "sig" rune lg and the serpent in this right-angled spelling on the scbotush stones (Atlas fig. z9d8 b, stone of St Vigean near Arbroath). The " heir rune" as the midsummer tree is the third rune of the older rune series, which we will return to in detail in the section "Stork" ("Heirs"). A s already indicated above (p. z92), it originated from the bisection of the May cross with the "Dornefl" or

"Hakens" (Beilkreuz), the sign of the winter solstice, which is preserved in the spellings of the text Tat. IH, <-- 44t is still preserved undivided as an alternate form for the "year" sign, a>d > 33 shows the later right-angled form, instead of the more common sharp-angled one. J, No. 3 leads to the more original round-lined form (cf. section "Hakenkreuz"). The alternate forms no. 4- w attr the Codex Ratisbon. Important for us because they place the winter solstice sign at the solstice of the sun: No. 6 with the two The "sun" and "year" hieroglyphs, the "circle" or "ring" in the rectangular spelling, can even be found in No. 4.

Another extremely important fact that should be emphasised here, and which we will come to in this section, is that the "year" rune, the "year" sign of the summer solstice, in the ingvifonic rune series no. 3\$ (Stephens 8, r5, 3q) has the phonetic value of the *vrredffelten* Teure ma, the double, resounding *vr*schlublaut *gg*. Since this rectangular spelling of the annual division sign developed into the sign of the "two dorsts", they sounded g-g in summer, é-é at the winter solstice and Z-Z (A-1, A-g etc.) in spring. As we see in the *h a l l* see, this consonantal sound value already belongs to the Elk or Ren age and was also preserved as a cult-language continuity in the Taurus age.

28. Das Jahresteilungsdiagramm ☉ in der Symbolik der nordischen Staffkalender If we now look at the symbolism of the Norse staff calendars, we find an ancient tradition. Firstly, the annual oak trees of the winter solstice, which also symbolise the beginning of the year are: Appendix to Part II, Symbolism of the Staff Calendars, Taf, XII (July Moon)

and I (liability). Under the i. Julmonds appears a figure with a hat or mitre-like headgear and with a double hammer or double axe in his hand, as well as the signs Text Taf. IH, \$+ 43 --d \$, which are also repeated on the 5th or 6th of July. It is the ancient representation of the Son of God of the winter sun's end, who "splits" the "stone", the grave of midwinter, and the "tree", which is the year, and resurrects, is reborn.

In the "right" hand, the r-£ hand O γ -'f, he lives up the new light, in the left hand he holds the "dome", the axe, the sign of the division of the year (Atlas Fig. I i z, ' 3; Or he carries in his hand the & JücRn (J 9), the so-called "fork", such as the Irish *Dagda*, or the tree of life, year or world J, or the "serpent" (cf. atlas fig. I ly a-b,

*"4-130, i 3i -i33, to which we will return in the section "Son of God", "Thorn-God" and "Thorn").

The form of the text in Pl. III, No. 5d, because it still shows us the "splitting" of the beginning of the year in the winter solstice. The present form still belongs to the younger period of the Taurus Age (8000-8000 BC): it is the period in which the "sacred row" with the characters @, as still shown in the fracture line of Gourdan (atlas fig. qd6y, cf. text fig. 3z).

When I began my attempts to decipher this Magdalenian inscription, I read the fragment "t (th)-u(r)-ra-ka". The examination of the "Iberian" written monuments for the continuity of this word from the Upper Palaeolithic cult language and cult symbolism put me on the trail of the "bird in the horn", the "u(r)-ra-ka-", "pi-ma" or "pt-kus" vowel. How joyful was my surprise when the "bird in the horn", per "k-r" or "r-k" bird in the "ur" actually appeared in the same place in the winter sun symbolism of the Nordic staff calendars (see Appendix to Part II, "Symbolism of the Staff Calendars", Table XH, under 6. Julmonds) next to the bull's head with the triangle, the "thorn" (axe, healj on the forehead, the

Bow and arrow, the symbols of the *Ti-ur*. The bracteates, the gelitünürizen of the Migration Period, provide abundant evidence for the continuity of this symbol: they depict the head of the god's ear, the Ft, above *the* bull @r/, in whose horn the escort bird sits (Atlas fig. 234 +3*. '44, "i4. 2f6, z68, 269). IPir urafZ the continuity p r e s e n t here resulted from the comparison between the symbolism of the North Atlantic and South Atlantic funerary vows, that of the Scandinavian rock paintings and the pre-dynastic, Egyptian funerary ceramics of the "people of the foreign boat type", which show *the* formula *ur-za-la* in the same, linear script and also the "bird in the horn" as "standard" (Atlas fig. 4*4 Schiffsdarcllung von Grabkeramik aus Diospolis Parva; cf. also the same "standard" on the large club from Hierationpolis, the "Horusfalken inn Horn, Atlas fig. aqaz).

We come to this "Gelétvogel*" and the stages of the hike *the(ez* AtlanÖker-syrnboles in the sections "Mother Earth and her priestess", "Bull", "Horse", "Ka-animals" and "Ship". It should only b e briefly explained here what archaic tradition is hidden behind the symbolism of the Germanic north and how the ancestors of older Nordic collectors and explorers, such as Olf Rudbeck and others, found the right ferry at that time, which the knowledge of the time did not allow them to follow. The path paved by Finn Magnusen wetter, however, was prefigured by the theological-philological researchers of the 9th century. On the one hand, unaware of the concept and nature of continuity and the spiritual heritage of the purer horde, they attempted t o interpret the symbolism of the bar calendars, which were only poorly Christianised in the Middle Ages, exclusively in an ecclesiastical-Christian sense, thereby burying the secrets already uncovered by those older Nordic forSchemes, The theories were to be revealed by a comparative study of occidental, prehistoric cult symbolism and its continuity up to the present day.

The "hook" or "crook", the "snake stick" (Text Taf. III, No.4i), which we discussed as the hieroglyph of the beginning and the end of the year in Text TaC II schorl and which we have repeatedly used i n t h e previous study of the hamens and the hieroglyph of Sig-Tyr, can also be found here (sgt. Symbolik der Stabkalender Taf. XII, 6. Julmon'ls) connected with the radiant cross and the mark ir-u- X, or with the ScljRange, which is attached to the tail, ø'as this serpent also appears alone. It is the God who was in the beginning, the W-rev "ancestor", the "horned one" with the hooked staff, "snake" or "Ilcil staff", as a symbol of the beginning of the year and the beginning of the year - who is still seen today in children's kindergartens as "St Nicholas" with the horned hat, mitre and crown staff, riding across the da chr with the "white mould". His festival is the aftingvåonian Julfcier, u'elche in .Uiederlarid is still celebrated on the 6th of July as a children's festival. Nothing about it is Roman-Christian, not even its supposedly lörchish costume: - and also ste îst - "heathen" - or as one can now rightly say and dart -- "ur" - or "pre-Christian". For - it 'bt šøy'nr yø'ip ûngliKe, clmissli'cúe E' Łf, as we will have to establish in the course of our investigation, especially in A bsclinnitt "Son of God".

The Zen text in Pl. III, no. a6, the winter solstice of the Age of Aries, which appears in the symbolism of the Nordic staff calendars under the z i. July moon. Here, too, we can see once again just how ancient the Norse farmer's over-supply of the "year" symbolism is. The "split" sign is well known to us. It is the hieroglyph } pm or /o: the sign of the "Hcrrn", the "Fro" (Freyr), the name, /-r 9 fl, was and remains the beginning of the "holy realm" of the Age of Aries. For the

Vowel value u for the w sign f1 is secondary, As with the z(ej) rune g, a consonant sign is converted into a vowel sign, o, and a new sign Q was derived for the consonant from the angular spelling of the {j} rune.

Similarly, in the midwinter, winter solstice and "Jul" or New Year symbolism of the Nordic steel calendar we see the split "year" sign in the form of the two "domes" (Text Taf. III, **. 4/ - Pl. XII, "Symbolism of the staff calendars" under 2q. Jolrnnnds), or **the split** "tree" (T e x t Taf. III, No 48 Taf. I, Symbolism of the bar calendars under i. Liability).

If we compare with this the symbolic of the Nordic bar calendars for the s o l s t i c e , we see the same signs zurückkehrej (Text Taf. 111, Nr, dQ 54 "< af. VI and VII of the "Symbolik der Stabkalender"). It is the sixth Mc'nat, which in the "sacred series", the sign {s is *gr fu*), the sign of the god "as", which has become "is" in maarr, "worm month" Similarly, in the seventh month, the second summer solstice month, *SS-ndsadr* "solar month", we find the symbolism of the summer solstice, the time of which was repeatedly postponed over the course of 2000 years to equalise it. The double axe, placed upright, the inversion of the sign "dag" P-4 of the winter solstice, g, appears in conjunction with the "K rummstab", the 5nen sign of the hphen Somtriers or the "Hiinmelsschlüssel" (text Taf. IM, No. §2) and "Symbolik der nordischen Stabka)ender", Taf. VI uittH - '4 Und zg. VI (Brachet) oder I., zo., zz., * . VII (Heuert), Particularly valuable is the depiction of z i. VH (cf. also text Taf. OI, Er. 53 and 5) with the cross of high summer, the middle of the year, on which hangs the annual ring or annual wreath, which is divided by the trunk of the cross i{'. It is that time in the course of the year when the Son of God, the "ra-km of spring OY or oY, now holds his upraised arms spread out horizontally in the shape of a cross ory, soon to lower them downwards as Sig-Tyr, '}' or 9. The staff calendars show here the symbolism of the Age of Aries in a Christian reinterpretation: it is the lamb that stands on the cross, on the midsummer pole: for here the Son of God is raised as a cross in heaven and his time of suffering begins. The symbolism explicitly shows the life-building crisis of high summer J, synonymous with , and on the arms of the cross the turning suns or two Malkreoze in the wheel.

This is one of the oldest general beliefs of Atlantean-Nordic monotheism, as the steatite sealing stone from Kalokhoria (Crete) still clearly proclaims (Atlas fig. i J6). It depicts the Son of God with arms outstretched horizontally as a cross; the human hieroglyph J appears as Kppf, with which sign the blessing hands are also depicted. Above the hands on the right and left is the sign of the sun rising and setting on the summer solstice. The five are in the form of the er sign The hands are placed in the form of the er-sign; within it is the sun at the end of the \Yintersun (cf. the Nordic evidence, Text Tat. II, >* *4' !43) It is important that the *red ones* are not represented here with the J-sign, but with the Zs-sign A. But the Son of God stands z"ischen the ä n 'dm auygmaltea *Sr-4'fangm*.

But there is one place in Germany where the high summer cross stands, the tree of life that bears the "wreath of life", the "ring", "divides" it. In the world-lost Questenberg in the Harz Mountains, the sacred symbol of our lost freedom from God still rises up from the steep rock face, blinking in the morning as it once did. We will discuss the sign and the celebration associated with it in detail in the section entitled " u e s t e ". We will only briefly mention here that the celebration h a s been moved from the summer solstice to Pentecost since Christianisation in order to avoid the connection with the "Aeidnian" delivery. The

upper end of the trunk, as well as the two ends of the crossbar on which the crane hangs, each bear a tuft of leaves, a tassel, *dr+t* thus as a whole, as the designation of the rune of the "People" -whose consecration image is the midsummer tree of life (Atlas fig. I 562-15 and text laf, III, no. 55 c, cf. the depiction of the midsummer tree of life in the Galatera at the beginning of our annual census, text Pl. Bl, no. 4J

The ideogram of the year division, the vertically divided circle Ci, is also frequently documented in America **29. Das ☉ Zeichen in den amerikanischen** (Text Taf. Ifl, no. 6, vgL Atlas fig. 4894. "Pelszeichnungen r qy "bnqyg Word-Amerilas", No. i I [Owens Valley, California] with the "Tree of Life" as a "frame figure", that is - in the rectangular writing of the ovoid or circle, cf. No. I z, i 5 and IS). the strong influences or t)traditions of Arctic and Atlantic-Nordic culture that existed here are also evident from the rock paintings of the South American Indians (Text Taf. Hl, Nos. 32 and 58 - Atlas fig. 49* "Felszeichnungen Südamerikanischer Indianer", nos. r and z). Text Pl. III, No. 5y comes from the Suas0-Cachoeira, "Hirsch-Schneße" of the Rio Aiarjf, No. 58 from the Rio CaiarJ-Uaupés (Brazil). Now compare the formal correspondence of these individual, South Daoierican signs, from the btenge of the documentary evidence available for verification. materiales, with the Atlantic-Nordic symbolism of Scadinavia (Text Taf. III, No. 51, j5, r26 to i 2J), the Epipalaeolithic, Jiingstén to Brnnseaeitic of the Pyrenean Peninsula (Text Taf. IH, No, J fi-'j'ß, 86-88), Western Siberia (Text Taf. V, No. i4 5 md 14f) Ulld of the Archaic-Chinese character (Appendix toti H, Part Taf. Ancient Chinese characters No. 114 ^ i 8 , Text Pl. III A, no. i 2 i 3a end i 33-136), which So means "highest position of the sun" and So "fruit".

For further clarification, I present here a comparative overview of the relationships between the petroglyphs of North and South America, the Atlantic coast of Southwest Europe, North Africa, and North and East Asia, in order to illustrate the migration and distribution of the Atlantic-Northern Myth of the Son of God, the tree of the year, the world or the tree of life, the "tree-man" and The G-ti----i-, on the "year-tree-man", from the far north to the south and east.

30. Die atlantische Grundlage der Kultsymbolik-Gemeinschaft zwischen Amerika, Europa und Asien
110
oder Weltenbaum und das Jahres-

I'll start with the second part, the sections "God's Sahn" and "Tree of Life", in *W'*.°P'_.°° which the source- and document-based investigation and presentation of these motifs must first follow.

Firstly, in the text below Fig. 06 the scheme of the "arctic-nor-dian" jahresideogram, the face circle year, as it is seen in the Arctic Circle, from today's North Alaska to South Greenland and Iceland and from North Scadinavia to North Asiaj, the scheme of the "North-AUantic" annual ideogram as it may once have been observed in the former North Sea country, in Polsete-Land, on the Hyperborean Island, approximately at 5-60 north latitude.

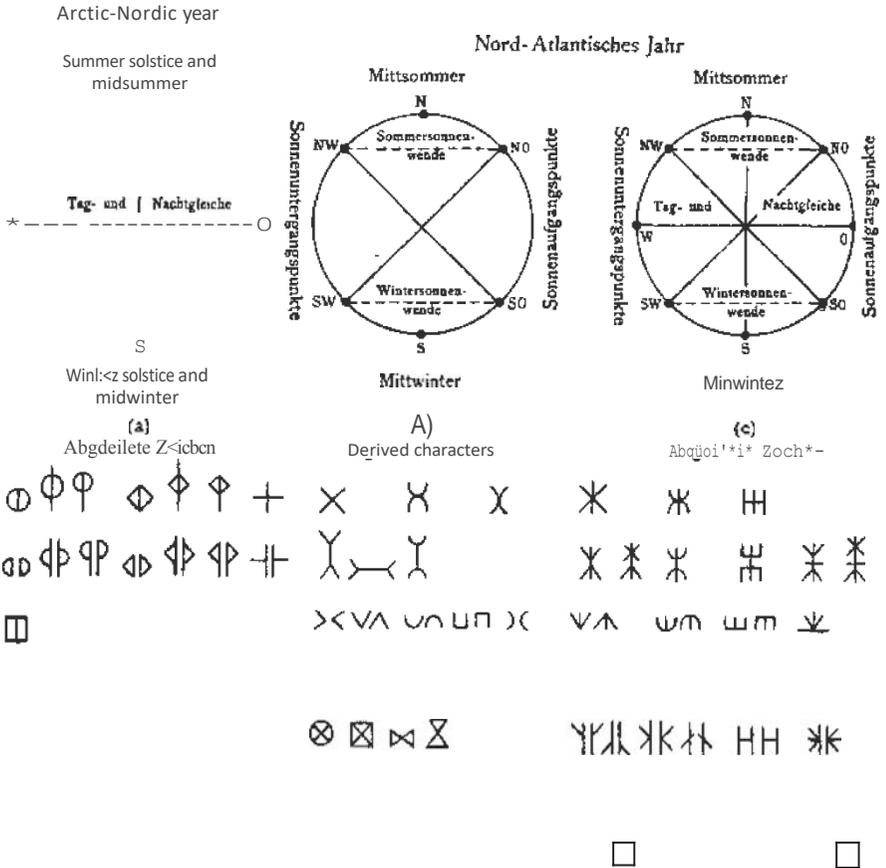
The first, the "Arctic-Nordic" annual ideogram (text fig. z6 a), is the vertical circle of vision Q, divided along the south-north axis, where the south forms the solstice point and the north the summer solstice point. With the equinox line east-west, it contains the right cross of the Hiinmelsriects -], whose splitting forms 3 t are already documented in the Palaeolithic Atlantean cults of the Franco-Cantabrian circle. These are the "thorn" signs that appear as alternate forms of eu -g-.

The "painting cross" of the Nordic annual ideogram (Tent Fig. 26 b) connects the Sunrise and sunset points of the winter and summer solstices of these more southerly regions.

0

latitude, and was SE-SW (winter solstice) and NE-NW (summer solstice). With the year and world axis south-north, the divider midwinter-midwinter, it forms the already familiar ideogram of the (son of) God and the year, world or life vacuum J,

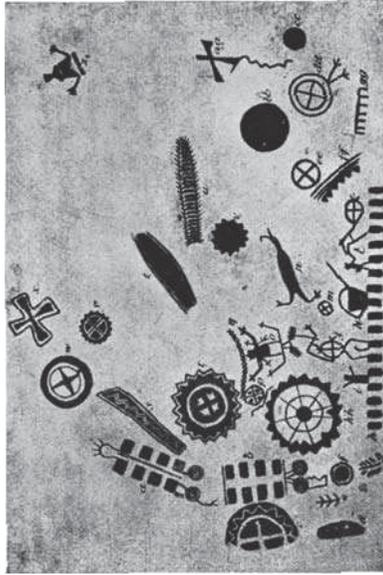
Schematic of the Facial-Lkreis solar year



with the three "steps" and three "roots", or with the addition of the equation line J. The linear symbol of the six- or eight-branched tree is derived from this.

Under the respective year schema I give a summary of the linear signs derived from it and their splitting forms, some of which are already known to us and will be discussed in detail repeatedly in the course of this study.

We now move on to the text Taf. B1 a, which gives an overview of the oldest stone



I ric itrtisch-ppr'jiscbt: Kiiltls) oit'olik iii i'ior'Iaaiterika t tgi. S, Oy)

J S"nneoçott-ldo1 cities Schautan "n der . Alaska-Eskimo. The ú i' unktu 'les nurd-atlanóschun *re4icfttskrcrsgonnunjahr. ' Jfen: the stign atiscrttti ilintih tiotes, die Auf- und t. Interjants {unktu 'ler SomInersomunnu-ent" fúft- /); below: d n h'dtve f. sottes in 'Jen Auf: un'l I tntergangspurikaten d'r Wintur- som'rnuic "dc (SU-SW), - Vj u. ; I "olszechitun)gen n Santa hrrhrirt L "oonty. Kai fotimim; der aus dem .i-syciel "g n ja lhres- "dez Hiirmelsrcrlitunngn-
 itaatk rena, o ller dcm Jallresideo gramm llor mcirilen Sp iralea tur's oris adiseia) 1e 0-ijstige "mum-if enschi", das hcIGl iffe g Piascri des Jahr's; ; \ "etten- oder f-ebensbaumes. ijes Jahr: slaufex, des ttoftieszoitnuuz, des „bfescl'iclt"

The spread of the Arctic and Atian-Nordic cult symbolism and hieroglyphics of the "ahr", "God" and "Meiish" tree has been progressively spreading.

If we start from the extreme end of the Atlantean diagonal, the cult symbolism of the Alaskan Eskimo, whose god idol with the eight sun points (-) and the "stigmatic" hands has already been discussed in the previous section (cf. p. 90 and AUas fig. q88q - picture supplement I i, no. a), under no. i is the solar year ideogram of the eight solar points, and enter no. z the annual ideogram with the midwinter and midsummer sun, the connection of the lowest and highest light through the annual axis, the hieroglyph g (Atlag fig. 4 8y). In the North American petroglyphs of California, the hieroglyph appears as a determinative of God, as a sign of "man" (No. 3, Owens Valley). This connection is explained in the beautiful petroglyphs of Santa Barbara County, California (Atlas fig. 489J md 4896 - image supplement i i, no. b and c) which include the eight-spoked wheel of the year (No. 4L and deti growing out of the four-spoked "tree-man" (No. 3) surrounded by the "snake", or the eight-spoked "tree-man" with the two spirals, ideograms of the course of the year, of the ascending and descending. An alternate form of this is the "qwriting" in the rock paintings of San Marco Pass, which is aoAer the sun sign @, the sun serpent and the ε > iCheii, the eight- or six-headed "tree", the scheme of the North Atlantic division of the year, from which the "man", in right cross (- mid-year, division of the year) grows out (No. 2). We will find this last representation in the Swedish rock carvings, where the "man" of the 9 (êo) or -t' (ze) grows out of the six-branched tree, weighted as a sign of occupation (no. i e r , cf. atlas fig. öo).

From the rock carvings of Owens Valley, California, the following should be mentioned: No. 8, the "Tree of Life" with the "Wheel Cross", symbolising the rotation of the sun's course through the four celestial directions; No. q shows the "Tree of Life" sign, the "Yes" . fn hieroglyph, the sign of the beginning of the year on the winter solstice of the Aries rider, below it the o/ ('/è, &/hieroglyph, the symbol of the descendantsj hr. to represents the "Son of God", the risen one, the "healed one", who makes the "ka" sign with his arms, to whom as a be- The "man" rune T is labelled with the "man" symbol. It is the "man", the ingvaeonic dfmtxw, the vedic Wnaw or Warro.

In the cult symbolism of the Pueblo Indians, dejenigeri of the midsummer Ka9ina rites, the Humiska9inz'a, we find, apart from the "year" sign \$, which also has the winter-sun-spawned "hollowed serpent" as a symbolic ornament, the already mentioned "com" symbol of the Son of God, the Stg-Tyr, the "twofold", and 'J', with the eight-peaked **JJ@9yad** (no. I i, cf. p. 226 and Atlas fig. 49*6).

Let us now follow the spars of the "Train from the North" here in the old "New World", Thus the South American rock paintings provide a rich abundance of depictions from the former Atlantic-Nordic migration route. The evidence cited here is mainly from Brazil: Nos. iz, i3, u, iy, i8, zo, z i eind of Rio Aiay, ltr. i 5, i6, iq, zz, z3 voor Rio Caiary-Uaupès j probably to be bewerken, die Felszéchnungenliegenirruner ann iPmy , fhre Zeichner gelang ernst auf deiri Wasserweg dorthin! The Indians themselves still refer to representations such as ltr. i 3 and i4 as "man". Here, too, we see the bringer of light, the Lord of God, depicted as the "hearkened one", at high summertime (no. I3) with the

Kreuzform with arms outstretched horizontally, and as the "dying one" in No. ip This symbol is further developed in Nos. i 5-9. As head he is given the "horned" sun hieroglyph (nos. i 5 and i6) or he is depicted as the g-hieroglyph, whose upper "sun" is still small and is embraced by the & sign, lifted up (hr. II): the hieroglyph of the Atlantic script Its meaning has been preserved by the African Atlantic culture, the Bamum script, which was formed from the still more popular symbolism: it is the god ef

or /n, which "grows up" in summer to If or /i (N- r4) The fact that the "tree of life" is the hieroglyph of its cosmic course of life is still unmistakably attested by the South American rock paintings (Nos. zo and 2i) : at the top of the highest position of the sun is the "division of the year" in the

Summer solstice; there stands the Son of God on the cross, who was born in the division of the year (No, az). No. z3 in particular gives us an extremely important clue, in that the upper part of the Tree of Life is not written with the "man" hieroglyph, but with the "triangle", the "qthorn" sign, and the head is equated with "thorn"&.

We will return to this spelling, which gives us evidence both for the common origin of this hieroglyph and for its age, in detail later. For the time being, we will only discuss the formal correspondence. The spelling "head" - "thorn" (hoe, hatchet, axe) - the newborn, resurrected Son of God at the winter solstice, is in complete agreement with the American hieroglyphic in terms of cult language, script and symbolic history for the oldest stage of the Atlantic-Nordic culture, as the examination in Text Taf. IV, nos. 22--4 and 68, cf. text Tafi III a no. 36.

The cult caves of the Atlanteans of the Pyrenean Peninsula, as well as the rock carvings of the Atlantic-African mixed peoples of central and eastern Spain, who were more influenced by them, show a richness of tradition that extends from the Early Stone Age to the Late Stone Age or Early Bronze Age. And it was not the invasion of the North African Atlanteans, the Berber Iberians, that caused the break in that ancient high tradition, of which Tartessos still retains a vestige, but the invasion of the Oriental mongrels, the Phoenicians and their priest-idolatrous beliefs, such as the later rule of the Central European Eastern Celts. We will briefly discuss this preliminary overview here, as the same subject matter will only be dealt with in the sections entitled

"Son of God" and "Tree of Life" to be analysed and presented in detail

No. 4 *and' z 5 (Minateda, Albacete) show the "tree of life" and the upper, sombrian part of it, the sign of the "man" 't'; No. z6 (Siera de Harana) the Son of God, as "Blaum-Mensch", as it is handed down to us in the ancient stone-sided Atlantean drawings of North Africa under the "S*ier" or the n of the pre-dynastic linear script (No. 66, Taghtania South, cf. atlas Fig.4f4 1 and the picture supplement i 2 B). In the cave of La Pileta near Malaga, the Son of God appears as the Atferstehende, the "horned one", in the "ka"-attitude (No. 22), as we see it correspondingly in the American fe) drawings and the still popular cult symbolism of the Indians (No. io- i6), and in the section "Son of God" from the older Stone Age of the Pyrenean Peninsula (among others La G olondrina) as an Atlantic cult synibpl through the later historical epochs of the Central European cultures to the East. And just as in that teaching of the reformer from the land of the "horned dolmen", from Galilee, which is rooted in the tradition of an ancient Atlantean folk religion, the sign of the tree of life and the thorn god Q is a renaissance symbol. and the

thorn god Q experienced a renaissance as a hieroglyph of the Son of God, the "Son of Man", the tradition, which later became increasingly obscure, in the Mediterranean

(Christianity* its symbol of the underworldly, of the wicteonically resurrected, of the "unheard", re-evaluated as the devil, who in the Roman Christianity of the Middle Ages is then also given the night colour associated with the winter sun and the original "ka" sign 'j' as the "fork of hell".

Even worse was the fate of the fragments of the ancient Atlantic-Nordic "original Christianity" of the Stone Age, once borrowed from the "Fin" peoples, the Lapps. The Protestant Nordic Christian missionaries, who in their reformatory purification of the Church of Christ from the southern Roman work of man had rejected as "papist" their own old faith, the holy signs, which they had once brought with them when they converted to the Church of Rome, declared the "tree of life", the sign of God with the Jahressonne @ (No. io3), the former Christogram of the early Christians, to be the "Satan", the "devil",

Mubben olmay.

The life story of this sign is a parable in which the whole tragedy of the Nordic race is contained: its loss of self in its world mission as the cultural leaven of humanity, its long aberration into the deepest decline of the present, and - its recognition of its freedom from God, its unity of God with the universe, with eternity, through which it will redeem itself and humanity again: S "in hoc signo vinces*.

The annual and solar circle with the "pMenseh" sign (No. s8, Azogue, No. zg Cueva Ahumada) is preserved in the Palaeolithic Atlantic symbolism of the West in a series of examples whose continuity extends through Mas d'Asil and the rock carvings of the Maritime Alps (Meraviglie), as the study in the sections "Son of God", "K reis*", among other things, in Part II. ' The éc-W, A-du, er-In etc. sign \ (No. 3o), an alternate form to as a "be-people" sign, is attested in Lu Pileta, Prado de Reches, Tabla de Pochico etc,

In addition to the hieroglyphs of the "year", "man" tree and the "twofold", we find the hieroglyph of the Son of God aka "Right Cross™", the sign of the centre of Jalirc: No. 31 (ßarrAnOO de la Cuevz) with a hint of fingers and toes, No. 32 (Cueva de los Piruetanos), and the sign No. 38 (Ciaque), whose arms already bending downwards for sending, which thus leads to the hieroglyph of the Sig -Tyr, the "lowering one". Moreover, no. 3q (Azogue) shows him as the "horned one" and as the "man-tree" with the three-part "Wurdet" J, like no. 35 (Fuencaliente) and 36 (La Pileta and Fuencaliente), which depict him with the "thorn*-head, as in America (Er. 23). We will come back to this in the section "Son of God*. The representations with the three-part "tree" root 3t or ", that is - the winter solstice "feet" of the Son of God, (jor)ahresachse t, alternate with those representations in which he is depicted only with his "feet" in the winter solstice, in s, w, äo, w, etc. Form n n n a(g hieroglyphic linear sign; compare No. 3/ (Fuencaliente), No. 3B (Minateda, Prado de Rechev etc.), No. 39 1* Pileta, Minateda). In the rock formations of Minateda, where we also find the Tree of Life (No. 2§), the "Man" (No. 2§) and the "thorn sign" Q a r e preserved, we find not only the depictions of the Son of God as the one rising and awakening, in the "ka" or "iria" posture, and those of the one "descending" as the one escorting the dead, also his glyphic linear sign '{' or T (Atlas fig. 4z39 h-j). Similar evidence is provided by the

' For theQKueamAng of theA}tAo "kemymbokk eer MteT#o5tetotcü dorFyrenleDtMbWsttmiid*jeogeovo that d'Azij compares tuan the preaüglicht Ü betsicht and Queilenang abe in *He,gt OZxler* 's Monumeotelwerk " -ossil Man io Spain" (EG homtiic fä il) New Haven i9z5, pp. 33s-33d, F'lato Bl A and B,

Rock drawings of Ranchilles (no. 90), where the turning sun points appear above the 'J'-feichen, a version identical to that of no. St (Torre de la Petra), as an extension of no. 4- (Ranchilles).

Apart from the connections of the "year", "tree" hieroglyph 'Jc with the "man", the Son of God, we can also prove in the ancient stone-sided Atlantean cult symbolism those with the derived linear céchen of the "year" and "tree of life", the tree with the six etc. "branches". "branches", of which we have here No. 4s (Cueva de la Paloma), No. dš (Cueva Ahumada),

* 43 (->nco de la Cueva), No. §6 (Batuecas, Fuencaliente, cf. No. 33), and that highly interesting fibre No. dy (Jimena, Atlas Fig. 474 ^ and b). The petroglyphs of Jimena, which also date palimpsestically to the later Stone Age, are found in

linear stylisation of the spouse's son as the "year-man", whose arms are bent at the sides in the shape of a circle and thus embody the sign of the "year" In No. 4J he bears the linear sign of the tree of life as his head, another version of the myth that he reveals himself in the "year™, in the "year"-, "world"-, "tree of life" (Nos. \$, 6, y and log). An alternate form

is also > 4 Uimena), where he carries the tree of life on his head, a symbolic connection which I will be able to prove in pre-dynastic Egypt, as in the Aitelaniite culture. Of great importance is the fact that the Son of God is the "dome" Hod<

}-, alternating form to 9 or p-, the shafted type of stone, in the hand and shows itself from the "thorn god", the "circle", "year", "grave", "stone" splitter of the winter solstice (No. 89). The rock carvings of

Jimena also show us further connections of the "year", "tree" and "man" signs, in which or and andor appear again as alternating terms (1'fr, 5). In Arabf (no. 5z), a version that also appears there in a different form (no. 53), with the "tree" root as "feet" and the double arms (Sig-Tyr the "Zsviefache"). He, the "lowering one", is the god of the middle of the year (no. 55, Torre de la Pefia), the "DQrn-god", Q b, supplements the entry of Cueva de los Piruetanos (no. 54), the "year-god" (no. §6, Jimena), the "year-tree" (no. 3/

Jimena). In the section entitled "Son of God", we will also find the duration of the tradition of that ancient stone, winter solstice symbolism of the Atlanteans, among others also in jereo cult figures of the early Iron Age found at mountain height in the Caucasus (&tlas fig. di), where the Son of God also still appears in those three symbolic p o s t u r e s : the one with the raised hands, the "ka" posture - the one rising from the winter solstice, - the one with the arms lowered downwards - the one leaning towards the winter solstice, - and the one holding his arms out to the sides in the yearlneis posture - the "year-god". Even today, the formerly critical pastry of the older-style Old-Venetian Yule log, the Dutch St. Nico's feast, still shows the symbolic adhesion of the male or female figure lowering his arms to his sides, originally t h e Son of God and Mother Earth, then the human couple asking for "rebirth", i.e. descendants, "vrijer" and "vrijster", which are also depicted on the "tree of life" with the "snake".

can be placed: Atlas fig. 1896 a-c, i 89y a-b, i 89 8, 1899 a-b, 1908 and i9o9; note the further symmetry, the three-sided feather head ornament of the female figures, which usually also contain the vessel with the water of life, with the six- or eight-spoked

The three-part plant T *emerges from the wheel below i on the snake coiled on the "pLehensbaurn", Atlas Fig. 1908 and igop etc., Eirialheiteri, to which we will return in the section "Jul",

The fact that he, the 'year-god', passes through the four cardinal points of the south-north (winter and summer solstice) and east-west (early and late equinoxes as the four main points 't', clearly connects the entry by Covatillas (No. 58).

The rock carvings of Jimena, those of La Cueva de la Graja (Jaen) and Los Trajos de Bacinette (Cadi*), which we have already mentioned W- 49- s+. is. 5y and \$g), correspond to those of the later Stone Age and the older Bronze Age or Stone Age of the Cantabrian district, the rock carvings of "El Altar", on Monte dos Bicos, and of Polvorin near La Corulia, as well as of Eira d'os Mourns (Pontevedra), all from Galicieri (Atlas

Fig. 4543 J549-ç55ç), whose wealth of symbols we will deal with extensively in Part 11. Here only the symbols of the god standing as or at the Kreoz are mentioned.

The representation of the son of J in the division of the year and the middle of the year (nos. Mio and 6r) is mentioned as a continuity of Palaeolithic Atlantean symbolism. Let us now draw a second connecting line of continuity: it concerns the representation of the "twofold", the and J, the son of God in the ascending and descending half of his year, whose ideograms are combined to form a uniform symbol. As a linear sign, i.e. an abstraction, it is available to us for the Early Stone Age of the Pyrenean mountains in Barranco de la Cueva (No. G2), in schematic human form in the Early Bronze Age rock carvings of the Maritime Alps (Meraviglie), No. 63 (Atlas Fig. 2), and correspondingly in the Hittite rock carvings of Demir-Eapu, on the Nesibin-Mosut caravan route (No. 6), which also give us the "JahrWtt", as in the Palaeolithic Atlantean rock carvings of the Pyrenian Peninsula (No. \$6), as well as the sign of the "Ka" or "man" 9 or Iç etc. (Appendix sum H. Part, Section XIV, I, I "Hettite Symbolism*, Plates I and M).

The line Pyrenean Peninsula - Maritime Alps - Caucasus - Meopotamia represents the southern The symbol of the Son of God, the "Zwifach" with the two pairs of arms, the raised and the lowered, was the home from which the tropical race mixture developed in India. The symbol of the Son of God, the "twofold" with the two pairs of arms, the raised and the lowered one, was the home from which in India, in the racial mixture, that tropically proliferated representation of the God Unit of eight or more arms and legs developed, which originally symbolised the phases of his annual appearance, then his omnipresence and omnipresence.

Let us now move on to the Palaeolithic Atlantean rock drawings of North West Africa, the Sahara-Atlas region, and let us also trace the solid rock formations in Africa to the south and east. Indian spread of the Atlantean cult symbolism of the "year, pGod" and "man" tree. We find the "year" or "tree of life" (No. 65) and the "man", the "son of God" stylised as a "tree of life" (No. 66), depicted under or on the "bull", the old BüifeJ, in the rock paintings of Taghtania-South (AUas Fig. Otto I - picture supplement i z B, No. ç). The winter sun symbolism of this Atlanöker symbolism is finally confirmed by the North African inscriptions. For also in the large sign plate of Taghtaviiia-South appear representations of the "hand" by the "bull" (old buffalo), as well as the sign of the Son of God as the Rec htkreuz, that is - the middle of the year (Atlas Fig. 4rçqol). In the rock drawings

Bou-Semgoiin's drawings (Atlas Fig. 475 m - Supplement i z B, Er. 3), the "hand" appears at the D-sign, next to the "bull", like the "Crucified" in Chellala's drawings

(No. dQ, Atlas par. 474o p) appears connected to the n or u sign, which shows the two sun points of the turning point under its arms: v*I. N 4z Torre de la Petra.

Z'clÉ4r u"e Luccaab .- Uber Peiyoglyphcn bei Ase@ und bei Dezriir-Kapu. Zeitschr. 1. ethnol, brg. 3ç (i 9zs),

S. i y2- i9a. Ke/en/iii 4/ü/fçr,- The potzoglyphs of Demu liapu. Zeitaabr. f. ETJsnolJhrç. \$6 (t9sç) p. iy6- i29"

The "hand" on the "bull" (bison) is known to us from the Darxteßing in the atlantic winter solstice cult caves of the Cantabrian circle, Castillo (cf. section "Hand" and Bildbeilage iz A), where the sun sign appears with the hand, which was mentioned in the previous section (p. 8 i) -. The meaning of this symbolism is that, at the time of this entry, the sign of the "sower" (the bison in Atlantic-Southwest Europe, the buffalo in Atlantic-North Africa) was the winter solstice sign, i.e. in the (j, in the w t'mt), R, so, n, etc., in the south, in the "waters", in the "snare", the "snake", in the "cave" (, 3a-vr-/rJa), was the symbolic animal of the winter solstice house of the Son of God, the lowering J, who is born there ntr nm hand, which has fiinf leap days, and there, in the bosom of Mother Earth, is born again and resurrected as or9.

Even in the Anglo-Saxon and Norse runic series of the late peoples of the world - up to the saga period - n is made up of signs of the *Stirres* and the 1l'osrrs, as our investigation in the next section will show. And as we saw above (pp. z32-238), it is precisely the name of the "Söer and the arch formed by the two Sticrhömem that connects Scandinavia, the Pyrenean peninsula and North Africa from the Early Stone Age to the Edda period and up to the nrdweet-affiLanic tradition of the present.

The Son of God, the "ka", the "oma", the "man", brings the new turning (No. 6y, Taghit), when he rises again from the "crucified one" from the middle of the year, the division of the year of the turn of the W'intersnennen, the n (No. 68, Oued Zousfana, No. 69 Chellala). He, the "twofold*", the and or t_J, brings the new light O (No. yo, Aiu-La Hag, Géryville). The petroglyphs of Chellala also show us the lowering one (No. yi) and the "Hag" sign, the linear sign of the tree of life hl, the "Hag-God" (Atlas Fig. 4rw P). as it has come down to us in Upper Egypt as an aUantic (Libyan) hieroglyph in the inscription of El-Hfisch with the "hand" and the "6fensch" sign (Text Fig. 2).

(text figs. 2g and 6i, image supplement ig A, no. 6). For that he is the risen one, the "ka", the "man" (aesz, mrr etc.) is explicitly taught by the rock drawing of Ouad Taghizi (No. Hz, Atlas fig. i), where he wears the "man" sign with three rays of light on his head. The hieroglyph of the West African Atlantic culture also shows us the same continuity up to the present day, as can be seen from the Bamun script (N. 73) *•* child cos, consonant stem m-a, which in our "man", "man", "thinking" (Old English f, Anglo-Saxon *gemynd* "memory", Old Indian te'anN-2 "thinking", Latin year "mind, reason" Lithuanian/n "spirit", "soul") is also present. The "Child" is light-*, which means "God-born"; but inN- 73 the connection of the hieroglyph @ "God, light, sun, seed", M resp. "Mal*-sign, "tree of life", "jahresiaup", "eneuge". It is an ancient common Atlantean-Nordic belief, which will still be documented by us in terms of cult language, cult symbols and cultural history at the most diverse ends of the Atlantean cultural sphere: that *God is represented by DN* (e--=) icWQr. Therefore the "man" (u-n) is depicted as emerging from God's head (deln "Dom" 1) (Atlas fig. 5o- 53, \$), as is also expressed in the year symbol of the West African 'Nsibidi signs (no. 25 and picture addition i i, no. 'a, vg]. G. 9o). For God created man in his own image: mortal men are "sons of man" (Mannus, Manus, Manu), the "son of God" and embody his hieroglyph: "man" - "tree".

The fact that the "8lensch™" is the ascent from birth to the noon-summer height is illustrated by the sign fi' "outgrow" of the Batriunschri t 'No. z4), which the hieroglyph g

¹ H. Alcalde del Rio, H. Brouil, L. Sierra: *Las Cavernes de la Région Cantabrique*. Monaco 1912, Pl. LXVI, LXVII, LXXIX, XC.

BI LÌ Ì R È LAG E XII A



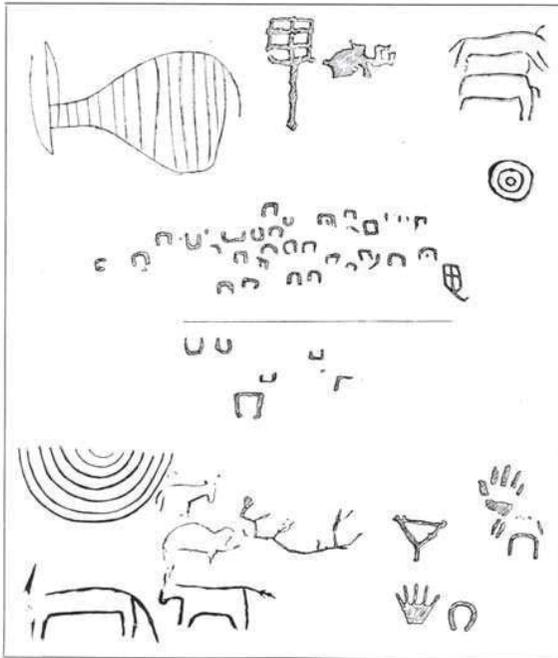
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Ī'cr atlantisc'-norctischc 1\intcrso'lncn1\ ctklcn s thcs cter t*ottcshand inn
'les „ríticr" timcr

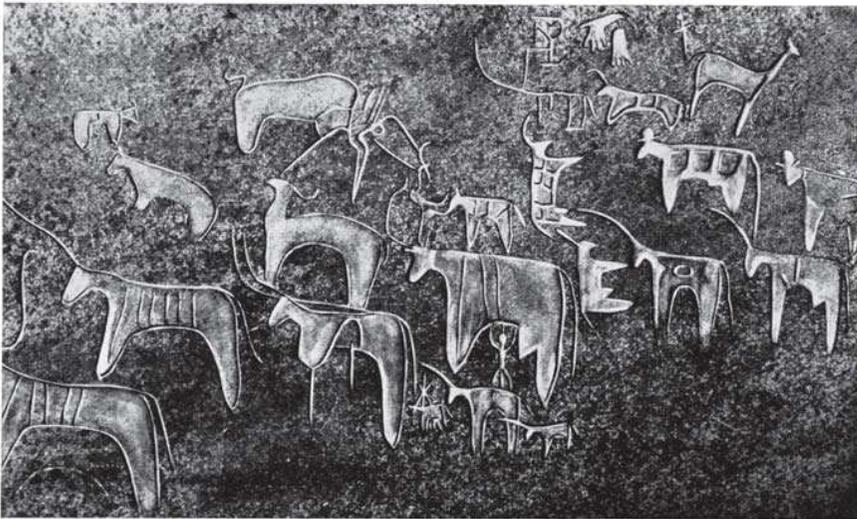
†t'gcx

c i l l ú h l "nzcichnný \-on tJaski lie /l'utntc-S'icszni, - s i L "n zL chnunj

BILDBEILAGE XIII B



3



4

3) Felszeichnung von Bou-Sengoun, Sahara-Atlas. Die „Hand“ am \cap Zeichen, der „Stier“ und das Wurm-lage-Ideogramm. — 4) Felszeichnung von Taghtania-Süd, Sahara-Atlas. Oben rechts: Die Hand und die Hieroglyphe des Gottessohnes mit Kreuzhaltung der Arme (= Jahresmitte) am „Stier“; unten Mitte: die Jahres- und Lebensbaumhieroglyphe * am Stier, und der Gottessohn in der Gestalt der *-Hieroglyphe unter dem „Stier“

('cwei suns', 'two seeds', 'child', 'afterbirth') with the 'horn' or 'ka' hieroglyph. The 'Nsidizeihen (No. 25), on the other hand, depicts the Son of God in the descending, lowering year.

If we now follow the featländic-local trace of Atticism in Africa, the pre-dynastic linear script of Egypt on the tombs of Nagada, Abydos etc. provides us with a rich abundance of evidence, from which only a few, No. yy-8c, are selected here. No. yy-8 i shows the various alternating forms of the "Year"-, "Baur"-, "God"- and "Meisch"-Zéchen, the one who carries the "light of the land", the "light of the world" (No. 8a), when he lifts it up again from "there" over the circle of vision, the horizon, out of the night, the waters of the course of the year and of the day (No. 8). The fact that he, as the one entering the night course of the day and the year, is written with the same sign of the lowering (No. *ai. with the "Man-Bsum", still clearly points to the Palaeolithic-European Atlantic symbolism (Nf. 34 4°), the tradition of which is then increasingly extinguished. It ver-
ccbwindet in the hieroglyphic script of Egypt then also the sign of Sig-Tyr '}', and only the holy sign of the "life", the "human", the "mother tree" arfy "give birth, produce" remained as a darkened, J4raJte sacred symbol.

In order to show the duration of this over-supply among the South Atlanteans of Arabia up to the Christian era, I refer to some examples of Nabataean funerary symbolism from the Sinai Peninsula (WsdI 6lukatrb), which are to be placed around the beginning of our Christian era (cf. Appendix eu Part II, Section H "Syrnbclik of North and South Arabia*). Here, too, we see the Tree of Life (No. 85) with the two turning suns, the Son of God, the "Man", the "Ka", the Resurrecting One, with the hieroglyph of God, the year, the Tree of Life on his chest (No. 85), who is always invoked with the ancient Atlantiket formula 2'zfm, which we also find in the formula snf of the coins of the migration of peoples (cf. section "Son of God"). The forms Sfr. 82- g will be discussed in the second part as ancient,

atiantiscb-ndic cult symbolism from the early Stone Age to Christian cult symbolism in can prove an unbroken sequence. When the editors of the "Corpus Inscriptionum Semiticarum" then also say of the sign no. 8y, "est imago candelabri sacri Judaorum", (Pars II, r, p. -tjo) that it is the representation of the sacred "Baiime of Light" of the Jews, they are touching on the ancient relationship between the Yahweh religion of the Am-uri and the stone god of light belief of the Atiantier, which forms the basis of both the Jewish belief in Yahweh and the reformation of the Galileans, without yet suspecting the real connection.

\In the second part, you will see how deeply the early Christian cult symbolism of the Mediterranean, for example the Christian burial lamps of Gezer and the funerary symbolism of the catacombs of Rome, is still rooted in this ancient tradition.

If we now turn our steps back once again to the North Atlantic source of this belief and its sacred symbols, we can, following in the footsteps of the North Atlantic land conquest, further document in Northern Europe the permanent form of the Palaeolithic Atlantic cult symbolism of the Pyrenean Peninsula The Middle Stone Age staghorn tine in the Oderise Museum in Denmark (Atlas Fig. 3 and d) shows the Son of God, the "Man", in duplication, and with the addition of the tft 'year' sign (no. 9o andg i). It is a representation that we find in the South Shadinavian rock carvings, which date paliznpsestically from the later Stone Age to The "Son of God" and his hieroglyph are not written here as a binderune, linear sign, but the figure is figurative- ' C'tPif Jß\$optiooum Stmiticarum Pers 11, i. Inswiplione Ara "iaicae.

schematically reproduced and, separately, the hieroglyph of &-Äu, A-I", er-So etc. \ is added to it, as it were, as a sign of purpose, in connection with the horizontal §- hieroglyph as a sign of the turning suns of the equals: under this group is the

"Painted cross" with the four annual sun points * 9*. Tanum, Atlas Fig. 9) He, the Son of God with the symbolic three-part "human" hand J, the "ka", is the Tr;iger of the sun- Irice (NE gj. ^Cka, AtlßS Fig. 38 a), the Risen One and the Resurrector, as he also

still depicted on an older Iron Age urn (no. 94, Oster-Hjerting, atlas fig. zz5)

is. It is the same confession of faith that ons the same age vessel of *Qiumstedi*

near Halberstadt (Atlas Fig. 223), on which the Son of God i s d e p i c t e d with the radiant hands in " ka "H- "m t ' 9s) - between the two suns of the turning point, and likewise the "ka" sign of the two raised hands triggers the sun in the halo (no. 96). An alternate form is the depiction of the Son of God, the "man" in the "km" posture,

At his head, like a gloriolo, is the circle of the sun, and in the circle, above his head, again the "ka" sign (No. g2, rock drawing of Busgsard, Norway, Atlas Fig. 39' That he who brings up again the "light of the land" is the "thorn-god" is taught us by the

Scadinavian rock paintings in the same way (No. g8). It is the "year", the .Stone -, the "pGrab"-splitter, and as such he still stands at the entrance to the Celia in the Neolithic passage grave of Lundhøj near Ullerup (Jutland), depicted stylised as a linear sign, with "thorn" head {-, arms in cross position, feet in II w position, rriit the "Lank"-engraving -, the engraving in the side, motifs whose origin and meaning will be examined in detail in the section " Son of God"; the other side stone at the entrance to the cellx bears its hie roglyph, the "Year", "Man", "Tree of Life" (no. 99, Atlas fig. 4^o ä and b).

That the "tree of life" J, the "thorn tree", is the sign of the "cathedral god" (-, in the Nordic rune series still called p g 'Ihr es- "thorn god", the god in the Jabrts- cleavage t §- db j§, the centre of the year and part of the year -J-, is also taught to us by the entry in the -e1scriptions of Seine-et-Mame (No. too, Atlas Fig. 456i), which is at the latest in the Jungsteinceit. The same can be seen in the marvellous triptych from Brastad, Sweden (no. red, atlas f i g . 47291), which shows the Son of God holding the cross, the "crucified", between the two symbols of the year, the right or celestial cross in the three rings or circles with the juleber and the six-spoked wheel creua, the tree of life with the three-part root, on the two cycles of the year, the descending and the ascending half of the year. We find the same depiction of the Tree of Year and Life, which we encountered earlier in the pre-dynastic linear script of Egypt (No. 8l), in Tanum (No. io2, Atlas Fig. q734): the upper part t- of the "Élaume" :iJr or J, as the proper part of the light of the Son of God, is emphasised as the "high light" pars pro toto once again with the whole hieroglyph. The other inscriptions on this rock slab show the Son of God, the "man", the resurrector in the "ka" posture next to a single depiction of the lowering one, as we know it from the ancient stone etc, Atlantean synbolic of the Pyrenean peninsula (no. 38 etc.). The inscription is also documented from the Neolithic period for the north, namely on a vessel sherd from Ringsjön (Skåne), residential culture (N +<5. Atlas fig. q65z).

The meaning of this depiction in the rocky seelines of Tanum (no. red, atlas fig. 6o), which s h o w s the "man" growing out of the six-branched tree in "ka"-attachment, from the "little trees", which as a linear sign or J- hieroglyph is still used in the symbolism of the Nordic staff calendars of the i2nd and i8th centuries. Century the winter-

The symbolism of the winter solstice or Yule symbolism, and also concludes the series of runes in the Ky1fer tomb (picture inset iq B. >° 4)- For in the winter solstice, the "tree*", it grows up again. Therefore, the signs for the whole year are also used as winter solstice oaks. "Man" and the children of man are born as " trees", and therefore

still in the older tradition of the Edda the "tree of life" - the "mother tree", the

firtamridr, as in ancient Egyptian N J " to give birth, to produce".

The "Fin(n)" peoples of Scandinavia and northern Russia drew from this ancient source of Nordic monotheism and primal Christianity of the later Stone Age. It was the Christian missionaries of the Nordic Reformation who, in ignorance of the primordial origin and the deep parable meaning of these signs as the knowledge of God and the experience of God of their ancestors, took this sacred, own, most honourable spiritual heritage from the feudal peoples for the devil's deception, and the sign

of the God-, Year- and Life-tree, it the sun-oak @- for Satan, *M'ubbavi Otmay* (No. io5). Originally it was the winter solstice symbol of the god-

sohaes in the pUnderworld', in the Vrelt of the dead, the sign of the "other lifenschen", as the 2'tame m&fm **off**, ofwy, says, of the Son of God as resurrector, who is in the "other **Weil**" ('rie3drw &iso).

We know from the depiction of the Lappish magic drum (Rurte Bornuie), which conveys to us ancient elements of North Atlantic cult symbolism, albeit in complete obscurity of the oral tradition, that the 3 and the O sign are attributes of the heavenly ones, of the God the Father and the God the Son (Atlas fig. 45-8 a and 49-8i). And from the marvellous birch-bark ornaments of the Ugrians, Ostyaks and Voguls, which go back to Arctic-Nordic traditions, we learn that it is the mJ /dv da, the "circle of the sun" (AUa9 Fig. 4933. No. 2, 4-2, i etc.). On an old Lappish magic drum, which was signed by Niels Kaag on Vadsø on 8 December 1691, according to an original in the possession of the elder Finlapperi Anders Poulsen (Atlas fig. 4928 h), the year ideogram **β** appears with the right cross -J- as a symbol of the Son of God, the Önf **β** 'zrx,

of the **green bardsr** or **befrm Arts**, and goes by the name *PNve* or *leg* "sun".

If we now continue on the trail of the Arctic-Nordic cultural 'andering via Siberia to East Asia, then the fossilised drawings of Western Siberia, from the Yenisei region, once again offer us a rich abundance of evidence, which in turn is directly linked to the Atlantean cult symbolism of the Pyrenean peninsula (No. roy-i2q Atlas Fig. 474l to 47s). After the above, they probably need no further explanation. The entry from Minussinsk (no. i i z) is particularly beautiful, where the lowering man stands at his hieroglyph, the T-sign, with the "Lank" or side stitch (no. 99), above which the ID-sign is written, a representation completely related to that of no. 1 43. Otherwise, the rectangular inscription 4- dgl Jabres- undJahres- teilungsideogramme is predominantly used in these rock paintings, which is located on the year or life tree (no. i i8-mo). If we continue from here along the path that the Palaeolithic North Atlantic or Arctic-Nordic rush-field ceramists once sang to Oat-Asia, we find their spiritual heritage in the archaic Chinese linear script. Here we are even given the important phonetic value sG, "*ij'h*" for the tree of the year, the tree of life, the tree of God and the tree of man or mother, which we already use in numerals for "man", "tree" and "year",

' Z Hc'-é8f*^': Kildeskriber til den lappiske Mythologi. Det i(ong. Nornk e Videnaßkbers Selskebs Skriftez, 1903. T °-

däjem i9V p. 3°- Oie Mitteilung des beoetfeoden Zeichen verdecken wir dem Missionar und B ekehrer der -or-
eSiscken ,Lap pe-, Lector Thomas von Westen, aus dem Anfang dge i8. century.

and the sun" and whose further investigation must be reserved for the sections "Son of God" and "Tree of Life". For the "mother" or

According to your cultic linguistic law of alternating m (J and é (y), the "human" tree, the w-w-daum, is the é-u or w-é or f-é tree, or as a result of the \ alternation of ß and r, the is-s or zur tree. Our Germanic tree of life, the Quré tree (', 'ZwA- angels, c "w etc.), is therefore the €n (ä-w, *ch-rtc. g-s*) tree, the word starm for "man" in all AtianÖsch-Nordic languages, whose inversion form m-1, the Irish esr has still been preserved, while in the sunken Atlantic languages of West Africa both forms are still preserved: in Soso one, räcmz next to he " hfensch", 'man", Soso & "man", Var Mai' and up "man", "person". From the Meosch-I3aum, the tree of knowledge, comes the "Speaking", blande So, lezrez, the "opening of the mouth", Var én. Hence it is the tree o f knowledge and life, an ancient Atlantean parable, the sources of which will be analysed in the second part.

The same "tree" hieroglyph in Old Chinese, which carries the sun hieroglyph at its top (tMittag, Mittsommer), and éo-o "highest position of the sun*", has also preserved the to sound value The same sign with the detaching light, \$Qnnen, seed hieroglyph (Text Taf. IIIa, No.i 33-36) is called Äu-o "fruit" and consequently carries the autumn-winter vocalisation. The sign li "child" (no. i 3y-wo) with the three-part

sign above the head (No. z 3Z) and the "thorn" head (No. 39) also show a firm connection between the archaic Chinese cult symbolism and the arctic and AtianÖsch symbolism.

Nordic (No. 23, 36, /2 etc.). And the ancient Chinese hieroglyphics have preserved another highly important tradition: that the "man" tree, the sacred "thorn" tree fs'i (nos. zoo and i oi), is the "hag", the "way" thorn frao (no. ion-red), which shows the "thorns" (hoes, axes) laid in the form of a cross no. ion, and grows where the right cross of the mid-year -{-, is the Chinese numeral io (!), where the god T. the god child is in the (j (No. iOd). What a deep-rooted connection there *is* here with the Atlantiscli-Nordic cult symbolism, the parable of the "Dom" God and the God in the "Dornhag" (*kg-Hu*), will be revealed in the second part.

To summarise, I would like to refer to the beautiful East Frisian year cake iron from the Moseum in Emden (atlas fig. i8l z a and b), which is enclosed here as a picture supplement i 3, because it sheds light on the age of the tradition in the Ingeväonian folk custom up to modern times. We come back to the Jahrkuchen iron in detail in the section "Jttl". It should only be mentioned briefly here that it dates f r o m t h e year iy83 in its present form and was apparently remade according to an old model {of the i6th century? century?). The left half depicts the MuNer Earth with the reborn Son of God raising his arms in 'ki"-holding. The Son of God carries the right-hand circle of the centre of the year on his head and has behind him his symbol, the tree of the year, the tree of life and the tree of man with the three-part root. The image and inscription enclose the "snake" (j, in which the eight-spoked Jahres wheel appears twice. The 1st page (right-hand picture) again shows the serpent in (j-form and the J-sign, as well as the "mensehzeichen" J, which rises from an altar-like object from which the double 9-arch arches.

If we now follow the spread of the "year"-god-sign on the basis of the text bar IH, we encounter it on the sea route of the Atlanteans as well as in the rock carvings of S c o t l a n d and Ireland (No. 63-yo) and in the inscriptions of the Cro-Magnon population of the Canary Islands, some of them (No. 3q-62). As far as the former are concerned, which are of the Early Stone Age, the

again attest to the previously mentioned firm connection between Ireland, Scotland and Spain (No. 8-9), which will be the subject of further investigation. The rock inscriptions of the Gitanchs provide us with both the "year mark" (No. 59-6i).

like the seichen "mother's womb", "heavenly earth" (No. 6z), which can be traced from here acs southwards along the coast of West Africa (Text Pl. V, Nos. W8, 9-10, 11-13).

The oldest evidence for the "Jahr-Gottes" sign again belongs to the Atlantean cult symbolism of the Pyrenean Peninsula at the end of the Early Stone Age, whose cave and rock carvings provide a rich treasure trove of forms for the duration of the tradition up to the Late Stone Age. In addition to the forms now familiar to us, Text Taf. BI, No. 2 i -25, there is an important variant under No. 26, in which the hieroglyph of the Son of God as "Year-God" is connected with the linear sign of the year or life tree (rock drawing of jimena, Text

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fig. z8 and Atlas fig. 4z4). This peculiar combination recurs in the symbolic signs of Mas d'Azil (no. 2y) ; here it is remodelled into a composite hieroglyph, the sign of the otwofold", which consists of two "man" signs that are connected to each other with are turned towards the head on which the linear sign of the life tree is located. The simpler form of this hieroglyph is represented by the sign compound no. y8, from which the one of the signs is again *â p p r o x i m a t e d* as the spelling of the "year" hieroglyph (N- r9) by closing the sign at the bottom.

Schori Obermaier has pointed out that the single sign of hieroglyph no. 28 is to be understood as a shortened "man" representation, and that the Mas d'Azil signs are only a direct replacement of those of Magdalena (Atlas fig. i8c9).

For a better understanding of this symbol, which is first presented in the sections "Son of God" and "Tree of Life", I would like, following on from the tree, Text Taf. III a, the history of the origin of the ni-sign, the "Mother-Vasser" - - -

ten* oder Tree of Life
und die Entstehung

** hieroglyph briefly in Text Pl. IV. Nos. i -6 represent the already known basic forms of the year, world and life tree in the various "spellings". As already was repeatedly mentioned, the ancient interpretation of this pike, as a doubling of the simple sign "Meoseh" y, was still preserved in the ancient tradition of Scandinavia and it was called "two men", "civil people", altisl. FĜ n'r'fr, dos is - the Son of God in his course of the year all the "upper" and the "lower", the "twofold", *Tm•cto* (Tacitus).

The sign of "two people*", "two men", the hieroglyph of the tree of life, was the oer "z-i-r-che , the Winter solstice and beginning of the year sign of the "Ren" or "Etch" age. Our present Formel f4 (r-t) oder The constellation, the "Gemini", probably bore the name "Ren" in the arctic-not disclien culture of the older Stone Age, which was replaced by the name "EIch" after the Ice Age and then by "Hirsch" in the North Atlantic Tuatha culture period of the later Stone Age and Bronze Age (vg). Section "Stag" etc.).

EIch(Hirsch) und die

The sign of the "iwei Menschen", the "Zwilling"-in the longer rune series the i3. Rune: sic is in the high summer part, the "Hagals ætt", e'-r of the "sig" rune and mat in Anglo-Saxon the phonetic value z fās (Steph. 5, 13), cf "z (Steph. to), rfz (Steph. 38), four (Steph. 9i. x (Steph. 8), ffix (Steph. A). According to the medieval Eilossen, the

' 8e° OörWorr- Pa äolitliikum and öteizeifli cfiJ f'els¥ uySI to Spain. I-raebistpr. Zëits lir.* lid. 3t H/S V. '9-1-- S' i Öt zb. to and desfelbe: Fossil idan is Spain. New Haven i'o , pp. 332 -333, Plate XX I A ord XXI B.

Name "elk" and also "deer". In addition to Germanic, the word is also preserved in the Kelo-Latin type, Greek nfiJ (fiXy). The vowel change of the name indicates the shift of the symbol from the winter solstice to the summer solstice, the migration of the god -/--f-ct. This word f-1 or r-é is already well known to us as a designation for the cycle, in particular at the beginning of the year. It is the same stem that is preserved in Gothic Es, in Anglo-Saxon vNä, Old Saxon oft/i "temple", Old Lithuanian z dai, uhm "sacred grove", originally "circular enclosure, enclosure", Latin nm "firm height, castle", etc., the same stem that in Taurus is zu-So. o --du, on-lx, etc..

We know non from Tacitus, Germania -p 43, that there was a "puralte; sacred grove" in the land of the Naharvali in north-east Germania. "There a priest reigns in wrs rArr VrnCJzf (muliebris ornatus); the worshipped gods, however, correspond to the Roman Castor and Pollux.

This describes its essence; its name is the pro) . Green AifWirrr, 1rr'or £
amländiscM-n Dienstcc, but they are honoured as *brothers, ci u* young men"

The message of Tacitus is of immense importance to us: it sheds light on the religious and cultural conditions of Germanic at the beginning of our era. In the midst of the completely Eastern-critical degenerated Suebi-Stainmes with its oriental, druid-shaman-like cult, sat a tribe that had preserved its ancient heritage in the mountains. Here, too, the eastern patriarchal conditions had displaced the priestess of the old Tuatha cult, but the priest wore the priestess's garb in reverent or wise protection of the most sacred tradition of his people, and there were no images in the grove where the two "Alken, the brothers, the "Zu'iilirige" were worshipped.

So we have here a worship of the or J, the "Tvimadr", the "Tuisto", the "twofold", the lein, unambiguously proven. For the /-é (r-l) stem, as already mentioned in the fourth section, alternates with the lm @-cij stem, since H is identical with m as a sign of the rising, ascending Son of God, and that the 'a/-A or if-& (i/-f-v, If- ' etc.) is none other than the Zrm/b or the Ilearin' the heavenly "smith god" of the Finns, to whom we will return in the section "Son of God".

It would now remain to prove that the "elk", the "stag", the symbol of the "Jwißinge", that is, the "Z\viiefachen". Here the monuments still provide us with complete evidence: Aflas fig. 4739b - image plate 8, rock drawing of Fossum. Above its antlers, the stag carries two ß'lcñ figures turning their backs to each other: each holds a staff-like object in his hand, the symbol for "sunbeam", whose name in Old Norse y-ii/i meant "sunbeam", "staff" and is identical with the word "ger" (specr, "thorn"). They thus symbolise the sign -g-. This is confirmed by the fact that there appears to be a Zfa, the 1-s- (er-éx, -4'n etc.) is depicted. The rock carving is Bronze Age at the latest.

Atlas Fig. 33qo Rock carving of Nämnfossen on a rock at Ängermannelf on the island of Laxön. Two human figures, one standing on its head with its feet **against** the other, next to the elk. The rock carving belongs to what prehistorians call the "Arctic-Nordic" culture, so it is early Neolithic at the latest.

For the meaning of each-* light and L e%rBg' s' friiti cf. dit' t mi ldche Darstcß' ee Renx (or Elchesh m Lu ugeric-B asse over a reclining", highly pregnant woman, A8as Fig. yy yf b.

Atlas Ab 3345 Stone depicting a stag from the dolmen of Pouca d'Aguiar in the province of Trab-c.s-Montes (Portugal). The stag "literally" bears the ;[t or hieroglyph whose upper part 't' is attached to the head between the antlers and the lower part to the tail, thus giving the concept of the "upper" or the "front" and the "lower" or the "back".

"Hintere" ("two people") should be symbolised. The depiction is Neolithic

The rocky outcrop of Fossuai and the tomb symbol of Pouca d'Aguiar, which represents the The Hiruch of Ilje stag to bearer of the "two people" or the and sign , that is the

"Tvimadr" or the "elk sedge", and thus s y m b o l i s e the sign "year", "division of the year", gain increased significance in connection with those cultic folk customs which we can identify in north-eastern Europe, from Lake Onega to the Caucasus (Circassians). They relate to the so-called "After" day, which was associated with the sacrificial slaughter of a symbolic animal and the distribution of its flesh as a ritual meal ("evening meal", "eommunion"). In the governorate of Olonetz, this communion usually falls on the first Sunday after "Elijah's Day", 4 August (- zz.)uli. The 2flias-day One is dac fizhz and the beginning d)s ärrfstlitb- x t r z licAen parts dex 9aÄrei, the & zndm JWzsfiiJfc, gerzcJxrZ. In the surviving folk customs of this day and the traditions associated with it, the number 6 and i 2, the partial number of the

Jahres, which heibt - the last Atlantic-Nordic }ahreseiteilung des zwölf-Monat- oder vierundswansig-Halbmonat-Jahres. \While the sacrificial animal on the "Hammelsorintag" is usually the mutton, the sheep ("Hamm Gottes"), which the pagan Circassians of the i y. According to the older custom, it is the üffzr, and according to the full tradition, it is said to have been a Hi'rsçü before that, which always sacrificed itself on this day zrAw- nie Opfer grst'lli Lattc. Only when it was "eternal" was the bull taken as a sacrificial animal in its place.

The significance of this delivery from the Olonetz gnovement in connection with the rock pinnacles at Lake Onega, in relation to the symbolism of the Acadinavian peasant staff calendars and the Scadinavian cult rites "Olsmessa" end

"Torsblot", etc., will be the subject of investigation in the second part, especially in the section "Son of God". We thereby gain the certainty that the Son of God as the King of Heaven, in the Sofrimerwende, the -i/-J, *ifyi; who is still called *Sl Ja* in Russian, and who remained alive in the epic as Zyn ,the "Bogatyrr", is none other than Sig-Tyr, who stood at the qKreui" of the middle of the year and whose cult festival was associated with the sacrifice of Hitsch, bulls, rams (sheep, lambs) and the memorial feast with the bread of the new harvest as well as the erection of the tree of the cross.

That the oldest sacrificial animal of the //yo, Christianised ' tt, was the stag (older Atlantic-Nordic the elk, Palaeolithic the reindeer) is confirmed by the long Rtinenrethe, in which the 'iZ-gr-sign as 15. Rune still forms the dJ'zegzaeiIW dm ecäree Je&-r "iornt/rr (- August): see text Tel. X. From the ancient Neolithic cult centre of the North Atlanteans, the knowledge of this cosmic symbolism once migrated to the East, which, despite its rural and folk isolation, has preserved the last traditions of the God *i'Ip; il-ji nüt* the deer to the present day. And as our investigation will also show, the Hittite bronze figurine of the Teschub of Scherzen, Krei8 Memel, the remainder of a destroyed large find (Atlas Fig. 5CQ3), forms the prehistoric connection between the Baltic and the Near East, the Hittite cultural states, which gave the Israelites the figure of the üu Zi-ild

(*Tisub*), des Gottes *Tisub*, *Tešub*, *Tisbu*, des *Elias Tešub* des Alten Testaments, *Elias der „Thisbiter“* or "Thesbiter" (l. Kg. l y, i; z i, ry) übermittelten. Just as the "Ilya of Murooi", originally the Son of God in the course of his year as "Hiinmelskönig", travels to heaven in a fiery chariot with six horses, so the Thisbiter Elijah of Jnhve (Jahu) is carried away in a fiery chariot with fiery horses.

If Elijah, whose life also shows a number of other details of the Atlantean-Nordic cosmic symbolism of the year, appears to be related to the concept of God of the Cbatti, the Hittites of Syria, the overall cult symbolism of this Hittite divine figure, on the other hand, connects the "thorn" God with the ger, or (older) with the (stone) axe, the i-r, f-f, and the sign, the winter-sun-turning and spring-side T'zr, of the "thorn" god with the ger, or (older) with the (stone) axe, the i-r, f-f, and the sign, the winter-solar and spring-sideil T'zrR, FnrrR, as well as the Hittite god designation Z/ik '-if, *Räum-ab*, "God", plural / ' c/-m besw. /-n tribe), the Hittite circle of the Near East via their Neolithic migration from south-eastern Europe backwards in time and space with the Baltic and the North Atlantic Tuatha cult centre.

As we will examine in the section "Tree of Life" and "Deer", according to general northern European tradition, the deer (elk, reindeer) is the predecessor of the "bull" as a "sun animal" and bears either the sun or the "wheel", the "tree of life" or the 6-j-i points, the "elk-sedge", the water-sword-lite, between the antlers, the symbols of the Son of God, who is the "twofold". And so it becomes clear to us why in Armenian the /-é (r-éj stem tins in zaR has retained the J3 meaning "two" and in Surneric mm, with "brother", "companion", "two", "both", and in Babylonian **Tei** "the sun god", but Sumerian zuWu or -ma-n is a designation of the fierce cult tree, Semitic ara, also called Sumerian We-, but likewise a name for a certain "weapon of the gods", "the sublime weapon of Ann", which is also worn by the magician as a badge in his hands. In the section "God's fiohn" we will explain this babyionic god's and priest's abccichen and -{ in more detail. The Germanic word ir-en contains the older word for "human being", the consonant stem 'e, to which the n-stem was later added, which could atich mean "white". This is the great mystery of Atlantic-Nordic oxmology, that the "one" is the "twofold". Hence the spelling or -J. And hence the "Irmin" god is the "twofold" god (Tuisto, Tvirnadr), which would literally correspond to a Sumerian-Babylonian -i/-sein or -ü- (cf. Babylonian 2fu "God") and in the Hittlitic Ihm, Ein "Gotr", plur. if erf is available. For - as the investigation in Text Tat. IIIa (No. 64) - in the Hittite rock paintings of Demir Kapu, the Gnthessohn, the /-m, the Ifi rr etc., actually shown as the Anvz-/sche!

As will be shown further on (Text Fig. 36), we received direct confirmation in the Babylonian seal cylinders, which contain images of the bull or the bull's horns Ideogram, 'j- or 9, the -2-sign, which bears the god and tree of life hieroglyph, and are preceded by the representation of the "twins", the "two humans" as upper and lower. The name of the "twins" in Sumerian, however, is the /-m-formula Wnu or *Alainu*. Originally, the consonant stem w-n denoted the dualis, as the Sotrian still shows us - but has become identical with the simple stem e - which is still found in Old Frisian m, among others. In the autumn-\winter part of the year, the "lower" person must have the phonetic value mc and ma, which becomes mn and then ne after passing through the winter solstice, the division of the year, the beginning of the year. Here is

non is reminiscent of the values that we had determined in Sumerian for the sign pa, the "tree of life" and the beginning of the year sign of the "sacred series" of the Age of Aries. It also had the value ys, -eZ and m" with the meaning of "tree", "hok", "cult staff", "sceptre",

"shepherd's crook", then "man" and "lord", as well as "€iotP', pFire", "Sonríe"" "heaven"; but mu still has the special meaning of "JWr'- utid "name", "r - crw". For, as we shall see in the next section, man begins his "year of life" when he is born, that is, when he emerges from the "water", from the mother's womb. Then he receives his "damien", then "his mouth is opened", then he begins to speak.

In Sumerian, *wtu* is still related to zee and w, and oz also h a s the meaning of "blutter" (Setriitit n e- ma), "water", "man", "sun god", "Himuiel". We have already learnt the word u e , the consonant stem w or in doubling m-a in the previous section (p. i 5-i i6, also p. z6q) as a designation for "water", "mother" and "man", "man". For man is called the old species according to his

"mother", from whom it was produced. From the linguistic compositions of Sumerian it can be seen that the sign } was connected with the beginning of the year, the "baht", so that the connection of the sign and t h e symbolism of the solstice and the division of the year in Sumerian corresponds to the symbolism of the Nordic staff calendars (Text Taf. IH, No. q6). In fact, we also find both signs in the Sumerian-Babylonian language with the hieroglyph of the Tree of Life (Test Fig. o, No. 2 , 3o, Test TaL V, No. i i3, Appendix to Part 11, Plate "Sumerian-Babylonian Symbolism of the Tree of Life", No. ' 3- ' 5).

This cosmic language symbolism of the atlantic-nordic race is also still clearly recognisable. in Cypriot (Test Tal. IV, No.39—4 - Text Tafi III, l'ir. i 5y-i 3q), where the entere *Háftc* of the year signB has the phonetic value no (Text Taf. IV, No. di), but is equivalent to the ganien sign in round (No. 3g) or rectangular (No. 4) notationj in addition to the original winter nouns mm, Cypriot still has the df f r with the

both points, the sign of the setting and rising sun of the solstice (No. Hz). The Cypriot language uses the signs no. 30-38 with defri sound value wú for the summer "upper" hlenschen. We can already observe this spelling in the Epipalaeolithic A À antique writing of Spain - the symbolism of the Andalusian rock paintings (Atlas Fig. 4s3 -s* and4r4+1 shows the god's name as a "tree of life" in spring in a hieroglyph, which

the linear spelling of the tree of life (six riéte + Stamin or Achsc) rnit dein in- sign (Text Taf. IV, no. i6), next to it a hieroglyph of the Son of God in the summer solstice, which connects the sign of the "lowering, at the same time sign of the "ram", in the same way with the linear writing of the tree (Text Tafi IV, hr. iy). In addition, the original form appears, where the ram hieroglyph of the Son of God descending from the Soormer cross is placed in the place of the "upper man" (Dr. i8). This hiernglyph passes directly into No. Iq, the sign of the lowering sig- tyr 't' - J. The correct abbreviation of No. i8 is given in No. zo. Its origin is readily apparent from the series of forms No. y- I z. It is based on the parable of the Son of God "in the waters", mm to express it in Vedic terms - the ap&r *ajá*), the "child of the waters", the cosmic synbnlík of the myth of the winter turn. From that "Schrei- *bang*" *Hi. / dea jahres-* or *Lebcnsbaimes*, the double {- sign, which h a s been preserved in the same way in the Germanic runic script (ats "Ziu"-Rune) as in the Germanic house and court marks, is that symbolic representation of the epipalaeolithic rock carvings

of Minateda (Albacete), *No. b-g*, - in which *the* "arms" and "legs" of the schematic linear figure of the Son of God are approximated to the water ideogram, the jagged line. We obtain full certainty about the meaning of this symbol through its Neolithic tradition, as a tomb symbol; in the form No. i o, on hands and feet the sun points of the Wends, it appears on a stone of a dolmen of Corao (Asturias). Since it is especially the "feet" of the Son of God that are actually in the **waters**, if one takes his yearly aphidogram etc. as himself, this also explains the conception as it appears in No. I I (rock drawing of los Vuytres near Peilalsordo, Bajadoz) and No. i z (Batanera de Fuencaliente, Ciudad Real): the hieroglyph of the lowering is connected with the water fountains. In no. i 3 dos Vuytres), the sign of the "horned one", the "Ka" J, is connected with eight water lines, q + §, like the linear sign of the eight-branched tree of life (No. i 5): it is the J, the God in the **\Yassem**.

This conceptual connection in the cosmic-symbolic representation **also explains** without further ado why the "root" of the tree of years, worlds or fiefdoms, the "fiifie" of God or the "lower man", '\$, finally became a three-pointed line (No. 25) in the fast description, while the "upper man" {, the or T. there remains written with two prongs (Er. z I). It is probable that both forms were in use side by side; the calligraphy alongside the shorthand. In any case, in the history of the Norse runic series we can see that in the so-called younger or shorter series the sign of "man-' tmatir) suddenly reappears with the consonant value m, while the same sign in the older, Anglo-Saxon runic series has the drive / and v (-,g + z), the

The ng-egg-tSchw-o- name, however, as we saw above, is composed with zf and ff. The clasp of Charnay still carries the complete character J instead of Y. However, a phonetic value f sets an alternating character J.

°-- G , " @ forri r i n the Atlantic-Nordic language, which we alsoin and which must also be set as rt-U or r£-gl because of the alternation of éand m J. In the In Cypriot it is also called rt, and A-J is also the name of the brain-mel god Heimdall, which means the sea- and earth-born son of God of the winter solstice, the re-&, who becomes N- at the summer solstice. It is the sign of the "man", the son of God in midsummer, at the summer solstice, as the "king of heaven". In Anglo-Saxon it bears the name zoN(r,lrecg or setz iete, which is explained as follows in the Anglo-Saxon runic poem:

(eoih) secg eard hmf}- ofust on fenne,
 wexe\$ on wature, wundab grimme, blode
 brennen beoma gehwylcne,
 which he would have liked,
 "Elk reed has soil (currently) very often in the swamp,
 grows in the water, wounds fiercely,
 burns with blood every human being,
 who gives him some welcome (touches it)."

The 'elk reed' referred to here is the water iris (*Iris pseudacorus*), flowering in May and June, i.e. until the S'orn solstice. Even in the young stone-sided ship types of the Scadinavian rock paintings, it appears alternately with the human rune as a stevens-

* ff. *Breuil*. Les peintures rupestres de Is Péninsulc ibérique XI. Les rock rspei*es de Mi'ateda (Albace'e). Ant*ropo ogi- XXX (e--), fig. "-q*

symbol the "Liie" (Atlas fig. 410/- 411 J). The stylised water iris must therefore have been the ornamental form of the high Summer Tree of Life or the Son of God of Sig-Tyr as the "King of Heaven". We will see what great significance this flower actually had in the ancient Nordic cult symbolism in the passage "Lime". Here again we are dealing with the Nordic God-seeing in nature, that deeply mystical disposition of the Nordic race.

The water sword lily owes its stylisation as the "tree of life" flower of high summer to the shape of its blossom: of the six petals, the three outer ones are protruding and lowered nWiärZr, while the three inner ones are pointing odm j it blooms until the summer solstice and its colour is *go?dgelö*, the summer sun colour of the Atiantics, which is associated with the vowel i. The ger- or sword-shaped leaves are sharp due to their silica content. This is the flower of the god with the ger, spiter with the sword, the Sig-Tyr of the Somirian solstice. The "sword" name of the plant is also reminiscent of the later transfer of the same in the vernacular to the "sabre": Franconian fasrfe, Erzgebirge SWf3fumr. Hence the word zcgc and sz z' in Anglo-Saxon also had the meaning "sword". Corresponding to the lay alternation z-g, s-é, s-A, we also find this word in the Aegean name of God Smno/, Anglo-Saxon snnénZ: it is the "companion of the sword", the name of the god of war and death, of the son of God as the companion of the dead, of *Sig-Tyr* this includes Latin zer-U, "the accompanying one", "following" (*srguoz*), Old Indian xAm'a r-, Avestic dar'n "n-"escort, comrade", Irish irrt's, end "follow", Lithuanian seG, zJifi "tolgen . Hence in Anglo-Saxon also Greg, "man" and in Old Norse org, "man", "erregen".

And now the name of that divine bliime in the German folk tradition, a marvellous piece of continuity that the vernacular has preserved as a sacred ancestral heritage. The "Elch" name, i.e. the Sominian i/-gl, is preserved in the Swiss and Swabian //je. The reversed form fi instead of i/ in ' ff-n -yi or ' Trip-gn remained in Old High German Vince,

/rxr "sedge", Middle Dutch /ixsa' lessc, /yy Uild üzs(r), New High German *Erschgras*, French pfeur de lis", the hrcaldic "lily", as in Latin /tfme, which is by no means derived from the Greek ia (Xsipiov) "lily".

An alternate form to '!i-si'g-ga, 'lisgga, Old High German fir'a etc. is the Anglo-Saxon der, *ricce*, *zesce*, *rät:sc*, rn'fttelniederdeutsch rircÄ, spitmitteiniederlindisch, Mittelhochdeutsch, Mittelniederdeutsch erf, English rum, Norwegian dialectal wé 'Zinsen', pRohr', 'Schiff'. In Anglo-Saxon, the change between s-A and 1-s is conspicuous, a sound change that occurs in t h e AtJantian-Nordic language for the X sign. When the word r&r, mk was no longer understood as an alternate form of üzi, the word sorg was a d d e d to it. Thus it appears as *my:-seccac* in Anglo-Saxon (Gl. Prud. 805) as the "king's reed",

"Königslied". "Afr" belongs to Akkadian r i s , ricsfa=, Gothic rr aa, Old High German rWürn "to rule, reign", Gothic mW "ruler", Old Saxon *-tēi, Anglo-Saxon rsrz, Old Norse rd "powerful, respected", Irish ra "king", Celtic 'M, Latin rey "prince"

"king", Old Lithuanian ričys "king".

As has just been noted, we have already become acquainted with this ancient word of the North

Atlantic linguistic heritage in the previous section (p. i y §) as the name of the Heimdäl, the

heavenly god of light, originally the god-sc'hnex of the high summer time as Himmelsköriig, where he is called N,§-. The second part of the Anglo-Saxon name "secg" or "secc", meaning sig-yi, has been preserved in Low German legend. However, Low German also has "Draehenwurz",

i.e. a snake name(!), "Adebarbiome", "Adebarxbrod", "Adebarssnapp", "Heieibartskispepe", "Störkeblöme".

If one only remembers *what we said about the relationship of the xi, Ji- rune ty to the AÖz- rune J, the sign of the high summer leberis tree (p. sg2), the stork as "nt (c'th)-Bring" and the et-sign g as a "life" and "fichlangeri" sign (pp. ° 3 and 20c). we will certainly no longer be surprised if the iigvaeonian, the Frisian-Dutch house marks and watermarks of the Middle Ages and their later continuity

depict the stork, the "Eiber" always standing on the hexagonal wheel, the "Erbe" or "Sig-' rune, holding in its beak or paw the "Rjng", the "Rjng", the "snake".

"golden ball or the "apple" as the sun symbol (cf. Section IV, p. i i y), or the child holding (Atlas fig. 3947 3935)

This is because the stork iat for the farming population of the Aries period, whose marriages after The first child is born in May or Juni.

We will come back to the details of these beautiful, subtle gleanings, which today are no longer understood as "stupid and unfounded old wives' tales", in the "Stork" section. And to close the ring of evidence, let us now compare, with the aid of the monuments in our atlas, which symbol is associated with the "stag" or "elk" in the symbolism of the peoples of the Atlantic-Nordic race. We will

see that from the early Stone Age to the Middle Ages, the symbolic folk art of the "stag" the tree of life J, also as hieroglyph of the six points around the centre, or as linear sign, or in naturalistic representation, as well as the "lily", the "sun" or the four-spoked wheel etc. (Atlas fig. 3343s 3347- 3349-33 p p. 335 - 33 *. 3379 33 3 3392-34'z. 34 S-34). Here, too, the liegvaeonian culture shows the richest continuity. The sign tf-J or rä- the three-rooted "Liie"

and the three-rooted "Kleedreiblatf", also remained the sign of "man" in the Ingevaeonian symbolism of the Christian Middle Ages, of the Son of God, the Christ (Atlas fig. \$3r-333, i6z6, 1636 -3/, i6qi-Hz, i6y i -/3). And just as Gntte's son, the Hiimelskönig, still wears "rt-gr" in the Edda, so the Gcrnian king as earthly ruler also wears the three-rooted lily, the rawrcgg "Königs-

liesch" of the Anglo-Saxons, or the three-rooted trefoil as a sign of dignity, the so-called "Hertnelin" of the Heraldilr, as well as the lily staff or "man"- 't' staff. Just as in the Ingväc'rtic series of runes the sign of the "man-tree", the high summertime J, the *Iz-atrr(n)* of the if-, the 'Awiefachen", the "two men", still alternates with the simple sign of the "man", three in Anglo-Saxon, as m e n t i o n e d above, has, in addition to the derived meaning "sword", also that of "man", in Norse zeg " hlariti", "warrior", a reminiscence of Sig-Tyr, the god with the sword flower, with your "ger

And as we have seen in the study of Ingvaeonian tribal symbolism from the North Sea



xsbg,

to East Prussia, the "man" sign T or the "clover leaf" always recurs on the house gable alongside the "ger" or "arrowhead" with the sun circle as an alternating form. They are the emblem of the 6fÄoJ, ifArf, of death, of 'having'. Accordingly, we encounter the sign of "Dreiblattes" in two Anglo-Saxon runic series still for the phonetic value m "human" (Steph. 4 --d 36 - text fig. zy).

• *H.Vor "eJl. R Ines illus. firäuterbuch. R eut1ma-^ '9°3 p. a6. Eduard NMc'fc.- Das ägyptische Toten- buch der XV I lt. hie XX. Dynasty. z vol., Berlin 1886. vol. I, plate XKVII.*

The first compound in particular is a characteristic example of Norse symbol polyphony, because by emphasising the middle "leaf" this latter also appears as the oy-(o/t- rune) in ecclÖgic spelling iEi j cf. text Tat I no. /-io and Atlas section

"Ingvåonien" fig. 4289,4 f93-95. Zoo, §8ci -oy: the "Kleedrciblat" as a gable sign of the Frisian farmer and freeman; fig. q8oi - . 48i i-i 4, the "J(enszzeichen" as a gable sign in Dutch Friesland, fig. 48y8 and C8yq in East Prussia, Oberhand, Warten and Groß-Dankheim (district of Ortelsburg), continued tribal symbolism of the local Lowland colonists of the Middle Ages i Fig. 4888, q8 i6, q8zg, the ml-(ebd-)sign as a gable sign rin Dutch Friesland, Fig. §8y6 in East Prussia, Oberland, Tafelbude (district of Osterode)-

It was Albrecht the Bear who colonised the East Elbe Wendish lands, especially the Oberhand, with colonists from Holland, Flanders, Rhéiland and Westphalia in the 18th century j as he also colonised the south-western part of the Mark, the aforementioned "Fläming". The Flemish migratory song d a t e s from this period of Ingvåori reclamation of northern Germany, whose colonist migrations extended through Upper Saxony to Silesia, Hungary and Siebenbilrgen:

"Naer Oostland willen wy ryden.

Just as thousands of years ago, when the Tuatha peoples of the North-AUantics made their way into North-West Europe, s o o n c e a g a i n t h e "sons of man", the "Otha1", the "Edelingen", as the bringers of culture, the inheritors of the sacred clod of Mother Earth, advanced eastwards.

The sound value r Adr the "hienschzeichen" y seems to have alternated in Old Norse with the stirtimhzftzen spirant z ors, which later became generalr, The cult-symbolic basis of the alternating relationship between the sounds x orr aowie s and .é will be discussed later.

The phonetic values which now result provisionally from this investigation for the sign "Xiensch" in the course of the year are thus: the w-stem (without or with n-stem suffx) and the consonant stem, whose sound changes in the year in the series *b-ü(rm)-g* and y, as well as their mutual connection with an f- or stem, the phonetic value for "God", "light". All these combinations can occur again in their root g.

We will later discuss this cult-language correlation between the words fiir "Gow", "year", "Menech" and "mother" in detail, and first c o n t i n u e the investigation of the "man - water" sign, from text plate N. The two-pointed line ll, which we have found in the Epipalaeolithic writing of Spain, generally occurs in the longer, Norse runic series, but there it has the vowel sound value e and in Anglo-Saxon the name rt, Old Saxon rtc "stallion, RoB", which is also preserved in the Gnösch &Hz'a- and in Ulhla's language must have been 'oi1u'rir "stallion, rider".

As has already been pointed out several times, many vowel signs only c a m e into being in later times, when the cultic reversal of the consonant signs, from which their respective vowel value resulted, came into use and special signs were introduced for the vowels. This process may have taken place as early as the Middle Stone Age. The vowel signs are thus in part etmnJz *coke nant Len*, for which new cpnsonanties w e r e then created.

The loatbrifi soo Ei- The runic sign M (Text Taf. IV, ° 43) originally also had the consonant ^{Hisch ond di* M•}
 value ^{Elwaghe} as the third sign of the autumn-winter series, -9 sign of the yearly runic, it must have had the vowel
 value o or u, i.e. w or zo, as in Cyrrian. It stands in
 that part of the year, where the son of God, the Sign-Tyr, between the two western mountains starts
 his water-, winter-, night-journey into the mother-slough of the earth (Test Valley X), We are now
 fortunately in the possession of a Neolithic record of this "britten lineage" of the sacred series, in the
 pre-dynastic linear writing of Egypt, namely in an Upper Egyptian rock drawing in the area where the
 culture of the "people of the foreign boat type" merges with later Atlantean waves, the smooth
 Libyan Tuimab (Ithermaken,
 p. i 32) (Fig. zq and 6l). This inscription and drawing on a rock near El-H&ch (Upper Egypt) on the
 Nile, in the desert between Edfu and Silsilis,
 is Neolithic, namely a *Totmgcleit- und Au/crwzcAuxgsJarmel*. It has already been briefly
 mentioned in the previous section in connection with the winter solstice myth and the Hale
 Dagda (p. i6). Just as on that Irish medieval harp the symbol of the hand god is still depicted with
 the human sign, we also find the outstretched hand with the J-sign as the key to the inscription
 of El-H8xch. The @ar division of the lion confirms the inscription's relation to the cult of the
 dead. In Egypt, in the symbolism of the South Atlanteans, the lion occupied the place that the
 wolf or dog once held in their northern Atlantean homeland as the guardian of the grave and the
 earth, as a symbol of the winter solstice (cf. Sumerian "dog, "lion" and "man"). In later Egyptian
 hieroglyphics, the so-called Euro-gods appear, which were depicted as hieroglyphs by the
 upper bodies of two reclining lions, which are joined together at the back. They are a designation of
 the earth god Nrö (Seb) and symbolise the passageways through the earth, through which the
 sun enters at the hour of setting, the evening, and rises again at the hour of rising, the morning:
 one lion is the entrance (evening, west), the other the exit (morning, east). Later they were
 d e p i c t e d separately, each in full body form, and are called the lion gods in the "Book of the
 Dead".

called from "yesterday" and "tomorrow", hieroglyphic (Sef) "yesterday" {- "hoe-stick" -t-
 "heard snake* + "sun") and Wa(Diaiu, Tuau) x "tomorrow", "morning"

(- "Star" + "Vulture" -{- "Young Quail" + "Sun"). kine representation of the two lions contains the
 "Book of Deeds". Between the two lions sitting facing backwards is the hieroglyph of the "two
 mountains" in which the sun sets and rises as the aztrÄw of *Horie- itr.*' The sign of the
 "western mountains", in which the Sorine god Rã ak *Tem* or *AG* sets, is still found in the Nordic
 rune series at exactly the same place in the west, at the beginning of the third gender, the "Tyx
 att", the autumn-winter series: \$ as li A-erf(-a) etc.

The fact that this hieroglyph goes back to the predynastic culture of the "people of the
 foreign boat type", the South-Atlantean Ma-uri, can be seen from the comparison with the
 formulae of the predynastic linear script, Appendix to Part II, "Linear Script of Egypt", Pl. V,
 wn the sign in the reversal w as a symbol of the winter solstice and the beginning of the year
 as Wicder- gebumforinel, appears on the tombfae with the following determinatives added:
 the "tree of life" in the w-, -R, -m-arch } (No. 3), the arch i "1 (No. 4), the circle o '.

¹ E. A. I Z'n/I-'z Bvdge.- TLe Bool o I tie Dead. Papyrus of Az i. Vol, London i 9i 3, a Vol. I, plate VI 1

year sign (No. 5), the year sign Q (No. 6); the ladder to heaven (No. J), which, according to the Atlantic-Nordic cult symbolism, leads from your "pstein" up to heaven, cin Jahreslauf-Ideogramru (the rungs are the months), to which we will return in the section "LeitW" (Test Taf. VI, bis i 4 S91

The "Sphinx" of Giza depicts the lion goddess as the guardian of the primordial tombs and Stay for the council. It turns the Antiitz towards the east. It is ancient, as it already existed at the time of Khephren, the builder of the second pyramid. According to the CXLVI and CXLVH chapters of the Book of Tnten, iön'en-headed gods guard certain halls and pylons of the underworld. Hence the general Egyptian custom of placing lion statues at palace and tomb doors, often with inhuman heads. The funeral bier also always bears a depiction of the lion's head at the head end and the lion's tail at the foot end. And for the cosmic-symbolic origin, it is also important to note that the south wind is a type of lion.

is depicted with a lion's head, because in the Atlantic-nordic cult symbolism the sun t u r n s southwards at the winter solstice into the ce, R, ra etc., the smallest arc ll, to where the "grave", the "stone", the "mother power" is.

The linear script of the predynastics, the Amu-ri, explicitly states that the division of the year g takes place in the "two mountains" facing downwards, i.e. in the centre. We also find traces of this in the later tradition of the Old and Middle Kingdoms in connection with the cult of the dead. In a hymn in the Book of the Dead, Isis says to Horus: "You are the son in 3fzz2zf who was born *from Nu (the primordial water)" "Mesqep' now refers to that chamber in the underworld in which the dead person had to pass through the skin of a *shirrex* in order to become *dmgcàorm* su. We have already seen that the predynastic linear script foreshadows the division of the year in the inverted, lower "two mountains" ar-ét (?tr-W, æ-èu etc.) and in particular the er- or éa-usw.

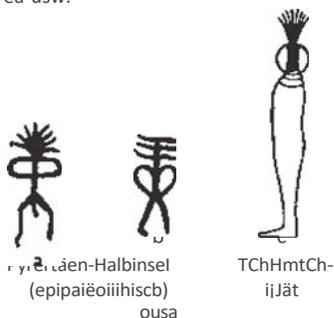
sign n, which also retained the meaning "bull" among the North Atlantic people and was the first sign in the runic reilie after the split year sign g, the two "Doreen", in the age of the bull (cf. the inscription of Gourdan, picture supplement i q and text fig. 32 and 66: @ f1 etc.).

The extent to which the lcultic and hieroglyphic overlordship of Egypt bears witness to the coriÖnuity of the Atianic-Nordic ritual symbolism of the Taurus Age, will become apparent in the course of this study.

Here we want to say for the time being that Horus, the son of God, the resurrected, newborn is in his w& or &-R. In the same hymn

Isis says to him that he is protected by *Had* there. We know little of M lity; the be-

The matching hieroglyph shows one of the two & lions and has the value @-/ "front, beginning, late, before". Below the lion is the sign of the "turn" n.' In the second corridor of the tomb of Seti I., however, a deity is called Z'yAwyrA-2fzff ' D 4 Zichoo O r e p r e s e n t s Yerm0tiich dfe Steinkeppe des neolithiseheo Drillbohrers, egl. N. Li. Garth; b collecöon of hinroglyphs. A Contributies to the history of Egyptisn Wrid g, At{chaeologica{ Survey of Ec ypr, 6tb Memoir. Londo- 1898, p. kg. The colours by which the hieroglyph is meant are yüö&u or szÄu'arr, the Atlantic water- hud winter solstice coloursi xiehe Pbs chniti Vj.

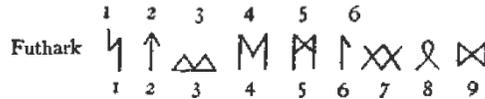


me Gotthit bears as its head the symbol of the division of the year, from the axis of which grows a tree with eight branches, the linear representation of the year or tree of life hieroglyph 9Jt, which is formed from the six-branch dutch by adding the line of the equinox, east-west.

This representation is also of Atlantean-Nordic origin and can already be found in the epipalaeolithic rock paintings of Spain (Text Fig. z8a and b, Jirrena), as well as in the North American rock paintings (Text Tat. IH a, No. 5-y).

Like Home, the dead man to whom the inscription of El-Hösch was dedicated is in his &-R, vr-da etc., in the winter solstice of his fiefdom. He has been given the third "gender" of the "holy Réhe" as an epitaph and rebirth formula.

If we now compare the two versions, that of El-Hösch and that of the Runic Futhark, the following picture emerges:



Das Hand-Ideogramm The first sign of the form fj seg- Tyx (*Ti + m*) is not written with the "sig" rune in the series of El-Hösch, but with the hand ideogram, the history of the creation of which is illustrated in Fig. 3o, and die Y-Hieroglyphe

The older Creto-Minoan linear script (A) shows us that the hand ideogram can be written with three fingers or with three strokes (No. 1-3). The ever more efficient counting of the thumb became a simple stroke (No. 3). The more recent linear script (B) shows

In contrast, the five-fingered hand ideogram= W 41 The hand ideogram of the old linear script is actually four-fingered, a peculiarity which we see repeated in Cypro-Minoan (No. 5-Ö). The fact that the "hand" can also be four-fingered depends on its

cosmiach-cult symbolic meaning. As the hand with the "man" sign Ç at the end of the egg-h8sh series also testifies, ste stands at the ficDQ of the year series. Dnrt, where the Son of God e n t e r s the "grave", the "dog", "wolf" or "bull" sign, 'Jas w (:zjf) or H R pj, he only has r;io hand: these are the leap days at the end of the year, whose ZaM fluctuated between ftinf and four, as we can see in the section "Hand" and "Hand".

"comb" in more detail. In the symbolism of the Nordic staff calendars we will also always find the Wo -zf in front of the year's division, thea July sign, either fully opened or Crit ari atisgextreckten Schwurfinger, dre Schwurhand des Tyr, deu mau sz eimal rufen soll, das Symbc'1 des Hauptthings des Jahres fvgl. Anhang zu Teil fl, Taf. XII der "Syrnholik der Stabkalender).

In the Eddic tradition, the koxmic-symbolic meaning of this winter solstice myth is scbon villig obscured. The skalds no longer understood the true meaning of the parable of the "one-handed god" Tyr, the "one-handed wolf", and let the wolf cut off Tyr's right hand when he, the wolf, was tied to the "stone" by the gods.

' Ü. -4. Ú o ú 'ii Zf' : The Gods of tbc Egpypðans or Studies in Egyptims Mythology, a . VoL London i9oj. VoL II, p. 3i2.

lrcrto-l\4inoiscf'

Icypros-trfinoiscctt Prod nastiscf'c L nearscltrfT

Ägypten

Hieeoglsphics



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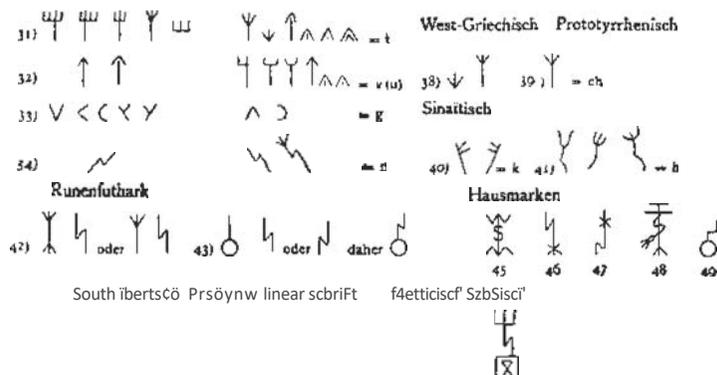
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Iberisch

Karisch

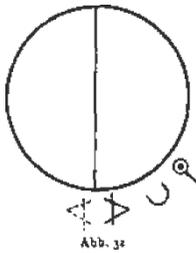
LyLisclri



became. Thus Tyr appears with the wolf on the escort coins, the bracteates of the Migration Period (Atlas fig. 23/-2ql, z 56, 312), which we will examine in the section "Son of God". The designation as the god of the winter solstice g[-(j) afm (Atlas fig. z36, 2 -z5 a) and the addition of the tzr-&-hieroglyph H (Atlas fig. 23/ a) are, in addition to the other winter solstice symbolism of these coins, valuable confirmations of an older continuity in the tradition of the Migration Period, which was already lost in the Saga period. We discussed the significance of the "hand god" of the winter solstice, *Dag-da*, in detail in the previous section and will return to him in the section " Son of God". Even in the Riinen-Futhark of the Migration Period, the sign *dag* P'4 still forms the beginning of the)ahrseries (Text Taf. X).

Even in the cave paintings of the Magdalenian caves, the bull, the R, is depicted as a symbol of the Winter solstice with the hand hieroglyph in the linear writing of the so-called Annu sign (Atlas fig. qg5 and 4495 a), alongside which the naturalistic depiction of the hand also appears (figs. s586 and 2\$86 a-c). The figures on the julstier Inscriptions of Magdalenia (AUas fig. 449s - . o9s e, dq95 d)

confirm its character as a winter sun symbol Text Fig. 31 ä shows hand-held ideographnm sling -]- the "Aß", the "One", "Kirsten", God at the beginning, whom we see repeatedly in the "Jahrzeichen" (Text Tat. III No. 6, y, 1 §, 20, 30-32, 2 J -37. 43 44 & *^' i y; Text Taf. V, No. i * . i. 36, 38, i i6 a, i 35, i 36). The inscription corresponds also completely to the arrangement of the end of the series of runes from the tomb of Kylfcr (pictorial supplement ig), where the sequence is P 4 g, and then the llaum, the spruce lowering its branches, appears as the Yule symbol of Tyr. Here the Sebleifc, noose, snake 9 is also placed after the sign "dag" §-4. Text Fig. 3 b connects the er-P'a, éM sign H with the " n o o s e " g and the twofold repeated sign E, just as the sign "man" is also combined with the same, twofold repeated E in text fig. 31 c. This sign of the "spanned tree" 3E from J, linear sign for (text fig. z i a), will be dealt with in detail later on: with regard to the ancient continuity of the symbolism of the Norse sabbatical calendars, it should only be mentioned here that this symbol, which was later merged with the symbolism of the Age of Taurus into the spring year sign is still represented there; cf. appendix to Part II, Symbolih der Stabkalender Taf. IV Easter Moon



(WinnemSnöd) under your 4, where the tree of life is represented in numerous variants and also our split tree of life symbol, while the lö. still carries the "thorn", the "5palter", the f-r.

After the "splitting" of the rock, the stone, the grzbes, the er-R, vr-és, the li-of, the yuf, etc., the Son of God raises again the non-bearing hand, the re-és hand, the "right" one, as we learn from the inscription of Gourdan (.Atlas fig. qdö/, picture supplement 9) as the beginning of the "holy row" of the Taurus Age is also attested to Attr the M agdalenia, whereby the sign @ a connection of @ bezu'. O andis , as it turns out later (Text Fig. 32).

As the reborn, the resurrected one, the Son of God is the orthe 't' of the 'p-man'. Hence the fact that his hand of light, blessing again, is often depicted with three fingers as a sign of man. Cf. the rock drawing of Brastad (Sweden) (Atlas Ab* 473 and 34). the symbolic representation of the changes of the Son of God in the course of the year, the three seasons: on the left the Son of God in the late year, lowering his arms and linked to the n t + sign on the ship; in the centre a diWirfiicfi representation, the large, senseless figure who can no longer "bless", but is linked to the child of light, the young, reborn, resurrected Gptte, who raises his dr:NitMlige hand: Jul, winter s o l s t i c e ; the young God-sc'h'n enters the spring ship, at the end of which he stands in his adult form with both large hands raised in blessing. Compare the completely s u p e r i m p o s e d depiction in the god symbols of the Atlantean Nuraghu builders of Sardinia (Atlas fig. Q3, ioz-io6), especially fig. log, where his right, three-part hand }' bears the sun hieroglyph, while the left hand holds the "forked staff, the dbo sign with the twelve sun signs as year symbolism.

In another version on the rock carvings of L aghi delle Meraviglie (Seeaipen), the Son of God stands between the "pbcid dpmen" (hatchets, axes), from each of which a hand is waving: here the division of the "two thorns" into the "two hands" is linked to a symbol, namely that of the Jahresinitc, where the Son of God stands in the shape of a cross (Atlas fig. i zo),

Let us now first take a look at the development of the

Hand ideogram as s h o w n in the text in Fig. 5-. The crcto-mino hiero-gypbe (No. i ß-20) of Mother Earth, the arms superimposed in the *form* of a painted cross, which is a combination of the rectangular writing of the or-sign g in the inversion

with the painting X and, through its connection with the tomb hieroglyph to the formula, clearly identifies itself as a winter solstice and rebirth symbol¹ (Atlas Ab* 325 b), we find it again in the linear script as that three-pointed sign (*No. zo, z i*), which then appears in Cypriot with the consonantal lay value é (No. zz-z2) and z (No. 24 2Ö). The phonetic value of the winter solstice sign of the "snake" t\ ,t\ n or as rtf\, s or é has already been repeatedly pointed out, whereby Ä can again alternate with m or ,{tj sign (no. zJ- z8) in Cypriot we also find the

La utwert so.

The signs of the pre-dynastic linear script of Egypt still reveal the entire line of development (no. y iJ), to which we return in detail in the section "Gptte's son" (cf. also the appendix to part ß, "Linear script of EgyptS", Pl. ß, nos. I3-4 al. III, No.I -C8 for the formal connections). **God's** Son aas the reborn, resurrected, the *Yes*) must become the g in his further transformation until the summer through the spring aspiration Id-Jräj in the summer. We also find these values fully documented in the Midland Atlantean characters. Now compare the signs for the Carian éA (No. 35). the Lycian é (No. 36) and g (*- 3f), the Western Greek and Proto-Tyrrhenian rd (No. 38-s9). and the Sinaitic ä {No. 4) and ä (No. qz). he Iberian (No. 3y) g, like the Lycian, still shows the inverted spellings of the sign, which originally expressed the respective phonetic value of the consonant at the end of its vowel (see Section VI).

In Iberian, the three-pointed hand ideogram was later used as a vocabulary sign, namely as the summery, phonetic value a' (No. 3o). It is important to note that the hieroglyph of the Son of God in Soeiirian, ll or di, also has this phonetic value in Cypriot, whose hieroglyph, of the one who sings, is the arrowhead, the spearhead, which corresponds exactly to the South Iberian sign / (No. 3i). Here the Iberian language gives us complete information about the uniform cult-symbolic basis of language and writing in the Atlantean-Nordic culture. The Son of God, who descends from the summer solstice to the winter solstice, is the one who enters the u from the i via the o. Hence in South Iberian the change between the sign Zur and A. The a-sign (w or da) has the beautiful variants where the Son of God is in the sign ak "stroke" (crack) or "dot" (sun) or in the double bottom (Text Tat I, No. 6i and 6z): next to it we find the tu- or da-sign J9 etc. (see also Text Tafi VII). (see also text Tafi VII)

The lowering Son of God is therefore her w, seat, /i-ar or fi-R. The hieroglyph of Ti Di- Y-tii-r-glrPs, alternates with the J-sign in Southern and Northern Berber, where the Northern Berber **ebenfalls das vierfingerige Handideogramm führt (Reihe 31)!**

That we have found the *Sig-Tyr* again here is proved by the South Iberian combination of and ly into a unified sign (No. 34) and lNo. 5o), which has received the secondary value n (cf. that mentioned in the fourth section p. gy about the "snake", nag'zr, nah etc.). etc.).

From this it follows that the Turdetan alphabet, the ancient script of the Atlanteans of Spain, had the same order as the runic Futharh and that the latter was the original form of writing.

This is confirmed by the relevant formulaic connection in the predynastic *Linezrchnlt* (No. y I) and in *the* Hettite symbolism fNo. z), 'o moreover still

Lebensbaum, das
oder Schlangen-
zeichen H und das
Sonnenzeichen Original
oder gasil

the year division ideogram & and the three dots are added! This is further confirmed by the Sabaeen hieroglyph no. 33, where the "double axe" of the division of the year stands in the tomb house, but the serpent bearing the "man" sign is ascending from the tomb house.

In the variants (Text Tat. V, No. §3 and §4), as in your tomb house, t h e r e i s also the year division sign ID or the hieroglyph of the post-conimenschaft §, while the snake entering from the tomb house bears the &-sign, in the centre of which is the year division sign sign, so that the je-sign, which, as we know, is identical with the "man" sign (also in Sabiix symbolism!), can just as well be understood here as and li.

And let us briefly note here that we have arrived at the source of the ancient myth of the lifeblood of the blessing-giving serpent of the high summertime, the m-gel; it is the time of the year-god, when the Son of God, lowering his arms from the centre of the year, bestows the bread of the new harvest, the grain that is light-engendered from the seed. Therefore, in the Nordic rune series, the serpent brings the blessing of light in the form of the hieroglyph * (No. 43-44d. the sun sign, the Sanien sign, the "golden apple".

The sign of the blessing-giving serpent of God's light stands like a high sacredness in the summer turn of the "holy reilte", as we have already seen in the previous section (text fig. 8 and p. r i6-II/) in the Neolithic pottery of the Swedish pile dwelling settlement of Alvastra. And so the symbolic biid was preserved in the continuity of Germanic fiymbolism as a legacy of the ancestors' belief in the light of God, which survived the decline of Eastern Vodanism and also the completely sinless emergence of the tree of life myth, which was imposed on the Irmin people in the Jewish-Mediterranean reinterpretation of the Galilean faith reform with the Old Testament. In the section "bensbaum" we will examine how the old Yaho-faith of the Al uri and thus also the Tree of Life myth was adopted by the Israeiitic Vollce, whose leadership, like Moae, must have had a strong influence of Amuri-JSlut, as we have already seen in the previous section with the designation of the term "nobility" in Hebrew (cf. p. +46). We shall see how, in its endeavours to establish a national theocracy, the Yidi priesthood gradually obscured and suppressed the old Amuri faith of the age of Moses and Joshua, whereby the myth of the Tree of Life, probably no longer properly understood, was also used by it almost in its opposite sense, It even reinterpreted the myth of the Tree of Life, probably no longer properly understood, in its opposite sense in order to justify its claims to power as a mediator between the new Jewish tribal god Yahweh, which it had created, and its supposedly chosen people in the past and to be able to lay a moral foundation for this in the popular faith. Thus, in Jewish history of the g. and 8th century, we experience the peculiar mail that the faith of the ancestors, the Lawgiver Moses, is condemned as pagan and heretical and the ßfegalithic cult sites of the year are destroyed by the priesthood of Yahweh. However, we will also be able to follow the monuments and see how, in the continuity of Nordic cult symbolism, the spiritual heritage has always resisted this reversal of a symbol of salvation into a symbol of the "fall of man" and of death as "punishment", that oriental monstrosity on which the entire doctrine of salvation of the Pauline Christianity of the dying, decadent At tike is based.

From the wealth of examples that we will use in the section "Tree of Life" and "Serpent" t o provide evidence of this unbroken continuity i n the Nordic cultural sphere,

Only a few house marks from the Christian era are listed here. Text Fig. 30, no. qj (- Appendix to Part II, "House Marks" Tab VII, Fig. zg) House mark by Leistenschneider, Westphalia, early 18th Century; Text fig. 30, no. 4 and 4r (- Appendix to Part H, "House Marks", Pl. VII, fig. 25-26: Marks from the Down at Linköping (medieval); text fig. 30, no. 4 (- house marks pl. VII, no. zy) House mark from Giese, Westphalia, late 18th cent. Century: the snake still bears the J rune in its mouth) (- Text fig. 30, no. (- Tati VII, "Housemarken", No. 2c), Hofriarke von Fürstenwerder (Marienbiirgwerder).

The last Low German Hofriarke also still shows the connection of the fund pt, the Ji-character.

We have already been able to determine the phonetic value of the summer solstice symbol, the tree of life with the blessing-giving light rod, as ü-gd and *fi-sitgj-gr*. The summer solstice brings the éNZz@nc tfiNz **trip** again. W mi ü r s s e n therefore also a word

-zi-f?, i.e. a form in addition to the form ii. The latter form has now come down to us in Zumerian as the name of the celestial, the solar tree of light, and was the pn-sign t for the life-building hieroglyph of the Aries Aitor, which also has the value f, gr-r? "tree", the "wood", the "cult staff" "Gptt", "fire", "sun", "brainrriel" and "Man" has, just as "g'df" is in general the epithet for "tree", "wood", meanings that are only understandable if one knows that the cosmic "tree", the "man", the God-determinaäv etc. in the numerical, before the }-sign, is precisely that or €-. sign was.

But this phonetic value is also preserved in Germanic, in the Tuatha languages, and makes us understand the peculiar spelling of the sig-If sign (Text Fig. 25, No. 9) which consists of the sorrimene oak, the circle with the "Sab"] is connected. We have the word as a Germanic proper name, *Give* and *Gina*, as well as the Longobard Qi/ "Pfeüschaft". This includes Old Norse grisfi "street", "town", *gd-daß* "ray day", "Sun day" (seventh day after Epiphany, 13 January), the beginning of the re-ascension of the Son of God; ?r/"staff" in snowshoeing, Old High German gn?s&. We will see later that the "GeiBel", the "Lnbensrute", even as Osiris, for example, wears it as a badge, was originally a "staff" in J-form, the badge of the priestess and judge and later of the king and judge.

The solar-symblic basis of the word is derived from the Norwegian jþif, Icelandic "secondary sun", actually "sun circle", which can be an alternate form of , as well as from fi, further from dezn old Irish Quer "branch, light", where the idea of

of the rays of light as the "branches" of the sun is still deuUichly recognisable, as e'ir have also determined in the previous section (p. 99 and my) for the "feather" nis "light tree", "sun tree" and "sun ray", on which the Inilb meaning of the Peder as a head triangle 9 or l in the Atlantic-Nordic culture is also based. Compare another term such as dae English dran, our "tree", which has the meaning of "beam" and "s u n b e a m", and the Latin rodim "staff", "ray".

We have the i6. runic sign in the Futbark as a SchHangenideogramrn, the lightning serpent on the tree of life, or as a sun sign, a circle, with a "rod" that is "ray" (text fig. 30, N- 43). The combination of these two signs results in "serpent j- sun", the serpent that brings the sun fruit from the tree of life (text fig. 30, no.) .

The name *- / (*si-gi-i'lf*) also explicitly says the same thing: the ergte part of the compound is the summer snake rd Ly, which in winter ß re or sa hieb, after the winter sun-

wende aher xa; the second part is the word "rice", "year", "sun", actually "go" + "God", *de*(we have also learnt to know as éa'-N, li-er, yN and also R=f, W-w, W or *ki'-az, W-ar' Am* etc, in the winter solstice.

The \Vort, however, stands above Jr %A) again in sound alternation with gta, gJr, *bis*, so that the reading ü- "snake" + "circle" can be derived from gJ by prefixing zi, but can also be formed as *xi'g-il* - "si-n" ("victory" -j- "God") by solar inversion from -if. This is the great law of the polyphoria of the Norse god's eye, which in

"sing" and "say", is constantly expressed in language and the art of sound.

The word or with reversal Dipl is the sign of *Sigma*, the Son of God with the arrow or ger hieroglyph J. And so it is also quite understandable that he, in his capacity as the "lowering one", the "dying one", the one who escorts the dead, the bringer of death, the "slits" of the later zodiac, the death-bringing arrow of light, Lichtger. The hieroglyph later became the symbol for the light itself, as well as for the Son of God in his entire change of year, so that the tenues stem f with the cultic seasonal ablaub became generalised and an ablaubreilic je-/r-6'fo-fu came into being. The basic idea here is that the "ray of light is emitted like the shining arrowhead or spearhead. Thus on a spinning whorl from Troy (Atlas fig. 4s2/) the sign \$ appears many times in the celestial circle and between them four times the sun hieroglyph @ NE-NW, SE-SW, indicating the rising and setting points of the solstices.

Conversely, we also find that the Son of God, in his capacity as the ¥' -rising of the winter solstice and bringer of light in the spring, the 4-a 9 or zro J, is also generalised in his entire course of the year, so that we can prove the sign 9 and J, arranged fourfold in the cardinal points S-N, E-W, next to the continuity of the sign for the Son of God in his ascending course from the winter sun to the summer sun and for its descending course from the summer to the winter solstice. We will give a number of examples of this in the section "Son of God".

Thus the name of the *Lic7WcMauge* of the summer solstice git or tig, *si-gil, si-gar* also went over to the light arrow, the Lichtger, the "Dorn (Z-r or f-f) and received the phonetic value "Ger" ("Wu9peer"), Old High German ger, *gern*, Old Saxon gZi, Old Saxon g er, Old Norse geiN, Latin g-xuw j Greek *gaiSDs* (yix'oS. γ~. ν) light Gallic and Iberian throwing spear; Old Irish gcc "spied", to which the germari egg name A'zda-g'zi'w belongs, like Greek caeiioz "shepherd's staff", "crook".

We have already briefly discussed the Iberian coins with the "riding god" Ti and the €irrunes J, the "gaesum", the "snake" or "crook" hand (p. o86). And so we also find his symbolic representation among the idols of the Atlantean Naragliu builders Sardinienx (Atlas fig. zo3), where he appears as "Il-gr" ("E1ch™i) with the "deer's teeth", h o l d i n g the E.ch1ange in his right hand and the arrow in his left. With the ger in h i s left hand and the serpent in his right, he stands at the altar of le Comminges, in the Pyrenean region that preserved ancient Atlantean traditions: above him is the cask containing the water of life, below him the sign of the "turning", of the course of the year, the "hook" or turning cross (AUas fig. 2od). The serpent appears in the same way on the Gerspizte of Müncheberg, Mark Brandenburg (Atlas fig. 3 jd a). For the depiction of the serpent on axes from the Early Stone Age to the Yöjker Migration Period, see the section "Dome".

The fact that the summer sun "EtcB", which carries the "serpent" si, is confirmed by the fragment of that year's clay disc from Susa (Atlas Fig. 33). The same applies to

The order from left to right is depicted in a Hittite seal cylinder (Atlas fig. i 85): the anelope as a later replacement for the deer or elk, the serpent, and the Son of God with the lowered arms for the "tree of life": between the last two is the six-spoked wheel, also in the Sumeric-Babylonian the God-determining *Öv é'u, iru*

"K reise", attached.

The signs *ij* originally formed the sign of the summer solstice of the "Elk Age", were later "shifted" further into the end of the summer series ("hagal ætt") in the Sber and Aries Ages, and in the older runic series of the Migration Period represent the key of this series, the fifteenth and sixteenth signs, which is the double sign for the eighth month (Text Taf X).

In the Edda tradition, there is still a reminder of an older scripture where the formula denoted the seventh month of the year. In Grimm's *Pl 30* and *Gylfaginning I, i 5*, ten horses are mentioned on which the gods ride to the place of things at the Urd fountain under the third root of the tree of life. This is an allegory of the months of the year, whereby it should be mentioned here that the old word for "Rofi" of the consonant title *ftu* (*z, èu, rio* etc.) was originally connected with the word for "month", "snake", "fish", as well as with the word for "month".

"bull" and "dog" are identical in their designation as winter solstice symbol, season and finally month symbol, as for example in the Avestan parable of the ten "Kar"-Niirâr, which urn the "tree of life" (cf.

the already discussed on p. 260 about *ju* as "month"),

The Atlantic-Nordic word stem *R* "Pferd is preserved as Old Saxon *edo*, angel-Saxon *red*, Old Norse *yor*, Gothic '*rif*', Latin *rt "s*, Sanskrit *duo*.

Dab now art, j6ar" (Rosse) *ale Jabresmonate* are mentioned and "two" *iibrig* remain - "eff" and "zwölp" - will be discussed later. Suffice it to say here that, according to the Icelandic tradition of the younger Edda, of the two missing steeds *crues* belongs to *Thorr*, the son of God in his winter watercourse as for and *Par*, who becomes *Par* after passing through the winter solstice. The other belongs to the dead son of God, who is called *Baidr* in the Edda, actually *Bil-dr*, the son of God in the summer solstice, whose name we still find in *Odinn's* name *Bil-eyg* next to *Bal-pg*, actually "feueräugig", "light-eyed" is preserved (*Gylfag. zo* and *Grimnr9*). and *BE-s F*, your "Hitimek-hans" of the Son of God (*GyFag. I, zi, Grimm°3*). who in the autumn winter run *p-/* (pole) and after passing through the winter solstice *@3-/*, */-f*, esp. */r* *heiot*.

!lach *Grimn- zq* *mub Thorr*, the Son of God, therefore also a "NuQ dtirch die untefweltlichen "Sc hlangenflüsse" formé and On watee to reach the "place of judgement", the "Jul", "Jur" iinter the roots of the Tree of Life. The two "remaining", "dead" winter months correspond to the eighth, stillborn child of *Aditi*, the *bfindx-dà*, who was "thrown away" in the old, North Atlantic eightfold division of the year *J*.

As we will see in the section "Son of God", the god figures of the Indo-European and Indo-Andalusian mythologies known to us originated from the particularities of the individual forms of revelation of the Son of God in the course of the year, which were represented as detached incarnations in humanised individual figures. With the decline of the ancient Norse monotheism, these gods of the seasons and months also gave way to the humanised defication of the originally purely abstract elements, but all the pantheons of the gods still clearly reveal their latent, monotheistic origin, as *Brugsch* and others, for example, had already suspected behind the Egyptian religion and our investigation will also confirm.

We will find the idea of the Jahreszeiten as three or four stags or horses, grouped around the tree of life, still documented in the Norse tradition. The "gods" who "ride" the aehn phtc'natsrosse™ are the detached individual figures of the Son of God in his cosmic course of the year. Of these ten steeds, however, according to Eddic tradition *Gi'il is* the zicöiirc f

That the memory of the god with the blessing hands was still preserved in the conception of the *Sig type* as "Sagittarius", god of death and war, can be seen from the Sardinian cult idols of the atlantic Nuraghu builders, where the "heard one" raises the bogep in his left hand, but the right hand in blessing (Atias fig. 9s. cf. fig. 33y i, so he, the 2f-J, stands between the two faces, which are connected backwards like the Akeru lions1.

The significance of the "hand ideogram" of the sig tyr as a celestial key in its capacity as a "celestial cut" in the hieroglyphics of predynastic Egyptian Linear Scripture (text fig. 3, no. i 2) will be examined in the sections "Son of God" and "Celestial Key".

Die Grabhaus- oder Mutterhaus-Hieroglyphe der El-Hösch-Reihe: orkoma und omorka naw.

After this preliminary observation of the correspondence between the first two signs of the El-H8sch series and the runic series, with regard to the formula "hand" and T, we turn to the third sign of the El-H8sch series (text Fig. -9). e-jffer highly important variant for the

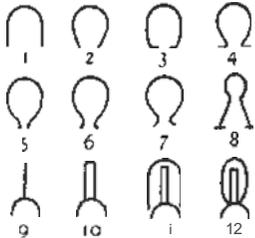


Abb.

Grabzeichen in words of the Futhark. It is a linear representation The "loop" or "Bc'gen" form of gravestone setting, which we traced historically in the section "Tomb and Hans". This highly cultic form of gravestone setting, which we can again document typologically in chronological order, starting from the Ingeveonian cultural area (Scotland-Ireland, Scadinavia), on the Atlantic coast of south-west Europe, in the Middle East in Sardinia and especially in Word Africa, also attests to the known route of the Atlantic-Nordic migration of peoples. The symbolism underlying this type of burial house is the connection between the "loop" with the "arch" of the winter solstice, the *su.*; *H* or *hr* (*ruj* hieroglyph, i.e. of *g* and *€1*. For the origin and development of the hieroglyphic linear character of the "grave house", the diagram shown in Fig. 33 can be drawn up.

The instructive thing for us is that we can recognise the close connection between the object and the ideograms and the common cosmic-hieroglyphic character of both can still be precisely determined from the monuments today. However, since we want to discuss this subject in detail in the section "Tomb and House", we refer for the time being to the text in Pl. }II, No. g3 - io-y, i zo-i 38, h5 - 148. i 5z-i 5, Text Tat. V,

34 1 14 And iy3 - i86, filr the monuments themselves to the atlas, namely for North Brittany, Hebrides fig. 3z8o, Ireland fig. 3z2z-2z[, 3281, 3283, 328d, @30 Scandinavia and Denmark fig. 326y-69, 3z83a, and for the funerary vessels of the rock carvings fig. ii 51-56, for the grave house hieroglyphics (linear signs) of the rock carvings plate I of the "Symbolik der schwedischen Felszeichnuogen" (appendix to part H) no. z3- 8, for Spain

and Portugal Fig. 3<75-f9. *Or Sardinia Fig. 3z88-9'. *For North Africa Fig 3292----Q3- The North African forms are very important for us, as they represent the enormous development of the

of the Typos (text fig. 33.no. 8), the original form of which we find in Spain (atlas fig. 3zyg). Those Atlantic megalithic monuments of North Africa, such as the

Those of the Berber Touareg of A zgar (Sahara) (Atlas Fig.3 2gz) were once built by their ancestors, according to popular tradition, when they set foot in these lands for the first time.

The Berber megalithic monument corresponds typologically to hieroglyph no. 3 of the El-Hösch series (text fig. zg), and thus we have yet more definitive proof of the Atlantic origin of Egypt's pre-dynastic culture. It is the Ma-uri of North Africa and the Ma-uri seafarers who travelled around Africa who were the carriers of that culture.

Hieroglyph No. 3 of the El-Hösch series of writings stands here at the head of the Atlantean hieroglyph of the "two mountains" *m, whose meaning as "mother's house", "grave", "water", "sunset point" we have already repeatedly touched upon and which will be dealt with again in the section "Two and three mountains".

Whilst the sign of the "two mountains" was or a g in the Tuatha languages had the values fi-c'rên, if-eráa, ói-urí, 3a--W etc. (or also with the ending -éa), in the Ma-uric scripts of South Arabia, Sabii and its neighbouring Lihjan and Thamudic, we find the consc'rên. (or also with the ending -éa), we find the consc'nant value m in the Mauri scripts of southern Arabia, Sabiiic and its neighbouring Lihjanic and Thamudic, as well as the Carian, whose writing corresponds to the hieroglyph of the "two mountains again genati of the Creto-Minoan script (vg1. for three tlberEinstimmung der Preto-Minoan and Carian scripts also text Taf. H, nos. id5- nt6 and i 52-135). Archaic Greek and Latin, on the other hand, once again use the North Atlantic phonetic value ó.

Now the sound value ó or p or / @ú) "mother" or "father"™ is only an addition of the Aries tense, while the older "mother" term of the Ekh and Taurus tenses is the consonant stem *e (vgL p. i 3, --i. **9' 2Öç), as we know from Greenland to Africa and V order-.isia. In Syriac as in Hebrew, the name of the sign is miú, "water" is also still preserved, while in Arabic &'b" in the compound óf*&Z etm means "pond, country lake".

As in the other Berber dialects, we have been able to determine the same sound value of "WasseP", "Miitter" and "Mittemacht" as "Mutteracht" and also the ablaut series am(s)a, (m)a, rio(ttt)a ottfm)a um(m)a in addition to the single na, which, due to the inversion law, behaves exactly as wm, as df'a-er-i relates to

As a result, the sign as "mother house", entrance into the water and the earth, grave, in the autumn-winter ablaut series, must once have had oréozo, omarén or similar shifts, as can be seen from the sequence of the signs m and f4 in the runic futharh and in the El-H8sch series. This is because the rune M originally had the sound value te in its consonant stem; it was only much later, when the independent vowel sign was introduced, that the sign M became a vowel sign, namely e (cf. section "Rob") a compromise sign t*) was formed for the consonant m, which still contained the sign ß\$ as well as the sign X and two inwardly turned "thorns" (--{, all in analogy to the symbol of the midnight and mother's night, the sign M and the sign of the "two thorns". Since the word 3- is a later prefix, the formula o i "4 is consonantal r-Km or, like d-r-é - "mother" "house", also once in the Magdalenic m-r-d.

* Th. fo zioMz, 'Note au sujet de quelques monuments de pierre brute ... chez les Touareg Azgar. Re* ue

Here the Babylonian priest Bernssos does us the invaluable service of passing over the word amorío, which in Chaldáic means Ue/r/N and in Greek *Thalarsa*, as the name of the primitive animal people. Now the Greek /á io or ZúAo/fo means "Meca", "sea water". It is an ancient Greek word of the mother earth in the winter solstice symbolism of the younger age of Taurus, where the -f-, the Son of God, atelcrt in the splitting of the two thorns f-? or N-zl (text fig. so). As we have shown there, the ideogram of the "two domes" developed from the)ahrestei1ung ideogram, whose meaning as "grave" and "Mulder" we will get to know in North Africa.

And Berossos explains accordingly: "This was the nature of the whole, ats *Bat* hiizulram, the *WC* eei'ttcn *dun:h á* , from one half the *earth*, from the other the *HiFieel* rnachte!" Here we have before us the parable of the splitting of the ideogram of the year, i.e. not of the North Atlantian @ year ideogram, but of the later Chaldáic equal year Q.

It is briefly mentioned here that *Bbl*, which we have already been able to identify repeatedly with *Ann* and have, is the name of the Son of God, which is /-f or f-r in the spring, ó-f or @r in the summer, p-f or p-r in the autumn.

The meaning of this connection is: "Lord-God". We will return below to the a n c i e n t, h o s m i c myth of the Atlanteans, the "pSpalting" of the two "world halves", "bowls" etc. and the "separation of heaven and earth", which we have observed with the same phonetic values on the west coast of Africa among the *Yornla*. In principle, it should be noted here that the idcogram of the megalithic tomb with the corridor, as we find it in the Vai script (Text Taf. III, No. 1-4). of the Sinai Scjft {No. 6 z8}, the Atlantean-Nordic symbolism of Kahun (ir, qfi-5o), also recurs in the Sumerian hieroglyphics in a certain alternating form, which we will find again in the symbolism of the Atlantean-Nordic megalithic culture, both in the tomb house hieroglyphics of the Atlantean coasts of the Spanish peninsula, as well as in the ground plan of many tombs destroyed since the beginning of the iq.)ahr Jahrhundert destroyed megalithic tomb paintings of Northern and Southwestern Europe itself, which are fortunately still known from older depictions. Also, the North again shows in all respects the greatest and oldest continuity: the same tomb house hieroglyphics had been preserved in the symbolism of the Nordic stave cairns until the 8th century!

We will come back to this atisfiihrlich in the section "Grab-Hans": here we will only mention that this grave house hieroglyph in Sumerian mu means "mother". The Sumerian om-, which, like en-, belongs to the W "inter series, always denotes the pregnant woman or the woman who has become pregnant, given birth or given birth, then the "mother", the "old woman", the "ancestor".

The om-erí or nte-w'éa is the name of Mother Earth in the ¥Inter-Sunset, then of the megalithic tomb house, which in the stone-poor Mesopotamia was completely destroyed by the later Semitic peoples for building purposes.

We still have to prove that the megalithic tomb house in its original form, the dolmen, actually had the value or-la, m-áe, ar-éo, etc., as we have already determined by linguistic and written historical means and also applied to the third hieroglyph of the El-Hósch series. As has been indicated, this tomb house ideogram, the third hieroglyph of the El-Hósch series, as well as the North African megalithic tomb in question, leads back to an Atlantic-Nordic type of origin, which we also recognise in that famous area of Jung-

steiiižetiic megalithic tomb monuments, the Atlantic Kiist area of the north-western part of the Spanish peninsula (Text Fig. 33, No. 8 - Atlas Fig. 32/91)

It is the marvellous monument of Cangas de Onis in Asturias (Atlas fig. 32/), which is situated on a hill and must have been an ancient sanctuary, which has always been maintained by the people as a cult site, as we will often be able to observe in the treatment of the Atlantic megalithic giants. As always, when attempts to combat the "pagan" cult site failed due to the persistence of popular belief, the Roman Church Christianised it.

The dolmen, in which the "two snakes are still preserved as wall symbols (Atlas Fig. 3016), now forms the crypt of the church.

The term "fairy grotto", which will be analysed in the sections "Mother Earth and her priestess" and "Burial house", always refers to a burial place where the priestess of the old Atlantean-Nordic faith, the "qwise" and "qwise", was buried.

"weibe Frao", officiated. We will also learn more about her from the denlctriiilers of the Pyrenees peninsula. Some of the details of the dolmen are cultic. The chamber itself consists of 6 + i stones, the passage itself of 6 stones, three on each side, as well as two stones placed transversely at the entrance, the meaning of which we will learn in the section

"Grab-Hans" will be eriirterri. The "two steles" at the entrance to the tomb house also l i n k North Britain, the Pyrenees peninsula and North Africa. Another special feature of the construction is the slightly inwardly inclined position of the stones, which results in the cross-section of the building as a graphic representation of approximately JJ. This sign, which corresponds to the Greek ii, already appears in the later Stone Age alongside the form fl J J known to us as an ideogram of the tomb house, the "ur" or "ku", and significantly again on the Irish megalithic tombs, including on the roof stone of a stone box su Cam- wath fAtlas Fig. 4*28), combined with the swastika and the spiral-shaped

"two snakes" § i on a dolmen near Macrooni, County Gork (Atlas fig. J2qj, where the "painting cross", the ")ahr" and the "ka" sign also appear - so it is quite clearly and distinctly the symbolism of rebirth and multiplication in the offspring.

The sign is used in much the same way in the form of the predynastic linear script of Egypt, where it also alternates with the 9 and pj or the horizontal sign of the tomb house Q and is connected with the *Aa* 9 or " man" sign (Appendix to Part II, Pl. II of the "Linear Script of Egypt", nos. z8-4 cf. text Pl. VIII, nos. 1 2 3

In Egyptian, the hieroglyph of the tomb house is also given (text Pl. V, no. 5 i -32)

Sr, the winter favourite of the summer ó-r-(é).

While Cangas de Onis appears as an isolated megalithic monument site on the northern edge of the Pyrenees peninsula, the large area of Neolithic burial shark monuments in Galicia stretches south-westwards along the western coast. Of this area, the provinces of Trat- os-Montes, Beira-Alta and Beira-Baixa in particular should be mentioned (see map atlas fig. 33141). In these areas, the dolmen is popularly known as erro or arco and sem eram.

¹ / Fergusar: Rude sione monuments és alt counu-ics. London i87z. P. 38y. Go *-&- o V" If fieff": El dolmeu de In Capilla de Saura Croz fAsturias). Comidóo de invesÓgationes paloontoldgicas r prebistorica . Memorie N*. zs. Madrid 1919, p. zo f.

This name is also documented by historians of the 2nd century. It can be traced back to the early Middle Ages. In addition to these names, the name *zrwāa* or "tezepmAe" also appears for the mound on which the dolai stood free or semi-submerged. That the burial mound, the tumulus, with the names *zeamba*, *wazezi*, *mokha*, *méla*, *mnwW* etc., the original meaning of which was "mother", "breast", "mutterbrust", confirms an ancient continuity of the Atlantean-Nordic cultus of Mother Earth and her priestesses in Cymric name for the "white women" is *P Wo'rau* "the mothers", as certain mounds in the Clwydian chain in Ser/dazes are called "mounds of the mothers".

Accordingly, two hills in the Grafschaft Kerty are called (according to Cormac) "*the Bei fer Asu*" (see the Hreto-Minoan spelling of the "mother-breast-mountains" in Text Taf. VI, nos. i and i 6). *Am* or *D'zzia* (Da-anu), according to Corinae the "*mater deorum hibemiensiim*", we have already learnt in the previous section (JS, xoo, i i i 3-x i6, '36 also oif-zi8). *da*, the "ancestor" who embodies the ideogram of the "two mountains" *m* here, is again identical with *BNgit*, whose name is preserved in the Critical Roman inscriptions and who is written as *£Z. Bmp't* was Christianised.

In Ireland, however, its name is attached to all megalithic monuments, foks and hags with which some kind of popular cult or veneration is still associated. It occurs in countless variants: *brxag*, *brrg*, *brm'gh*, *ärice*, *äracé*, *brrac*, *brcagh*, etc. The entire critical and social sphere of influence of those "Uo ilür" can still be reconstructed in detail from the relevant traditions. For the memory of the bearer of morality, the champion of freedom from God and justice, the social freedom of the common man, the benefactress of mothers and children, has been preserved in popular tradition with touching love and gratitude. And it was this loyalty of the common man, women and children that defeated the Roman Church's attempt to have her labelled everywhere as a fiend, devil, "Hoc". In many places, the image of Mother Earth was logically re-erected on the altar of the Catholic chapel as "Mother Gottex", just as many of the names of her priestesses, who were faithfully honoured by the people, were elevated to the status of saints.

After the "mother grave", the "two mountains" *m*, the *öi-oréa* etc., she, the *Jira*, the German *Bei*, bore her name, which also received the meaning of "euchtent", "bright" after the cultic, white garment that her priestesses wore, as also in the Old Irish *Bnn* (*äett*) "mother" and "white", and also appears again in Irish lore in connection with doimennaioies and megalithic sites. That is why the "lowering" grave tree named after her also means "birch", the "weeping tree". This light was taken away from her, the loving mother, by the church: in Portuguese popular belief, the *Bau* or *Brujo* then gradually transformed into a demonic supernatural being, into the secretive appendage of a being cursed by heaven. "Sistership", whose souls would be pledged to the Prince of Darkness \vie those of the Nordic "witches".

We will trace the story of the suffering of the Nordic woman and priestess in the above-mentioned section "Mother Earth and her Priestess" and also see how the Germanic folk faith with the unbroken child's heart recreated its loving mother and priestess in the form of the "Mother of God", Mary, and placed on her all its longing for the

' / . Jüz) 'Er UorrorwZ/or- rtclgiits da L usiTania (Contribu äes da Sociedade de Geogrsphi?a de Lis boa) Vo\, f. Lisboa r8gy. S. -y3 f.

lost faith in the light of God and everything that remained of the millennia-old stronghold of his symbolism of the light of God.

The terrible consequences of the de-idealisation, materialisation and moral upheaval of the Occident caused by this eritrification of the Northern woman over the course of a hundred years will be discussed later.

In this preliminary investigation we have been able to establish that the phonetic value of the third and fourth characters of the El-Hösch series was r-Ä-øi or, with inversion, øs-r-è; that the name of the original mother of the Berossos creation legend, Pw-orfe, can be phonetically confirmed as *uma-arca* precisely in the Atlantic area of origin of the North African megalithic tomb type, on the Atlantic coast of the Spanish peninsula. This also confirms the hieroglyphic formula of the Predynastic linear script, which is closely related to the North African Atlantic script of El-Hösch, and was in the character combination æ (ß).

With regard to the value 'zzø-, "m- or -Neo, -æu, we must remember that we have already determined the sign with the value no in Cypriot (Text Taf. IV, No. 3w4I). When the "two arcs" ø are separated, the womb, the mother's house, in which the Son of God entered on his night, winter, death journey, is "split", then he is reborn. The "man" æ or æ-n is born of and is named after his mother æ or æ-n. Therefore ste is the beginning, the mø (*mo*) or uæ (etc).

From the womb, the Hans of the deep, Hons of wisdom (apsû) comes our knowledge: this is the enlightenment, the light, the Son of God, who is life p. Hence the great sanctity of these syllables ate primal sound in Indian religious philosophy.

Śwetsāśwatara Upanishad ā, i8.

"He is the Æ-load, finu'iførs /te6u'm/zs Nrtr,

Alis him the knowledge floB primordial."

Pranawa Upanishad z5: "His colour is 4z'oT."

Maitrāyana-Upan. 6, 3: "Bradman the light, as dat light the *Some*, but diege is having this sound to the self For thus it is said: "Truly, the *Some* is this *Om*".

The ancient creed of the Atlantean-Nordic religion, the later creed of the Christian church, is expressed here once again. And in the next section we will see how "the beginning of wisdom", the "opening of the mouth", the "first laud", the "speaking" begins with this "emergence" of the "human being" from the food haos, both in the "sacred series" of that "human being", the "being of God", who is the "God of wisdom", and in the "sacred series" of that "human being", the "being of God", who is the "God of wisdom".

"Licence of the land" is, as with his children, the "sons and daughters of man", who are created in his image.

The series of runes of El-H8sch and the older series of runes of the Nordic Migration Period are still in complete agreement, that the "human being" enters into the "meteor house", for rebirth in the winter solstice, the "lower" place. This is why in the predynastic linear script the sign of the "two mountains" is inverted w and is connected either with the sun sign o or the sign of the year IN or with the ør sign (j, in which the "tree of life" can also appear as a divine determinative (appendix to part II, plate V of the

"Linear Achievement of Egypt" No 3 cf. text Pl. Vifl, No i ip 138). Dad the phonetic value of the
'2tttert nacls Tool fieørsrn y 5cçbJg Upanishads des Ved, Leipzig ip i .

or Schlangenhnie, as can be clearly inferred from the variants of the epipalaeolithic Spanish feie drawings ganc (Text Taf. IV, No. 8-z5). The consonant value of the sign M was rt, with pre-odi-r N&Cbflugung of the vowels of the lower annual series o-n-'a-r, with or without doubling of the consonant. The vowel value v of the sign in the runic Futha,rk is a late transfer of the sound value -mz or m- "mother-water" into the autumn-winter series, where the sign should actually have read so or m- or -ma or un- (see S -3*)-.

But also the new value of the sign M in the rune series, r/re from eR, the "water ' and "horse" was again combined with the following new character w }-{} to form the formula "Horse ("Vasxer") "Man" connected. In the section "Horse and horse-man" we will examine the cosmic meaning of the horse as "pGod's breath", which travels across the sea as an autumnal storm, and see how the Rofi has here taken the place of the bull, the ur, whose memory is still preserved in the Greek name of the horse-man symbol, W-fu-w-er. Also in the formula of the Futhark "(water) horse-man" M t-{} rin-"r'zas. that is -te-zip, or -H-mu (-u'aj etc., we have only the old formula b JVi ö-r-A-'e before us again, in that the fe-, éu was taken from the last syllable of the fi-er-So. In the compound -je-n" or -éu-mu, **-lwm-** etc. is an ancient word of the Arctic and Atlantean-Ordic language, each syllable of which again means "man", as we will see in the next section. Here we need only mention the Anglo-Saxon Gothic ,gg. Old Triordic N pMann", Old Boche German jim'a'a, Latin Toro, Oscan Autx "man"; of the Hamitic-languages - Kunama U, "man", {atrö "man", "people", "clan", Barea éu "man"; from the Ural-Altalic languages - Ostyak R, Zfi "man", phtensch", Samoyedic, Ostyak R-m, Rmz, Mongolian éil-aHi, -nt?-a. The names of the bull as a sun lion, which we will examine in the relevant section, are connected with the corisonant stem /- ' Gett' and m-n 'man' in combination with o-r (*ru*) or sr/ (*In*) and the consonant stem ¥ I ß h)-g. Sn is the "SÖer" in Sumerian ft' and ge, in Egyptian &, in Germanic er "Stier", also preserved in the compound i-6'-w "Stier". The er-iv-so is thus originally the bull-man, "God's son" in the "bull", the lfdm, Winp.

Particularly beautiful here is the Sumerian tradition, in which W in connection with the above-mentioned word "tree", "tree of life", **Jl-R** means "rough man", "Lord" (semit. béluin), thus corresponds exactly to the tree of life badge of the Nordic king or its variant of the "three-rooted lily", the "three-rootedji trefoil", the medieval heraldic "ermine" sign; 'ji-iJ-R is again synonymous with pdf-pointer so that we also have the equation of *fiu*) and Jr) for the "animal""

Likewise, gi'i is identical with @ and we have in the form J-m" the "human being", the "As the investigation in the next section will show, the law of cultic sound alternation in the course of the year had already fallen into disuse in the Middle Stone Age and the individual consonant stems with tenuis, aspirata and media had become "independent". Hence the Gothic -zee, Old Norse ' etc. "can", which with the winter vocalisation should actually read éu-"ia, &-N, whereby for the Tuatha languages there is also the circumstance that the summer series (the sweitic "gender") was "shifted" into the "autumn-winter series" (the third gender), öthat the mediae came to stand in place of the tenuis and the sign Q4 received the sound value zf-g instead of Z-é or J-5 (Goth. taihun etc. ten")

The numeric R also has the meaning of the "cutting weapon" as a symbol of the Jaliresteiling, further " to the fmdr¥', because the & means "mouth" in Sumerian, like

áa-tø means "mouth of the bull"(1). The "schneiden", "serschneiden" is preserved in the compound W-W, which also has the meaning of "Schworen", as in the year of the winter solstice the main verse, the main thing, the great legal foundation of the)alires takes place. The Sumerian Zeîcheø for R is A (Text Tafi VIII, no. iq9)! But tuao cannot i m a g i n e a more beautiful continuity. And similarly, in all the Atlactic languages of Africa and Oceania, the sign T is read with the value & or A!

The character T has the meaning "to cut" in Sumerian ale Lzutwert AuM, "judge", "judgement", "speaking", "swearing" and for "splicing", "scattering", "digging", "utn- digging" (of land); "investigation", "decision", "counselor", "wshrhaftig-". The sound went tar, however, literally corresponds to that of the "thorn" sign S /-r, the winter solstice in the Atlantean-Nordic script series, from Magdalenia (inscription we Gpurdan, HöMen- zeichungen by Tuc d'Audoubert and Pindal) to the runic futhark of the Migration Period, to which we return in particular in the section "Dorn" and "Steinsetzung".

For a proper understanding of the cosmic meaning of the word combination hu-nd, it should also be mentioned that u, nd is the Son of God emerging from u, whose name in the course of the year from the winter solstice onwards must be fZšW, i.e. ß or uR etc. We have already discussed the Sumerian hieroglyph u f], the winter s o l s t i c e arc, in detail (Text Taf. I, no. dq-66 a). In Suøeric a , W still means "day" (eemit. úw, i;røm) and "sun" (*šamaS), i.e. according to the "Sernitic" original spelling the "man", the "sun", emerging from the so-, the "mother".

Itri Sumerian serf is also still "mother" and is an ablaut of ow end rørr, while You, which is also an ablaut of øte and øtr, like pit, has the meaning of "son", "d e s c e n d a n t" (stmit. aplu), "man", "lord" (semis zÆa), "god" (semit. ilu), "god šamaf", the sun god (semit. š a m a š), "seed" (semit. zéru), ø3fcscscń, "Oh" (semit. m ar"), ,yj&-rrM" (also semit. zĜ) , "name" (seniit. ørj) "hok" (semit, rig) "sceptre" (ßcmit.

To vgl {} and from - "ÿ Mr ' (serniC Juifø) hot.

If we now look at the hieroglyph 3fv î ø i Sumerian, we experience a shocking testimony of continuity (



Das Bindezeichen des Pfeiles und Malkreuzes
 Ze Hieroglyphe dv Gottes4ohne in der Wintersonnenwende

Zunächst ist es of significance that the lifting hieroglyphs in the archaic-some rischen Schrift (a-d) mg-êr bz. Die umgekehrte, upside down standing outline of the signs is characteristic of the signs of the eighth half of the yearly series of the winter half (see text in plate X). The first sign (a-b) is the verse The connection of the solstice symbol X, the painted cross in the doubling, with the 8 - or ger-hieroglyph of the "senlrenden", the Hi-ørr-. We have already familiarised ourselves with the "øpainted cross", the symbol of Mother Earth, with the "Laotwert m" in Cypriot {Text Pl. IV, no. y). It is highly significant that Sumerian is also the tradition of the

X-cross as the ideogram of the solar year (for the connection between the atif- and unif- beginning of the solstice see p. sOñ text fig. no. ii) has been preserved: the doubled painted cross means "way", rflit with the Sumnerian phonetic value A'r/, which is the phonetic value of the annual circle, the two arcs, the "Jahr-feichens™", which is é-/ or A-r in the \Fintersolstice and @-f or g-r in the Summer Solstice. The simple arrow sign J, Sumerian ñ/ - fî'ry and ó& (band) does not reveal the wider context. The meaning is "Jósen", "disintegration", "destruction", "earth*", "dying*", "donkel", "to be durikel", "dead", "death" - but also "iifnen", "to live"- Moreover, it is also a hieroglyph of the god de, the water depth and the sky and sun god *Ben* (Barton Jo).

In this sequence of meanings lies the complete winter solstice myth yor, which is emphasised by a connection such as the Sumerian &-fa or én-de'f-la "Óifnen des Mundes".

The doubling of the painted cross r e f e r s to the ancient cult custom of calling him Ti-ur, Tyr, per- ret, as he is the "double". This is why his hieroglyph is also written doubled, i.e. either two or three times on or under each other. Here, too, the Sumerian spelling for the "Son of God", the "man" (text fig. 34 *, d) corresponds completely to the Old Norse spelling (text fig. ç , no. 2i-z3). The i + z-fold spelling, where the two

The fact that the "twofold" is used by the hirizugefigten is again a polyphonic connection with the "tree of life" of the winter solstice, the tree with the lowered branches, the spruce, as the hieroglyph of the annual building of God, i.e. with 3 + 3 branches. It int the linear transfer of the hieroglyph text Fig. Zl a with lowering of the iiste.

The bracteate atlas Fig. 217 iThomsen Atlas No. y59. Mus. Knpenhagen, no. i z3yo), t h e deji head of Tyr, the "man™ above the "bull" with the \$ rune, an inscription that concludes with the usual exclamation of Tyr: "gibu auja, Ti". The name Ti is represented by the triple arrow or the ideogram of the tree lowering its branches. In front of this "tree" hieroglyph of the Son of God, the Ti-u of the winter solstice, there are four dots in the *shape of a circle* (text fig.54. no. z i), which can mean "Jahresiriittc" or "Jahr"- fText Tal H, no.' i9 and Test Tal. III, no. °91

The same building hieroglyph ats spelling of the name Ti, Tim, Tyr homrnt on the Bone piece from fEdemotland, Stavanger Arnt (Atlas fig. 2i 8, cf. text fig. 5\$, no., 22). Atf the Lindholnier bone stick (Steph. I, p. 2'9 Wind charaL9eristically written the three runes eierterfn } , behind it nfs "God", that is o-f-a the "God' in the winter solstice u-o, where the Nu, Glz becomes the 4fu.

Incidentally, we have already seen the tree lowering its branches at the end of the "sacred row" in the Kylfer grave (see picture supplement iq B, no. q).

The polyphony of the compound and X is that the relevant binderune also appears to be composed of the compound and , i.e. "Gotr' + "life" or

year tree". In the Germanic house marks this highly sacred hieroglyph has been preserved in rich continuity to the present day (cf. Appendix su Part 1 Of "Hans- und Hofinarken", Valley g), The "Ger" hieroglyph of the Ti-ur became, as h a s been mentioned many times, the hieroglyph of the light of God himself: therefore, the connection and X could also be represented by {-runes in the form of a cross as an ideogram of the course of the year of God, of "man".

Even the Sumerians were once well aware of whose hieroglyph this pipe-oak with the double-marked creus, the "pswiefachen", was. This is still clear from the name of the

Character **óiw-æ** t83 - -*: '33 < - l, 2) "arrow({rat)-like-' hervc'r. Otherwise "arrow" in Sumerian also or written, also with the sign of the "tree of life", the "god" sign, the "man" sign, whose Sumerian phonetic values als "'n'" and 'Jf' we have already discussed in detail.

It was a strange coincidence that a German Assyriologist, Hilprecht, as an American professor, was actually more familiar with the symbolism of the Zuñi Indians and in his explanation of the Surner sign σu as "man" and "name", he pointed out the use of the arrow symbol among the North American Indians as a symbol of the person, and in particular the use of the arrow with the cross on the shaft by the Native Americans.' Among the Zuñi, this arrow has the name "Éller A fler", "Commander Alter", - that is - of the other arrows used in the ceremonies (text fig. 3qe). It is sufficiently well known what role the arrow played in the Old Norse world of the Saga period, too, as "Eiler" and "Commander of All" - to use the Zuñi term. The

"9r", which was sent here, was the "summons", dat "commandment" sor *Gr tmerc æ-* Peng or to the *ĜĜygsT g*. This finds both main characteristics of the Hi-w, Tyr-, wje 9r aucfi corresponds to both an original Stanim w- and nf- (English nrretv, Latin "r-rvs). has " arrow commandment", the arrow summons hieb "9rvarbo4", the court meeting oryar-Qing. What further relationships c a n be uncovered here between the "Pfeã", thei "Sig-Tyr", the R unen-Futhark of the series of El-H6sch ued of the ancient Egyptian religion, we will see in section "Son of God".

It would now be important to find out here what is actually to be seen in our old Germanic arrows and arrowheads. It must be said in advance that the "Malkreuz", the "Mai" sign, is the sign of the winter solstice, when the main court meeting takes place. In place of the \emptyset -l-sign, the "dag"-sign P4 stands in the futhark of the Völkerwanderungsiëit, which emerged from the rectangular writing of the sign @, the "Malkreuzex" in circles, in that t-4 the horizontal half was taken as the sign of the winter solstice, T the vertical half as the sign of the summer solstice (Text Tafi III, No. 5z), But the "painting cross" has also proved to be a variant of the

The "year" sign of midsummer or the summer solstice is preserved in the Ingväonian rituals (Text Taf. III, No.go-az). The sign of the winter solstice is therefore a zfo,š-tuft/, the Icelandic term for "sunrise" according to Flateyar-bók I, 53q. From a cosmic point of view, the "day" is the microcosm of the year and the "daytime" of the year is the re-emergence of the light from the winter solstice f r o m the south.

One of the symbols regularly found on the Germanic arrowheads is the "mark" symbol, either in the standard X or rectangular form of the "ur-ka" or "ka-ku" sign and its variants $\ddagger \ddagger$ and so on. Wé return here to the section "Son of God". Compare: Atlas fig. 3aąą a-b, Gerspitzte from Müncheberg (Mark Brandenburg) i Fig. gaą e- f Gerspitzte of Jankowo (Prov. Posen) ; Fig. 345 Arrowhead from the Ví-Moor (Denmark). On all three, the sign *4zr-Au* is again combined with the three- or four-headed swastika, the origin of which is a cosmic symbol.

the course of the solar year through the four cardinal points, then dev "walking", the "rotation" .IN. i^h. *H-lprechl*, Old B abylonian Inxcripuons chiefly frozri N i ppur. 'The B abyionian Expedition of theU nivcrsny of Peonsylvaeia. Vol. I, Part I I. Philadelphia 1896. 5. 36. This first ancestor of further Kulturausamøeh3nge on the part of an Orientalist was founded by NniJrižã *Dyht'zxeĥ*. - Die Eulstebung des äliesten Schriftsystems oder der U sprung der Feilschrifttaeichen, Leipzig i892. S. i n . The new research confirms Hilprecht's statement.

we will discuss later in terms of developmental history. It is synonymous with the "painting cross". We can also identify the "Makrcris" on the arrow shafts of the 2tydam bog find in Denmark: Atlas fig. q62z (no. 33, 34, q6, 6k of Engelhardt's publication).

Two painted crosses with the inscription "raunija can be found on the spearhead of Ovre Stabu (Norway), the age of which was previously estimated at around 30 BC. Two painted crosses, each connected with the a-rune, can be found in the inscription of the Gershafie from the Kragehuler

Moor (Denmark) - Here the meaning of the x "Mal"-cross as a sign of turning, of walking is still used in its original meaning; "ga-, ga-, gagin", 'I walk',

go, against" . is the spit with which the owner, "Jan Asgisl's Gefolgsman", throws his ger against the enemy.

The oldest evidence of the painting circle on the arrow is again provided by the Upper Palaeolithic Atlantic culture of the south-west Eutopian coast, an arrowhead made of reindeer bones from Langerie-

Basse (Atlas fig. 9* - par. 45). Here the painted cross is threefold, also evidence of the division of the year into twelve months.

The simple painted cross appears on the fragment of a bone arrowhead or harpoon tip from the cave of Altamira (Atlas fig. 4iOoa). It should be noted that the harpoon as a form is the repetition of the arrow ideogram and as such is again related to the ideogram of the tree of Ti-ur, the son of God of the winter solstice, lowering its branches. In this section (p. z8z) we have also been able to establish that in the Central American tradition the winter solstice "horned" or "feathered serpent" bears the sun or year ideogram with the piercing arrows or harpoons arranged in a painted cross (Atlas Fig. 49+°). [^]*u Sir find in the Atlantean-Nordic Kilt symbolism the symbol of the arrows placed in the painting cross, which "pierce" the heart of Mother Earth (with the three points) (igl. section "Heart"). In this way, the Atlantic culture of the Magdalenians could be identified as the source of this symbol for Europe and the Mediterranean basin.

The fact that we are dealing here with the winter symbolism of the *Sag- The*, the ii-er, the god of death and the guide of the dead, is confirmed by the symbolism of the Norse death-guide coins, the bracteates, the {investigation of which will take place in the section "God's Son". It is worth mentioning examples such as the bracteates of Austad (Atlas 4bb, sql a and b), which show the "bull" -} - "man", the én-sen té"-mej or -lg *fur-ba*) tiw. Below the bull is the formula X , while the border (atlas fig. zy i b) is formed from *double mzil- 1rzurnn*.

In the Age of Aries, the painting cross has the phonetic value $\tilde{A}-\tilde{\$}$ /p-é9, ä-/ (-h j b-g (g-b) whose meaning we will examine in the next section. In the runic futhark of the Migration Period, X stands for the summery value.

The reading of the inscription } X would therefore be *Ti u* "Ti Gabe" for the Migration Period, i.e. the rebirth in post-Lomnenschaft, the reincarnation. For comparison, see the Bracteateri Atlas fig. *36 (Thomsen no. 83, Mus. Copenhagen 8Öy6) and

°4- M msen No. 8z, Mus. Copenhagen sz i9), mft depiction of the Ti-nr as "einhendr *sS", the "eirihändigen God". Here, too, the #op@/fz **3faférm appears** as a randomisation, with

• Abgebildet bei S, *Byr*: Norges Iødalinfør med de ældre Runer. Vol. 1. p. gia t., especially p. ql6. - Ab- formed u, a hei Z. N. A. tPider- Die Runenschrift Berlin i88y. S. ing and G, StHhari-- Runic °- nunients 111. p. i33.

the point of the sun in the centre. Atlas Fig. 036, the bracteate of Snydstrup, (Thomsen No. 3j. because Tyr appears here in full form with the cultic posture of the arms, which represent the hieroglyph of the "two mountains": not the bull, but the stag with the tree of life as antlers, is attached to it here, thus the continuity of the oldest tradition of the elk age In Atlas Fig. 2u (Brakteat from Lolland) the head of the stag appears again, on whose body in the centre three malcreuses are attached one above the other in ribbon form.

Therefore, the other hieroglyphs, the li-u (*N-u*), the *Tr*^o, F, T and J, are still connected in the medieval house marks, so that the sign as a binderune has the polyphonic meaning of T + -} and w (cf. appendix to Part II "House Marks", plate, 2, no.4. Noble coat of arms Kotonay (Poland) ; cf. herewith "House Marks" plate io, no. 6, Anglo-Saxon house marks).

marhen of the ii. century from Norwich (England), where the T stands in the "two mountains" and bears the sign @ "os" fGod) as a determinative. See also the other Polish aristocratic coats of arms "House Marks", Pl. io, no. q (Stolobot), i'tr. Ib (Rozmiar) and no. i 5 (Waga), where the god standing on the cross -} or the "SiCh lowering" Sig-Tyr J, stands in the umgzéWíee sign of the "two lterge" w, while in hr. 1 5 -J- and are united into a binderune, text Pl. VI, no. io).

The connection between T and t also seems to be present in the large sign to the left of the row of letters of El-H8sch, the heifit, the sign of Ti-u {- appears here bisected as a hieroglyph of the one-handed god, the "énhendr ass": a further confirmation of the meaning of this script as a funerary consecration (pictorial supplement ig A, no. 6). This bisection of the sign is also found in the Late Neolithic writing of Alvaø (Portug;tI) in the Dolmen-area of Graz-os-Mnntes (Atlas Ab 4i44-4s 4il- We come to this in the section "Gpttes Sohn" surüc The rune J, which is common in the Anglo-Saxon runic series, bears the name *car, dar, G' car, car*, (guerd, ru'-ord), in the runic alphabet of Hrabacius Maurus also D'x, the Old High German form fiur F-ü. The forms ion, Jer are derived from •'rtr over *Attr and *-Wr over *or. So here too we have the ablaut values néu",y and rJ(a)r, originally "water-bull", later "horse-water", which were already mentioned above. The phonetic values éw and der are again the designation for the Son of God as a "circle", as a "circle traveller", which we have already discussed in detail under the porms "Jul" and "Jahr".

It is the Son of God, the dying one, the one who accompanies the dead. runic poem is still clearly recognisable as such.

'\$- (dar, tir) byb egle eorla gehwylciin
 Sonne fmsfelice fliesc onginne\$, hraw
 colian, hrusan cepsan
 blac to gebeddan: bleða gedreosab, wyna
 gewitab, were geswica\$,

"Eaf" is hateful to every man,
 when the flesh inexorably begins
 to be preserved as a corpse, to eru'uh1 the earth
 pale to the wife: forfeit your pleasures,
 Delights disappear, connections are loosened.

As we will explore in the "Mother Earth" section, the Anglo-Saxon her

Earth", Low. @, Old Irish Er "Ede, life", a secondary form derived from the sign Ii w, which in the Aitnordic tyN nm "to hide in the earth", "to envelop" (- to bury), still retained its relationship as a Hultfs formula. The Son of God in his descending Jaiires course is therefore the fi-ü (mr), di-or, ta-or ster), E-er, (iyr), tu-in () .

In the Anglo-Saxon runic song, the name of the Son of God, the "man", has become an abstract concept of death, of the grim one who "strikes at life with his arrow". It is the gloomy view of later times of decay, which no longer possessed the great vision and experience of God in the "holy year" and the cosmic change and only preserved the comforting and promising teaching of reincarnation and rebirth in the faded memories of individual cult rites. Even today, the Ti-u, the H-mA a as the "Son of God", the "Son of Man", through whom Christians attain resurrection from death, still stands on the stone cross of Bentheim in that ancient Tubant land that has preserved the rich tradition of Ingväonic Kiilt symbolism. He stands clothed on the cross, with the highly cultic armour of the " éar", "tir", "Liu". The T of the cross and the }- of the arms together form the connection w, the "hi-orka", into which the "Man" who enters "mo".

Above his head is the "Cross of the Order", that ancient ornamental form of the "Painted Cross" X, which, as we shall see, still occupies such a large place in the symbolism of Twente's gable signs (picture supplement i: "Herr-Gpft" von Bentheim).

What is particularly important for us, however, is its survival in popular tradition as a swear god: the invocation of the "dear Lord God of Bentheim", which clearly reveals the original meaning of the image of the cross as a Christianised Ti-u, Ti-ur, Tyr. Before it was placed in the castle courtyard, the image used to stand in the "camp", the open field, the place of things, because this word is also an ancient Tuatha word and not a Latin reward, as our investigation will show.

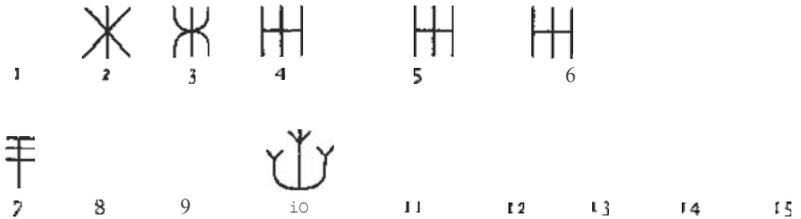
The Son of God in the } arm position on the cross in the middle of the year leads us back to our Dre "tt-mm'- oa" Text Taf IV, to the history of the "man"-, "water"-, "baum"-hieroglyphs, the presentation of which was already begun earlier to explain the origin of the w-sign (p. 31y, 32I -2z). It is important for the age determination of this hieroglyphic depiction of the Son of God entering the mother water that we can find evidence of it in the Epipalaeolithic rock carvings of the Pyrenean Peninsula (Text Pl. IV, No. 8-q), as well as in the Palaeolithic Atlantean rock carvings of the Sahara Atlas. The latter in particular, such as the rock drawing of Ksar Amar (Atlas Fig. 3c28), which depicts the Gottessoho in the } Arm-
The posture in front of the "bull", which shows an old buffalo, is evidence of the already "bull-age Occurrence of this symbol.

The North African rock carvings also testify that the god J, who stands at or under the "sower", is the same as the one who is in the 9, where he only has the "one hand": cf. picture supplement iz B, no. 3 and 4 (rock paintings of Boa-Semgoun tind Taghtania-Süd). The same is confirmed by the Neolithic pre-dynastic script of Egypt: on or under the n grows the "year", "world" or "tree of life", the god tree or iii (text fig. 33, no. 3----d, text Tat. VIII, no. '3z— z

The origin of the character M from the lower part, the "roots", pFüfien" of the n |tj Hierng} yphe, the water-mother part of the tree of life, like l- from the "upper part" (the "iists", "poor"), is also recognisable in the El-Hösch series. For the sixth

tfäg'--Hictoglyphe
H des Jahres- oder
Lebensbaumes, das M-
Zeichen und der, Zwie

The second sign of this series (text fig. z6), the so-called "comb sign", appears once again under the same inscription (picture inset -9 A, no. 6) and bears the two points (rising and setting suns) of the solstice (text fig. 3§, no. I I). To illustrate this, I give here a schematic diagram of the formation of the relevant hieroglyphs and linear signs of the Atlantean sunset. Nordic symbolism of the "tree of life" or "year" and "world tree".



§' +4 Text Fig. 3i shows the already known alternating forms of the ideogramms "Tree of Life" (cf. text fig. z6). The predynastic linear script of Egypt has still preserved the entire line of development (Appendix to Part II, "Linear Script of Egypt" Pl. IV, No. i-z6) and also gives us the signs Text Fig. 3§, No. 5 and 6 of the right-angled linear oaks (Text Fig. 35, No. 4 in connection with the fl r'r (H) and the U la sign. The winter sun symbolism that the tree of life of God's year grows at this point cannot be expressed more clearly. Another linear form of the Tree of Life hieroglyph is the form No. y and 8. We have already used No. / as the sign of the "year-god*-sign in the epipalaeolithic writing of Spain (Text Pl. Ifl, No. y6, Text Fig. 28): the "tree of life" grows out of the "year" sign, which is formed by the arms of the figure of the god, the "walking tSound series I-ä- -J), placed in a circle. We have already described the symbol of the Son of God in the year as the Egyptian god figure Tchetch-Hat (text fig. no. z8). We will describe the entire series of alternating forms of the " tree of life" sign in the relevant section and the section "comb". Here it should only be briefly mentioned again that the form Text Fig. 35, no. / has been preserved in the so-called North Semitic alphabet (Text Fig. i8, no. 3). The phonetic value is s, the name "sazeefa", Syriac zrnénrA.

In the section "Tree of Life™" we will examine in detail the origin of the sound values and meanings of the "Tree of Life". Here it is only preliminary to mention that the most important phonetic values of this hieroglyph are m-m. l-w, r-m, i-o or age- It/ as consonant stem compounds. The s-m tree, the Vedic ion, the awcstic comm, the "North Semitic" snweZ6 is the Egyptian w-r (text fig. 3i, no, i 5) and in Egyptian hieroglyphics also has the meaning of "to give birth", "to produce" r iy. The hieroglyph is formed from the

"mother tree"- w, the fl "hook"- "crook"- "snake"- or "sun rod" x(ij and the determinative of the woman giving birth, from which the "man" T emerges.

Dab the "crook", the "serpent staff" stands on or at the "grave house", where the symbolism of the Swedish rock paintings (Appendix to Part II, Pl. I, the symbolism of the Swedish petroglyphs, nos. z8, 30 and 58, see text in Pl. II, nos. t 5ß- 158 and what is 'ascertained' there about this symbol).

Itl I.1JTtl:J I..-G XIV



I its Neolithic grave gcffifi from 1 iederstedt (cord amphora), "Lebenswasser'-Belifilter mil der liisclirifi "so-ma" (?)

i .itcsaiutansichi. *! Cite lusclirift, alas Hio'l'-zeicbert R untl --{!

The same clear overriding opinion regarding the common Atlantic-Nordic myth is also found in the Norse name for the mother tree N-eið-irrc/br (consonant stem in-m), the cosmic dam, from which "kcin man knows from which YY'urzeln it grew".

His frieze should be put into the fire when a
woman is in labour:
after the outside c o m e s what was inside,
Such is the power of the tree for mankind. (Fjolsvinnm I 14 -nd 16)

In the "mother well" *"L.fimi's w"*, the **zs-oi** well, the tree stands in the "life well", in which the "mother's son", the **flat**, the young son of God, is also located in the Hans of the deep, the wisdom.

he linear sign Text Fig. 35 No. 8 differs formally from the sign No. J only in the continuous **axis**, especially the tip of the stem. In the Predynastic linear script we also find the formers No. i 3 and 4 as variants of the sign No. 8. another form of the linear sign of the tree of life of the 6 -p i "dots", which dots are also placed at the ends of the branches of the linear sign. We will also be able to find evidence of this spelling in Neolithic, northern European cult symbolism. An anglicisation of the Linear hexagram No. 4 - No. 8 represents the sign No. 9, which in its special meaning as "Hag", "Dornhag" sign, plays a major role in the Atlantean-Nordic cult symbolism of the winter solstice, the early dynastic hiero=olyphics of Egypt makes this clear still clear in the beautiful connection text fig. 33, no. IO, in which the birth of the "human being", the Son of God, the $\hat{i} \theta$, is symbolised *ithin the "mother tree", the "Domhag".

In the rock inscription of El-Hösch we find the sign in the forms no. x I and iz. The form no. i i with the heath dots of the sorine turn thus corresponds completely in origin and meaning to the Cypriot sign mv (Text Taf. IV, no. 4¹. since ζ (- ς) is derived from deg Vt'eltachse Süd-Nord { and the "Malkreus" X of the Sonnenz'endepurikle.

The form no. i 2 iri of the series of El-Ljósch again corresponds completely with the Northern European Jaling Stone Age forms (Text Taf. IV, no. aZ-4),

The mark (text Pl. IV, no. ay) is located on the fracture stick of a small *D pp I- 'set bus*, the perforation of which proves that it was worn as a pendant. The find has also been described as an "amulet" (Atlas Fig. 4 I a, find site Åloppe in Uppland, residential site culture), but since the double axe Ø4 is the winter solstice symbol and sign of Mother Earth, we also have solid evidence of the common Atlantic-Nordic origin of this cult symbolism for the later Stone Age of the High Order of the Lord, the Ganggrave period. The sign Text Taf. IV, No. is found on a Neolithic tomb from

Dederstedt, Blansfeld lake district (Mus. Halle), whose inscription has already been mentioned by us earlier (Text Taf. I, No. y i, Atlas Fig. q66o a-b) and which describes the purpose of this funerary cult vessel as "LebenswasseĆ-Behälter, "Wiedergeburt"-Gber ein- clearly defined (see supplement ia).

fleide signs are the result of an already flüchtigeli writing of the basic form Text Taf. IV, no. 46, which is still present in Neolithic P'eleg, for example, in the pen signs of hordes. This basic form is represented in the Palaeolithic Atlantic-Northern inscription of the inset Monhegan on the coast of Maine, North America (Atlas fig. y2 i), while - as I said - the cleavage forms or 3E are found in the Palaeolithic cave inscriptions of the Atlantic South Atlantic.

Western Europe aogehoren next Tai IY, N-- -33' Atlas Fig. qq95d and e, Altamira, Atlas Fig. @ Max **di**). The sign appears even more nicely refined in the scfiriferi of the etniski gnippù (text Pl. N, Hr. ö), xvo it is found in deé Sühnelischmibung eb'enfz1ls gur dr.e1sackigen We1ten1linie auflöst wic ia der epipaläotittüscbcc SckriA Spaoims {1'fr. 9t-9jJ The same ZcT9ctztzung köxneo wir noch in der "altp'hönik1sclren Schrift {1'm. 5i-5t) wslcbe z48o a1s ge1gtesE1'escbickt1fche 11rkuade óas 6nz/e' e1oer Itaaseo- uod Kuttur1wanderung und n/cAf den W/zue - einer Ente1cMung darscE1tÇ w1e. æn us .bigtzer x1s completely unproven Antenna "cs oriente" gJauben machen æolltel

Thus we can prove the development of the "mother-mencb-wasaer"-IdTegramme. zø'cimal spatially and icitücb separately from the right-angled linear line of the Leberisbauose (Mr. 33), whereby .the whole linear line had to develop either into a triangular line (No. 36) or into a double-angled line (No. 5y)....

In the next section, we will briefly describe the sections "Building life" and "Lnbenswaøøer- tu untersuchende Tttsache streifeø, dat in &r f øgirá-nerd1sclrn Æ ' at r dirøø8 iPorfr J&- "Zfnøøx^ {ø iá&d, "Zfofo-'j æid t1'arser", ø md 3fmrN" øzr- ø "zøzfZ . This fact remains incomprehensible if one is not familiar with the cosmological picture on which it is based, the cosmology of the Atlantean-Nordic race, according to which the earth is thought to be surrounded by the world ocean, ring or circle ocean, which in its depths encompasses the womb of the earth.The "sausage of the "year", "world" or "Lnbens bauuis" i.e. the wintry northern part of the Jabm1lauf des Gottcæohne bc1nden inn Schoße der Muttnr Erde pin den Wassern". The "1/xdcchruag", the Widdergeburt, takes place where the Son of God b e c o m e s t h e "Beast of the Waseer", the "Washer-Man", in the winter solstice, in the "HutterøachP , the midnight.

Like God's 'cæ Icasæiscben parable bus. the "fi1zutteroacht", desa "æftt r for if the 3gutter Etde bervpvgçbt, 8o give the Meascbeniód au- d "æ MutzcrschoA d "r Muttemacòt, dece Muttecwasser se1æer Muttez bezvor.

So what' æao deo ' otca give into the tomb, the "f1Äutterhaus", the W1ntejcenxe'nweadestelie dcs ")Atzres" of their I ebms, are the Zei1chea dt1 Wintersotute1wmdc and the "Drehung" as a request for Widdergeburt, and also the vessels with the sacred source of water, the "LebensuaøøeP', with the sign of the "Mutterwa1sen", the "Schlarigen"-sign ale *Ideogrnm* des Wassen in der Wintersonnenwende, with the "Sonnen"- or "Samen"-sign or O nan.

We would like to present the main features of this historical trace, which must be presented under the headings "beosbnum" and "bcnzwanir", as it shows us the uniqueness of the Atlantic-Nordic tradition in a fundamental approach. The result of this *investigation* is again the complete dependence of t h e Orient on the western, Atlantic-Nordic cultural heath.

This jagged or wavy line, the "Waseet^ and øSchlaagen'-ideograem, is found in a rich variety of colours in La Pileta: it appears in the single, double and triple "Scbreibur'g" (Text Ttf. IV, no. 38-63), as i s also the case with the lincare Sihlangendarstelløng in single, double and øhrfaeher form fuiden (Adas - 4739 -)- " " -- here art the depiction of the "Wasserschlnnc", dev Aa uber dem "Sæer-' in d1rsøJben Høhie (Atlas Ab*- 4739 II d), which, in terms of cultural history, is the ancient stone Gibraltar of the Atantics in the African environment of the southern and e a s t e r n Pymn1cn Peninsula. Øhese entries of the Waaøer wave and snake ideogram study

characteristic of the winter solstice caves of the Ancients in the Pyrenean Peninsula and their cult rock carvings. An entry from Puerto de Visalegre (text Ta(IV, no. 64), for example, shows the water-scroll sign combined with the sun's ice in a rectangular incision (cf. nos. 23, 82, 83, 85, 86, 8y, i i /, i i q, i zo, i zC, i z5), while the double and triple writing in the Cueva Dena, Trinidad (nos. 63 -66), Arabi (no. 62), Coevas de Las Palomas (no. 68), under which the thorn sign q recurs in Estrecho de Sxntonge, Almeria (nos. 6Q a and b), etc. Entry 69 b is particularly interesting because the Schlangen water ideogram is linked to the double n-arc, in which the

It is the sun of the winter sun'vende, which is contained in the "loop", of the "serpent", in the smallest sunken arch, in the waters. That is why the fj-sign of the Pileta Cave is also depicted with the ray crane (No. /O a and b), a

"Writing", which we will find exactly sn in the megalithic tomb symbolism of the Tuatha Dé Danann in Ireland, thousands of years later (No. y6 c Sliabh na Calliaghe, the radiant arch under which the winter sun is located). What is also very important about the representation No. Je b of La Pileta is that the linear sign of the tree of life, the ten-branched one, grows up from the radiant Ö sign. From La Pileta via Sliabh na Calliaghe to modern times, however, the age-old tradition of the Nordic farmer's staff calendar, which still preserves the *hoof or fl zo'cüm surrounding* us in the symbolism of the July moon, reaches from La Pileta via Sliabh na Calliaghe to modern times, alongside the Söerep, the bow and arrow Ideogram of Tyrs, the year Ideogram> \$ 4 P, the six-spoked wheel, the six-branched tree of life, the six-branched tree of life, the six-branched tree of life and the six-branched tree of life.

tree, the circle + the annual title in the "two arches", the two horns, and the Child of light etc. (Appendix to Part II, Symbnlik der Stabkalender, Table XII, /u1mond).

The evidence provided by the Montespan cave (no. 2r a-d) is also extremely important. Here, too, we must consider the overall picture of the finds from this cult cave in order to be able to properly evaluate and understand the details. For the cave of Montespan is also a "classic" example of the ancient stone winter solstice cult site of the Ancients.

The entrance to the NnÉfr in the *Bergc* leads through the W'zrsrr, through the small Flufi formed Qusdr (*Houxtaoj*). As symbolic winter and winter sun animals of the winter sun constellations, "sun houses") we find in practices and peS drawings the stalk (*Bittet*), the birch, the horse and the ibex: furthermore, in a niche, the headless skeleton of a *claw*. In addition to the water grideogram (text TaC IV, no. 2i a, cf. atlas fig. 4soz), the f1 er-, (ef), W, w etc. appear among the figurative signs. hieroglyph (No. yl c), the winter sun symbol, which also appears in an alternating form. (Text Pl. IV, No. /i d, cf. Atlas Fig. q QQ -- 449I), which has come down to us in the southern Swedish drawings of the younger Stone Age and the older Bronze Age and is identical with forms such as No. 69*. ?* - --w. (Text Plate II, No. i q5). This is an important finding for the question of the continuity of the tradition, because the {'i-sign or its umlaut form as will be mentioned several times in Sections V and VI, still exists in the Anglo-Saxon period.

Saxon and Norse traditions of the Migration Period and the Viking Ride have preserved the me a n i n g of "bull" and "water". In the Palaeolithic Atlantean cult cave of Niaux, which was once rushed through by streams of water when the ice was melting and now still contains two small lakes, we repeatedly find the Tliiffel bull, on which the arrow ideogram m {- is drawn. In the Old Norse runic series this is still the hieroglyph of the

• Com(y dZg°o°y "n et ÜÄrérr/ f*r/oral: La caverne de MÖntespan, Itevue anthropologique 33 (r 9a3) Ü: 33 f.

Tyr (*ti-er*), whom we will get to know on the coins (bracteates) of the Migration Period as the Son of God in the Taurus solar house of the winter solstice. Niaux **also** provides us with the (j hieroglyph in the single and double form (Atlas fig. no. d88 and q 8g) and the buffalo bull with the "thorn" hieroglyph § and }-, or the .L (hieroglyph between the two "domes" (Atlas fig. no. §d93 f and §d93 g). The buffalo bull with the A-sign and the "dome" sign b t- can also be found in the cave of Pindal Hildbeilage zo).- The same finding buffalo bull, ll-sign and "thorn" (Haclej can be found on the Atlantic rock carvings of the Sahara Atlas (North Africa) (Atlas Fig. No. 4r4o > rock carvings of BOu-Semgo--. 4zo p rock drawing of Oiellala, see also picture supplement i2 B). The wind-sun-related character of this synboiic is clearly shown by a comparative compilation of the Atlantic trnitsymbolic monuments of the Franco- Cantabrian circle and the Sahara-Atlas region; Castillo Fig. z586 a, b and c, plus the solar ideogram Q), we consequently find in the North African rock paintings the hand on the Büifel bull (Taghtania- South, Atlas fig. cydo1) or on the]^{sign E8ou Semgoun), or the bull carries the sun symbol on its body {Taghtania-South), or the Son of God, stylised as S hieroglyph, is depicted under the bull or the bull carries the Son of God or Tree of Life hieroglyph on its back (Taghtania-Sild) etc. (cf. the picture supplements i z A and rz B).

Only the far north has preserved for us, via the inscriptions and symbolism of the Bralrteaten of the Migration Period up to the completely obscured tradition of I d a, the parable of the God with the Son and the "one hand" on the cloud, that is, the Son of God before the winter sun, the 9 er, N, éu, s" etc., where the year of the 360 days ends and the five "pre-Jult days" of God are still present. sign, where the year of 360 days has ended and the five "pre-Jult days", the "one hand" of God, are still alive (cf. the sections "Son of God", "hand", "bull", "dog" (wolf), "hardly" and "urka").

The North African Atlantean rock signs, in conjunction with the signs and symbols mentioned, also provide us with the It "Baku", "Hag" sign and its cleavageJormen H H. Atlas Fig. 474 8. 474sp, especially text Pl. IV, no. i i8 rock engraving of Guebar Rechim (Géryville), which we find again in the same way in the cave of Montespan, in the Franco-Canadian circle (Text Pl. IV, no. 2i b - Atlas Fig. 4492). Still in the writings of the Brairteates, the god in the H or J, the "hagal" sign of the runic series, is called the A'f -'zfu, the "Hag-God", god in the Dornhag.

If we follow the trace of the water and serpent ideogram further via the stone signs of Mas d'Asi1 (Text Taf. IV, No. 22), it must seem urir self-evident that in the symbolism of the Irish megaiithic tombs the "serpent" or "mother water" ideogram in the "grave house" or "mother house" is drawn on the wall: cf. text Pl. IV, nos. 23-y6, all of which (apart from no. z51) are from Sliab-Na-Calliaghe (Atlas figs. q6jq and q643). No. 73 shows the double-written serpent or water ideogram,*-- 74 with indication of the copte and the right cross -] (- "centre", "year"), No. J3, inscription on the capstone of the stone box of Camwath (Atlas fig. d6z8), the triple serpent, water-Ideogram with the deter- minative of the new rotation, the turning or hahenirreus in a circle, which is related to the sign compound no. f6aj No. y6a the water-serpent-ideogram with the circling

"two snakes", an extension of the "year" sign S , which in the Anglo-Saxon runic series is synonymous with Q and -]. Of the *zonal* symbols of this stone. Stone g in Cairn I (AUas fig. 9&3) of Sliab na Caillaghe, the O sign (Wechselform eu fl), surrounded by a halo of rays, or the winter sun, should also be mentioned (text Pl. IV, no. J6 c, cf. no. Joa and b, La Pileta), as well as the implied "Wurmlagc"-Ideogratrium (No. y6d), which appears equally in No. y S , as in the Atlantean rock drawings of North Africa, with the f'1 sign or deot "bull" (Atlas Fig.4 ydom and C/don, rock drawing of Oued Cheria). The comparison between the water and snake ideogram of the Palaeolithic Atlanbker cult caves and the Neolithic to

The Bronze Age symbolism of the Irish megalithic tombs confirms the enduring tradition of the Atlantean-Nordic cosmic world view, which described the tomb of the mother house as the winter solstice, where the "reversal", the rebirth, the resurrection of light and life takes place.

The inscription of the mother watermark on the grave house, which we can document as far north as the high north of the Tuatha culture area (No. /J grave house carnation of the "Pict's House", hen passage grave on the Holm of Papa Westra, Orcades), corresponds entirely to the custom of attaching the sign in ornamental extension and repetition to those vessels which are given to the dead as life water containers in the grave.

Here I give a brief overview of the important motif designs, from the inscription of the single and double sign, as on the vessel of Satzkom (no. y8) to

to the richly structured symbolic ornamentation of megalithic funerary ceramics (no. 83-9 z). Particularly valuable is the pottery from Schussenried, which shows the mother or water ideogram, written single or double in the m, the rectangular form of the (j sign, which can also appear single or double again (No. f9 >) -ff d which still literally corresponds to the Anglo-Saxon rune (No. 8i), to which we will return in Text Fig. 47. This combination of the water ideogram with the J' sign, as a kind of "deter-

minative", confirms its winter-solar character: for the m and its ablaut forms, yi- still explicitly retain the meaning "water" in the Germanic languages of the Migration Period. The connection between the water or snake ideogram and the sun or seed symbol is also preserved in the Neolithic pottery from Alvera (No. 82-83), which we have already seen in the previous section (Text. Fig. 8). This is a representation that is still completely familiar to the Atlantean-Nordic cult symbolism of the Bronze Age, as it appears, for example, on a vessel from the Civic Museum of Palemio (no. Bd, Atlas fig. 2dqy a).

In particular, however, it is the funerary pottery of the North-Atian megalithic culture, which developed the mother-water ideogram into ornamental linear jewellery. The following are just a few of the many examples: No. 83 tiefiß from Walternienburg, district of Jerichow (Atlas fig. *42J); No. 86 (Atics fig. a/33) fissure from the Flintinge Skov passage grave, Laaland: the sun ideogram is located below the Mutterwasser snake ideogram in the "two arches", in the rectangular writing of the womb and year sign, from which a ray dance emanates - a representation that is completely identical to that of La Pileta (no. 2oa and hob) and of Sliabh na Caillaghe 96 c); we have the same representation in the rock carvings of Ebenberg, Ost-

goUand (No. 8/, Atlas fig. *734. B1. Text Pl. B1, No. 9 and In), where only the aureole is missing. Equally significant are also nos. 88 and 89 (Atlas fig. agha), vessels from the passage grave near Udby, Arts county (Denmark), no. 9o (Atlas fig. 2439). wo the sun with

Radiant halo (light - life) and the Jahreslauf and God hieroglyph of the six etc. Dots:: around the centre in the bfood water. Forms such as nos. 9o and 9i (Atlas fig. z-p[3] vessels from the passage grave at Steristrup, in the "Trolldhøj" hill, Zealand, and no. q2 (Atlas fig. 2\$dq) vessel from the passage grave at Fjärrestad, Skåne, show the representation of the "two serpents" (- "year) with your water ideogram, in no. 9z the tree of life representation of the bautries with the lowering branches is added.

The ornamentation of the vessel from the passage grave at Silstrup, Hundborg County, Denmark (no. 93, Atlas fig. zq5c) deserves special attention because it is a characteristic example of the atlantic-nordic symbolism-polyphony and also the spiritual dependence of the Bell Beaker people coming from south-western Europe on the Neolithic, nordaUantic megalithic culture oiTenbaW The ornament on the vessel from Silstrup shows the "biutterleib - hieroglyph, the n-£ sign as in the mother water. At the same time, the hatching of the aX sign in the right-hand corner makes it appear as if the double ax sign is depicted twice, which is also associated with the two suns of the turning point on the vessel from Ssarvaé near Esseg, Slavonia (no. g8, Atlas fig. -4j 5) in connection with the water-serpent or water-snake sign.

mother water ornament is preserved. We will explain the meaning of these signs in Fig. 5c.

as winter solstice and Mother Earth symbols, "she" hieroglyphs, can still be found in the tradition of the Anchik rune series.

In t h e Syulbolics of the copper-zétic culture of the so-called Bell Beaker, whose p o i n t of origin is to be found in south-west Europe, probably in the Pyrenees peninsula, and is connected with a migration of supposedly atlantised Dinarians (?), the notive of the "double axe", the "däQ"-rune pq, the zq. sign of the long rune series, as a characteristic motif in connection with the snake or mother water ideogram, No. gd, Rothleben (Atlas fig. zq56 g), No. 96 Smichow (Atlas fig. zq56 h), No. g2 Ober-Olm, Kr. Maine (Atlas fig. 24s Sl. In addition, the plumb mark also appears in the upright, inverted script (cf. text fig. 22 no. 5), as on your bell cup from Litomerice (no. q5, AUas fig. °436 c).

The ancient traditions behind this symbolism only become clear to us when we use the submerged Atlantean cult symbolism and hieroglyphics deposited in West Africa for comparison. In the Var script, the wavy or jagged lines (No. Q9) mean

/ "water". We find this water ideogram in the character go (Nr, ICo), whose phonetic value generally means "to go" in Atlantean-Nordic, especially in relation to sunlight, as we have already seen in section IV (p. lvy-14) The Var character y'a is the Atlantean-Nordic "water".

Nordic ty-sign, the rectangular spelling of the sign \$, which in text Tat lß (No. i i, iz, ty, z i, zz) and text Fig. 2z (No, jo a-i i a). It is the "year" sign, a line travelling upwards (S-N) with a line of water flowing off to the left (west), another line travelling downwards (N-S) with a line of water flowing off to the right (east). It is the cycle of the lower and upper, earthly and heavenly water, an ancient doctrine of Atlantean-Nordic cosmology.

This meaning of the Jn-Ideogram of the Vai script is confirmed by the sign i of the same script, which, as in No. xoi, is formed from the half, namely the nßrrm half in connection with the right-hand circle -]- of the "middle of the year". The vowel is the Atlantic-Nordic high summer vowel vai. To this the Vai script in the alternating form of the i-sign brings another shaking of the f.eugnis: the sign Sr. ion is the round archetype of the sign of the long ß u n e s e r i e s, the i 3rd rune, which represents as a phonetic dv r-ka/zir//rn *Durchmrs are dcc Je/zrez, i'a,*

i.e. it w a s also an i-letter. The next character, the ip rune, is again the "Dom" sign, also in the halving (half of the year). The combination of the two signs is the binderune of the Var script (No. ioz), which is still preserved in exactly the same form in the Germanic house and court marks (cf. Appendix to Tél II, House and Court Marks, Tat. 6, No. i-6). The Var script thus still shows the sequence j-šb for the i-sign, i.e. the half of the year and mid-summer of the Atlantic-Nordic year (Text Taf. X and p. 29' 9 ').

For the above-discussed connection between "sun", "light" ("sun's eye") and "water" of the Atlantean-Norse winter sun symbolism, the Var sign "g 'n pAuge", the ablaut form of yi "water", is also of significance: it is the "man" sign (No. io3-io5), also in connection with the g sign (No. io5), whose correspondence with the same Atlantean-Norse symbolism is of great importance.

Hieroglyph in text Tat. I, No. ii-i5, cf. 2z--3. And the Vai script provides us with yet another confirmation, again in complete harmony with the Atlantean-Nordic tradition of runic writing. The sign J, the angular spelling of the (j-sign, has the value dii, 3u "belly" "inside": the ends of the sign are extended with the i4Us "nww (No. io6). The variants of the sign also point to the Atlantic-Nordic

\Wintersonnenwendemythos: it is the hieroglyph '}' of the ß, fin, Jr etc. irt of the "pein- armigen" spelling (No. roy), or the "pdrei Punkte", the mother earth symbol (No. i iO9, cf. that mentioned on p. zOz). The phonetic value ßu, however, is the winter sun-using ablaait form of de, which means "mother" in the Vai language and is written with your grave house ideogram, in which the Sc'nne is located (No. i io, Text Taf. V, No. i-5).

If we turn to the Bamurn script m, which was formed by order of King Soja atis from the old, common, symbolic signs, we find the wavy or jagged line, which means "water" in the Var script, with the value me psnake" (No. i i r). The grave house ideogram enclosed in these two wavy or jagged lines is called Wi qWasser* (No. i i i2) and literally corresponds to your Q n-t-sign of the long series of runes (Kylfer grave), the uz, rune, which denotes the sunset point of the winter solstice of the northern Atlarian visual cycle8 (Text Taf. XJ. An ablaut form in c is the Bamum sign W "corpse", which is a variant of the g sign (circle double upg, cf. the same with the "year" sign tfi in the Hettite script Text Taf. V, No. I35. *3 *46 etc.),

of the descendant sheep sign and represents the -3rd rune in the long rune series, i.e. the rune following the n-é sign.

The ancient heritage of a submerged high altitude culture is shown here like a distant view by the signs No. i Ib-i i6, all three of which are formed by means of the double axe sign Q, whose use in North Atlantic blegalite grave symbolism we have discussed above. The form no. i nt, which connects the Q-sign with the water or snake ideogram, has the value öz "rice", the same Q-sign, "heard", has the value M

"rrrrfrn" Hud the Q enclosed in the circle has the value lm "JahN'1 That in the éu, the ßn, the winter-solstice abiaut forms of the name of Mother Earth, the "dying", the

"Being", the "becoming" takes place where the "year" is, that is one of the highest cosmic God-experiences and realisations of the Atlantean Nordic race, which shall be the subject of examination in the next section. It should only be briefly pointed out here that the root öa forms the root syllable of that group of words which denote the "hfutterhaus", the "Werden" and pseiri": Old Indian the "to be", lit. 3ßn; Greek pfiju'ö ('piivoi) "to arise, to become", pt y-in (güeiv) qhorbringen, to create", Latin /ui, High German 3iu, Old Norse dii "dwelling",

Anglo-Saxon Old High German dS, New High German dS. *Bau*, althochd. Wiir "dwelling", Hebrew & "pit", cf. numeric, etc. (Text Tat 1, no. S6, and p. 213).

The "dying" is a "becoming", that is the certainty of salvation of the Atlantean-Nordic belief in the light of God, which is still handed down to us as the last legacy of our ancestors by those who once received it as a spiritual fiefdom but were unable to recognise and preserve its high meaning.

In order to determine the origin and the older stage of this West African hieroglyphics, we must again turn to the North African A uantian rock drawings, whose symbolism in the continuity of tradition extends from the older Stone Age through the younger Stone Age to the symbolism of the Berber voice of the present. Once again, we will only emphasise a few of the many examples: No. i ty (rock drawing in Dermel valley, atlas fig. 474* , picture supplement g A, no. z), the snake ideogram above your solstice cross in a circle; no. i i 8 (rock drawing of Guebar Rechim, Géryville, atlas fig. 47s g) the tomb-house with the snake, the "Hag" sign and the and pj sign (jungsteinzeiGch); No. i i9 (rock drawing of Arn-La-Hag [Arn-Ed-Donis], atlas fig. 424 h), the wheel cross in a circle, the Waseer-Sciiiangen ideogram and the sun or seed hieroglyph @, No. wo (rock carving of El Hadji-Mimouen, S.-Oran, Atlas fig. 4yqn i), the snake-waeser ideogram, the annual cycle ideogram of the three or four concentric circles, a UJorm. of the "worm position", and an alternating form of the fl-sign. Particular emphasis is placed on the young stone-sided Libyan tomb inscription in front of Er-Regima, Bengasi (Atlas fig. 4rW q), where the double-axis sign appears together with the tomb house hieroglyph (text Taf, V, no. g-t).

If we now look at the cult symbolism and script of pre-Dyriastic Egypt, which is based on a purely Atlantean foundation, then the Äu-sign of the downward-pointing arms, the umbrella form of the [_t &, dbo-sign, appears in the Neolithic rock engravings of Gebel-Cheikh-Raatria (Upper Egypt) (no. i 2a), as the pre-dynastic linear script of the funerary pottery also connects the (1-sign with the two scMangen (no. 122, Abydos), or the tomb house hieroglyph with the serpent bearing the R-sign below and the So-sign above (no. 323, Abydos), a representation which we find "literally" in the South Atlantean symbolism and script of Arabia (cf. text Pl. V, no. 34 and 55); the Sckiangen (water) ideogram with the sun circle (No. I 24- 12\$).

In the later Hieroglyphics of the Old Kingdom, the triple wavy or jagged line (No. I z6) appears, usually a plural form later used as a singular with the value zovz ('r') "WasseP", the general Atlantean mother-water word, which, in addition to the u-stem (Saqqara Mastaba V.Dyn.n) As Mq the primordial mother, the primordial water, has also been preserved in Egyptian cosmology and symbolism: cf. section "Mother Earth" and "Water of Life". In the pyramid of Unas, the hieroglyph of Nu, Nut is written with the three jugs under the water ideogram u p . In the section " Son of God", we will examine the significance of the "three features" of the water of life in the Atlantean-Nordic winter solstice symbolism.

Both the "t and the rin hieroglyph are painted with the xvintersonnenz'finite watercolours, rylwarz urtd Ofen.'

The extent to which ancient Egyptian hieroglyphics i s still embedded in Atlantean-Nordic cosmic symbolism and hieroglyphics can be seen from a brief overview of the hieroglyphs used by the mr-Hieroglyph ' MD aFbf M. KHWBj Spqqara Jml ta Park i. '@gyp*t@p'ÄcöParCb o t X, TQO4. li sdQD iQO5.

a n d other basic words derived from it, which we will discuss in Fig. c8. At this point I would just like to point out the value of the sign n equal to pzehn'- (*mdc*, which goes back to the ancient tradition of the Arctic-Nordic year and its symbolism. The sign (1, which likewise still has the numerical value "ten" in Sumerian, is also hieroglyphically connected with the snake as a determinative. with or without the addition of the mother; yasserideogramme, i.e. or , and has with the same phonetic value *mp* has the meaning "deep", "to be deep", to be sunken*. In connection with the determinative of the rotation O and the grave and house ideogram U Er (the winter-sun- turn sound form of the *b-r*, *Bern* etc. formula), it has the sound value M (*m-t*) "depth". It is the "house of the deep", the mother house in the waters, where the rebirth of light and life takes place. Hence the meaning of --riz'(r-J) as "water", "liquid", "seed*", "son", a meaning that also extends to the n-stem, in the hieroglyphic writing the determinative of the turn O and the water ideogram "WassJ", pGewässw". There the child

tnj which produces the light of the world, the "sun" is him , there is the "life*", "living, being alive" ' eJd2 , the "frosted", winter or night sun in the waters. If we take the Siidatian script of Arabia for comparison, the water-serpent ideogram in Old Hamudic has the value w (No. **i2y**), while New Hamudic has the sign of the "two mountains" (No. wg-I3O), the ancient Aritic-northern winter solstice symbol the doubling of f} (the swanzjgste Haibuionat - tenth month, winter sun symbol). month,)ulinc'nat).

As a conclusion to this series of investigations, we are left with the sm-rirr/r hieroglyphics and linear writing of the Gūdatlanfisc cultural wave of the "people of the foreign boat type". I'foc once again, the overflow of the Atlantic winter solstice is revealed here in rich abundance mythos. The double-written Welienlinie (N- 3 Barton 5" I) has the phonetic value A and β 4 E. As A it means "father" (semit. zieu), "receive" (eemit. rru), "bed" (semit. in&fu), "Good" (seoiit. m6/g), as A and ME (sentit. mal), "produced" (semit. 6oz//2), "shoot" (semit. /oā1), The other meanings of the sign are "son" (semit Alu, *marul*, "man" (semiL 'z "iiM), "flood" (semit. Rdup/a), "sexual love" (semit. rljiiA), "to grow luxuriantly" (semit. ?). Related words include 2f VA, which we have already learnt as (j. The triple wavy line (No. I32 a and b, Barton 5o8) has the value €lr f "sprouting luxuriantly", "growing", "luxuriant", "bristling" composed of le and m: lm has the same meaning in Sumerischeti, "being much", "bristling", while sum use "motter" heifit, setnit. so.

In the inversion forms so characteristic of the Atiantic-Nordic cult language, the geaets of which contain the cosmic parable of the solstice, we also find further interpretations: Sumerian "iv-7s "blensch" (numerically A can also denote "Menech", Semit. used), mo, auf (synonym f) "man", "wood" (originally "tree of life") "Fire", "Hjmmel", while v/, N(/@ has the same meaning vc'n le and "opulence", "Voßkralt" hezéchnet.

Where the "Hole", the "Man-Hauro", the "Heavenly Fire", the "Tree of Light" grows up, becomes clear to us when we remember that in the Barnum script lm denotes the "Year", where the "Dying" and "Being" is {No. i i4-i i6), where the "Double Zxf, the "Double Dome" is. The Siimwian confirms this in the combination of signs no. i 33-4 36. Nos. r 33 and 34 are

'H. V° Kfz/drzrf: Old & nbylonian loscriptions chizf ly from Nippur. The Babylozian Expedition of the Uni-

formed from the divided water ideogram, namely the turned upwards directed

which at the same time is intended to represent the éo-sign (text Taf. VIB no. i 5o, the Sunier sunrise hieroglyph o, xd, ng, text Fig. 4 no. 5), while the vnlstindige water ideogram is still present in no. i 35, which is replaced in no. i 36 by the linear sign of the "year" or "tree of life" (text Taf. I, no. * 9).

i" dv n z-i "h "n . 133) -the "thorn" sign W 34-136): but the meaning fBarton gr) is "lcuchten", "to be bright" (semit. aziz ru), pentiünden", "cntfiarzimen" (semit. m,p'1èa), "life" (semit. fv), "rising" (semit. M), "lifting up" (), JZfi "right hand" (semit, immo). For when the Son of God has passed through the winter solstice, he raises up again the new light of the far and the light of life with his right hand, the wé hand, + 9 or ") - (Text Taf. IBA, No 98).

For a proper understanding of the ascending water ideogram, which was created by the Winterbann. solate waters of the stig -Veda, the symbol of the swelling juices, hence of growth and luxuriance, compare Sumerian lüeichen compounds such asNo. 132-liz (Barton i /5), which have the value Cf, SUR and mean "abundance", "to be abundant", "emten" (semiC chr), "to paint grain", "to offer", to sacrifice etc., and are written *m'eimal*, the cultic invocation formula of the "Sig"-Tyr, the "Blessing-giver" (p. 2Q4-*95)! They show the split water ideogrzm, also in connection with the painting cross (fr. i 38-139J and the sorine points (No. ito), from which the year, the "Lebensbautn™ (** *4*) grows.

The connection no. i4z (Ur-Bau) is also conspicuous, which is also the reference for "onion" and connects the water ideogram with the lot signs, the œufs and fi ar fz èar-F-ori rel of the North Atlantic winter symbolism of the Son of God in the waters (see section VI). The fact that the "thorn"-B;ttim (No. i3z[-i36), the z-r tree, the tree of life, grows there, explicitly confirms the connection No. *43 (Barton 3*9): Sumer TER "W td"

The prehistoric monuments now provide us with a further opportunity to *verify* the affiliation of the Sumerian hieroglyphics to the Atlantean-Nordic cult mythology and hieroglyphics. The numerical bull's head ideogram (No. 145. Barton drew) *GU, SUD* "ox", semit. nfon and Im "ox", which also means "warrior" (semit. *garradu j*, is also connected **with** the water ideogram in No. npj (Barton 193) , and then in the numerical still h a s deti iii -value, *AMA* "wild ox", semit ritria, as well as in the Glnsaria further the meaning "lord" (semit. de/u), "warrior" (2mzrrnf"), like the *GU*- Ideogram, and ptief", " to be strong" (semit. rmiiqu). If we remember that the Gnttessnhn in the Stieraeichen, the *Tu, Tx, (Tu-ur), Tin, T-u-', Tyr*, the God with the "Ger" J, who became a companion of the dead and the winter god of war, then the connection between the meanings of "bull", "lord", "warrior", "depth" and "water" becomes understandable. In the depths of the water at the winter solstice, the Son of God becomes the "horned one" with the "thorn", the sword, after his rebirth, his resurrection.

AA' (- ""ta"), as we have already seen in Text Tat IV, no. i3, Text Tat Iß a, no. i 5, i6, zf. 34 97 °- and can further determine in the section "Son of God" on the basis of the Denkrriärer.

In order to properly understand the numerical hieroglyphics, we must

vnrairt of Pe-syleaniem Vol, I, Pari. II, Philadelphia i8g6: No. !33 Hiiprectr C.B.M, 965 i ; No. i3j - Hüprecht 8?, Cot. II, z3; No. i33 - Hilpr-cbt 8y, Col. I, i y: lfr. i36 m Hilprecht C.M.B. 969s. ' *En'e8r-ich Deli'tesch*; Die Entstehung des iiltesten Schriftsystems oder der Ursprung der lv4ilschrijtsejchem Leipzig i892, p. zß.

The group No. i46- 149 (Barton y), which was already mentioned in the previous section (text Fig. i i i), should be recalled in the context of the Atlantic-Nordic cult symbolism. No. idö represents the pair of bull's horns, which bear the growth symbol, the split water ideogram, the "Rising Water" in "ha" form V. In the horns is the "cross" of the winter solstice. In No. nto, the "thorn" ,q bears the "May Cross" and the growth symbol No. i4 r e p r e s e n t s the womb sign y, (Text Plate I, Nos. y6-8o), which encloses the "year" sign Q, in rectangular lettering. No. +49 is the sign of the "two mountains", in which the -J- pa hieroglyph is located (Text, Tafi O, N. y8). The Sumerian phonetic values are FV, F, VA f, the meanings "enter" (sem. erébu), "entrance" (sem. néribu), "reception" (his. ern), "dwelling" (sem. lubtti), "carry" (sem. alädu), "produce" (sem. banfi), "turn" (sem. lern), these are the meaning-images of the son of God, the *'arduA*, the son of the Ea, the Lord of the depth of the water. The fu-vr is the Son of God in the "two mountains", where the "entering" into the "mother hua" of the "watery depths", the "conception" takes place, the "generation", the "reversal" takes place. The harbour in the water is the "bull", the "two horns", the "thorn". We will now be able to trace the symbol of the "bull" in the waters, or the bull's head, from which the "tree of life" grows, or the "thorn" on the head, in the "Stiel" section of the Palaeolithic Atiantier cult symbolism of the "bull age", the forehead, the six- or eight-spoked wheel, the sun or seed hieroglyph @, or the "hlalkreuc", the "double axe" and the "dome", the determinatives of the new rotation of the winter solstice, the division of the year and the yearly cleavage. Here, too, we will be able to see once again how completely the ancient culture of Mesopotamia and Egypt is dependent on the Atlantic-Nordic mother culture and how the North alone, right up to modern history, has that pure permanent form of tradition. The Frankish king Childerich I. (J q8i) was buried with a golden bull's head bearing the sinewy wheel of the year, in which the @ hieroglyph is located, as well as the swollen tree of life on his forehead (Atlas fig. 3yC3), a depiction which we will be able to prove in richly alternating forms two thousand years earlier in the Minoan culture of Crete and Cyros, as in the ancient Hittite, ancient Elamite, Sumerian-Babylonian and ancient Egyptian cult symbolism, as a tradition of that last, most powerful age of the Atlantis culture, when the Son of God appeared in the w, éa, xu, etc., at the winter solstice., in the *waters*, the -wu, - "r-, -" e, -'an water, itri stembild of the "bull".

Hence in the numeric also that sound value -m-, like r- n in Semitic, for which "stems", in addition to the -é- (or -g-) sound and the otherwise generally Atlantic-Nordic er sound. But in the "mother-water" grows the "year"- "life"-, the "pGod"- and

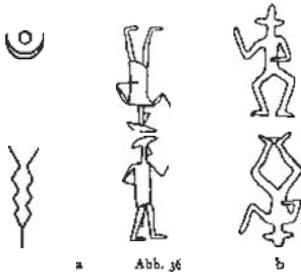
"Human" tree.

The epipaeolithic signs of Spain and those of the Tuatha peoples of Neolithic northern Europe teach us that the ez-"i tree is the "tree of life", the "mother tree", the tree of the two "humans", the "irmin".

The division of the tree in the two u-hieroglyphs can already be found in Magdalenia (Text Pl. IV, nos. 26--9. Ql. Text Tat. III a, nos. zc-z5), as well as their continuity in the epipaeolithic characters of Spain and those of Mas d'Azil (Text Pl. IV, nos. 3o-34), where the same italicisation ais Zackeillinie (no. 33) as in Spain (nos. 2n-25) occurs. This makes it fully understandable why, in the symbolism of Mas d'Azil (no. i4), we see the "twofold", the "two people" depicted as two w-signs, which, however, are shown below

and thus contain the "year" sign { - 351 e at polyphonic meaning. Both signs have a sphere, sun sign als "head", and are turned towards one another, that is - one stands with its head on the head of the other (text Taf. 121, hr. /2-/8). This spelling of the "man" sign with the sun sphere is also already represented in Magdaia (Text Tafi IV, No. 2y, Text Fig. 31, Atlas Fig. qq95 d, Altamira cave painting).

The Mas d'Azil hieroglyph (N 34.sgt. text Taf. III, hr. yj) shows us also the symbol of the "two people", the (ú--)-and-sign, which we used to call "two"- hermits inn Sumerischeø keener (p. 320). It is therefore of great importance for us to be able to establish that the Babylonian depiction of the "twins" is still similar to that in **Mas** d'Mil, as shown in Fig. 3*a. We must bear in mind that the sign , the *ir-(ü)-mi(øJ* or 1f-gi



esp. of-Åø etc. sign, the "Tree of Life* sign at the beginning of the yearly series inn Ren- or Etch-(ZwiilÍrige)-Zeit-alter and the hieroglyph of the "twofold", the "two

The constellation was transferred to the constellation of man i --s "Tree of Life". The depiction of the Babylonian seal cylinders, test fig. 36 a, still shows the pair of horns of the "bull" (or antelope) written with the water-snake line, above it the re-éa-sign and next to it, as passed by, the image of the "twins". The Gottex- and Lebengbaumhieroglyph ;'Jc resp. of the Etch-(Gemini)-Time-

Since ancient times, ioi Surnerisch-Babylnnischen has focussed on Taurus as the bringer of light, no longer the winter solstice, but

The equinox of spring, so that we find the bull depicted on other sigel cylinders, on the back the &sign of those wavy or jagged tiniest horns, which bears the god's hieroglyph J, the wedge-shape of J (Atlas fig. 3qz i a).

In addition to the depiction in Fig.3 6a, which corresponds to the Mas d'Azil inscription (Test TaC N, no. 3A), the Babylonian seal cylinder also features the depiction in Fig. 36b, where the two "men" are facing each other with their feet, the "lower one" is depicted with his head downwards, which we have documented for the elk in the Nämfnorsen felaritzung (Atlas fig. 3348) for the north (p. 318).

The form no. 36a, like 36b, is a figurative transfer of the Hieroglyph or J, a representation of the "walking one", the Son of God in his Jahreslauf, where he is also called the "lower one", as the winter scripture series, uægzešrZ is rendered. Of great importance for us, however, is that - as already noted above (p. 320) - the "twins" in Sumerian bore the old Atian-Nordic lfamen of "Zvriefachen", "two people", the /-re-form1, Æ "lv or aÖøag!

The continuity of the Magdaenia hieroglyph (Text Tafi IV, no. zy), the "man" sign, which bears the sun hieroglyph, the "sig-il" or "gis-il" sign as its head, can still be seen in the symbolism of the Jing Stone Age in Atlantic Western Europe. Text Tafi IV, No. 54

(Atlas Fig. i&3) -* the hieroglyph on a menhir near the village of Obergteigen inn Elsafi, which owes its preservation only to its characteristic as a boundary stone. It should be emphasised that this horn is similar to the one in the Middle East, which in the Middle East replaced the Hirube or Rees (moose) of the Atlantean 'wiiotersonzen'vendesternbild of the äiteren Stein-is geiretm, also phonetically (see section V I) tmd the bearer of the pre-animal "2-iefachen" X war (S. 317-320).

a district that is rich in cultic hlegalithdenlrmäiern and folk iiberlisations of the Neolithic Tuatha religion and will also be the subject of our investigation repeatedly in the H. part. The relationship of the menhir, the stela, to the Tree of Life and to the God and Tree of Life hieroglyphs will be determined later in the relevant section ("The Stone").

We will now continue to trace the spread of the "year" sign from the point where we left it on the Atlantic coast of southern C'est Europe at the end of the Early Stone Age, using the text in Tables III and V, in order to analyse the meaning of the "year-man" symbols.

„Jahr“-Hiero
☉ und †
„
urgeschichtliche
mit kultsymbolischen
Denkmälern des

the "Tree of Life" (Text Tal III, No. J6) and the "two people" (No. 2y-28). anüm" Abeodlan-

Our secondary investigation has brought us back to the three signs of Mas d'Azil y, ' , \$, from where we are now continuing our journey. We must also mention the

Sign Text Pl. IB, No. 80, which represents the Son of God of the middle of the year, later in particular of mid-summer, the solstice of the Sorrimmer Sun, the one standing on the circle of the year, a symbol that was also adopted by the "Son of Man", Christ. The bronze rock carvings of the North Atlantic seafarers in the Maritime Alps (Meravig)ie) provide us with the same sign (Sr. 8i) with a highly important addition, that diagonal line going from bottom to top, the ger stroke in the "land", in the side of the "crucified" Son of God. This is an ancient parable from the time of suffering of the Son of God, the dying one in his autumn-winter night walk, which was also brought to Amuru (Canaan) by the Amuri-Vōics and has been preserved in the popular beliefs of the megalithic region of Galilāa. We will come back to this in Fig. 6q and in detail in the section "Son of God". To clarify the lines of development and connection, we will only refer here to the Neolithic depiction of the "crucified" God-sobo in the "Lundhøj" **cave tomb**.

hei Uierup, parish of Helteborg, }ütland (no. - 34 - htm fig. d2 i a and b). The f-form symbolism of this tomb as a type will be discussed in the section "Tomb Hans" - for the time being, the highly cultic individual contributions of the hieroglyph should be noted.

of the "Crucified" with the **geretich** in the lank, whose legs are placed in the form of the m-sign. The difference in the spelling of the quarter stroke, the "Stich", is due to the left- and right-handed spelling or representation of the "Jahresreihe".

The head of the figure is again formed by the "dome", the "thorn sign", a symbolism which we have already encountered in a different form in the epipalaeolithic rock carvings of Spain (Text Taf, III a, No. 36, cf. 23 and Text Taf, IV, Nos. 22-2d) and which will be discussed in the section "Wnrrn". While the "crucified" Son of God Ti-ar, wounded by the Ger, stands on the stone on the left in front of the entrance to the actual **burial chamber**, the winter solstice of human life, the "tree of life" of rebirth, the "mother tree" J, appears on the stone on the right.

Beginning of the new year of life.

The petroglyphs of the Pyrenees-Halbinse\ of the younger stone and older bronze, which also refer to the cult of the dead and rebirth, reincarnation, then also structurally hold the "Jahresteilsichen" (No. 82). No. 3 shows a peculiar connection of this sign with six g-hieroglyphs, the symbol of descendants familiar to us.

we already got to know in Ireland (No. 6s): it thus corresponds to the epipalaeolithic forms

(No. y8). The symbol of the "crucified" is particularly richly developed in the Jahic circle, of which individual forms are reproduced here (nos. 8\$-8y and 9-&1 *upaclist is to be noted.

notice that, in addition to the cross, the "lowering one (No. 88) also appears, which gives us the realisation that we have Sig-Tyr before us. In extension and continuation of a basic form such as No. 8y, the forms No. 8g and 5o appear. Here the "Tree of the Cross" of the centre of the year, the "Tree of Life" of the "Crucified", is enclosed by the circle: under its

"At the foot is the wheel cross, which also appears in the tomb of the crucified man in Ullerup, symbolising the new "rotation", the new "circle".

"year", new "life has been brought (Atlas Fig. 2i a).

Similarly, in the same feis- cures we find the sign n-é "heaven and earth", the symbol of the "womb" (No. gr), also in connection with the cl-"scMeife" (No. q2), a fine- símile division (text Fig. do, No. i C- i y). In the script of the Turdetanians, the Atlanteans of southern Spain, which was recently known to us in an l'and from ancient Tartessos, we also find the divided sign "heaven and earth" (no. q3, cf. text fig. 22, no. Ó) and the " year" sign (Ng 4). They will be raised again,

The rock paintings mentioned above all originate from the Atlantic coastal area, the north-west of the Pyrenees peninsula, from the area of the megalithic burial cairns of Galicia and

Traz-os-Montes, already mentioned several times (Atlas Ab* 4334543 . 4549-43 j l).

As the end of the year is identical to the solstice and death is the winter solstice of life, as a "year", it is important for the further development of the knowledge already gained to find out what the nature of this winter solstice symbol of the tomb house hieroglyph was,

The Ci rableBg hiero-
gлыпhe der atlantisch-
nordischen

We will carry out these investigations using the same rock carvings from the Atlantean megalithic tomb area of north-west Spain. In the Atlantean-Nordic cult symbolism there are two basic formulae to which the tomb house hieroglyphics can be traced, the scheme of which is described in

Text Fig. 3y is given.

The basic form I, the older one, is of purely cosmic-symbolic origin. It is the ideogram of the deep solar arc of the Vv'intersolstice in the round spelling of the natural original form (a), in the angular spelling (b), which is at the same time

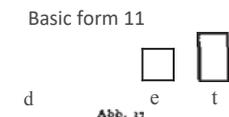
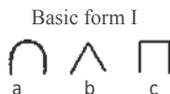


Abb. 37

the lower part A of the x ...<alkreuz" als the ideogram of the winter solstice, and in the rectangular writing (c). In later hieroglyphics, the latter became the ideogram of the burial platform, then of the frilh-jungstonzetischen Urdolmen, which was created from the platform and consisted of two upright stones and a capstone. As such, the sign c is the "&-rAfz average of the grave house ideogram.

The basic shape II in the rectangular form r and / is directly connected to the F-shape c as the ideogram of the jungstein-lateral tomb house in the wag'rr-rctfm projection. The round form d is less common, although it is commonly Atlantic-Nordic as a circular stone setting around the megalithic tomb house and is still frequent in the form of the "two arches" () as so-called "discus" tombs in Ireland and England in the Bronze Age (period II, Montelius), as our investigation in the section "Ridge house" will show. The cult-symbolic and cult-linguistic context here links the terms "crube", "grave", "circle" and "year".

Let us now take a look at the grave house hieroglyphics of the Neolithic and Bronze Age rock art.

drawings of the Pyrenean Peninsula (Text Taf. III, Er. 9s--oy), we find the basic forms just discussed there as well (No. 9, 96, roy). The basic form Text Fig. 32 e-f appears here with certain additional signs: Text Taf. III, no. 9z with the "rod" or "ray" (cf. p. 333), no. q8 with the right cross j-, the sign of the centre of the year of the Arctic-Nordic

year (cf. p. 309), originally an ideogram of the four celestial cycles, which in the Arctic-Nordic celestial picture coincide with the points of the winter and summer solstices (south-north) and the equinoxes (east-west). As a sign of the annual course of the sun, it then also became the sign of the beginning and end of the year of the solstice, as later the sign X find p tad. Therefore, the sign of the right cross appears whether or -{,

also in your "mother" or "grave house" as a hieroglyph of the Son of God in the winter

while the tradition of the later period, as it is still present in the Anglo-Saxon rune series, refers it to the middle of the mid-Someranian year, where the Son of God is depicted with the arms in before he lowers them (No. 99, ioo, ioi, ioz, 3 ^ 3. +oy). We also know from the archaic Chinese script that this right-fire sign applies to the Ideogram of the field, the earth, the mother earth, which there still bears the name Gottex and the Son of God fl, R, f'im (text fig. ig, nos. r-z i and s6-3° and text Pl. V, no. i62-1/2).

For this is an ancient doctrine, a cosmic-symbolic creed of the Atlantean-Nordic belief in light, that the Son of God is reborn from the Virgin and Mother Earth, as attested by the Atlantean rock carvings of the Pyrenean Peninsula, Text Taf. III, No. qy, where the "One", the "God", the "Rod", the "Ray" emerge from the tomb house, No. 98 and ioi the "Crucified" of the middle of the year; No. 99 the re-da or the sz "Staff" f'nit "Sun"; No. ico the "Man" J.

Compare the migration of this symbolism of the rebirth and resurrection of the Son of God, the "man" and the "sons of man", whom he created in his image, as milestones of the Atlantic-Nordic cultural expansion of the Ma-uri or Am-uri peoples: for example, in the symbolism of the Ma-uri, the Libyans of North Africa (Text Taf. V, no. k, 1, r, s), the Atlantean foreign or Shem peoples in Egypt (Text Taf V, no. 66-4 y) and in the Sinai script (Text Taf V, no. z2, 2q, 28, as well as in the Sumerian, Text Taf V, no. ig and izo).

No. ion... 3. Text Taf III of the Atlantic Spanish and Portuguese rock paintings are also instructive in this respect, as they depict the Son of God, the Crucified, still in the tomb house j No. IO3 depicts the burial corridor (?), while No. lo2 shows the tomb house.

"painting cross" as a symbol of rebirth on the tomb house ideogram. "Literally" the same connections recur in the symbolism of the Atlantean sea peoples of North Africa: cf. text Taf. V, No. t; -. 44. 47. 49 " * ^

A peculiarity of this Atlantic-Spanish Greek hieroglyphic is the spelling with the four "rods" or "roads", which emerge from the corners and denote the four points of the solstice (rising and setting), the painted cross X (Text Taf. III, No. ioi, io6, red). We will examine this cult-symbolic orientation of the grave chamber according to the turning points of the solar year x in more detail in the section "Tomb house" on the basis of the monuments of the Atlantean-Ordovician megalithic tombs: cf. here for the time being Atlas Fig. 3312 b, depiction of the 18th Jahrhunderts of a Neolithic burial cairn in Garliep near Frankfurt u. d. O., which has since been destroyed: under E, the cornerstones pointing diagonally upwards are still present in the SE and NE; Fig. 3312, Aunjetitz stone cist of the oldest Bronze-

since, Upper Lusatia (Montelius period I, 23 i 2 o B.C.), which shows at the four corners the stones set diagonally outwards and orientated exactly to the SE, NE, NW and SW.

If we now turn to the symbolism of the Atlantean megalithic culture of Western Europe in Gaul, we find, for example, on the dolmen "des Marchands" in Locnariaker, Morbihan (Atlas Fig. For example, on the dolmen "des Marchands" in Locnariaker, Morbihan (atlas fig. c g3) we repeatedly find the sign Ü in combination with the O-sign, the "thorn" sign and the "man" sign in the old epipalaeolithic form of blas d'Auil (text tab IV, no. 30-31). We also come across formulae such as text tab Bf, no. io8, where the "staff", the "StraM" stands on the m or R a sign that we find in Shadinavia as well as in the Predynastic linear script. A stone carving in the passage tomb of Liaïôres near Pamproux (Deux-Sèvres) forms a quite marvellous combination of signs: in the er sign there is the year division ideogram, to the left of it a key-shaped sign similar to the sig- rune, to the right the sign éu (Text Pl. IH, No. io9 - Atlas Fig. 3i ty). Compare the complete correspondence in the "writing" between this Neolithic, Atlantean-Nordic, Ingveonian symbolism of Gaul and that of the Galatians in Egypt in Roman service at the beginning of our Jahreszählung (Text hat. HI, No. i i i), as well as the Amuri hieroglyphics of southern Arabia, the Sabaeen binding rune text Taf. V, No. 53 and 5C: in No. § 3 the serpent sign, the "sig" rune, the "nahas" sign, the "snake" sign is placed on the "W", , ', "so" sign. It is the designation "snake stone" that is to be upersucht in the Amuru-Palestine section. In the "ur", the "stone", is the year's dividing sign; the whole is carried by the io sign of the bull's horns. In No. 5C the "sig", "snake", "nahas" sign connects the ihr-ia or éo-βu (JWu) sign, in the m-- or W-- sign is the hieroglyph of posterity }. It indicates the place where the Son of God is reborn, the winter solstice. The year division sign t is in the summer solstice.

The petroglyphs of the Vendée in Gaul, also symbols of the dead, which we will deal with in the section "ur-ka", such as Text Taf. III, no. i io, also show the sign "urka" or "ka-ku" in the curved form of the "ur" sign (Text Fig. 33. No. i-8). In addition, there is also the Neolithic, Atlantic burial house hieroglyph, which we have just seen on the western coast of the Pyrenean peninsula (Text Plate III, No. red) and which we also encountered in the Scandinavian ingveonian culture.

The Celtic house marks just referred to (Text Taf. III, No. I i i - I b) are found on the pottery of a Roman garrison of Diospolis Parya (Hu), in which the Galatians were strongly represented. It begins around the middle of the 1st century. The domestic pottery shows an unbroken continuity from the later Stone Age. The compilation of the most important signs can be found in the appendix to Part 11, "Linear Writing of Egypt" (Table VII). The beautiful depiction of the vr-én or &-H sign, the dolmen with the horn attachment (Text Taf. III, No. i 12) should be mentioned here for the time being: in the m or é" is the "Crucified", the Son of God (Text Taf. β I, No. ion, Text Taf. V, No. k, 1, 24 28, f20, i2 i, zy2, 123). The horizontal writing of the tomb house with the entrance and the Son of God in the tomb is shown in Text Taf. III, no. i i 5. A marvellous form of the year and life

tree is No. *4 It corresponds completely to the Germanic forms No. 5i-5 5 or the Sumerian-Babylonian (Text Taf. V, No. 1 i 5) or the Siberian (Text Taf V, No. i 5o to i 53). From the sign of the deciduous part of the tree, the "upper", "heavenly" "Menschen" T. each of the three "branches" is again rendered as a "Menschruene" f, an all-

common Atlantean-Nordic peculiarity of emphasising the "upper" human T-actual light bearer. This is why we so often find the whole

hieroglyph in place of the T upper part (cf. the numerical Babylonian form Text Taf.

V, 1 "fr. r i 5 and appendix to the β. Part. "Haosmarken" Pl. V, No. 2/-34' 4* 43"*^)

Let us now turn northwards to the Scadinavian hinterland of the Ingvaenian cultural centre. circle, we find the Jalire division mark *tij* frequently represented in the rock drawings (Text Taf. III, nos. i i 5 and i i2). The "stele" form in which it appears is very interesting (Text Taf. IB, nos. i i J and i i 8, cf. atlas fig. 6dm-6d i); presumably these are representations of wooden grave stelae, upright wooden grave slabs. The simple form no. i i2 (Atlas fig. 64i) recurs in Ireland-Scotland (text pl. III, nos. 63-β3), on the Atlantic coast of the Pyrenean peninsula (no. -- 4) and on the rock carvings of Meraviglie in the Maritime Alps (Atlas fig. 652). The more developed form as a slab (No. i i8) apparently shows the sign of the "two mountains" at the foot in the reversed writing of the winter solstice *m* (Atlas fig. öpn rock drawing of Backa, Brastad municipality, cf. text Pl. VI).

No. i i6 h a s an important extension of the year symbol: the "divisor" of the)ahres circle is designed as a "ka" sign. We have already learnt above in Sumerian the sign as the "Äu end fer", the "TeileP", "Trennen" (p. 344). That it is an ideogram of the resurrection God, the Son of God, the re-& in the division of the year, is proven by a depiction of the reborn, resurrected Son of God in a rock drawing at Bus- gaard, Skjeberg, Smaal (Text **Taf. III**, No. 119 - AUas Fig. 5g). The Son of God, depicted in the "ka" posture with his arms raised, wears the sun ring of the)ahreskreis: its head forms the point of the winter solstice. The &-hieroglyphe stands above it once again. It is the figurative transfer of the hieroglyph ra-f o, which has already been mentioned repeatedly.

The Scadinavian rock carvings provide us with abundant evidence of the burial house Hieroglyphs, in which the Irosman origin of this symbolism and hieroglyphics is still clearly recognisable and the relationship of these fi:1scriptions to the cult of the dead is explicitly confirmed.

We see the round form of the ne- or in-sign (Text Taf. IH Er, i zo), the rectangular (No. izl)i the pointed (No. i 2a), at the same time the lower half of the "painted cross" x. at the ends of which the two sun points, the rising and setting points of the winter solstice, are located, as in the Neolithic Libyan funerary inscription of Er-Regima, Benghazi (Text Taf. V, no. i); furthermore, the form of the "ka-ku" sign already known to us from the Am-uri scripts of Arabia (no. l-3) A very important connection of the "gisil" sign, "staff" + "sun", or the re-da sign with the tomb house hieroglyph, is shown by no. i z4 - +*

While no. +*4 126 showed the ideogrammi of the tomb house in vertical section, originally the old platform tomb, then the later, open dolmen, we have in no. i s2- i 3i The same in the horizontal section from the closed doims, the stone cist grave in front of us. The fact that this is the ideogram of the grave house as a linear sign is confirmed in the older, Nordic Ice Age. In that period, after the fall of Polsete- (Forsete-) land, where the Ingvæonian reformation began as a futile attempt to restore the old belief in light, the freedom of the ancestors from God, we will also see the old, Lmltsymbolic grave forms of the younger Steirizat emerge. Small open doims appear in Skadinavia. And also the grave house in the form of the w or éu 9 with the

"staff", the "ray" (Text Tab III No. i 2q), was still preserved from this last illumination of the old faith in **riech** I3enkmal at the beginning of the last century : it was the so-called "Fagras grave" in the plain of Fagra, parish of Grimeton, Himleh*rad in Holland, belonging to the (younger?) Iron Age (Atlas Fig. 3283 a cf. 2p8), to which we refer in the section

"Grab-Haus" to come back.

And here again the ancient continuity of the symbolism of the Nordic bar calendars is revealed. In the "sacred series" of the older R unen series of the Migration Period, the Ac, originally the R sign, is the sixth sign, i.e. the sign of the second half of the third month, the U-aarß, Anglo-Saxon. AÄed""irand, *Retmpnet* (Tezt Tat. X). If we now examine the symbolism of the bar calendars (Appendix to Part II, Plate III of the "Symbolism of the Bar Calendars"), we find there as a sign the "house" or the "chapel" allegedly as a symbol of Saint Gmfrnd, abbess of Nevele in Hrabant, daughter of Pippin of Landen, died around Ö6o A.D. What is the relationship between the two? We will examine later what is meant by "Gertrude", the guardian of the dead, Mother Earth and her priestess, who were Christianised in a makeshift manner.

In a Swedish staff calendar from 1609, however, I was still able to prove the old grave house hieroglyph J, the he or Z" with the "staff" or "ray" on it, as our plate III of the "Symbolism of the Staff Calendars", in the appendix of Part II, shows. A systematic study of the as yet unpublished Nordic staff calendars, which are so numerous in the museums of the North, will no doubt b r i n g even more examples to light.

The Pormeli n t-hey, Old Norse also has the cosmic meaning of the hieroglyph often in the vocabulary.

""""!""^"" : the basic form is the coosonant starm é-m, also connected with the word *b- {ba etc.)* "Mother", Old Norse in ezf, *Aumbi*, J td/, meaning "burial mound", "stone tomb", Swedish *we/* "stone heap", "dolmen", "jake". The meaning of "monument" gave rise to the meaning of "sign", "beacon" both for the seafarer, for whom the megalithic tomb, the burial mound in the desert was a landmark, and on land, where it served as a landmark. In the often-mentioned megalithic tombs of the Spanish-Portuguese Atlantic coast, for example, the dolmens often owe their preservation to their use as landmarks. The same is true of the eelhirs of Atlantic western Europe.

Hence in Old Saxon R off "sign" "heavenly sign" and anglicised/ , ru "ibm "sign", "war sign", "flag".

The word f etc. is identical to the High German Aa r rzem, which in western central and northern Germany still has the meaning of "rubble", "building rubble", "stone rubble", central Low German é "wrrr "Aii f schüttong", "rubble", "obstruction", "obstacle". Originally, it refers to the "burial mound" that was heaped up around or over the megalithic tomb. The dead person in it is in "K ummer", in "Hafi" of death. This is also the origin of the legend of the (the) Holy NZ.K meeair, originally the "Crocified" in the fj, the Son of God with the one NcIN (- foot), who enters the womb of the Jungfrau and Mother Earth. We will come back to this in the section "Son of God.

Hence the figurative meaning of the word "sorrow" as "distress", "misery", "hardship", "oppressive sorrow", "grief"; "damage", "vv "unde", as also in Old Norse erf/ "bodily harm" jur-R'eI; further "judicial detention", "arrest".

‡ Abbildung des betreffenden Kalenderstabes bei H. F. Morland Simpson: On two Rune prime-staves from Sweden and three wooden almanacs from Norway. Proc. of the Society of Antiquaries of Scotland, Vol. XXVI (1892). S. 364, fig. 2.

Characteristic of the common Atlantic-Nordic megalithic culture, the word has also been preserved in Portuguese as romHp "earth elevation", as in Middle Latin *cumbruc*, cozodrvi "heap of cut branches, Verhau", "obstructing mound", French m-cozedrz "debris, rubble, obstacle", ez/rowérrr "s-ersperren, beschweren, betrüben", Italian *ing äre* "obstacle", üignMorr "to b l o c k the way".

The word is formed from three consonant stems 1-m fi In the sound shift of the Atlantic-Nordic languages based on the cosmic)abres- syrnbohc, it must read é-w-/ before the winter solstice, 6-w-/ or ct-ri-f after the winter solstice, and g- e-f in the summer solstice.

If Old Norse éuW, from éa-eii-N or R- te-zf, Stu-m-aZ or similar, denotes the "dolmen", the "burial house" of the Son of God in the tomb of Mother Earth, in the winter solstice, times it is contrasted with a formula g-m-/ for the heavenly house of the Son of God in the summer solstice. We also have this word as fi in Old Norse, with the voiced vowel sound (media) and the i-vocalisation of the summer words. In Gylfaginfing it is also the Zitofi. the sotnmer}ic form of revelation of God, the Ativater in his Son, the Highest of the Trinity, who twice gives the gangleri information about *Gi'm!i* as the heavenly Father's house, where the righteous each spend their TOde with All-Father (Gylfag. No. 2, zy, 3z and Voluspa No. 641 According to Gylfag. i 2, U is located in the third, n3ms/c" heaven (Thridi) and is transferred to the southern end of the sky, since the sun during its northern summer holiday is only ever at its highest position in the figurative half of the sky f o r northerners. GP is thus the celestial conception of the older religion of the Tuatha peoples, a light abstraction which in Vodanism sank to the humanised-materialistic depths of Valhalla.

A secondary form of "tü" is the High German Z-time/, Old High German äicii, Old Frisian Amiuf, feII, Middle and Low Dutch Araz/, Old Norse ANU. It is actually the spring form /i-w-/ with the aspirated initial consonant, which became "independent" and replaced the SommeJorm with the media. The names of the place of worship in the spring therefore have aspiration as well as n- and c-vohalisation, as in Middle and New Dutch A /. Before we turn to these forms, we must once again bear in mind that God's Son, the "man", like his children the "people", when they are in the / , in the "winter sun" end of their "year of life", have entered the grave, the womb of Mother Earth. In the aforementioned hymn to the dead in Sig -Veda X, i8 it says: "Go to Mother Earth, as the mother embraces the child with her garment, so envelop him, Earth."

In ancient Indian, however, the je is still called W, a word that is feminine. Due to the repeatedly mentioned cosmic-symbolic law of "reversal" in the Atlantean-Nordic cult language mub, the word é-mI (é-u-r) as a winter solstice word could also occur in a form A-/-a (b-r-m) or m-b-I (m-b-r) or w-f-1 (m-r-I) etc.. The vowelisation of the winter solstice words is i-u, i-n, "-t", rr-a, "-n , later in the Aries 7-age o takes the place of a, as the vowel " was pushed through by the winter solstice, as we will see in the next section.

The form} é-f-w is abundantly attested in the Finno-Ugric languages, which a r e mainly of Arctic-Nordic origin, cf, Finnish 4'.r/-w "grave", "the under- wde", the "ruler of the underworld", "corpse", "corpse smell" i Wepsic "grave"

"Grabhiigel" ; wotisch éo/wo/ ,Begräbfiisplatz." ; esto. & if e (So/ma, éeJ en) mg u'mrz Grad-e wi rti

stättP', 'y idnisch O:ffm- or &egr-zfeffr' ; liv. Ééfmo "Gr ab", "TotengrufP'; mordw. éofmo "grave", Swedish lapp. Ww- " grave" i further Finnish énf "in. H/mra ,eichenblafi", ß zfiW "to turn pale", 4zf,Arn "blafi, cold", Ehe "withered grass" ; estn. Wa "old uncut grass", finn. éáf e'i "cold", " ifi "cold", wotisch local "cold, cold, frost", estn. m . GJOjm-K älte; liv. fifma "kait, K äite, frost, freeze" ; norweg.-lapp. ßOHo, g;'u'bera "cold", AMejeç, ge(y)nal "to freeze, to become cold", ersä-inordw. érfier, ér/"iö - cold; mongolian - cold; syrj. w, wotj. helmet, éNn "death", ersä-rnordw. mirr "to die", Sh'rsrp "death", éM "dead* ; terem. é "fws "to die" wogul. é'zfw,H i "die , Magyar W'zfoa "grave", n "corpse" Uf-öf "death".

The consonant stem --, mc-, u rJw)t', m(es,ki or m-, -no, ori/w)o etc. in the Arctic and Atlantic-Nordic language, in addition to an older -n stem, generally means "mother" and "water-", as will be examined further in the relevant sections ("Moth Earth" and "Water of Life").

If we remove this word stem as a syllable from the compound j'-w-f or Z-f-m etc., we are left with the compound é-/ or é-r, which we have already learnt to know as the name of the winter solstice é-i/, U-er, yJ J-uf, U-ml and nis denoting the division of the year in general, i.e. also the summer solstice, y ge-er, ger, we 'year'. Originally, the form g-f or gw or Ég or r-,g- with ifi, i-u or i-o vocalisation belonged to the summer solstice, the form é-f or d--r, or f-é or r-é, with u-u, s-r

or nw (later o-e, e-a) also i-u, i-n, the winter solstice.

The connection between é-f and winter is still clearly preserved in the Tuatha languages, especially in German. It is the time of year when the annual cycle becomes é-f "south", "pkt". The Germanic vocabulary still completely shows the vocalisation of the "lower part of the annual circle, the winter cycle: e u-n, cf. ahd. beff (adj.), Refe (adv.), medieval éif, medieval, ndl. der/, anglic. rel "cool", Old Norse. Film "to cool", Old Saxon Zn/es, Anglo-Saxon r?idöa, Old Norse O6f "n "cool". O6f "n " to become cool", Old Norse buldi' "cold", éof, évf "fresh wind", "to freeze", Anglic. ro/nn "to freeze", Old Norse. f'nW, Lot. bof' r, Old High German. f'zf/, Old Slavic. Kd, anpelsächs. ibid, cdfd. In the Atlantic-Nordic language, for example, the word *£u(u)* hezw. *Alu* would be composed of R-a" or R-fq or Au-er or éo-re, and means that the god is in his winter solstice arc.

As the investigation in Part II will show, the word stems fair "God", "mother" (earth), "Irlensch" are originally identical. They contain the urnordic, cosmic doctrine that "man" is born through "God", "light from the "mother" ("krde"). From the combinations of these same word stems are again formed the names of the seasons, the elemental names, as well as the names of the "year", the "cycle".

For example, as we will examine in the next section, the lay series of the é-h {ch}-g-j consonant stem has the meaning of "God" and "go", as well as of "man" and "man". "mother", especially with the winter vocalisation o--n, but the /orr stem primarily has the value "God", "light", "go", "flow". The R can therefore be in its uJ (fx) or er (r-u), just as the N (Is) or w (mj) can be in its R. Both together result in the dual unit of the "twofold", the "upper" and "lower", whose unit is the cycle, the circle. Compare, among other things, the Cypriot hieroglyph le (text 'ruf. i, x- -3j, the Suinwian R J, the Cypriot So A, which mostly occurs in the right-angled spelling, etc.

'C. 77ox'rxar.- Üergleichende Wörterbuch' der fiooisch-ugrischea Sprachen. I -II. Hejsingfozs i8g4 - , p. sjo-zzz.

We can therefore trace the compound 1-m-f back to an older compound é ie as well as é-f-. With both we will be able to prove the meaning "winter", "part of the year".

As a drastic example of the 1 - "i" connection, I would like to use the linguistic and symbolic traditions of the Atlantic culture of West Africa, namely the oldest surviving West African Negro script, that of the Vai. In the Vai language, fi-wo-rr and abbreviated Nw means "cold", é/zea W' & "cold season", As for the corisnant stem -r- (er) in li-wn-re, the same occurs in the Vai language in the same connection as in the other Atlantic-Nordic languages, namely with f (sound series *t-th-d*) as a designation of "god", "light" and "go". I can compare the table "Var characters" in the appendix to Part II: Ni. 50, the "man" character - fu "fire"; No. 5 i, the "circle" and "sun" character - /" "go", Zn-re "tear", "break", the Norse {- "Dnrrn" god as "grave", 'Stén-Spa1ter" ; No. 52, upper and lower snne divided by horizontal line - /e "break, break forth", Ac-xy "broken", /ä-rr "Semler", "day", "time of day" i No. \$8, "sun", "rod" or "ray" and No. \$9. the same with u e r s t r i c h, snda fi the "ray" sum "cross" of the God-

The "son" of the summer solstice is called - dl' "the flame, "embers", the "ByrÅ4' (Greek *doc*, sanscr. Ar-, digt-, tat. *dī'c-n'-a*, Old Norse. Nd, god 'Ti, Tin, Tyr etc.) and u-'z'f, "flame of fire". Note the consequentiality of the sound shift and the ablaut in the Var language and script: the sign no. \$9, the "Kreuc" with the "high sun", has the phonetic value of the voiced consonant (media) with i-vowel1 of the high summer: li. \As our later investigation will show, according to Greek tradition the *DNi* sits as priestess of the heavenly temple of light at the throne of Zeus and looks down from above on the lives of mortals as judge, the *Pistix sophia*, the heavenly light maiden at the gates of heaven of Christian Gnosticism. She is the representative of the Son of God, the Helios-Sol of classical antiquity. When the Rig-Veds IV, I, i y speaks of the sun god is said

The sun rose to the enormous surface,
su seeing right as wrong in people.

and VI, 3 I, 3

looking rightly as wrongly at men, the sun looks
mildly on the earth's goings-on

this still fully corresponds to the prophecy of the inland seeress, who proclaims the downfall of Vödanism, that degenerate faith of her northern people who have fallen prey to southern power and greed, and the restoration of the old faith of the ancestors. It is that passage of the Völuspá (No. 63--65), of the sons of the "two brothers" (br "pra Tveggja, Baldr and H9br, the Eddic name of the fn?ryo, the **F "inoH**, "Twofold"), who after that "Twilight of the Gods" will dwell in the "far Windheim", where TNfr is:

(Sfr. 6q) A hall I see, gleaming with sunshine,
decked with gold, standing at *Gim!e*:
dwelling there will dwell brave
spectacles of joy in time to come

(Er. S3) of the top comes the nllpowerful
honourable ruler to the highest *G "ri'chl* - -

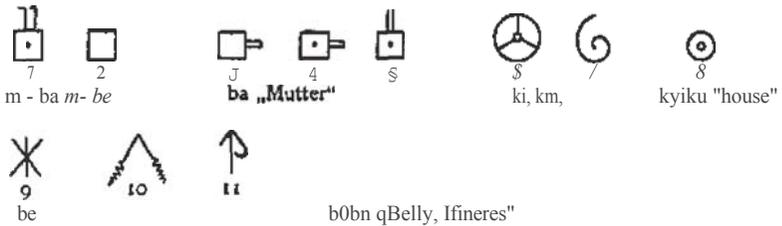
The extent to which the Var language and script represent a common Atlantean-Nordic cultural heritage can also be seen from the sign rur zfi, the son of God, the judge of the world, on his "heavenly throne", Jim, which we find exactly in the Ingväoniani kiltur circles among the Tuathi peoples. Cf. atlas fig. 2cÖa, the same sign "cross" + "sun-", ais hieroglyph of Zn (left), on the east side of the *dgment Afear*, "judgement stone" on the island of Aran (Scotland). The quadrangular stone, orientated towards the cardinal points, was an ancient place of judgement.

The connection r-r, also found in the Var script and language, as the name of the Son of God (Pwaén, 7ärnnir etc.), the "thorn-god- and light-bringer, will be discussed in the section "Son of God" in detail; it has already been touched on in the connection Tx, Tx, T, as the name of the Son of God in his autumn-winter run.

So if the word **re in li-mn-rr** refers to the "sum", then the word U-txt-re must be the "cold sun", the "winter sun", the Son of God in the "winter solstice house". The consonant stem m means " water" in the Atiantic-Nordic languages, "mother

The terms <°° - and " frnrA", both "God", i.e. "Son of God", "man", and his children "the *etbaashierogl@öe the Vai w-éo and d-s people". In the Var language, too, the consonant stem in is in so, the "man"-

Winterwort kima The term ais genus, i.e. "human, man, person, someone "i mu- " "woman, woman". It is extremely important that this consonant stem also precedes the word *ba* "mother" as a determinative, but the word is written with the grave house hieroglyph as the "mother's house"&



Compare the sign Text F i g . 38, No. i Where and No. z wfo with No. 3 dv "Mother", representations of the tomb house ideogram that we have already discussed earlier. The ideogram text fig. 38, no. i, differs from no. 5 only in that the two "stelae", "thorns", which have already been mentioned repeatedly, are indicated at the centre of the tomb aisle. While no. z shows the simple basic form of the linear sign of the tomb house in

(text fig. 32, e and f), from which no. 3 differs only by the addition of the tomb passage, we see in nos. i, j, 5 the sun hieroglyph in the tomb house. The cosmic-solar origin of this "tomb house" hieroglyph of the

Var script is thus assured. This hieroglyph is also a common Atlantean-Nordic symbol (cf. text Taf. III, nos. i 3o, i33, i32, i 38 i Text Taf. V, nos. e-g; nos. zo, z3, z6, yy, 28, i ty, i 8c), to which we shall return.

The "tomb-house" hieroglyphs of the Vai script, text Pl. V, no. k-5 and text Fig. 38, no. i-z form a link in the connection between the hieroglyphics of the Atian megalithic tombs of the Pyrenean peninsula (text Taf III, no. 95--oy), the North African

Atlantic script Text Taf. V, No. a- t, the pridynastic and dynastic linear script of Egypt (Text Taf. V, No. jo- \$2), the Sinai script (Text Taf V, No. iq-28), the linear script of Arabia (No. 13-I ig) and of Sumer (Text Taf V, No. I i /-i 22).

That the spread from west to east took place in three ways, once by sea, namely through the Mediterranean via Crete and the Near East (Text Taf. HI, no.

+45 ! 4B and i 52-i 53) or around Africa, into the Red Sea (Upper Egypt, Arabia) and the Perxian Gulf (Sumer-Elam) - thirdly via the land route through North Africa, Egypt, Syria (Amuru), has already been explained several times.

It is then also natural that the Vai-Grabhaus hieroglyph βn (text fig. 38, no. i, 4. i. text pl. V, no. o-3) corresponds to the Atlalite script of North Africa, the Libyan, Numidian, with the same phonetic value (text pl. III, no. i62 right row), for which the year division sign (text pl. II, no. i62 right row) then appears again in the Berber script. We can observe the same equality on the older monuments. The mighty cult monument of Azgar (Sahara) of the Berber tribe of the Touareg, whose sun-symbolising

lle interpretation has already been touched on above (Atlas fig. 3292). -In the ring of the loop the hieroglyphic hieroglyph f (text Taf.IU, N r. I6z right row) in the rectangular spelling;

The same monument as a tomb-house hieroglyph in the El-Hish script series (text fig. 3i, sign Er. 3) shows the Libyan numerical hieroglyph 6 (text tab HI, no. i6z iintie series) in the round script.

We h a v e here asp the "sun house" of the winter solstice. The phonetic value *b(a)*

"Mother", in the Berber languages "father", refers to the Age of Aries and the

as the consonant stem for the name of the "Mother Earth", "God" and the "Son of God" hirL This

is also consistent with the findings of the Vai language, where the "Boclc" (the "ram", the "goat"),

as in Egyptian (pp. zq3-z42), is dv, d-dv, while in the Berber languages it is the

"Heard" and "LigthebeP", the light bearer, r-é esp. 2r-r, erschént, **him, i** ' etc.

It is to the credit of Frobenius to have emphasised for the first time the Atlantean traditions of North West Africa from the Taurus and Ram Ages, which will be discussed in the relevant sections ("Taurus" and "Ram") on the basis of the l3cnic monuments, as a cultural-historical moment. Only one tradition of the Sudan, the Bori people of the north, the Hausa Kanos, is to be referred to here, in which the Mai-koffo, the supreme god of the Büifel age, the "old time", the "man-BüiTe1", as such also called da-, is mentioned, whose wife da or So-n is called and was mistress of the sun, which was also called &". The older nance of the sun, however, is said to have been In-Er-li, the Atlantean name of the "son of God", which we will deal with in the relevant section.

"The sun was in the east. It was together with a white lViddv in a Sfr nm

Sturgeon enclosed. The stone box was *nume Waxsez-* The stone box only had a cracked opening."

It is the goddess Ra who then lets the sun shine in the sky.

the sun then A'a-ea, a name for the mother earth as the sea, the underworldly, winterly, the soul world, which we will get to know in the Atlantean-Nordic culture. The meaning of the word *ra-ca* would be "sun + mother", "sun"

"Water". The "female sun-idol", the eye of the Ypruba, the nyo(sj of the Rig Veda, is also c a l l e d the Er-ziao, the god in the "Ur", the "primal ancestor", who is defeated by Indra in his winter-sunset battle. This is a later

Die nordafrikanische
Überlieferung von der
Sonne und dem Widder
in der Steinkiste in
den Wassern
Lautreihe p-f-b

The idea that the Son of God must fight and conquer the symbolic animals of his house.

We know from the previous section that the Son of God, the "light", also in his essential nature as "sun", "fire" and "warmth", was called Agni, the "child of the waters" (apāin nap5t) in ancient Indian and that it is said of him in @-V. X, 8z, d heißt:

The waters took on the first primordial germ in
which the gods all contemplate each other,
who alone lay in the womb of the unborn, in
which all beings rested hidden.

The was regarded as a sacrificial animal the "one-fiibred goat" (X, r6, ii, vgL section IV, p. 16j) or - as we will examine further in the section "Aries" - the zc&arz Brrr'&r?Zc figcē- f'nc4. The winter solstice colour symbolism becomes immediately understandable when we consider the equation Varuna (Urana) - "night" and Mitra "day", "sun", which - like Indra - were originally only the one-eleven forms of manifestation of the Son of God in his

The course of the year is. "You, Agni, are born as Varuna, you become Mitra when you are ignited: In you, *Stk drr Ofz. are I gods cntlialtm'* you are an Indra for the sacrificing mortal" (Stig -Veda V. 3, i). We know that the ram was also the sacrificial animal of Varu9a, the "primeval ancestor", the god in the waters of the winter solstice (Satap. Br. 11, 3, s, i6) and that to Varuna one should offer a *dmhl s* sacrificial animal, but to Mitra a äfrz, both deities together a "twofold" one (Taitt. Samh. II, i, /, 3 f; Maitr. Satnh. H, , y).

Here, too, the ancient Indian and north-west African traditions are in complete agreement, as the Burt sacrifice a ram to the sun goddess Ra, whose head is shxeara, but which must have a white-coloured body and leather.

There can be no doubt for a moment that this is the symbolism of the winter solstice and the division of the year, since Rig -Veda IB, i in the Agni hymn tells us explicitly that Agni is present in the waters at the work of the "sisters" of the "si?dm @m nsW', who lied to the blessed one who nzi@ to the world, him, whose miraculous parents are the "A-fdm geb eiä't &r- wgeézÄr/m" (Hälfieri), dnrt where the forehead grew up to "WÜzKF'. The whole old symbolism of the Taurus age, the "House of the deep", of "wisdom", dea er-R etc. is here transferred to the aš-si of the Aries Age. The "two grosses", the "two worlds", the "two halves", "shells" or In the Rig Veda, "cymbals" also denote the year division ideogram '9, in its vertical and horizontal spelling, "heaven and earth", as will be shown in the next section.

The term "son of power", "power generated" (R.-V. BI, I, 8; VIII.43j 2ß) attached to Agni, grey j9RZr'f, yuena - rWx ' , also gives us an important clue here. The word rWnr "strength, force, power, mighty being" is also the name of the month MErgaiirŠa, the tenth month (November>December), later the first month of the year. *wfarga-II-la* or *Raja* and *Tayn* or *Jah'zr-ya* form the winter season *H nta.* - Here, too, the second month name is designated with the j6c stem for the winter solstice of Aries.

altnrs , as p. zd i zd8 has been proven. We have there as a symbol for the God

*W Pr'zécnier,- Demons of the Sudan. Atlantis BA. V II. Jena ige. S. sg2-z99. ' if. Sfr-/-/: Die Kosoio- graphie der Inder nach den Quellen dargestellt. Bonn und Leipzig i9zo. S. i3i, i3d, 3j9.

son, who has passed through the winter solstice, also the Hieroglyphe determined.

The Agni-Mitra, the *sa a*, is, according to the numerous testimonies of the Stig -Veda, the "sprout of the waters", the earth-born, as the earth is called by him pregnant (VH, q, 5; 5, z; Av. XII, i, i g; Sankh. G. I. 19, s). The name of the earth, however, for which the winter solstice word 4-u scjaon was mentioned, is also full. The SWä is thus the "wintry one", the earth in the And-, the fi place of the Var language.

The Nane of the winter solstice month, the "Saha" month, *dförga-Jlrya* contains the *The word atfrg*, which denotes the "way", "path", the "course" of the spirits.

If we compare with these earthly indications again the Var hieroglyph A (éi'), the first part of Äi-m-rr or A-m "cold, wind" (text fig. 38, no. 6, y), we find under no. 6 we find the ideogram of the tripartite division of the year with the sun hieroglyph as the centre point, the three-spoked wheel of the year, like the spiral (i'lr. y) a determinative of "rotation" and therefore a winter solstice symbol. In the Var script, the circle with the centre (No. 8) also has the value & "house" and again corresponds to the Nuitiid hieroglyph ß "the mother-house" sign, which we have just examined (Text Fig. 3. No. 8, cf. text Pl. HI, No. is finke series).

However, the phonetic value of the Var hieroglyph U means "sleep", a perfectly understandable term for the "winter home" of the sun and humans, considering that the Atlantean bringers of culture to West Africa once came from the far north.

Win rich here is the continuity of the Atlantean tradition in the Var language and script, results from the variant Attr the sign Éi; text Fig. 38, No y, which represents the solar spiral, the ideogram of the solar path as a cosmic cycle, rotation, This corresponds completely to the Indian designation of the Nm-month as "path", "path", "run"- preparation, 3'irgn-coloured, as the ancient Indian Äiaie "winter" phonetically again completely coincides with the Var éaN.

The A- ea-rr month in the Vai language is therefore the month of the "second sun" or the sun in the "JV food house", "sleeping in the mother" (earth). Like Cypriot, the Vai language has preserved the old series of vowel consonant stems. If we compare the series *dv-f'r-li-fu-'fu*, we have determined *Wiir* is the pmothor's house", the "grave-house" (Text Taf. 38, No. i -5), in which the son of God *ais d"-n.f. &öf, {Baldr* etc.) is located, who then emerges *ala 6r-rZ (2fz/* etc.); hence the Var hieroglyph the tree of life, the *qGod*", for *öe* (No. 9). In summer the same becomes *xum d?-ü /öZfj*, in autumn-winter *suin &af* (originally *Pak*), to then again enter as N into *öu*, *Es*, the winter sound of Mother Earth in the Var language, whose meaning is "belly, inside". As hieroglyphs for this last sound we find either the "three dots" (No, I z, 13), the Atlantean-Nordic symbol of Mother Earth, or the Atlantean-Nordic hieroglyph *é*", whose lower ends, as *being* in the water, are drawn with *zuyfrn/pr mies* lines (-'fr. iO) or the arrow, *ger* hieroglyph of 2 "i-nr, which, until the "cinhind god", is missing an arm! (Text Pl. IV, pp. Ib-r 9).

The close relationship of the consonant stem *d-* as "mother" to the winter sun house in the Var language now also fully explains the Old Norse Var'ante **1-te-3-**, to which *Frnm ß-m-f* (in "grave house". *k-m-r* Die kosmisch-symbolische *k-m, A m* und *(kumbi) g-m-Formel*

We would like to explore these ancient relationships a little further here. Does the Vai

The word combination di-zo-re "cold" as a consonant star Z-w-ī esp. é-- i-r is literally similar to the Old Norse év "rf, so the shorter form di-mo "cold" as a designation of the winter season is also identical init Old Cymric y're-i "winter", Irish yow, Latin äiim, Old Indian And-z pCold, winter", timd-o " snow", Latin 3i*ixr, trish from f'a-, Fri-/ri'rnzs - "to,'ei-, three-year-old" proper "swei", "three-winter-old", Greek r lviman (betty) "U "intr", cäidn { " snow".

The Old Norse HW or the Vat word Ca4srr is also buciistablic with detri Latin maar "gekrürnmt, gewölbP', Greek ênmnrri (xnjdpn) "vault", Latin *cu riera* "container" for grain, Kom, which heifit the "seed .

In the è-xc-f or è-m-r, which we have already used above as r-é-w (di-er-äo-wn) and "i-r-é /o n-ar-t) etc. (pp. i37-34a), the "reversal" from death to life, the rebirth and resurrection, takes place, which is expressed cosmically and symbolically in the word formation of the Atlantic-Nordic languages by the *gesture a'rr Unibcfrung* of the stem syllables of a word and the εoun'mirJirduny of the consonant stem, the transition of the toneless, voiceless verse sound to the breathed, in this case from è to /i or rA, in addition to the already often mentioned vowel change, the ablaw. rA, in addition to the vowel change already mentioned, the *ablaw*, the Z-w thus becomes Ä-"i, In addition to forms such as ê a m v , Cedeo, èzoa0, 1o "in, Am", Aün and lama etc., z'ir can also prove forms such as ä eu, **Ww**, **Äueso**, Aown, *£imrr*, hier, Anmo Wsw. We also encounter these words in the Germanic languages, the uisprünglichen Sprachschats of the Tuatha peoples, and indeed in its very aite relationships. It is the Old Frisian, Anglo-Saxon äw "cover", Old High German -Jean "cover, dress" in JR-Eu;uro, High German "Leich(n)am", Dutch /crA-'zam "body", Old Saxon frb3awo, Old Frisian /i1éoma, fiona, ange]-Saxon 6r tom, Old Triordic /£èaiei "body", Gotiseh ago-, ,§-'a-/tnmoti "to kteiden".

Just as the flesh envelops the body (*Idi-*) 'as a "garment", so the tomb house, the "Cutter-earth" the "corpse". She, like the mother the child, cradles the dead again (Rig-Veda X, 18). But he who dies in the winter solstice of his life, who has entered his ä-w or Ym, is in a nem, is *daherm*. H is winter house is the hm, Ä-"r: Old Norse /rüm "house, dwelling", "WelP', a]tfrieSic A'ri i, ice "house, village", Anglo-Saxon ÄAm "Hans, dwelling place", English door, Gothic Voice "village, spot", Greek nobility (zd'p.p)

"There", Old Prussian royUr, Lithuanian U.rw'zs, "BauemhoP', &iüinas "neighbour".

The fact that it i s a winter house is clearly indicated by Danish-Norwegian li' "winter camp of the bear", Old Norse *hi'dti*, confirmed, in addition Greek friese (zei)soi) "I lie", We@d (xoirq) "camp", which again lead back to a Wurnei ê- "to lie" and ant the connection ê-ei.

The one who has entered into the "shell", the "garment" of mother earth, into the "mother house", is the "man" - the "man", the "son of God", as the "sons of man" are born after the "mother", yuri of which they are born. The l'iame of man must therefore also be found in the Latin series of the combination é-m, ¥m (*cd-m*) and g-u or y-w. \We will come back to this in the section "Son of God". It should only be pointed out here that this sound series includes Old Norse **pist**, Anglo-Saxon Gothic **per**, Old Saxon **y'm**, Old High German *gomo*, Latin loop, Oscan Frans "man", Tateinic èuittatuts "human", as well as komt "Earth*, dsfmi?lz "low", which means "on, in the earth", Greek (Homeric) cÄneini (<http://st>) "on the earth", cäaainse (npa§e) "aof the earth". For "man" is born from "earth" and becomes earth again in order to be born as a "child of man", like the father of man, the son of God, the "man", ancient Indian K'rm", awcstic Pima, Finnish

juma-la "i ott", tscheremissish *yu co*, Juma "God, heaven" etc., - words which lead back to the Germanic word group "heaven", Old Norse *gr em*.

As in the winter solstice, the Son of God, the "man" as the king of heaven of the summer solstice, has the same name as his "house", his "mother".

The "hlensch", however, who has entered his "mother's house", the \Vintersonnenwende, wn the é-se becomes A-m , is in his \rebirth, in the womb, the "new shell". Here we are faced with a main tenet of Atiántic-Nordic bfonotheism and the cosmic light symbolism of its language, which, understandably, can be traced most finely in the Ingväonian culture of the Tuatha languages. We want to observe this further in the connection 3-w.

In Old Norse *Ann-r* is the "outer clothing", as in Dialectic Swedish and Norwegian *3e s-n* "skin, bellows, form", Old High German *So* "skin, shell, clothing". However, the Norse *mom-r* also means the "afterbirth", the "protective spirit", Old Prussian *ö*

J/ ö, Icelandic *fyd a*. This "shell", Norwegian dial. *M*e* , Danish dial. *Ann*, Middle Lowland *£ani*, English *Frau* "afterbirth", was considered sacred because, according to popular belief, it contained the *child's wounds*, which later in life would become its guardian spirit. If this skin was destroyed, the child lost its guardian angel. After Christianisation

"urdc also reinterpreted this profound, cosmic symbolism and, u n d e r t h e influence of the church, the senseless superstition arose that the afterbirth had to be burnt because otherwise the child would later be plagued by an evil, ghost-like being. Thus *Rw* went from being the "shell of the mother (earth)" and "guardian spirit" to "ghost". The great mystery of the re-embodiment of the human being, which took place in the é-w or /-m, is also expressed in the Norse &-znn-sl, "to take on the anaerobic appearance of another".

The Germanic vocabulary, however, still contains the unmistakable evidence for the meaning of the old noble belief of the ancestors that death is a rebirth, dying a reemboiment. Hence, in Old Norse we find *Änm-* as "shell, husk, ac&ngWnof", Swedish, Norwegian *äa ai* "shell, husk of seeds, fruit tree ' We must remember again what we have already established, that the Atlantean-Nordic hieroglyph for "God", "Pichl", "Life" and "Seed" is still faithfully handed down in the Syrnbnlik of the Nordic staff calendars air O and is the same sign which we still find in the Northwest African Atlantic culture as Ac "House" (Text Fig. 38, no. 8) or as "Mother, Mother's House, Grave" (text plate IH, no. i6z),

The Old Norse term "snakeskin" goes back to the winter solstice myth of the "loop", "snake", "serpent" of the "worm". It is a detail from that infinitely joyful and loving transmission, that God-seeing in nature, that the "serpent" *éu* ("x", w o r e r etc.), which can change its "hauf", is also identical with the *äaq*. The close relationship between the snake and the child will be discussed in the section "Snake" and "Mother. Earth".

That the "mother earth" as the "grave" was also called the "stone", the "rock", the "mountain", has already been touched on repeatedly. And as we have already established above with the "sahs" (see Section VI), the object made from the "stone" is called the "stone" itself. The é- or {-r-value for the mother earth as "stone" *{S-tama* etc.) R, as a symbol of the winter solstice, is another name for her than f -m or t-m, Old Norse *£awnm* "stone, protruding steep cliff (cf. Old Norse /pmu/- /i "a collection of small round stones

under the bark"), Norwegian dialekt Amnf "stone", Middle High German à'r "irf "steep hill, cliff", Lithuanian &U and é m;r "stone, Old Indian dp um "stone, stone weapon, Haminer, Ainbofi-, Greek néindn (dxyuiv) - "Ambofi". But the "açman" is the weapon of Indara, rles stone-splitter, the son of God, who opens the grave and brings back the "light of the land*", just as the ob'ra is the weapon of Zeus.

However, this Z-m or A-m stone weapon is preserved in the same Old Norse word /z , Anglo-Saxon **fer**, Old Saxon t'mi r, Old Frisian Lemrr , Old High German W rtor "Hanimer". The double meaning of act, axe and hammer developed from the "Steindorn", the old Stone Age "Faustkeil". The "thorn", the dagger staff, which was used to heal the enemy, gave rise to the "sword" in the Bronze Age, whose name "rW", like t h e Latin xnmn "piece of rock", originally described the stcin dagger and belongs to the word group x-J s-t/r/J), s-g, from which the Latin xrrr, zerAre "cut, sever", zvWn sickle", althd. xr1 "Pfiigmesser"-, zveZa "**harrow**, furrow", *segona* "scythe", *sega*, *n , àitisiindic rpg "saga", zi ' r "sickle", inv "knife, edge", angel- sàchsisch srrc "sword, rush" are mentioned solien-

What we h a v e here is the vocabulary of a stone-age population that built oxen, where the "Steindorn" was used and named as "Harnmer", "Act", "Dolch", "Pfiugschar" and in a row of small stone thorns, flint chips as "Sichel" and "Sage". The word leads us back to fi , the "seggr", the s Z zuriicb (p. *93), which is thus identical with ú-s-r and fi-in-/ , the god rnit the stone hammier. whom the tradition of the Saga period still knows as the FM, *TV*, and with this Nanien on the runic stone to the €ira consecration, as his "hammer" is depicted on it. The "thorn-god", the god with the (-, the "stone-apalter", we have already learnt above as the son of God of the winter solstice in the Scadinavian rock paintings.

This tradition conceals the continuity of an ancient ritual act with the old beliefs of the early Stone Age, where each family grave, the stone burial house, was consecrated by the priestess with her "dome" (the axe, the axe, the hammer). This was a symbolic act, whereby the "splitting of the stone*", the opening of the grave, the beginning of the new year of life in the reincarnation (ú "eil zuoi expression, like the "Opening of the mouth" with the stone axe among the dead of ancient Egypt. This is why the Beif is depicted on the capstones of the doltria and passageways of Atlantean Western Europe or why depictions of the figure of Mother Earth, the *S -ta'ina* iisw., with the stone axe can be found in the megalithic tombs.

From the Ritos of the North Atlantic light faith of the Tuatha-Vòlker of the Ingvfionie This ancient cult form has been handed down in South Gaul since the Roman period. We will deal with this "axe consecration" of the tomb (sud celta *dcdkare*) in the "thorn" section (Beif, Hainmer, axe) on the basis of the memorials.

The winter solstice house of the Son of God is the midwinter rune t**4 zfig in the àlder, largish rune rcih of the Vòlker wandering period, the key sign of the "heiJige Reihe", which connects the end and the beginning of the same as a parenthesis. This sound rnit media had replaced an iilter form niit /zwí, /-r, which had read for-, *ivr-*, *tar-*, *f'rr-*. The word bar- "thorn" is t h e designation of the "thorn-god", the son of God in the "two thorns" (text fig. zo) of the bull-timaker.

The Edda tradition has preserved the name of the Son of God of the Wirlder Age, in which the ^{Die eddische ÜbermÄ} ^{was von der} ^{Gottessohn (Heim-} ^{dadr), dem Widder und} ^{dem „Haus der Kraft“} ^{replac} the fen "ir, d'zf took the place of Z'ar. His name is Lord-dalr. Like Agni, he is the "weifie", the **Je/fi Es**, ÄrrJnsfr ä s o , who was born in the "waters" "It was the power of the earth that nourished the noble one, the ice-cold sea and the boar's blood" (Hyndl. 39)

One was born, better a]s all,
It was the earth's power that nourished the
nobles; as a ruler, they say, he is the most
honourable,
which unites all sexes through kinship.

continues in the Old Norse Christmas Gospel (Hyndl. 4o). This confirms what we already knew in the previous section, that Heimdalr as Fry, ri-y; the re-in of spring, the Son of God, the "man", the father of all the human race (Rigspula and Vpluspa i), just as Tacitus had already documented a millennium earlier for the Germanic tribes that the "God- shown™ (Tuisco), the "twofold" (Tuisto) **was** born from the earth and that his son "Mannus", the "man", **was** the progenitor of the human race.

Just as sirArn M Hvvxirre pulled the Agni, the "son of power" in the D "assem coarse, to the southern dR%om, so Gylfag. 2y: "Heimdall heifit einer ; er wird der weifie Axe genannt und ist grob und heilig. He was born of new virgins, who are all *Schwecstens*". And in the lines of the lost poem "Heimdallargaldr" mentioned there, it says:

Girls nine were mothers to me, I was
nine sisters in the push.

And in Hyndl. 32:

One was born in prehistoric times,
brimming with power (renne-a&'a), from your tribe of gods i it
gave birth to the sprout, the *darn-edM*,
ww Giant daughters at the edge of the earth.

The indication of the three, seven or nine sisters who receive and r a i s e the young light child in the "water", the "source", is purely cosmic-solar symbolism: it refers to the "tree of life", the ideogram of the course of the year of the Son of God, the six or eight points around the centre, whose linear sign is the six- or eight-pointed wheel, the six- or eight-pointed star T or J, but whose winter part, L, is the "three-part root" of the "tree". As has already been mentioned several times, the sign of the tree of life w a s originally also used in the Ren or Elk (Zwibinge) Age as a sign for the beginning of the year: symbolically it was expressed that the "tree", the "life", the "yearly tiaim" in the winter solstice of the year "currently" begins to grow there again. Therefore, as priestesses of Mother Earth, 3 or 6 -} i , or 8 + 1 virgins stand at the

"Root of the "tree of life", at the "spring", the "well", the "water". The "n i n e - m a i d e n - s p r i n g " with the legend of the winter dragon that had devoured the nine maidens and was slain by the father of the nine Blaiden, v,'ir have learnt in the old-veonian Synbolik of Scotland, in the discussion of the two stones of Sfrnfäz'r "r (Atlas fig- zyofi and z9d2, cf. p, 25d and z9o- ql and picture supplement io). The stone of Ballutheron (Atlas fig. z9dy) shows acfier the serpent with the "sig'- sign also the winter solstice of the,

while the other stone from Strathmartine (Atlas Fig. 2/06) shows the depiction of the "two swords" in the arrangement of the "year" sign ʒ. In the legend in question, God the "Father" has taken the place of the "Son", the "Snake Tyrant", the burial house blaster, the stone splitter.

The "night" nrrm the Son of God also hangs on the "windy Bauru", rounded off by the sound, he himself } himself consecrated, until his gaze takes in three runes from nfea, which extinguish him. Then he begins to grow, the word leads him from the word to the word, the work from the work to the work: the "holy series", the course of the year of the Son of God begins again (Húvamçl i 3q).

As we shall see, the "wind month" or wolf month was an old Germanic name for the last month before the winter solstice month j there the Jahres-, the tree of life is "windy". The two lines 5-6 added to HÖv. 139, according to Fjnlsvinnsmol ii, confirm that it is the 3fNaweitir, the "Mutlerbaum", the "tree of life" and the "world tree". the Son of God, the Heimdallr, also bears the name *HaEi'nsNdi*, "the one with the curved snowshoes" (Gylfag. 2j). The *Heim-dalr* is, as his name implies, the *Mma-dMr* of the "winter-solstice cathedral god", who dwells aos Himmglskönig in the summer solstice, 7-fiúmóJi'rg, at the edge of the "sky" to guard the sky bridge against the mountain, the winterrieseri, It is the place that identisCh i'r Unit *como* tyirag. 2y). According to Grimn. i 5, however, "Himinbjorg", dre "Himmelsburg", is the nçÀ/e God's house, which is in the "sacred rune series" is the more rune pair or the 'sräie month of the year, whose signs are g i/-y' etc. and mimi, which we have discussed in detail. They form the key formula of the summer series, the "edge of the sky .

For the "tree of life" hieroglyph of the h ohcn summer time, the ir-miii, zf- ré-J uso. sign, we see in the rune series of the bracteate of Vadstcna and in the tomb of Kylfer but also the "man" sign appear. It is of great importance for us to know that the King of Heaven, the ré- ' Heimdallr, is the "man", the "son of God".

Above we have a complete understanding of the myth of Agni and Hcimdalr aos local variant of the Atianic-Nordic Jułmystery. But since the ram (the }lock etc.) was sacred to Agni as a symbolic sacrificial animal, we must be able to prove Heimdallr's relationship to the Age of Aries.

There is a "son of God" in the Edda, the revenant of his father, who only r&es shoe is "one-footed" (*raba-na*), like Jason the "one-footed", the avenger of his valnr, who fetched the fleece of the golden ram, like this ram or goat, the symbol consecrated to Agni, "one-footed", while at one point in the Rig Veda a winter sun-loving dfimon with 99 arms (1) bears the ram's name W'rma, actually "god at the beginning of the year", the "ancestor". The name of this son of God in the Edda is Uiti'ir: he inhabits the twelfth house of God, Ur! (Grimn. i 2). The word belongs both to Old Norse NB, ritir,

Old Saxon h **for**, Old FrisianSr, **"again"**, Anglo-Saxon ri iS, Gothic wijbrn "against, opposing", and to Old Norse rr6r, Anglo-Saxon u'eM, Old Saxon uvránr, Old High German wúfnr "ram", Gothic z"@m "lamb", which is again linked to the Indo-European root *ʒet(os)*, Greek /zJos (P-Prof) " year", Old Norse Jor6-, Middle High German rol "last year" together.

So here we see the Son of God in the "ram" as the "Returning One", who is the new Jaftr brings the dragon, the snake, the dog, the wolf (ar-, ra-, i'- etc.).

Its wintersoneenwendlicher character emerges unambiguously from the information in Grimm. i2, that his house *will* be dts szuiJ///r.

Consequently, it must originally have been none other than **Ari** nFzfr, the "man", the Son of God, the "pDorngott", the J- g, Anglo-Saxon be dz, Old-Rordic §mz or {orz *ksv* (*des*). That Heimdallr is the "cathedral god" is clearly stated in the aforementioned verse Hyndl. 3J, where he is called m&f-grub (g9fegr) "dorn-edler"; **Old Norse** *naddr* means "lace, style, M zJ".

We now fortunately have a Celtic depiction of the Hiuimel god, the hammer, ger, "thorn" god, the father of mankind, which we deal with in the section

"Son of God in more detail. It is the bronze statue from Vispach, Valais (Atias fig. qdo); the god wears a powerful and large "*Widderreir**-- T" on his belt and above it the "Form", the "N'igrf".

But another ancient cult formula is associated with Heimdallr as a surname in the Edda:

"ren(m)-aukinn" (HJ< 47). .z-- -sskvan As ' (Rigsbula i). The compound 'fg (Nj and r'tw(auj occurs once in the formula Mrd náf'dbr rot nnch. Firstly, again

It should be r e m e m b e r e d that the root compound r-m in the Atlantic-Nordic languages can alternate with *r-b* (*r-A*, *r-gj*, since Y I and m are considered to be cosri-symbolically synonymous.

We have also seen above that the rt-g?, Ltg, H e i m d a l r , the if-yi, is the same as the a--mJ(a/. The fact that Heimdallr as a rig is always connected with the surname **rm**(g is striking, since - as already mentioned - such surnames usually represent ancient cult formulae. The word *rum(m)-r* in Old Norse has the meaning of "power", "strength", "qpower" and is the same word as the Anglo-Saxon *ren*, ro'e(ej, Middle Dutch *rm*(J, English *ren*, "IFiddM".

friari/r, the " -, *Eva-dai* (*tar*), the re-l'a, *rt-gr*, is in his capacity as the **rate(m)-z** the god with the ram. The lost poem "Heimdallagaldr" could probably have told us more about this, since in Skaldskap. 23 *HNmdali* is handed down to us as the name of the W "idder, which is also the surname of Heimdallr, **WffiwliAi**; führt. The fact that Heimdallr, the *Ri'g*, "*yatt-a:ukim*" *dev* is "power-increased", the "power-full", again corresponds completely to the Vedic designation *Agnis ais* "son of power" (R.-V. III, i, 8) and "power-generatedH' (V . 43, 28)

"sünu, putra, yuvam-enge P'. **Agni**, the **snRya**, is the earth-born and indeed of the xvinter earth, after which atich the ancient Indian winter solstice month *Märgaéirša* bears the name sWo. The more recent Brahmanic cosmology also gives us another confirmation: the month *MärgaŠirpa* is the month when the full moon is in the constellation 3fJgnJri oz, the constellation Orion, whose symbol in the cosmlogy of the Naina is the Nasr o§/ (m(ga-Iir#a)'.
As our investigation w i l l show, the constellations of the winter solstice of the Aries period were the ram and the goat (billy goat, ibex etc.), in the last p l a c e of which in the Near East the antelope as the "horned one" appear in both the numerical-Babylonian and Assyrian, as well as in the Hittite cult symbolism, which must have been most closely related to the ancient Indo-Iranian.

The preliminary examination of the tomb hieroglyph completed here has revealed its narrow 3i. °:- r-l-- a-- Relationship to the winter solstice and Jahrswende sufficiently clarified to be able to use the text Taf ITI haeshiero l@lrt In **b. oder M**

Hieroglyphics without any difficulties in understanding. We continue on our path

Pelazricbnon cn

° Xi'rfel: J(omographie dez Inder. S, i38 imd z8 i.

We continued where we left off in order to obtain the necessary additional documents first.

The tomb shark hieroglyphs of the two Swedish rock paintings Text Taf HI, No. **4-1 show the connections of the se-- or é"-sign with the "rod" or "ray" carrying the sun, the ra-in-sign. While No. i zq-i z6 shows the tomb house in the vertical average, in No. i2y-i 31 we have the horizontal writing. A central form such as no. i s6 is worthy of consideration, which again corresponds strikingly with the signs of the Sinai script Text Taf. V, nos. ig and 2o, which in turn correspond with the tomb house hieroglyphic of the Bamum. (No. i6) and the same Egyptian hieroglyph (No. 52). The oldest evidence, however, is provided anew by the North African Atlantean rock drawings (Text Pl. V, No. d), from which the complete dependence of the Orient on the Egyptian hieroglyphs is evident.



"" ""

The rock drawing Text Tat. III, No, iz8 (community of T a n o m) offers us a similar depiction of the "axe-consecrated" tomb house, where the axe is depicted next to the tomb house as a sign of "division". Nothing else is depicted in the rock engraving no. I35 (also T a n u m), where the god stands up from the éu, the im-sign that forms his "fiifie" as er-i'a-no (cf. no. I34t tnd p. i6o), holding the axe, the "dome", in his right hand and the "h a m m e r" in his left. The suggestion of the sun in theH or w sign further confirms the winter-sun symbolic character of the drawing. A third rock drawing of

Tanum (text fig. 39) visualises the Son of God as he "splits" the "year mark", the "two hands" ID, with the "there", the axe. The hateful depiction of the Son of God son, that grossly humanised, sensual conception points to Eastern influences in a mixed-race population, which can be traced back to an already strong influence of the "Finnish" indigenous population and to the invasion of south-east European populations, as our investigation will show later. It is the first testimony to the "ex oriente lux", which was to become so disastrous for the freedom of God of the Nordic people and bring about the complete destruction and disruption of their high spiritual culture.

A depiction of a ship of the dead in a rock carving from Leonardsberg, Ostgotland (text pl. III, No.i29, cf. appendix to Part II, Symbolism of the Swedish rock carvings Pl. I no. 58 and Atlas fig. 41§3) provides us with the tomb house hieroglyph, the linear sign of the dolmen with passageway, as we have just seen at the burial chamber of Manny Lud (Atlas fig. qz2/), next to it on the left as a symbol of the atmosphere the "r-rune Ü and on the right the "crook" f'.

Atlantean-Nordic cultural centre. We can also find evidence of the sign in the Jong Stone Age in the Atlantean-Incaean megalithic culture circle, on a stone slab in the burial chamber of Manné Lud near Lockmariaker (Atlas fig. 4+z mChts below). The linear signs of the ships of the dead there, which we find in the same way in New Grange Ireland (Atlas fig. qz- 423o) as in southern Sweden, point to the sea route along which this symbolism spread southwards.

The tombs in the burial chamber of Manné Lud have another tomb house hieroglyph with an indication of the corridor on the left in the centre, which is similar to that of the text in plate HI, no. i zq, rock drawing of Leonardsberg, Ostgotland, corresponds exactly and also shows the axe next to it.

A marvellous testimony to the Umordian view of death as a transformation of form, in the Smelling Gr-ntflngen 35.the etleotibc-ber-
 Zm, as wider embodiment and awakening, gives us a rock drawing of Bragtad, Do-
 mäne Backa (Text Taf. III, no. i3o, cf. atlas fig. y3 and "Symhalik der schwedischen Felszeichnungen"
 May I, no. 5y). It shows the tomb house hieroglyph, the "stone box" with the tp-8!*>uBezeich- sun escaping through the
 hole in the corner in order to preserve the tradition of the Bori people, nungen: Stein(gisb)-
 of the Haussa of Sudan (* 3f 31 Under this hieroglyph of the sun breaking out of the g₁ -o^ o!- *'^^
 figure of the god with his arms raised, Dornbusch-Schab-
 é-m-f stands the

the puensch" J, and "stretches up" in the "right" (*ra-da*) hand the new "light of the lands". Which
 ancient relationships of an at}antic-nordic culture that has migrated to the south and east }jier are
 present, is shown by the comparison already made above with the grave-house, "mother-
 house" hieroglyph of the Var, **Text Tab V**, No. 5.

A no less important key witness is the rock drawing Text Tat. Iß, No. i 31 (Appendix to If. Teil,
 "Symbolik der schwedischen Felszeichnungen" Taf. I. No. 3) We have here the grave house: in the
 upper right corner the suggestion of the "Loehe", in t h e centre the N "Q4oÄfr.
 Firstly, the hole in the gable wall of the dolmen. It plays an admirable role in the funerary cult of
 the Ingveonian megalithic culture, which we will deal with in the sections on the "grave house"
 and "**ur-ka**". Here we shall content ourselves with tracing the migration of this detail of a cult
 from the north along the same paths southwards and eastwards. We find it in the predynastic linear
 script on the grave goods (Text Taf. V, No. do), where the grave is also depicted as 'axe-
 consecrated', in the linear script of the Atlantic-Nordic foreign peoples of the XIIth-XIXth
 Dynasties (Text Taf V, No. q3), where also in archaic cult tradition the "stone dome" is drawn as a
 grave consecration on the grave house, in the "grave house" sign of the Egyptian hieroglyphic text
 Taf. V, No. 1, which has the value t ,pu-ra, *pe-ra*, i.e. also corresponds completely to the Var
 hieroglyph öo enL. At the end of the Mediterranean, where the Ma-uri (Am-uri) journeys and
 migrations through the Mediterranean region intersect with those of their South Atlantic cousins,
 who advanced northwards around Africa, through Egypt and Arabia, we find in the Sinai script the
 same ideogram of the dagger with the gable hole (Text Plate V, No. z5). And in order to dispel any
 further uncertainty that the megalithic culture of Canaan c o u l d b e derived from peoples other
 than the Anm-uri or not from the west, we will only briefly refer to the dolmens of southern
 Canaan, the ancient transport route to the Sinai region. We can still find there today the thought
 milestones which the Atlantic-Nordic tomb shark hieroglyph of the Sinai script (No. z3) visualises
 for us as an ideogram. As a classic example, I would like to cite the dolmen of El-Meregigat in
 southern Palestine (Atlas fig. 34 9 or 43f), which is orientated on the sacred axis southwest-
 northeast. The square hole is
 can be found on the north-east side at the top right of the gable wall.

As for the "sole of the shoe", the footprint in the grave, this is also a symbolic designation for the
 rebirth, since the "Einfüßige", the *r-ka-ca* I Z X. the Son of God at the beginning of the year, as it was
 written in the age of Taurus, is the Risen One, also the awakener from death. As a sign of designation it
 means "new going", yie x
 "new turn". The word ß-n or W for "shoe" is widespread in all Ugric languages cf.finn. ö,weps.
 ér i-g, wot. ?i(n)ca, estn. Er i-g, liii-g, liv. é% , lüd. éda "shoe", norw.-lapp. w , syrj. Ihm, ers. mord.
 Er, " shoe", Greenlandic esk, Kd " shoe".

This is an ancient, cult-symbolic word of the Atlantean and Arctic-Nordic languages,

which we already know as the Middle American name of God *miriam*, "the rriit of a fuAe", "the soul of heaven" (p. i60).

The fact that this is the "Fuh of God" is confirmed by the Tuatha cult language, where the name of God J- (*l-è' i-g*), which we are already familiar with, also has the meaning "Fufisohle" is handed down: Old Norse ifêf, ü, (plur. a'ynr), Anglo-Saxon fi, lf/, Old Frisian ifi, rond. rü, afdr etc. Any doubt in this regard is dispelled by the Neolithic rock drawings of Grimentz, J&Ois (picture supplement 19 A no. 4 and atlas fig. d /-4 8 and 24f9l. -which show the soles, sahreich the "SchaJe", the sun or seed oaks @ and p, the g-drawing, as well as the inscription } t. Juj- and 1L. H ü(-) >-lu etc., in the inscriptions of the nordic escorts, with transposition of the two words, lag-'zin "Hag-God", "God in the Dornhag".

As the examination in the next section (text fig. 5z) will show, the hieroglyph known in Surrierian hieroglyphics is still considered a synonym for the numeral "i" { and the "split half of the year" o >, the "Dunn" with the meanings

-!**Anu*, God Ann (God as "ancestor", ann "beginning"), °M (the t ott of the "depth of water", of the "house of wisdom", the "creator of man"), *SAN TAK* "man", "man", (setnit. onirfu), A£ "Darkness" (semit. ü,t@a), "i" (semit. is2yn) and "6o" (semit, tully), as well as "*Saxdale*" (semit. iran). It is the unity of the Atlantean-Nordic winter solstice symbolism, where the "60" b e c o m e s "i" again, the new "going" of God begins, who awakens the light, the life, the human being from the darkness. The -u formula gives us further insight into the symbolism of the Moravian cult.

The examination in the next section (Text Tam 5d), but especially in the second part (Ab-sehnitte "Dom-GotP", "Lebensbaum" and "Grabhaus"), will show that in the Ma-uri-(Am- uri) cultural area from North Africa to Syria, the tombstone, the stone circle ruit the niche, whose archetype again lies in the Ingvaenian cultural area (Scotland) and can be traced eastwards across North Africa to Amuiu (Canaan), also bears the name "shoe", an i-é or s-n consonant stem, whereby Semitic f-a could be explained from a lost, filtered form s-é-u, as well as a sound change *x-I(ect)-z*. A classic example for North Africa is the stone circle with the l'iische, the Nrträw over Msila in Algiers (Atlas Fig. 3298). This word family includes Old Norse ikdr, Old Saxon redt, Gothic sé#fi "shoe", Assyrian hier

"shoe" "sandal", Ethiop. so u, Syriac iz'ure, Hebrew se'on, Jewish-Aramaic sNä "shoe", "sandal"; Sanskrit dna, awest. hmm - bejaht, s'rn'ffzfzinzr "eternal", Gothic rfn-fciirs "daily", ifrr-zrino "all the time, always", Gothic rfoeij "old", Anglo-Saxon nê-drukete "eternally burning", Latin sm- in ioie-, 'r'rrior, Greek r'rior "the last day of the past year", (êvr} "the last day of the past month"). Zr "os (èvo9) "yearly, annual, from the previous year", (êvrj) "the last day of the past month", - Arabic samn-, Hebrew J4u4, Assyrian Joh' (plur. JnaAZi), Jewish-Aramaic ZaOii "year", Hebrew Jde'i, "to change", Jewish-Aramaic f-n'i "to change, to c h a n g e".

Here the Vai language once again provides us with the most valuable addition: se heibt 'Jahr', xern "R uhestatte, R ulielage", sen "stone, rock" and "dig", sp "early in the morning, before daybreak, ini contrast to nu "night", "Körpef" "Leichnarn" and N " seed, sowing"; cf, Yoruba z" "ruit dark clouds relate", "darken" and the Bamurn hieroglyph fit, "night, dark", which depicts the Son of God with the gathering arms (Appendix to the 11. Teit, plate "Bamum- Schrift", no. I c). hlan compare this with the Cypriot sign ya (text fig. 30 hr. 2/, 28) to understand that, as in V the inversion of èx A, 'a is also the inversion of u. As we s h a l l see, these syllables ê a, nu, *Iu (of), ru uur*) denote the mid-wintermonth mr of the t 'intersolar solstice, c'pr of the U mkehrun, both as the name of the God-

sunhuses as its respective symbolic constellation animals (snake, dog, WoF, bull etc.). The transition from a as the end to o as the beginning of the vowels of the year, the ablaot, takes place at the winter solstice.

The similarity of names for the "circle", the circular stone setting as a yearly sundial, *öahev*, year and "grave", is f o l l o w e d by a third group, the name of the thorny plant, the "ci4-green shrub (blackberry, originally Atlantic-Nordic "Z7rAbeere", later "?firsWeere", cf. section pDom) as Domhag, the holder of the grave and cult titles, be it as a stone carving or as a stone house (dolmen etc.). This includes the ancient testajonal zfiJ, arab. *soaya*, the sacred "blackberry bush", and the gance family of the doril plants (Rosazéen, Rhamnaséen), among others the Latin zmfYr c'zr-ir "dogthorn", the egyptian β, Auf, ff'-tree etc., whose relationship, especially that of the bramble bush to the megalithic tomb, we will get to know in detail in the Atianto-Invaeonian culture.

Here, too, the cosmic-symbolic symbolisation of this funerary cult is clearly revealed. The "Dom - GotP", which splits the "stone" as a new "year", is located in the "Dombusch". For the *Sfirr-cNtMM*, this name of the god at the beginning of the year is w-in f'ar-é-), or older én-R. This name of God belongs as a consonant stem in the sound series AJ' d/g or y, so that the Sinaitic Arnuru tradition of the "PaÄu in the si, the thorn bush" preserved in the Old Testament proves to be the continuity of ancient Atlantean-Nordic cult material, which can only be proven in that older period of Israelite religious history Jäbc

The Son of God, who splits the "stone", the grave, the "circle" and e m e r g e s from the thorny bush, begins the new "year". He is the "walking one". The meaning of the root syllable ya @, Raj as "sun", "father" and "walking" h a s already b e e n proven several times among the North and Central American Iridians. For the common basis of that Atlantic-Nordic Kuite and its language, the beautiful Var hieroglyph yo (Text Tat. IV, No. nx;) should be remembered here. As explained there (p. 36), the sign actually represents the "year" sign in the right-angled spelling (text fig. 22, no. io a): the line on the right (in the east) rises from bottom to top (from south to north) and then "flees" in a wavy movement t o the left (to the west); the second jiric line (in the west) descends from top to bottom (from north to south) and then "flees" in a wavy movement back from left to right (to the east). The ideogram of the "year" could not be written more clearly. It is now extremely important that in the further Jahres- ablaot series of that syllable the form je " f &-m fizroraNcln dm döm-Bäume written

becomes: Appendix to Part II, plate "Vai characters" no. *9 tnd 20; compare also the character gpz (no. 25-zfi) to g-Pra (eyes, solar eye), the "man" rising above the horizon, the equinox (text plate IV, no. IO3-10\$) and the character 9i

si "bull, old time", which was mentioned above sc Von (text day H, no. io8 and p. 23/). The jedr, like JeR, would have to be addressed as the spring ablaot of the "walking one", the "year", the god in the thorn bush ;gi, or M, the JM, whose "house" at the end of the winter sun was in 36ir, in n pj f1 du, n, w, N etc., which sound values in the cult language h a v e remained especially connected with the name of the "bull": cf. sanskr. é "buffalo", de,r "tuersfr-geber" (R.-V. I, ° 4i3). t. Än etc., sem. (Au) and generally Atlantic-Nordic er, in the compound f-r, (semit, š-pw, arab. jbný ^, syr. lahm, jüd.-aram. da*-ö, which literally corresponds to the Atlantic-Nordic f-u-r, š-w-, Old Norse j'ierr, got. y-, Latin fu-, Lithuanian *ta u:rac, r"-/ rzi* etc.), contexts which are described in the sections "Son of God", "Thorn God" and "God of Thorns".

"Taurus" will still be examined in detail by us. Here I would only like to note, in connection with the god of the turn of winter in the "Säer" (én tu, y "m etc.), in the "Dornbusch" ä n u { x , éW, W etc., z- r, that in the Claude languages of West Africa only a is "ox", next to f z-o bull" is present.

The symbol of the burial house with the gable hole and the shoe shows us the path by which this "eight of the north" reached the east. This is why the depiction of the same (text Pl.IB, No. 131) in the South Swedish rock carvings, which were kept as church and pottery books from the later Stone Age to the later Bronze Age, is of such great importance to us.

Another Atlatic-Nordic grave house and Mother Earth hieroglyph is the form Text Taf. 111, No. i 3z, whose critical continuity we will be able to prove in the north through the Early Iron Age to the Migration Period and which spread eastwards along the same route through the Mediterranean region. It probably appears as a linear sign in Minoan Crete (Text Tat. IH, No. iq8), as we find it in the symbolism of the Atlantic naval and foreign peoples in Egypt (XIIth-XIXth Dynasties) (Text Tat. V, Nf 4r. o). The Creto-Minoan sign, no. L4y-iq8, also shows us the suggestion of the "thorn-hag",

The origin is the Zejchen of the Malkreues in a circle as an ideogram of the course of the year and the rotation (cf. the North Iberian sign Z, text Taf. III, No.16Ö right, last Zéchen), whose rectangular writing was identified with the hieroglyph of the tomb house, the stone box, from which the new "rotation", the new solar year begins again (cf. the sections "Malkreuz", "Odal" and "Mutter Side" and text Fig. 54)

In the sunken Atlantic coast of the west coast of Africa, for example in the Baoumsciift, this connection is still clearly recognisable. We found there the same sign (Text Tat. V, No. i y) has the meaning éu-n "bed", while the same sign without the border, i.e. the "double axe", of the division of the year, the beginning of the year, which bears the *horn inscription* (!), has the meaning Bau "die" (Text Taf. IV, No. i 4-I 16). We have already pointed out in the treatment of the solstice symbols of the Norse staff calendars that the firgezdr "double axe" was the symbol of the winter solstice, the zfrRadr originally the symbol of the summer solstice (Text Tat. OI, No. 3z). In both "parts" of the annual circle the end of the year and the beginning of the year can be set. In Germanic folklore, too, we still find sufficient traces of an ancient, albeit more recent, toteti knit to the summer solstice or midsummer, since the "life" of man in its course is like the year of Gones.

Incidentally, the bainum hieroglyph "die" (text plate IV, no. i r3) is a tautology. This is because the "double axe" is actually nothing other than the "painting cross", as our later investigation will show. As a sign of the winter solstice of the Age of Taurus, the N o- x - x - - I \ had the phonetic value W-R or m-&, with the upper part v u n being the do sign. In the Bamum hieroglyph, the "double axe" as a whole is taken as a funerary hieroglyph and the &-sign is specially r e a t t a c h e d as a "horn attachment". In its form and meaning, the sign corresponds completely to the South Arabian Amuri signs (text in Pl. V, no. 5/ , 6y-S8, 2i -2z; cf. also text in Pl. OI, no. i nz).

A very interesting depiction of the Son of God at the winter solstice can be found in the Scandinavian rock carving from Gothenburg (text plate III, no. I33 and atlas fig. 3i i8), which shows the characteristic arm position of the Son of God at the winter solstice: one hand raised, the other lowered. This is - as we will see later

the posture peculiar to *Tyr* (*Ti + ruf* as *Shvurgntt*, the god of Yule. The feet are again placed as *ar-noirÄre*, cf. nos. i3q and i 3\$, which we have already discussed above (p 3*4)

In addition to the various forms of the m-sign with or without "rod™, "ray", the transitional forms between the w-ll and the s"-, sq-, el-sign g, the scheme of which we have discussed in Fig. 33, also o c c u r frequently in the Scadinavian rock paintings. Here too, as in the grave house hieroglyph of the El-Hösch series, we see the representation of the sun, which is located in the "grave house", in the "loop" €Text Tafi Ol, No. 136-138, cf. atlas Fig. 4z36 and "Symbolik der schwedischen Felszeichnungseti", Taf. I, no. §6-q2 and §o-62).

As explained above, this tomb symbolism as a monument and hieroglyph originated in the Atlantic-Nordic cultural area and can be traced from the Atlantic coast of the Spanish peninsula (Cangas de Onis) via the megalithic cult site of the Touareg of Azgar in the Sahara to the rock carving of El-Hösch on the upper 1 "fil as the route of the blond-haired blue-eyed Libyans, whom we call *Ad th-cdei* - Libyan

Egyptian **J&cen** through Herodotus west of the Mareotis and whose name -robenius could still be recorded by the Kabyleri as **A-TeI**, as the name of the blond blue-eyed jäger of the "old time", the "Söerzeit".

In order to be able to establish again and again the nonsense of an inediterranean origin or development of this culture and its hieroglyphics and symbolism, it is important that we can also repeatedly refer to the North Atlantic ingvaeonian monuments of the later Stone Age as evidence. It should be noted, however, that the South Cadinavian rock carvings are *pali npscstc*. A large part of the depictions are to be dated to the later Stone Age: their continuous use as "church" and "death books" also explains the later Bronze Age "entries".

Crete has always been an important stage in the Atlantic voyage to the East 36 The "Jzhr-¹- and ge'vesen. The Creole hieroglyphics and linear script therefore also offer us valuable Evidence for this section of our investigation, the "holy year-¹. Text Taf. HI,* 39. shows the hieroglyph of the "One", the Son of God tér-), who i s l o c a t e d in the "two halves", the "two arcs" of the hieroglyph "heaven and earth", "womb"; ß f r . iso- ^4² the Jahresteiiling hieroglyph in the familiar spelling i No. ic3, the "sun + "staff

-)- "Ray" sign, which also appears in humanised form as "Sorinenhaupt" (No. up)

Particularly valuable are the tomb-house hieroglyphsN - +4s-nt8, which clearly show the inner connection between Crete and the Syuibolics of the "foreign peoples", the Atlantean sea peoples in Egypt (Text Taf. V, No. Hz, q8-5o) We will come back to the Creto-Minoan tomb-house hieroglyph in the section "Tomb-House*¹". This hieroglyphic also shows us the further path of the Atlantean peoples' journey to the Near East, where it is found in the Carian alphabet {Text Tat. HI, No. i 5z-i53) up to the vowel of the "sacred series", 'a or n -t- i, thus corresponding conceptually to the er-& sign of the Arabic Amuri script, which also appears from the initial vowel of the series of characters, i.e. - month signs. Significantly, the Jahrestei1ungsseichen ais a hieroglyph of the winter solstice in the Karian language has the v-value (Text Tat. III, No. r36-i \$/).

Mutter(greb)hsea-Hieroglyphe in der atlantischen kretominoischen Schrift

37s ' -i- one Let us now **r e t u r n** to the point of entry into the **central Mediterranean**, where the Atlantic voyages split up and continued either eastwards into the Mediterranean or further south along the western coast of Africa

מערב אפריקה
west-Afrika

. Here the Pyrenees peninsula forms the rough landing point. From this point (Ib-r-r point, the so-called "Iberian" writing systems are to be considered, in which age-old "South and North African and Atlantic-North African cultural heritage.

Only a complete ignorance of the prehistoric, Atlantic-Western character monuments could have given rise to the doctrine of the Phoenician-Punic origin of dleser Schrijf and allowed it to persist to this day.

The fact that the origin of the Phoenician script can be traced back to the Amuri culture and the immigration of the Atianic sea peoples into Kan aan has already been mentioned in the previous section. In reality, one could rather speak of an emergence of the Phoenician script from the Iberian script, whereby "Iberian" equals "Atlantic-Nordic" and the Libyan script would only come into consideration as a local variant of this Atlantic-Nordic script in North Africa.

This 'Iberian' scripture will be referred to repeatedly in our study. The individual similarities will now be summarised here.

As will be explained in the next section, after the end of the Stierzetzalter, the vowel u, which belongs to the key of the "heilige keihe", was moved to the beginning of the new redacÖon of this series, so that u, rather than u, formed the beginning of the series of signs. This is why the year division sign &, which we could still assign the u value (g or zr) in Carian, appears with the value e in Iberian (Text Taf. III, J(eihe No. 156). As the fourth sign of this South Iberian series we also find the ideogram of the god in the womb, which we also find in the Creto-Minoan script t No. 39) The North Iberian series shows the "K reis" in round and rectangular spelling unit or without a sun dot. It is very important that the year division sign is round and rectangular shape with or without rod, also split as "dome" with or without rod, occurs with the sound value r (No. -s9). i.e. in the North Atlantic formi Z-r "Dom" corresponds to "God". This is because the annual division mark (without a staff), in round and rectangular The second spelling (rhombus and rectangle) also occurs in Iberian with the phonetic value Z, just as the rhombus with the sun dot, as a rectangular spelling for @, occurs both for the phonetic value o and for the phonetic value f. So here we h a v e the name of the god's ear, which is used in winter, as ter. It is significant that we also find the wheel cross and in South Iberian the field hoe (the first two signs of the series no. i6o). Since both signs already belong to the Palaeolithic characters of the Atlantean cults of south-west Europe, a borrowing from the Orient that is to be placed ioooo years younger is therefore an impossibility.

We will continue to write the migration of the "wheel cross" hud the field hoe, as a hieroglyph the winter solstice of the Age of Taurus, from the Pyrenean Peninsula to Egypt and the Near East.

The samir/ir script of the Roman period is a continuation of the ancient Libyan script, whose This tradition extends to the present-day Berber script of North Africa. In both writing systems the circle in round or rectangular script still bears the solar name of the Son of God r fAn) (Text Tal III, No.i6i). The connections between the hieroglyphs and their phonetic values Eur the solar burial house in the Numidian and Berber (No. i62), as well as the Vat and Sinai scripts, have already been pointed out above. The sound value ê (*āaj*) belongs to the

Widerzeitalter on. The same applies to the sound value *d*, for the w or R sign of the Taurus age (No. 163 and i64), which again alternates with the older sound value *s* (nj flr die pschlange". Here the sign ft, which had the vowel value tt and denoted the son of God in the winter solstice as fu, üu etc., has passed over to the consonant stem a', (i. fÄ).

The relationships of the solar tomb symbolism of the Ufi (Text Day V, No. i-3) z

atiantisehen und ost-meditermn Schritt wurde schon riachge- (Gr "b)s usbiero-

wiesen (Text Taf. III, Nr. 129, 130, 131, 146, 154, sowie Text Taf. V, Nr. 23, 25, 26, 27).

What ancient waves of Atiantian culture washed ashore here in the Niger Arch, bidt, Bam ui)

we have already seen above with the mention of the Vat hieroglyph of the double Bull horns with the phonetic value nl "old zeik", "bull, buffalo". The u-Stainm is one of the oldest Atlantean words for "mother" (cf. the next section and the section "pMtitter Erde"). Significantly, the sign " heaven and earth", "mother's womb" and the double mal- crei in the Vat language carries the sound value in (Text TaC V, No. 6-8): the cosmic-solar meaning of the sign a-ê is still clearly recognisable through the suggestion of the sun's point in the "mother's womb" (No. 8).

Any doubt regarding the continuity of the tradition here is dispelled by the use of the sign u-Ä on the Bakuba ancestral figures (text Pl. V, no. 9-io, cf. atlas fig. 2143 2 lz{z}). It must already be pointed out here that these Atlantean, African ancestral figures are of a purely cult-symbolic nature in their depiction: it is the image of the "bfutter Erde", whose name the human mother also bears in the entire Atlantic-Nordic cultural area. A representation such as Atlas Fig. 21d3a basically embodies both the ancestress with her offspring and Mother Earth with the Son of God. This is why we find the Latin signs of the division of the year, the signs of dying and becoming, tattooed on the figure's **body**. Particularly beautiful is the connection of the signs on the figure Atlas Fig z npt b - Text Plate V, No. io, which nlm the winter-sun sign r-ê, o3zo the summer-sun sign Jaiir" in the form familiar to us from the Nordic rune series; dzvrischen the double circle, which is synonymous with the dotted circle of the hieroglyph fir "God-", "Some", "light", "life" and "seed".

The 'Nsléidī script also shows beautiful evidence of the Atlantic-African tradition (Text Tal. V, no. I I- i 5). The sign no. i i is known to us from the Iberian alphabet (Text Tal III, row i 58 left, fourth sign), the Minoan Crete (Text Taf. III, no. *s9) and the JungsR-in-Central Europe and the Aegean region (Text Taf. III, Er. ry and so).

known: it is the "One", the Son of God in the womb, the separator of "brain and earth", which divides the "two halves". It is characteristic that the sign (Text Tal. V, No. 12 and i 3) in the 'Nsibidi script also has the meaning of conjugal union, of mating.

We have also already been able to belegen the year sign nrit the separation on the "sacred axis" NE-SW (No- Ik) in the North Iberian script (Text Taf. HI, row No. i60 right - 'eith sign).

The Bamum tomb hieroglyphs (Text Taf. V, nos. iy and i8) are discussed above, as are No. i6 has been mentioned in its formal correspondence with the Egyptian (i'4r. s). In the Bamum we find the x-sound value for the hieroglyphs as in the NumidisChen and Berberischeo (Text Taf. III, No. 163), as well as the winter-sun "snake", while the

nord-38. Die atlantische
Jahr- end ifetter-

glyphe in den west-
afrikanischen Schrif-
ten (Vai, Bakuba, Nsi-

Egyptian hieroglyphic has the phonetic value of the age of Aries: it is the phonetic value of the winter-sun-turning Gotteshaiises, which must continue to sound /-r. d-r in the annual phonetic shift, as we also know it in Hittite as &-ir "house" with the Sominian vocalisation, Lydian &Rn "house" etc.

39. Die atlantische

In the fourth section and above in the examination of the tomb house hieroglyph of the El-Hish (b)baesGierogly Series, it has been shown that Egyptian linear script and hieroglyphics are based on repeated the ia of the sor- Cod can be traced back to Atlantic migrations, which took place by various routes and to various rine-r--1uift those times must have been going on. The South-AUantians of Mó-um entered the Red Sea on their African coastal voyage with the outrigger installation and landed in Upper Egypt and Arabia, while the North African Atiantics, the Tehenu-Libyans who became Hamites in the racial mixture and the later pure-blooded

north T*M advanced from Ogteri into the Nile region.

The blond, blue-eyed, light-skinned Tuimati are the main bearers of the megalithic culture. The tomb house hieroglyph of the El-Hósh series does not yet appear in the Pradyriastic linear script, just as the megalithic tomb is still foreign to the Pradyriastic burial pit with stool burial, but due to the symbolism of its linear script, the Pradyriastic Atianic ruler class must have originally known the platform burial.

The pradyriastic linear script of Egypt shows us the ólutterleib s i g n (Text Taf. V, No. 35i. 'm' which in Egyptian hieroglyphics was still the symbol of Gótõn N-r (Net, Neith), whose name is still written in the Unas pyramid (6y). *Nct, North*

is one of the more obscured manifestations of the primordial mother, the primordial water, mother earth in the night and the winter solstice, Nu, Nrf, evie her hieroglyphic also to the and , supposedly weaving ships, was interpreted (see section "Mother Earth"). Furthermore, we find the year-dividing sign (N- 36, 3y) in the pre-dynastic and early dynastic linear script, while in the XII. Dynasty, due to further western Atlantic influences, the hieroglyph of the "One", the Son of God in the "two wombs", appears in the "womb" (No. 38), which we have already encountered on the west coast of Africa (No. i i), in Minoan Crete (Text Plate III, No. i 3q) and in the Neolithic Occident (Text Plate III, No. i §, 20 and i 58, fourth sign on the left). The early dynastic burial house hieroglyphs are particularly valuable and we will deal with them in detail later. Here are just two characteristic examples, Im. &. 41, both "consecrated with an axe". This - as our investigation in the section "Cathedral" has shown is the Egyptian Gnttes determinative, the Egyptian hieroglyph nfr, "god", "divine", the ideograph of the axe, only a rectangular spelling of the pre-dynastic "cathedral" hieroglyph b §, which, as we know, represents one half of the split Jahres circle § d § (text fig. 2o and text plate O).

The early dynastic tomb house hieroglyph No. II shows us the quadrangular gable wall hole of the Atlantean megalithic tomb culture, which we were able to prove from the icgviionic culture southwest hei deu Vai, then in the Sinai Scripture and as a monument, exactly corresponding to the hieroglyph, in Ainuru (Canaan). The tomb symbolism of the Frernd or SeevÔlker of the XII-XIV dynasty (Text Tel. V, No. Hz-5o) also unequivocally attests to their western Atlantic origin. Mari compares a form such as no. §§, the tomb house with attached mal- meui, with the Neolithic similar form of the Pyrenean peninsula (Text Taf. IH, Sr. ioz); a form such as Text Tal. V. - 47 the tomb house with the painted cross in it, from which dre "man"-

Rune rises, with the Neolithic Spanish (Text Tal. ITI, ice). On the other hand, text Tal. V, no. 4- 43. 49. 5 again largely correspond to the Creto-Rhino forms Text Taf HI, Nł. 4s-158 Here, too, we find the funerary hieroglyph with the square gable wall hole enter the "thorn" (Text Taf V, no. A5).

The western atiantic origin of this linear script is also derived from the Sinai scripti while from the Sinai tomb house hieroglyphic text Taf. V, no. 2i, 22, 25, z6-z2, the forms no. 43. d. 4"-d 3 correspond to the Egyptian linear script of the XB. -XIX dynasty, we see the same correspondence between Sinai No. al, 24. ° and the Pyrenees-Haibinsel Text Tal. III, No. rod, io5 and iO3, as between Sinai Text Taf. V, No. 26 and ay and Vai 2-d and 2.

And everywhere the high salvific weight of the resurrection from death to life resounds again, so that dying is again a becoming. The transition between the Pyrenean peninsula Text Pl. III, No. to io3, Egypt Text Pl. V, No. 4 47. Sinai, No. zz, 2q, 28, Sufi No. r ig, iz2 and China No. I yo-y2, characterises the spread of a race and its belief in light across the world, which also embodied the life instinct for renewed religious renewal and elevation in the racial mixture.

The connection between the cosmic-solar funerary hieroglyphics of the Sinai Shriq, the symbolism of those ancient strangers of Kahun and Gurob in Egypt (XII-XIXth Dynasties, z63 --- rñ BC), the Rhino-Crete and the Jurassic Stone Age Western Europe and its continuity in West Africa is now clearly evident, and the problem of the Sinai Shriq has become a major issue. Scripture also clarify the history of development and settle the ensuing battle with a general comparison

The Sinai script cannot simply be an offshoot of the Egyptian hieroglyphic and hieratic script, as *idiom-* and *StrZŸr* have assumed, or of one of the *pt g b00 ,d*

G*b

Egyptian hieroglyphic script was "invented" by the Semites, who knew the "Phònician" script. ~~as van Bis g c l a i m e d '.~~ ^{die atlantische Grund} There are certainly influences from the Egyptian side, ^{form dieser Schrift} hieroglyphic or hieratic writing: but they are by no means sufficient to give the overall picture of the Sinai Scriptures.

Geographically speaking, the Sinai region is a Drci country border where Egypt, Arabia and Syria meet. It would be natural for rrian t o regard this land and its culture as a transit and mixed area. In addition to these older South-Atlantic relations, there must also have been West-Arabic influences - as the tomb house hieroglyph indicates - which could have asserted themselves both on the North African land route and on the sea route through the Mediterranean. The fact that the Sinai region at the time of Moses, as our later study of the origin of Yahu-Llanberi will show, contains unmistakable cultic details of the North-Atlantic

¹ d. if. G-animal; C'he Egyptian origin of the semiömbic alphabet. Ztitscbr, the deutsch-mozgeolknische Gesellschaft. N. F, I I (i9ej). P. 9a f previously echos under the title "The egyptian origin of the semiöc Alphabet" ambience in "The Jon set of Egyplien Archaeology" 11 I (i 9i6). 5. i -i6.

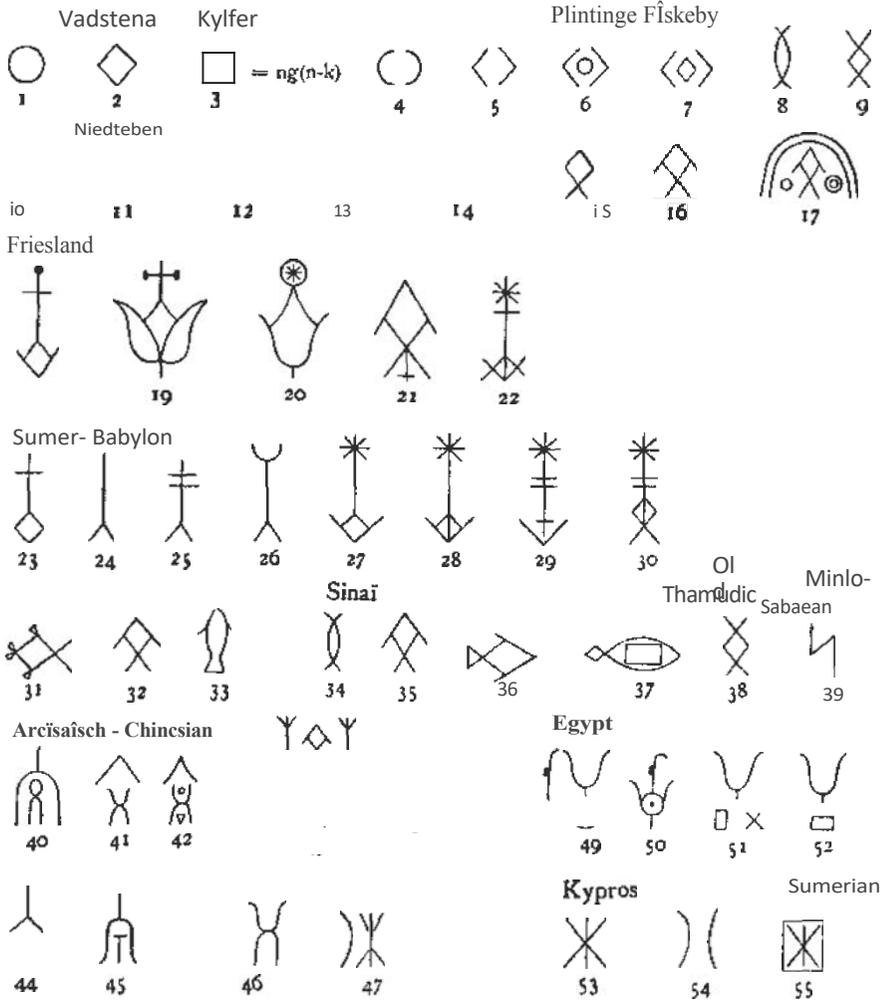
t-ist fi-f -: "Die seunctdeckte Sinai-Schrift und die Entstehung der semitischen Schrift". N achrichten der Gotting er Gesellechaft d. Wisserscheft. i9 i y, p. 432 fi, ais Fortseuung seises frühen Studie "Über dev Ursprung dos Alphebctes", Nachz. A Gött. Geseliach, d, Wise, gegcb. With iqiß booklet z.

iP. v'ø- Zfiszziig. - Die l3atierung der Petrie'scbm flinaiscbrifcn. Seat of the Bavarian Aks'ł d, Wim.

? Feb. 19d. * *Hi ri tirzn-øe* : The Li'siing of the Sinaischriftprobleuis. The attthemudische Sbrriñ tr iinster ç WcstY, fğz6.

Megalithic cult is therefore completely consistent with the results of our previous research on the grave house glyphs.

I would like to explain this in more detail using one sign of the Sinai script. It is the sign Text Tafi V, l'fr. zg, its variant no. 30, and the binding form no. 3 (cf. text fig. i 3 and i 2). To illustrate the history of the development of the sign, I have included the following small table:



• The isinai tent bece. Signs will be ziiieet by me uecb êlu&rt firi-oma.- Old Hebrew InschriAen of Sinai. Heoaoover 1903.

Firstly, we must refer to the spellings of the ideogram "heaven and earth", the "two halves", which are already organised according to their basic forms in Fig. 22, "two arcs", the "womb", some of which will be repeated here.

At the winter solstice, the sky "descends" onto the earth: the cycle of the year changes (Text Fig. 4*. *- i) It is the time when the Son of God enters the womb of Mother Earth, the womb, the tomb. As a result of the writing technique on wooden tablets, the writing material of the Atlantean-Nordic race since the early Stone Age, the basic shape, the circle, had to become a rhomboid or angry rectangle. It is therefore extremely important evidence that zfi still find this rectangular shape as a variant for the sign W zi-@(tr-é) "heaven and earth", "mother's womb" in the older runic series of the North, namely the rante (Text Ab*- 48, No. 2) in the futhark of the bracteate of Vadstena, the rectangle (no. 3) in the rune series of the Kylfergl'abes (picture supplement iq B, nos. i, z and 4). Thus, in the older series of runes from the Migration Period, the grave house hieroglyph is explicitly used as being of equal significance to the sign "hlotterleib" (Test Tal. X).

As we have already explained in Text Fig. zz, there is a standing and surrounding form of the sign "Himinel and Earth". The form Text Fig. dO, N* 4 i has been preserved in Neolithic Nordic form in the grave goods (Atlas Fig. z233) from the passage grave of Fiintinge Skov, Thoreby parish in Laáíand (Text Abr- 4<. no. 6 - Text Tafi BI, no. io); also in the Bronze Age petroglyph from Fiskeby, Ostgotlánd (text fig. go, no. 2 - text Tal. III no. q). me relationsa of the Ostrogothic petroglyphs to the cult of the dead are indicated by the under-

search l'tordéna would also be confirmed. It is therefore important to note that in both representations the Sonrien (seed) sign is in the middle body hieroglyph and above it the "ScMangrzi" or

"water" ideogram is appropriate. By the way, in the Flintinge vessel, the sign of the new life in the womb emits a radiant glow (cf. the investigation of Next Tafi, IV).

A variant is the spelling text fig. do, nos. 8-9, the completed connection of "Heaven and Earth", which we have just seen in the Vai likewise as an alternating form su of the elongated form o and with the same indication of the enclosed sun, life and seed hieroglyphs (Text Taf. ¥*, Jr. 8),

The reclining form (text fig. qo, no. ro) is also known to us from the last period of the late Stone Age, the stone cist grave of Niedleben (text fig. qz, no. i I - text Taf. ITI, Jr. *3 Atlas fig. 2/35). It is the Son of God as the "Kreuc" sign of the middle of the year and the beginning of the year enclosed in the "womb*", a symbol which we have already encountered in Ireland, on the Atlantic coast of the Pyrenees peninsula, on the west coast of Africa, as in the Siúai script, in Sumer-Bxbylon and in ancient China in complete mutual agreement. The further realisation of the connection on this form (No. io) results in the fortrices No. i 2 and i 3, which are general for the Atlantic-Nordic cultural area. A peculiar combination of the sign ag "heaven and earth", "mother's womb", or the f'v alone, with the winter-sun "loop", "Scldange" g (su, sp, of, ofhj in the rectangular writing, is that already shown in Fig. i 5 (p. z i 3) and iy (p. 2i6) (Test fig. CO, no. i6), which we can still find on ingviionic toms from the older Ice Age (Atlas fig. 2/qi). Its meaning as a symbol of the winter solstice can be seen on the àlongest piece of evidence, the

The cave archaeology of Fonte de Gaume in the Magdaleriien (text fig. 4fi no. i2 - text tafi 1, no. 6i, Atlids fig. 2) has already been proven.

As has already been mentioned several times, the sign "Hioimel and Earth", "Mother's womb", represents the "two arcs", "halves" of the annual cycle, the ascending and the descending (the "two snakes") or the upper and the lower. The meaning of these

The two "halves" 9 and u or A and V are separated in the Sumerian hieroglyph of the rising sun (Text Taf. III, No. 23) and the setting Some (Text Taf III, No. 24), as we have seen above. In the first case, the soms o or Q is located in the inverted bogeri above it, in the second case it emerges from the upturned arch: compare this with the completely identical ancient Chinese writing die "below, below" (Text Taf V, no. i 8c) and *xhaag* "above, above" (Text Taf V, no. i 82; see also Text Fig. 48).

Dafi atts the upward-facing arch {J or V, the "horn" re or &r, which is againc- We find the i m a g e o f t h e Son of God rising from the earth in the marvellous rock painting of Brastad (Text Fig. 48, Ktr. i 8, cf. Atlas Fig. d/2q), which has already been mentioned in Text **Tal. IIIa, No. roi** and will be discussed in detail in the section "Son of God". For a brief explanation The essentials are given here. The two "Sonneribarken" **are depicted**; the left one of the old half of the year has a symbolic stern top with a "bow" and a sign, in it the "Juleber" and above it the "three rings", "three circles", the "Julseichen" with the wheel cross. Behind this stern attachment stands the horned "snake" and a small figure making the W-sign with its arms Ah stern attachment of the second shaft appears the figure in fig. go, no. i 8, the Son of God emerging from the "ka" sign, the

"Light of the Lands", which we have already come to know in the grave house hieroglyph, as + or -] and 't' enclosed in the daratis, as an ancient Atlantean-Nordic winter solstice symbol. Behind it, connected to both "sunshields", appears the "tree of life", the "three-twigged", while on the upper three "branches" the **whole** rune still a p p e a r s as the "Jul" wheel, in Old Norse "hjol", an ancient spelling that we use in the same way.

in old sumeria (text fig. jn, no. z7-3*) and also elsewhere in the shadi l'ann (text Tal. ma, no. roc, atlas fig. 4f39, rock drawing of Tanum).

Since these southern Scandinavian rock carvings can be attributed to the hinterland of the former lilgväonian Empire, we must still be able to find a continuity of this symbol in the Frisian Julsymholik. From the Yule cake moulds and 'Jahrkucheneisen' collected by me for the first time, which will be dealt with in detail in the section 'Jul', let

I follow here **two** examples (text fig. do, no. *9. -gL AUas fig. i88z and **text** fig. dg no. ze, vgl. atlas fig. i 88z). While in No. 2o the "horn" sign is still recognisable as a linear oak, Er. ig already shows a pictorial transformation of the same into a flower calyx
ais proof that even the purely formalistic tradition of the sign has been obscured: the present irons are pieces from the 18th century and the

However, the connection with the Yule picture from Brastad is still clearly recognisable in the symbolic arrangement. The fact that it is the symbolism of the winter solstice is also clear from the other details of the depiction on the iron. The sign, text

Fig. 4 No. '9. the top of the tree of life grows out of the vessel with the "water of life" (world, mother fountain); to the left and right of the sign of the Son of God in the ro(''arj or la stand man and woman in the branches of the tree, the human couple who have joined the

The text asks for a blessing of light for the after-grain, as our investigation in the section "Jul" will show. No. zo shows his hieroglyph J instead of the figure of the Son of God on the cross.

Both forms (No. ig and co) still correspond completely to the Egyptian hieroglyph No. 3o, which we will come to shortly.

Very interesting is a house mark I found on a gravestone of the 19th Century in the church of Sneek (Text Fig. 4 No. z i, vgt Atlas Fig. 2z4i a). It is the reverse depiction: the Son of God is under the winter solstice. Dab from the "womb" of the holy earth of God, the äug/z- ti j , the "irlutter tree", the "Tree of Life" as a symbol of the ingvffionic people's stone once grew up, we still remember the beautiful depiction atif the Trinkhom of "estfriesland (16th century), which we come back to in the section "Horn" (text fig. do, no. 22, cf. atlas fig. 1983 and ig83)

However, the sign no. 22 as such corresponds completely to the Sumerian-Babylonian no. zy-3o, as the Sumerian hieroglyph 1'4r. 23 corresponds completely with the Neolithic symbol of Brastad (No. i 8). We have found this numerical hieroglyph on Text Tat. I, no. 8o (pp. 216-218) i in Semitic it has the meaning: "sprout", "child", "jonges", "Lamb" (nib'u, läifi, biru).

It is the hieroglyph of the Son of God, the "crucified one" of the centre of the year, who emerged from the "The fact that this is the solar winter solstice symbolism was established above when we examined the details of the sign, such as No. 24 (Atlantean-Nordic du, numerical *AND, TAR*).

The meaning "lamb" for the sign No. z3 p o i n t s to the Son of God of the Age of Aries, which is confirmed by the hieroglyph No. z5 (cf. text Tat. I, Er. 82 and 8. 2ry): it is the Jjq hieroglyph, the Jahresanfangshieroglyphe of the Age of Aries, which emerges from the R and whose value we had determined as Nf N " fish" (semit. afiu) and God Ea, who dwells in the depths of the water, the switch of man, God Ann, the "ancestor", who stands at the beginning of the year and God Bei, the "Lord God" of spring.

If we compare this with the Sumerian-Babylonian depictions of the tree of life, then they still show us a unified idea: that the God or G whose course of the year is the ideogratrium of the life baime emerges from the "womb": a form, as No. 3o, also shows us again the equality of iet and ß (Text Taf. Ol, no. 9°j And through our examination of Text 3'af. I, no. 89-qj, we have established that the a]t-numerical symbolism was s once also aware that the sign g represented the "serpent" used in the winter sun. on the tree of life, where the course of the year of the Son of God begins anew from the so, ae, he, etc-.

That the sign represents the womb, from which the "human being" is born, descended, Germaniseh *reg-*f*iH-*, we can still learn from its transliterated meaning as "sprout" (semit. /zrt) (text fig. 4o, no. 3i and text pl. I, no. 79s-

The relationship to the Atlantean winter solstice myth of the Son of God in the "serpent" or in the "fish body" is also still outage in Sumerian: for the sign no. 3z, the connection of ax, or J alone, with 9, has ais value *KU* "fish" (semit. nd) and is also written with the linear sign of the fish (no. 33).

The Atlantean winter solstice myth of the Son of God in the "snake" or in the We will examine the "fish body" on the large diagonal from North America to Amuru (Cana,an) and Mesopotamia in the section " Son of God". We know that in the Äx, the nu-au, the eu etc. is the Son of God, whose various forms of expression as *Eo, Asu, Bc!* we will also deal with in the same section. That it is about

the burial house of the winter solstice, is unequivocally attested by the Sunyan Jtil hieroglyphs OO and Ö 9 (Text Taf I, No. 6q-66 a) and the abundance of their corresponding phonetic values (u, Ja, ö"-m etc.) and meanings, which also include the names of the god M, M and *Adad* (consonant stem *d-d*, the god in the "domes", in the division of the year).

If we now use this summary of the previous results to approach the Sinai hieroglyphs, text fig. do, no. 3d-3z (text pl. V, no. zg, 3r, ioi-loz), we can easily understand why the sign "heaven and earth" or "mother's body" (Text fig. So, no. 3@, Text plate V, no. zg) alternates with the linear sign of NlrrLz (Text fig. In, no. 3§-36, Text plate V, no. 3II).

A variant of the greatest importance has been handed down to us by the Sinai inscription no. i s3: it is

the form, text Fig. So, No. 3y, text Pl. V, No. ic'o, the in you Ng-zräfos mr *grave m* ! the fish sign without the grave house is a common variant To your F-fish sign No. 3§-36, text Pl. V, No.3 1. the Laot value of the grave house n in the fish body is ;r, the winter solstice alternating sound to f, the phonetic value of the Sinai mother and grave house hieroglyph, text plate Bl, no. iq-z8.

The corresponding Amuru signs of Arabia are iiri Old Tharnudic again the "womb" sign (Text Taf 4 No. 38, Text Taf. V, No. 3*)_{u*} d irri Minaeo-Sabaeen the "snake sign" (Text Fig. In, No. 3g, Text Taf. V, No. 53). =with the snake sound value s.

As already mentioned earlier, the Laot value of the winterg"nnenwendlichen signs of the Futhark W 9 originally consonantal n-é-i, which literally corresponds to the "South Semitic" "Hm "snake", Germanic with reversal z-schr, while the same snake ruler sign in the "Nordsei itischen" dert name aax "fish" trigi.

The sound value jß) for the solar burial house in the fish (Text Fig. do, No. 3y, Text Pl. V, No. IOo-lo) corresponds again with the Sumerian hieroglyph, Text Fig. , Er. 2\$, where the \$ jna hieroglyph is derived from the A Äa, the nm, the "fish™.

A brief comparison with archaic Chinese writing may teach us what ancient relationships exist here. The characters text Fig. dO, No. d -ds have the value of the

"unite", in the cosmic-solar sense of "pHheaven and earth". The individual signs, translated into the values of the Atlantic-Nordic symbolism, speak clearly and readily understandable for themselves: No. So, the loop g (xa, oZ "ScMange", "Kfnd") is located in the f1 /m, H (Text Taf. V, No. i 8q), Asi'a "under, below" j - No. 41 H, the m-R-sign, the winter solstice of the Taurus age, under the R-sign A: note the curved

"horns" of the upper part ; - No. 42 the same sign as the preceding one: in the lower arch the triangle, the "thorn", which we shall learn to know as the fixed sign of the "horned one" of the winter sun, the *sun* animal (Text Taf IV, Nt. 4fj. while in the upper arch is the sun sign.

The group l'tr is a highly peculiar combination of characters. 43 It has the value Pra "Fire*. At the bottom is the Atlantean-Northern hieroglyph fi-R or u-m, above it the familiar combination of an and g, to the left and right of it the "tree" hieroglyph J. As in ancient Indian, here the generation of fire with the two woods is a sacred koarniach-sym- bolic act of the "new turning" (beating of fire), which corresponds to the new turning, the new generation of light of the winter solstice, where from the union of the "two halves" of "heaven and earth", God the Father and Mother Earth, the Son of God, the new light is reborn.

For further explanation I add the winter signs No. 40 - 42 / : they have the meaning *Eng "ice"*. These signs can also be understood without further ado from the Atlantean-Nordic symbolism: No. 40 is a tautology: the *rr* or *en* that is under the *W*; No. 41 shows the Son of God as *I (In)* in the winter solstice arc. The character is related to the characters "noon" and "mother earth" (Appendix to *β*. Ten, Taf. Old Chinese characters no. 3 — 3 and 62-63). It should be borne in mind that the *dfirf* *dcc* *Poges*, the position of the sun *itri* south, on the other hand the midnight (*Muttemacht*) of the nordic *YWc* (*Wintersun inn Siiden*) corresponds. No. 42 is a variation of No. 41. *N*-*ay* shows the "Tree of Life", the "Son of God" between the two outward-turned arches, the "trellised *tenen*". From the point of view of the history of form, the sign is a polyphonic contraction of four spellings of the tree of life, which we have already discussed in text fig. 4 (1* -o6) and which have both been preserved in Cypriot as the French letter of the series of oaths with the phonetic value of the initial vowel of the year *n* (text fig. 4 no. 53 and 5q). In addition, the idea of the "split", "opened" two arcs, the *kréses*, which also have the meaning of "centre" in Old Chinese, has been associated with it (text Taf. V, no. 1 §5-i y. The *Zeichen* text fig. 4 - 42 has *äüCh* the meaning *yini, yrn, yäirn* "abyss"

"bottomless depth", "depth of the Ocean", in which, according to ancient Chinese belief, the shadows, shadows, enter, while the souls of the dead ascend to heaven. Quite logically, *Ball* has connected the ancient Chinese hieroglyph with the *ri* xumeric characters *EN- GUS, TU, TUR*, your *ZU-AB, AB-ZU*, the Babylonian *mph*, in which *T* "son of God" is located, which is also labelled *ads Bet* in Babylonian (text fig. 40, no., §3, cf. text Taf. I, * 97)

As a conclusion to these ancient Chinese characters, here is the beautiful symbol of the spring text Fig. TO, No. 43 erwähnt. It is the combination of sun + horns, Atlantic-Nordic *re-êø* or *éa-ra*, our "Hor-n", which corresponds completely to the Chinese phonetic value *rA'm* (consonantal *Ä-ø > A(rd, l-nj*, since in Chinese the *o l d e r*, the *ärkl-Nordic* phonetic value *fair Stierø* (cf. *N " ox"*) is still present (vga. p. 238). In *clen* horns, the sign of the Son of God of the middle of the year, *dev Gekreusigren*, the King of Heaven, is indicated *ft' i* the meaning is "to sprout". An equivalent sign is the sun, seed hieroglyph @ with three "Densch" runes *T* above it, which are the sign *Stir N'- "germ"*, "sprout" (Appendix sum II. Part 1, Valley. Ancient Chinese characters no. q6). In order to be able to correctly assess the age and scope of the relationships determined here, consider the ancient Egyptian hieroglyphic text fig. 40, no. 49-y 2, to which we will return in the next section. No. 40 or its further compound No. 30 shows how the Old Chinese "sun" + "bull's head", next to it on the left the "year" sign. The original phonetic value is derived from the Egyptian *aoeh r-l*, since the *Souiengotthieroglyph O* has the value *r*, and the bull has the value has the phonetic value *l*. In Egyptian, this character combination *itns* with the *autvret up-run* "opening of the year", "New Year's Day". That this is the winter solstice symbolism of the Age of Taurus is clear from the connection no. 5 z "tomb house + Taurus horns", which means *wpJ ølight*", and no. 5i "tomb house" + *øpaint cross -j-* "Taurus horns", which means "opening" the door, the earth, the underworld, "opening the mouth of the dead", means "opening of the year". The Atlantean-Nordic origin of this Egyptian symbolism is revealed to us - as has already been established above in the *subxuging* of the buffalo horn ideogram (Text Tab II and pp. 237-238) - by the north-west African rock carvings of the Little Atlas, which - as has been mentioned repeatedly - belong to the late Diluvian, the Upper Palaeolithic to the later Scinian period.

From the analysis carried out here it follows without further ado that the Sinai script signs, text fig. 40, no. 30-32, text TaC V, no. 29 -3 I and ioi, All can be borrowed from Egyptian. There are, however, similarities with the numerical and ancient Hamudic, just as, on the other hand, the Sinai Scriptures show direct connections with the West African and West European North Atlantic cult with regard to the funerary hieroglyphics, just as the North Atlantic funerary hieroglyphics of Kahun and Gurob in Egypt (Text Pl. V, No. q6) have their recognisable Sinaitic parallels (Text Pl. V, No. oz).

According to its geographical location, it can be assumed that in the Sinai region the southern Atlantean, Am-urri script of Arabia (Old Hamudic) met up again with the North African Amuri (Libyan) script. Two writing systems originally originating from the same source, which had only developed differently due to spatial and temporal separation, merged. This connection was joined by secondary influences from the later hieroglyphic and hieratic scripts of Egypt, while further North Atlantic influences from the "sea" or "foreign peoples" will have made themselves felt in the period of the XII-XIXth dynasties. The Nmmzfc- people, who settled in the south of ancient Amuru, are probably the most important component here.

In terms of evolutionary history, this may be the most reliable hypothesis for the origin of the Sinai Scriptures. Its "invention" is a biological nonsense. Like all other writing systems of the Mediterranean basin and its hinterland, it evolved over the course of time from Atlantean components.

yi. Dio6lottee-(Gz b)-let us turn to the Atlantic script gi yi", which has often been consulted, on the basis of our

text Plate V @, Ctig o f Arabia, the previously mentioned Sabaeen sign verses offer us a complete confirmation of the previous results of our investigation. Allen common to all three signs is the Hamudic hieroglyph No. 36 of the "serpent stone", i.e. "Grave house + snake". In your. 33 the qHnm" or the "ka" carries the "snake-stone", in which the year-division-sign ID is located. In no. i4 *+* the serpent standing on your tomb bears the "ka" sign: at the bottom of the tomb house is the hieroglyph of the p o s t h u m o u s g, the Son of God reborn in the winter solstice; at the top of the sign is the year division sign \$ of the winter solstice. In No. 53 the "double axe" is at the bottom of the tomb house, while at the top the connecting serpent bears the "p-man" rune: the summer solstice fortteil ty xi of the rune series, which we have examined in detail in Fig. 3o, Nos. 42-53. Let us now compare the initial oaks of the "South Sernite series of scrolls" (nos. 56-24), which have already been mentioned several times and are actually known as year-

If we look at the initial signs, we can distinguish the following main forms:

- a) the grave house with the "Hornaufsats", er-Äa, 'ar-W, éa-W, whereby the "horn" as light-lifter, light-bearer for itself can again be r-A or é-r: No. 5y-6\$, 6y-68, yi -/3.
- b) the tomb house with the snake No. 56, 74

As has already been mentioned several times, the Nz-m-z of the winter sun-turning grave house as a consonant stem may have been -i-, -A- (-o-), -w (-4), or -n-, iul Aries age -@, respectively -J and -d-. The connection "snake -l- grave house" n-* t-nake), a-¥z (nahas) etc., actually "stone" or "mother" -j-"snake", would also correspond to the change between n in Old Hamudic and ty in Minaeo-Sabaeani both with phonetic value s, or the formula gy or gy g of the Northern runic series. It is the explanation for why in the Atlzitic

The "Mother Earth" and her priestess are depicted with the serpent in the Nordic cult, as our investigation will show later.

This is why the e'intersonnenwendliche sign X also has the value é-z or s-Ä, next to So-W or ur-da and so on or from z-a. We have already touched on the conceptual connection between z-1 and an air "grave house", "annual cycle", "year", "walk", "shoe", "cathedral bush".

For the Atlantisclic origin of the so-called "South Semitic script of Arabia, the Thai-Mudic variant no. 6 is significant, as it recurs in the Var script with the sound value nn, to which the "mother's womb" glypher (Text Taf. V, no. W8), stands in the ablaut (see also Text Fig. 6c). As we know, the "ancestor" (Anu), the son of God at the beginning of the year, is the ur-nma, who is in the womb, and the mother earth of the winter solstice, like him, is also Niex. The word for mother can be found in all Atlantean-Nordic languages. From the Var script we know that the m- ne-, nt, zre-, ne series belongs to the age of Taurus. The thanudi variant no. 66 is therefore very important, because it shows the t ,pA or /n hieroglyph, the sign of the beginning of the year of the Age of Aries, proof that the new editing of the sacred series of the Widden Age still made some inroads, but no longer penetrated them.

Interesting is the Liyan variant no. J3, the growth hieroglyph, which is also a n ancient Atlantean-Nordic cult object, and appears on the bull depictions and the cultic grave figurines with "water of life", as we will see in the section "water of life" and "qstier" and have already briefly discussed in Text Bar IV, nos. i33-u2. In Er. 69-Jo, the Safaitic shows the ,g-zs,f Afma tree of life as a variant.

If we now compare the c-wide sign of the "South Semitic" script, which has the phonetic value b', we see the tomb house hieroglyph sfw drc Au/ral before us. From the comparative study of the Var- urld Sinai script, the tomb house symbolism of the El-Hssh series and the North Atlantic megalithic culture, we know that the ba(du), the 3s-or-So, numerically Es-rv etc. is the "mother house", the "tomb house" of the winter solstice. is the "mother house", the "grave house" of the winter solstice. In two ancient Hamudic variants (Nr, /y-y8), the sun hieroglyph in the d'a is also indicated. The meaning of this turn of the sign in Thamudic (nos. y3, J2, 8i) will be discussed in the next section. For the sign no. 8z, compare what has been ventured above text fig. do, no. c8, 33- 54.

We have in favour of the Western Atlantic derivation of the so-called "South Semitic" script, i.e. the Amuri script of Arabia, two paths are assumed: an older, overseas one around Africa The first stage of this migration was around the Var, which is included in the tradition of today's Var script, and a second, more recent one, an overland route through North Africa. I would like to use two examples to illustrate the eastward migration of this North African ancient culture. As a starting

Der atlantische Ursprung der sogenannten „südsemitischen“ Tifinagarschrift Arabiens, Tartessos

point, I take the script that appears on the coins of those nine towns in southern Spain and is the foreigner of an older Bodean, non-Iberian script. These are the places that were located within the heuögen province of Cadix: Area; Asido (Medinasi-donia), Baelo (Bolonia), Iptuci, Lascuta, Oha, Turris Regina, Vesci and an unknown town. The coins in question date from the first period of the Roman conquest around 200 B.C. Schuffen has the script as the "Tartessian" after Tartessos, the capital of the Turdetanians,

labelled '.

' JHac f A Harry -vnl: Spanische Miinaen mit bisher neitlärien Aufschriften. Zeitschr. 't Deutsche Morgenländische Gesellschaft, vol. ry (i863). P. 336 f and Adal/ Schulte -.- An unknown alphabet from Spain. Zeitschr. d. Dmitichen Morgenländische Gesellschaft, N. F., vol. 3 (vol. 28). i9aj. S, i f.

We know from Strabo that the Tartessieril or Turdctaniem, whose capital, near today's Cadix, played such a major role as a trading power in the Mediterranean and was destroyed by the Punic people around too B.C., were a highly cultivated people. They are said to have possessed their own ancient script, to which a ruo 6000 /aWre is a t t r i b u t e d . This script would h a v e contained itire chronicles, songs and laws. the message in Strabo III. 3s goes back to Poseidonios, who drew his excerpts on the spot '.

The message of Strabo-Poseidonius that a highly developed form of writing already existed on the Spanish peninsula in the Middle Stone Age has been more than confirmed by the finds of Atlantean Neolithic palaeolithic monuments.

The Atlantean origin of this writing is corroborated by a statement of Diodorus V. f4. according to which the Cretans disputed the common assumption of the Syrian-Phoenician invention and declared that the Phoenicians "did not invent the characters first, but changed their form, and, since the nicest people used their letters, they were therefore called Phoenician*.

This is a historically accurate depiction of the fact that it was only through its international trading activities that the Phoenician merchant script achieved such validity. The Phoenician script itself, however, is only a sad remnant of the once so rich and lively Atlantean divine script, a dead mechanism without any deeper meaning.

The Cretans, on the other hand, a t t r i b u t e d the invention of writing to the Muses (according to Diodorus), as a gift from the God the Father. In historical translation, this would mean that the

Atlantean pnesteres on Crete was the bearer of the crotchet. How correct this tradition is, we will learn in the section "Mother Earth and her Priestess".

First of all, it is important to us that two writers of classical antiquity still knew of an Atlantean, non-oriental, origin of the scriptures.

For the purposes of this study, I would like t o compare the signs for s and ó from the Turdetan script of the nine cities. The former we have learnt to know as the designation Stir the lowest bogon of the sun's course sur Wintersonnenwende (Äu, or etc.), the latter as the "mother" or "winter house" of the god-soline of the age of Aries. I precede this comparative compilation with all the older stages of the Paleolithic to Neolithic Atlantean script of Western Europe and Northern Africa (Test Fig. 4I, No. i -5 rind 22-3*1-

For a proper understanding of the present series of text Fig 4* it is again necessary to take a s a basis the two original forms of the grave house linear sign shown in Fig. 3/ (S- 3Óq). Originally, t h e s e w e r e two signs with completely identical meanings, of which form 1 symbolised the vertical average, the Palaeolithic platform grave then the Neolithic original dolrn, but form 1 symbolised the horizontal average of the grave circle, the gravestone setting, the grave pit, the gravestone cist of the Late Stone Age and Early Bronze Age.

¹ Vgl. A. Schulten: Tartessos, 1922, S. 69 f. Die Stelle bei Strabo 139 lautet: σοφώτατοι δ' ἔξετάζοντες εὐὼν Ἰβήρων οὐτοὶ (οἱ Τουρθητανοὶ) καὶ γραμματικῇ χράνεται· καὶ εἰς παλαιᾶς μνήμης ἔχουσι συγγράματα καὶ ποιήματα καὶ νόμους Ἰβήρωνος ἀσ' xtoyLklwv értuv, ttc † c r o t , Tal of óX1o\ G""Íšrpy yp1vce\ yraptu:~xg of lz G' ldtg oabè yèp ;kd,-*g yy ° Vgl, biciefür üie voraüglicbe Tjqtzsubuog voa ž . f 'con'zy: Asia Mioor, Syria and the Aegesn. Aooats of Archaeology sad Anritropology, issued by the losdEute of Azcbaology. \Jni-ersi y of Livetpool Vel, TX, lçcg, L,'egrgool, S, Sg f.

Midwest - Europe (ä!m Sleinacit)		France West Alptn SQ8niJ			Tartess%0s	
Biqaoe "ien		ca' d'Axil			jijioqwe Steir-eii - Brorucae9	
						
1	2	3	4	5	6	
						
22	23	24	a 27 b	28 29	30 31	
Nord-Afrika		Libysch		Sinai Old Hamudisch	New Samudic	L@janic
ält. - jung. Steinzeit		Numidisch		Berberisch		
o o		o a		B e a	n3 n	nw n --
7 8		9 10		11 12	13 14	15 16
n n ž ú		" I		nü a	"	^ < n n
33 34 35 36 37		41 42 43		44 45	46 47	48 49 50
c u u		r e		n u l 6 g -*	V N	nù n -.
38 39 40		5				51 52
		' ^ F "				
		\$96u Gi			6z	
		azi i				

We first take the ó - r o w , which is so important because this letter is Iberian" /eM! In the Tartessian script, the sign for ó (text fig. 4+. no. 6) is the "dotted" sign for i (No. 32), which means - it is the right-angled sign (j ss with the sun's dot in it, turned to the right sideways. In the Libyan script of North Africa we find the familiar " Sonnenhau" with the point of the sun (No.9, o), which in the Berber script has the same meaning.

The numeral character (No. i i, i z) corresponds to the)ahrestei1ungszeichen (No. i i, i z). These numidic characters (No. In) correspond to the Old to New Stone characters Mr i-5 and 2-8. If we now follow the North African coast, we again come across the same characters (No. 3 - +4) with the same phonetic value ó in the Sinai s hurt "ó. It is interesting to note that the Sinai form no. iā is a compromise between the open lower right spelling (basic type I) and the closed lower right spelling (basic type II). The former, open forms are now the Old Thamudic signs tNo. i 5-i6), which also resemble the Tartessian i n that they have retained the solar point, as well as showing the inverted spelling (No. i 5) next to the upright spelling (No. 16). The New Hamudic signs s h o w both the round kosrøic form (I (no. ig) and the linear arch of the dolmen (no. i2- 18), upright and turned, but without the solar point.

Surprisingly, the Lihjan script (No. 20-2 i) again shows the same angular writing (No. 2o) as the Tartessian script, but without the sun dot. This probably provides important conclusions about the age of the Bhijanese script. It is known to us from inscriptions that belong to the 3rd and 4th centuries AD. However, this date says nothing about the age of the script, the monuments of which were found in north-west Arabia, while the script itself is earlier than the South Arabian, Sabaeen and Thamudix scripts. Presumably, these are also original Am-on tribes, which were not recognised until very late.

sixth

The first of these was the late transition to codification on stone, whereas before that, according to irlutic tradition, only the use of wood as a grave stake etc. was feasible. We would then have a perfect parallel to the transition f r o m wood to stone writing in Germanic northern Europe, also in the first centuries after Christ under the influence of the Roman Empire. The fact that our wooden derikmäler of this and earlier times had completely disappeared and the other few small monuments of Nordic writing and symbolism had not become known at all or had remained unrecognised as such, led our philologists to the "classical" fallacy of a Middle-European elongation of the runic script.

Let us now return to the signs for s in the "Tartessian" script (text fig. 4 * , no. 32). It is the rectangular sign (j w (éa, sf- etc.) turned sideways to the right, whose older evidence we find again in the Palaeolithic Atlantic script and its continuity (nos. zz-3 r and 33-4). On the path of the North African Atlantean the sign appears inverted (No. II -Hz) and not inverted (No. q3), in round and rectangular spelling, in l iuniid with the same phonetic value. The Berber script uses the older Libyan sun-house-Ideogrammin (No. dq-45), which we found earlier in Numidian (No. q-io). So here in Libyan there is the same overlap of the signs for 3 and s as in the Tartessian script. Thamtidic has the same signs as Numidian, turned sideways and written straight (W° 46- \$n), but combines the tomb house hieroglyph with the ascending "staff" as in Lihyan (No. 5 i -5 2), "Beam".

To compare the further exchange of signs in the course of the history of the Libyan script, reference is m a d e here to the Numidian signs for d (No.5 3-54), which correspond to deifi signs for i, and the Berber signs of the same name (Nos. 3 5-8), of which No. 38 ends upwards and bears the solar point.

As w i l l be explained in the following sections, the terms b (p-J and ö belong to the Age of Aries. It is therefore entirely logical that in the Tifinagh alphabet the division of the "two bows", the "two horns", the wln (*orku, aréu-*) sign of the bull age, carries the phonetic value / (no. 60-6i), i.e. is pushed into the place of the hieroglyph *pa* or *fa*, while in the Vai script the linear sign of the buffalo horns also has the value / (text fig. ii, no. 62 and text plate H, no. i i o y, also Er. io8, the duplication of the same sign rriit meaning "old time" "past", "bull").

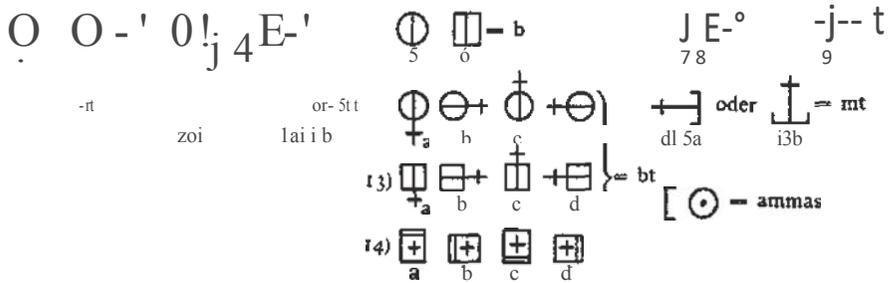
Die Mutterhaus- und Jahr-Hieroglyphe in der heutigen Berberschrift (dem Tifinagh-Alphabet)

The grave house sign no. 59 has been preserved in the Tifinagh alphabet with the old phonetic value m "Mutter*" in the ablaut series known to us. We have worked on the word comparison "Mother", "water", "die", "exit", "midnight*" and "MuttemachL' demonstrate the marvellous Iros- mic symbolism of the Atlantean language in the continuity of the Berber languages (Cf. p. i i 5 and 2641 in connection with the migration of this Atlantean cultural heritage from the \The eastward journey through North Africa should also be made visible in the symbolism of the grave house by the relevant Atlantean tradition in today's Berber script.

The Tifinagh alphabet has preserved the old Atlantean name fiir "God", "Son of God" with the sound value 1 (*ih-d*) and the sign of the cross, which we also find in Old Chinese with the same sign and the same sound value f "deity" (Text

Pl. V, No., iyz and i64 +*r. r20-ry i). The Tifinagh alphabet now has a number of slurs c o n s i s t i n g of the sign "God" + one of the "grave house" or "year" hieroglyphs, as shown in Fig. 4-

This once again directly confirms the significance of the atlantic grave house hieroglyphs gained by comparative investigation. To the group Text Fig. C 2, nos. i, 2 and iO we can add Text Pl. III, no. ioi, rot, ion, Text Taf. V, no. izo, i69 and i22. A variant of this group is the group Text Fig. 4*. Nos. 3, 4 and i i a-b, eu of which one can place Text Pl. HI, No. 202, iO3, I I z, i i3, Text Pl. V, No. iyo, i2 x in the



special place. Here, the symbolism of the Son of God in the year and in the grave circle or grave house. Therefore, since we used the sound value i-e above for "Jafir" and "Dorrihag" (the burial house) in the North African Atlantic region. Very important is the group Text Fig. 42, No. 5, 6 and I 2-ii, the "Son of God in the division of the year", therefore in the "end of the sun", therefore in the "grave house", "mother's house", in the "mother's night", "MittemachP". As we have already seen, the phonetic value ó ah, the name of God and the name of the Mother Earth, belongs to the age of Aries. While in Vai-Hieroglyphics the grave mouse still has the sound value ón with the meaning "mother" (Text Taf V, No. I-5), in the Berber language the corresponding sign Q bexw & has the sound value *alba* "father". The former turn of the sign of the Son of God in the course of the year can still be recognised particularly beautifully in the Berber script (text fig. 4<. no. 12, *3. *4 á - d). The à-row is the division of the year - winter solstice (inverted position), b) the spring equinox (turned sideways to the right), e) the summer solstice (turned upwards), d) the late equinox (turned sideways to the left).

To the group text fig. z{2, nos. 5-6 and if-•3 are to be a d e d, text plate HI, nos. 5 i, 38, 83, 8y, text plate V, no. i J J (the archaic Chinese character rlioag "centre"); to the row no. td in the special text valley III, nos. ioz, io3, i i z and i i 3, text plate V, nos. aí, z8, zyo, iy i.

However, the Tifinagh alphabet has the old sound value u in the í "I hieroglyph as a sign wn, ("na, m rm, etc.) Jutter", m "sterbcn" preserved (text fig. -[2, no. /, 8).

The sign et in combination with -l- - r, the Son of God in the mother house, in the mother, the midnight, also means "to die", href (text fig. no. Hz, i § a-b). We can now completely understand the symbol combination No. i6 minnr "centre", the "Son of God" @, the "year" in the winter solstice m l

The traces that lead from the Sinai Scriptures via North Africa to the The motter tGrab)hsus- West to the side. The continuity of the Berber inscription (text .fibb. 4". +4 ^ dl hieroglyphe in der at antischen Linear- shows the path along which Sinai hieroglyphs (text has V, nos. z4 and 28) once fibhfff ÚTRÄfidBos (Forte have migrated. Flar the ancient, atJantic connections, which lie here, also offers "" z6-

The correspondence between the Tifinagh-1-hieroglyph Text Fig. 4°. -id and the Sabaeen (Text Pl. V, Er. 8y) with the same phonetic value is an eloquent testimony.

The Sinai hieroglyph for the rectangle or square (as a tomb building ideogram) has the phonetic value p (text Pl. V, no., ien-ioi), corresponds as to the Egyptian Er (text Pl. V, no. 51-52) pHau>Sun", which thus corresponds technically to the numerical Babylonian @-s {apT;d} and your Hopi c-p (n'-po-fu), as we also find in the Tifinagh alphabet the Egyptian hieroglyph r(o) zziit üern Lattwert s again.

However, the Amen script Arabienx offers us the "verschobenen" sound value of Germanic, i.e. the sound value of the god who passed through the winter solstice and his "Haoses".

The series of drawings of the so-called "South Sernite" alphabets is extremely instructive here. While Old Thamudic shows the Grave House hieroglyph as a rectangle (square) and rhombus (Text Taf V, No. i oz-ion, cf. Text Fig. zz, No. 2a and 8a, 8b), in New Thamudic we find the old w or Äu sign again in round (No. io4- s) or rectangular spelling (no. iD6), but in a variation that shows a mental connection of the w or f u sign with the "loop" (2) on the one hand (text fig. 33) and the bull's (buffalo's) horns on the other.

on the other hand. The approximation to the R-slash is achieved by a downward indentation of the bow, the same connection that we have just seen in the Turdetan and Tartessian signs b and i.

This is a characteristic Atlantic-Northern symbolic polyphony, which is again unconnected with the grave house symbolism of the North Atlantic megalithic culture. In the section w-én, again on the path of the west-east migration c'of the - "journey" of this North Atlantic megalithic tomb symbolism, we will be able to observe a cesign of the entrances or gable holes of the megalithic tombs that fully corresponds to the signs no. i £' and red (cf. the sections "ur-ka'- and "grave house").

Of the examples cited there, atlas Fig. 31 2, the entrance to the burial cave of Palmella for the Pyrenean peninsula, no. 3' 9c entrance to the stone cist at Röd, Loinmelanda parish Bohuslän for Skadinavia, no. 3 9z tombstone of Percylow, parish Datt, characteristic of all Scottish tombs, which show the same "horseshoe" shape of the Tharnudian signs (text Tat V, no. log-lo3). And as our investigation in the section "Grave House" will show, the gravestone setting in this

The "horseshoe" sign again symbolises the North Atlantic, the Tuatha megalithic tomb symbolism. The outward bending of the ends of the bow sign connects the sign with the ideogram of the bull (buffalo) horns. The New Thamudisehe still shows the transition clearly in the signs no. io6-io8. Any doubts about the connection here are dispelled by the fact that in the Vai script we could also find the same sign (no. lo8) with the value /a and in the doubling as a sign for "bull" (Text Tafi II, no. io6-io8).

Here, too, the prehistoric monuments show us the path t h a t this Atlantean symbolism travelled from west to east. It was /i@srRr customary to place the painted buffalo skull above the door of the (burial) house (so-called "Pan"-griffins), a Bratic that invaded Egypt after the XIIth Dynasty. However, we already possess an Early Dynastic depiction on a carved stobtooth from Hierakonpolis (Dyn. O, Mrs Cairo), where the door of the tomb house J "J" is depicted between the "two stelae" and the buffalo skull hangs above the door (Atlas fig. 3d86). Dab the bull's head or the bull's horns

were an inseparable, cultic addition to the burial house, can be proven for the entire Atlantic culture. We will examine this symbol again for the East Midland region, particularly with regard to the Am-urri people's migration and the origin of the Jahii faith in the sections "Bull" and "Tomb - House".

As already been noted, the Atlantean origin of this ancient Egyptian bull symbolism of the tomb house is confirmed by the rock paintings of Northwest Africa, which date from the Early Stone Age up to the Quaternary period. There we find both the Son of God with the {j hieroglyph, as well as with the 'stalk' (old buffalo), in or under which he is depicted as a winter solstice constellation, or in his place the hieroglyph of the Tree of Life or the hieroglyph of God exactly as it appears in the Vnrdynastic linear script (Text Plate VIII, No. i 3y- i38). Here we only want to remind you that - as we have already noted in Text Taf. II - the phonetic value 'aa bezm. *fa- alu*)ahresarifangslaut und -zeichen des W idderzeitalters in the Amiri script of Arabia has again been reinterpreted and reinterpreted in the sense of the symbolism of the Soer age. This is a generally East Central European phenomenon to which we can refer.

in the next section.

The Safaitic (Text Taf. V, No. ry i fo) also shows the bull's horns, while the Lihjanic again shows the original form of the he- or W-sign (No. i I i -I I2) on'veisL In the Sabaeen the Aitthamudic form of the tomb house returns (No. i 3-^+4)

As we have already seen from the reed symbolism in the previous section, the traces of the journey lead from Arabia to the Persian Gulf, the estuary of the Euphrates and Tigris, to Sumer and Elam.

In the course of our investigation so far and this section in particular, we have already repeatedly refers to the depiction of the year and tree of life in the numerical Babylonian ' " " " " " culture and its complete correspondence with the Atlantic culture. A single characteristic example of the "Tree of Life" (Text Pl. V, No. I i 5) with the Jahreszeitzeichen B should be mentioned here once again. See herewith text Pl. IH, No. 5 r,

\$3 54 * 14 etc.

We have the marvellous tomb symbolism of the archaic numerical hieroglyphics, the Son of God, the Child of God in the womb (Text Plate V, No. I i6-ii6a), - in the "well" *pu, tel* (No. F iy- i i8), - in the "womb", the "sunset", the "gate", *β, f6rr* (No. 4 19) - the "enclosure", the "death", the "dwelling place" (No. I*o-i zi),- the "house of the deep", the "wisdom", *cx-gr, to, tur'* babyl. epsii (No. i 22), in connection with the hieroglyph g and J- (Text Taf. I, nos. /8-8o and 96-red, text Pl. II, nos. 26-2y), in connection with the hieroglyph g and J- (text Pl. I, nos. /8-8o and 96-red, text Pl. II, nos. 26-2y), in order to be able to determine their original relationship to the Atlantic culture in terms of the history of writing, language and cult.

Atlantisch-Nordic relations may have taken two routes: one via 43. The south-east European country through south-east Europe, a connection that we have already mentioned in the connections between the neolithic culture of Bessarabia and Suxa. Done this way

The North Atlantic culture also travelled via Central Europe to the Near East, where in Troy (Text Pl. V, Nfi. I30- 13+i) the same symbols and characters as in the ancient runic series (Text Taf. HI, No. 3o-3 r) for the "year" sign.

The Hittite symbolism shows the migration of the Atlantean year and god symbolism in even greater detail. In the series No. I32-135 lies the entire development of the sign of the

42. Die sumerisch-babylonische Mutter-(Grab)haus-Hieroglyphen und die Hieroglyphen des Jahres.

Die atlantischen Hieroglyphen: Troja und Hettiter

"two thorns" from the year division sign & before. 2'tr. i 36 is just another "spelling" for no. i 31, text Tat. III, no. 3 i, thus with omission of the circle, as also the sign of the "two thorns" (N' 34) in the nordatiantic, ingyäonianii symbolism appears without a circle or the circle is placed between them, cf. text Pl. III, > 3S 3 'y, o and C. It is that ancient Atiantic-Nordic hieroglyph, which still appears in the Scadinavian folk tradition of the 6th and 2nd centuries, according to Stjernhelm and C. Century, according to Stjernhelm and Bureus, *Bc(g)ther Bc!gmden clear*,

T'iarx belgMM n, which was called heifit - the "thorn god" f-r (with t h e winter solstice vocalisation) Tw-, r/or, rer, zW, in the "bellows", in the "womb".

In addition to these linear signs, Hittite cult symbolism has also handed down to us the "year-god" in the valuable depiction of the rock reliefs of Jazylykaja (Atlas fig. 46). They show us the *ardose CR'tt*, the Son of God in the winter solstice, who can no longer "bless" and who bears the Ingeveonian-Trojanic "year" sign as his head (T-..xt Tab V, no. r38). Here, too, there is no correspondence with Bradstad's depiction of the Scadinavian rock carvings (Atlas fig. 3d). The rock rising from the w-, the da, the "H ömern"

The other symbols of the reliefs of Jazylykaja (No. i 39), in which the "la- or p-man" sign is added to it (No. i do), show the "god of the year". Again, compare the "literal" correspondence with the symbolism of the "people of the FreindboÖttypiis", the Sid-Atlantic seafarers on the one hand (Atlas fig. 4236), and the North-Atlantic, Ingvioniana (Atlas fig. 41jo-3 i - d23s) on the other, in order to be able to become aware of the world-spanning voyage of light of the Atlantean culture again and again.

The beautiful, Hittite Zéchenverbindiing Text Taf. V, Er. i 3/: "year" sign, "three dots", "Man" -|- "Snake", we have already considered in detail above in text fig. 3o, no. 52, in the context of the Atianic cultural spread through the Mediterranean basin.

Knie eiteleaitätscheo Aufier the southern, overseas and western overland relations to the Atlantic-

w t "g d ,t yb,qf'Nordic culture, we must recognise the origin of the Mesopotamian culture but also a * ° g)qq-% g@' northern overland occupation, assume an arctic-northern origin. This is clear

bq from the representation of the "tree of life" and "tree of the year" in numerical Elamite symbolism and those of western Siberia and north-east Europe.

If one compares the Old Elamite signs of the "Tree of Life" compiled in Text Tat V, Nos. i z3-i zg with the West Siberian Nos. i48- i 5c, the similarity is too striking for there to be any question of a coincidence. Also, the cult vocabulary of the Finno-Ugric and Uralic-Altai languages, which we have already occasionally referred to, in their connection with the Atlantic-Nordic languages such as Sumerian, the assumption of an "ethnographic parallel" is ruled out from the outset.

The widespread use of this vocabulary as afgeuci' Mrs *U&zxprnrLgyf* in north-eastern Europe and north-west Asia, however, also categorically forbids the assumption that this could be a high-altitude cultural expansion, such as the migration of Sumerian culture to the Arctic. This will be shown by an examination of North Asian-European symbolism.

We therefore have no choice but to assume the emanation of this so closely related Atlantic-European-American and sub-Arctic-European-Asian cult symbolism and cult language from a yAmofi yn gvzejitro erklntce *Unleimat*, as the investigation in TeHt Taf. III a has already shown.

The {bereinstimmung between the epipalaeolithic "life" and "year- '5 '- tree" representations of the Pyrenean peninsula (Text Taf. Iila, Text Tat. V. Nr. i l \$, I23-*"9)stj,rlik the relevant North Amerindian (vg1. Atlas Tafi "Rock Art Fiord-America" No. 3, 4, 5 unad 6; fig. 3y88a and b and fig. 3288 b, no. d), as well as the West Siberian and Sumerian al elamiDSchen hm.

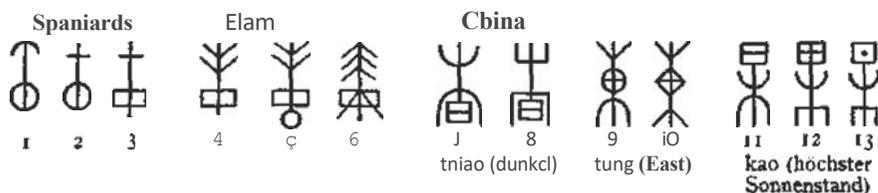
Übereinstim-
mieser EHero-
in der nord-
-'
j@
--cb And

Compare, for example, the similarity in certain cultic unities such as the representation of the "tree"-born "man". The " tree of life" or 9)€ is the ideo- gravin of the course of the year of the Son of God, hence he himself. The figure of the Son of God, the "Humans", like the life awakened by its light, the blensch, grows ruit your "boutn of life", emerges from it. Hence the connection of the " 1\lensch" figure with the linear sign of the tree of life, which we have already learnt about in Text Tab fill a (No. 5, 6, 7. 47. rod etc.). Compare herewith in the appendix sam II. part, plate Surnerisch-baby- lonic synbole of the "Tree of Life" and "pWorld Tree", l'fr- r8, sealing cylinder (Louvre Mus.). The Leberis tree stele J, on which there is a human figure as a symbol of the sun god Shamash; No. zi the "man" sign above the eight-spoked wheel on an archaic sealing cylinder (Ward No. z69, Fetropolitaii Museum).

sy ibolil

The Altelani hieroglyphs of the "Tree of Life" show the "tree" with six or eight iists (Text Taf. V, No. 12a-iz6, izq) or with four branches (lfr. ivy -i28), the origin of which has been explained in Text Fig. zi. They also show the "}ahr" sign, with or without a sun dot, as a circle, rhombus or rectangle (no. i z8-!*9).

To illustrate the common Arctic-Nordic relationship, I place here (text Fig. 42a) the monuments of the Neolithic Pyrenean Peninsula, Old Elam and



Ancient China side by side. In the rock drawings of the Pyrenees peninsula we see the "year" Gotl, the "lowering one", the *Ti* (No. i), the "crucified one" of the centre of the year in the "year" sign, the old divider steven. The }ahrkreis is written rtind (No. 1 -2) or rectangular (No. 3).

In the Altelarnite symbolism we see the same rectangular writing of the "Tree of Life" sign with the four Estes (No. c - \$) or with the six "lowering" iists, the linearity of the NycAfr, the northern winter solstice tree, the evergreen (No. Ó). With regard to No. 6, one must remember the polyphonic meaning of the circle with or without a centre: it can denote the "Sonrie" (light, life, seed, God) as well as "SonnenlauW, "year". Hence the fact that in No. 5 the sun circle is again attached to the rectangular year sign, 'a;s NQ dra Zi "uwi, but in No. b the "year" and "Sonrie" sign has been moved to the "Fui", the "rootcl" of the tree, in the ("Jr" rune); No. 6 would have to be addressed as a purely Nordic winter solstice)tribol: the Sonrie is at the root of the Tree of Life, the tree "lowers" the "@Ste",

If we now compare the archaic Chinese signs with this, the correspondence is complete. In ancient Chinese, too, the sun sign is again identical with the "year" and "year part" symbols in round and rectangular notation, which we already use in the Jappian sytrbolic (Text Pl. IIIa, No. red). The numbers y and 8, which show the sun or the "year" "at the foot" of the "tree of life", also have the meaning wfi "dark". l'fun the sun and the year rise up the trunk of the "tree": it becomes "tomorrow", "Friihjahr" - Himzrielsgegend of the year series: "Ogten". Hence the meaning & g "east" fair the signs 9 -I'd IO, the heifit - the i son of god /" is from the

n-g (n-k) ✖ hervorgegangen.

When the sun h a s now reached its highest position ever (1'4r, I i - i 3), at midday and midsummer, it is at the top of the "tree".

46- °*- -->'- 8---'- the representations of the north-west Asian and north-east European rock paintings (Text discho Hieroglyphik des Jahres-, Welten- and Lebensbnsnms in den Felszeichnungen Nord-Rußlands und 4749) Taf. V, No id8-i 5d), which belong to the Perm (Vischera), Irtisch (Smolanka), Tomsk (Buchtarma and Buchtarmish), Minussinsk (Jenissei) (Atlas fig. 474i to and in text pl. IOa, No. red-

nzo, have already b e e n dealt with in part, we have to n o n s e e m like old, familiar acquaintances. Their agreement with Sumer-Elatri is unmistakable. Interesting is a spelling like lhr. i 5S, where the "year" or "sun" sign appears twice, an upper and lower one, similar to the sign no. ij6, which min can again be placed with the Hittite no. i 35. A spelling like Str. iz{5 corresponds "pörtiich" to the Epipaeolithic text Taf. IH, nos. yz, y3.

The combination of characters * is beautiful *47- d-r Ti-ur calls the " itich" in the "Lanke" (Text Pl. IB a, no. i i2 and Pl. IB, no. 8i, i 3d), above it the oak of the year, while behind it stands the "lowering one", the Son of God in the winter solstice of his cosmic year.

If nuji can also be assigned a sign such as No. ip, the three-rooted Lord of Mother Earth with the three dots,*c *4* the n-é sign, whose oderr end is the "horn" sign re or én, No. i Hz the "Malkreus", the upper part of which b e a r s alé-é-r signs (text fig. o, nos. i 8-3o) and is thus completely identical in form and meaning to the numerical sorine ascending hieroglyph Text Tab HI, no. zq i no. Fd3, "snake" + "grave house" (& or da), as in the Thamudic (text Ta (V, no. 5C-56) and in addition the over "snake" and "grave" in the Ugro-Finnish languages (p. zfi0 and p. 32o) - then there is no longer any room for the possibility of a local coincidental correspondence, which could have arisen in an unconsciously playful-mechanical way, a so-called "ethnographic parallel" - or whatever all those embarrassing interpretations w e r e , W e thus concealed our ignorance from the poor unsuspecting and eager "layman" until he and we ourselves finally believed t h a t our science here had something to do with "well-ordered knowledge".

@. The way=*-*- Let us now conclude this section with the archaic Chinese characters of the text yq,;ytttg yd dp Tat. V, No. 15s '9^- . s here, too, we can see the complete inner and outer correspondence

between the ° ggS' °g mood with the atiantic-nordic symbolism, which inevitably leads to the eoat their "tm ascb- assumption of a common origin or a contact or influence.

der arktisch dische Grundlage Section II refers to the Neolithic influences from south-east Europe, the Danube-Balkan Tripolje-Cucuteni culture via Anau-Susa to central China.

(Yang Shao culture). The signs of the *fioppel axe* (No. i 8-i 5g), as synonyms of the year division sign Er. i S S i \$2), may also have come to East Asia as a result of this influence. The Chinese phonetic value rj a,g- "2ditte", which clearly recognises the relationship to cosmic year 8symbolism, is of greater importance. The addition to this group of characters (No.i5s-' 591 *are the characters ftir nu "mother" (No. i60-i6i). The word m contains the winter solstice vowel u, and thus symbolises the earth in the winter solstice, whose symbol - as has already been repeatedly noted - was the "painting cross". The sign no. i60 r e p r e s e n t s the " cross of the sky" with the two solar points of the solstice (rising and setting sun) enclosed in the circle of the year. Exactly the same sign without the annual circle, i.e. the "May cross" with the two sun p o i n t s , we have learnt to know in Cypriot with the same phonetic value (Text Fig. IV, No. 42). As an alternate form, the Old Chinese also has the form no. i6i, the " year sign" with the two solstice p o i n t s , which is preserved as a solstice and year division sign in the Ingevaeonian rune series (Text Pl. Bl, no. 3i), and which we could also prove@ In Troy (Text Pl. V, l-ir. i 3i). An important variant of the winter solstice symbolism is the serpentine shape of the dividing line ict ancient Chinese character no. i6i.

From the two groups of figures no. I35-l j9 "and no. i60-i6i we can now see that the in ancient Chinese, the "centre power" was also the "mother's night". If we now compare the characters no. I6z i6y for "Earth", "Mother Earth" in ancient Chinese, we can also see that - just as it bears the name of the Son of God fi, fa '- its characters are also the hieroglyphs of the Son of God, his course of the year, which are revealed in it: no. i62 the sign of the year, hfr i63 the re-H-sign of the spring, nos. I64-I6\$ the "musclcd one" of the high Sominer time, in no. i66 already connected with the "l o w e r i n g o n e " ("anchor") and no. I6y the "lowering one", the Vu.

As the "mother house", the winter solstice house, we have already become acquainted with the hieroglyphs Z'ira "field" (nos. i68 to ry2) in their astonishing correspondence with the Neolithic of the Pyrenean peninsula (Text Fig. iq, p. zzz and Text Pl. III, no. 99- roy and their connections with the Atl6ntic hieroglyphics of Northwest Africa). It is the hieroglyph of Mother Earth, the "womb", from which the Son of God, the "man* and the "children of man" are r e a w a k e n e d to new life, reborn.

Atich the Old Chinese shows here the same alternation of forms of the tomb house hieroglyphs as was shown for the Atlantean symbolism in text fig. 3y.

In the series No. i 80-i83 we find the ideogram of the platform or the orden dolmen rri with the same transitional form of the sign No. i80-i8s, which we can book in the Nordic runic series for the u- and r-rune. The runic vowel sign pl n - is the r-consonant sign in the winter solstice spelling, i.e. in the reversed position: hence the sound value er or *a . In this spelling it was introduced as a probe character for the vowel u (No. i 8s i8i) and a new character No. i8z was derived from the angular spelling No. I8i for the consonantr (*ra*). The Chinese phonetic value A"table" is striking, which could also read /" in the Atlantic-Nordic winteroriginal vowelisation. The connection becomes even more striking, however, when we find the sound value eiü "roofing" for the same character no. iyy- l yg - the Atlantic-Nordic name **delt, which** is still popular today and can mean both "table" - "stone" (altar) and "hollow stone", involuntarily comes to mind. In Kor- mish, fcd is a "cave"; "lpch", especially - as we shall examine - in connection with megalithic monuments, through which children are drawn for the purpose of healing.

Passing through, crawling through the megalithic dermal, the m-éu, the o "s-m-&i, the "cfef em", the "foot of the "tree (A-)*J - fj), that is - the winter solstice, has cosmic significance. The suffering child, the sick person is again led through his winter solstice to rebirth and reincarnation. This is why they were also drawn between the legs of the "table" or "chair" Jj, both names for the dolmen. The linear sign of the dolmen, which is also found in Old Chinese as an é-stem meaning "table" (i83), is the ideogram of the "table" and "chair", as we will see later in the relevant sections.

There can be no doubt that the solar winter solstice symbolism is also used in ancient Chinese, if one looks at the group of symbols No. i8c-i86 and No. i 8y- 9. The first group shows the winter solstice arch, whose rectangular lettering in the Atlantean-Nordic symbolism also became the ideogram fair the grave platform, as well as its later, stone version, the two-sided open dolines (text fig. 3y). The sign (N *41 which pushes the sun into itself, hides it in or under itself, has the value "under, below", No.i85 shows the sun "under the line" (horizon) as an alternate form, while No. i 86 "literally" resembles the North-Atlanticfi Binderune fi-m-.

The corresponding inversion is shown by group no. i8/-l 8q: the sign no. i8y is the "turned", upturned sign no. i8q, the atlantic-nordic re-én or In-ra- sign, the &, which carries the spring or morning sun re, rises. The sun is then "above the line" (No. i 88), as "Stnb" or "ray" (No. i89) r i s i n g upwards. The value of this group is then also *sig* " above, above".

As already indicated above, the sound w-a of the winter solstice is the combination of two word stems "mother" (water) and "stone" (mother), from which the "man" (m or m-n) is born. The combination of the groups No. i 8o- i 83 and No. i 22-'79 would phonetically be called *Km-n* in the simple form é-m and thus literally correspond to the Old Norse ém-f and the entire group of the L "nstriar grave house name discussed on p. 325 ffi.

As our investigation in the sections "Tomb house" end "nr-ka" will now show us, the dolmen was in fact a mA/er and would have the ancient Chinese name *Linie* "table-stone" also literally corresponds to the Atlantean döf-nrn "table-stone". The "stone" (dolmen) with the attached pair of clay bull's horns is the general Atlantean altar type. On it, the symbolic fire sacrifices were l i t a t t h e winter site rites, which we can still find evidence of in today's folk custom of the Atlantean megalithic culture area in connection with the ancestor cult.

Therefore, the ancient Chinese character and sound combination completely corresponds in sound and sense to the *R of* "oven, hearth" mentioned by Homer, Herodotus and others, which belongs to the ancient Bulgarian &wy, lit. ä "stone", Greek ' ara (<npfipa) "vault", gewö]bte "Nac'nr", "vault of heaven" etc. and is a member of that whole large group of words which we examined above in connection with the Old Norse é /.

Incidentally, the correspondence of the ancient Chinese character Er is also striking. i r 9 "grave house" + "sun rod", "sun ray", which "literally" corresponds to the signs of the Atiantikcr- The text of Arabia (text Pl. V, No. 3-o. z-99), North Africa (text Pl. V, No. g) and the North Atlantic text Pl. Hl, No. +°4 I 2Ö Corresponds.

This provides an indication of the route by which this Neolithic megalithic tomb culture could have reached East Asia. They w e r e probably the *nya*, the "people of the free boat type", the lost Siidatian megalithic tomb builders of Madagascar,

who brought the cosmic-cultic, large-stone burial house to East Asia via the Near East, the same seafarers whom we call "Polynesians"™, as **Kto-em**; as Miki,

"species" in Oceania, even if their external, racial image has changed considerably.

Since the late Stone Age, East Asia has been characterised by the widespread immigration of a Nordic, this time Atlantic, ruling class. We will come to this later

especially in the second volume.

To conclude this preliminary East-Asian excursion, the hieroglyphs for /i "€iottheit", "Supreme Judge" (No. I y3, i yC), which in the "nr-ka" sign represent the hieroglyph of the fi-nr, the Jr, the divine judge of the highest judge, are used here.

\Vintersonnenwcdenzelt, show.

The signs no. 1/5 and iy6 also show the complete correspondence with the Atlantic symbolism, when the split year division sign in the "vault", the Greek

"kamara", the Old Norse RW and eli, and the Son of God, the "Sohr" of heaven" (i 2S), appears as the embodiment of heaven (i y3) f'iro.

In this section of our study, we were able to "experience" how nord-
America across the Atlantis and the Mediterranean area south-eastwards, the symbolism of the year
God" spreads as the trace of a unified world view, of a God-^{der Lehre} end view of God

The hieroglyphics of the "year" and "year sign" are milestones in the Atlantean-Nordic experience, which was originally carried out by people of the same blood. The hieroglyphics of the "year" and "year sign", the "grave house" and the "n e i g h b o u r h o o d" are the milestones of the Atlantic-Nordic people's change on the great north-west-South-east diagonal from America-Europe to Africa-Asia.

The central and main doctrine recognised by us is the great experience, the sacred mystery of the Northland, the turning point of winter, the certainty that man is inseparably connected with the great, divine whole of cosmic change5, the eternal return, is a part of this unity, as is all life: dying is becoming again, an eternally new turning point in life. We are faced with an ancient, high, moral realisation, which we are only beginning to grasp again today from the deepest decline of our illusory nature, in our doctrine of heredity and the social-ethical consequences resulting from it, and the significance of which we are only now beginning to understand.

We are only just beginning to realise this for our world view.

We then realised that our entire well-ordered developmental scheme of human spiritual history, that the spiritual awakening and maturation of mankind had only been shifted to a "historical" time in the Orient and that a previous continuous prehistoric age had been constructed, is a groundless hypothesis, which has been inherited by us as an intellectual burden from the self-aggrandisement of that oriental-middle-earthly period of obsolescence by our theological-humanistic old-philological historical school. F r o m the moment when the Atlantic-Nordic culture reaches the coast of south-west Europe and becomes tangible to us in the archaeological monuments of the ancient Stone Age, the Magdalenian period, it reveals itself as an ancient spiritual heritage and from a level at which the popular religions of the "historical" cultures of the Mediterranean and the Near East, the so-called "antiquity", reveal themselves to be in a deeper decline.

The study of monuments and sources in this section has already taught us another thing: that the Nordic race, as the fermented leaven of the earth and of humanity, is the self-sufficiency of the human race.

became the sacrifice of her kindred, God-ordained world mission. The examination in the following sections will also confirm this view and show us what task of self and world civilisation is once again assigned to this race in its spiritual and subsequent physical rebirth.

That Nordic realisation of God of the primeval Ccitt was in belief in God the Father, the World Spirit, who was from the beginning and from whom He became things, and in his Son, who bears the "light of the land" and through whom the Father reveals himself to mankind. The Atlantean symbolism and hieroglyphics of the late Palaeolithic period explicitly teaches us that a "animistic" or even "pre-animistic" level of religion among the people of the Atlantean-Nordic race, nor was there any question of a simple worship of a god, such as *ctwa cines sun god. dx llattheit street light around m°nr* *Segptt-Rrligiai,* *sandersci rm* *Gentis-Somag!aHex l Dre Soone* is the revelation of the Son of God, but she is not Himself. The ideogram of the Sonhe is in the ancient Nordic cult symbolism and the older and purer tradition of the North *ci mais* a god's hieroglyph. *S'aint!ishe GodNerogflpM riócc* *step on dr r* *alireslaup on d - D ch g, on dez vigor ifandet u-d W!edrzêêur -vt Vrrhriu'txir dunn Well, minMesmas, eu Heaven and Earth&-.* And the Pueblo Indians, like the Germanic tribes of the age of Tacitus, still know that above the bearer of the "light of the land", the S without, God the Father is the spirit of the world, from whom everything came and to whom everything returns.

He has given us the Son so that all who believe in Him will not perish, but will receive "eternal life" in the return, in the rebirth in their descendants, according to that infallible law of eternal change and rebirth. From Him and through Him, through the Son, *deu* "human beings" are the children of men and their life is a parable, an image of His life, in the early year, the high social year, the late year and the turning point of life.

This belief is expressed also by the names that the three non-Atlanteans gave themselves: Old Irish *lu-rm*, Lithuanian *lo-"Za*, Oscan *fd-ato*, Old Saxon *Fl-ed, thl-s'do*, Anglo-Saxon *pF-ed*, Gothic *ja'-ode*, Old Low Fränk *Niaf, Cod*, Old High German *dick, diiZn* "people". "Germans", "Dietschen", were therefore first called three Tuatha -Völker, three Urgertrianen, as the Germanic language was also called "German" by the Roman church: "theodisca lingua" it says in the Lorch annals of 888, or simply "theodisce" in a report by Cardinal Bishop George of Ostia to Pope Hadrian I. (866), as the Anglo-Saxon *pcod, piocd* means "people", "nation" and 'gr-šjofr "language" and "people" We find the term "theodiscus" applied to Anglo-Saxons (866), Lombards (288- 801) as well as Goths (80 and 800) ' (Klugc, p. 9)

The Christian-Gothic meaning of the word *pNdisêo - "pagan"* - is valuable for us, as the Anglo-Saxon *f eodisce* also denotes "the heathen".

So the Tuatha people were the bearers of an ancient, pre-Roman Christian faith! But what does the name itself tell us about this belief! The word is formed *ans la' í t o ' tu*) "God" and *ufu:d*) "from, out of", thus meaning "to God". The second stem *uZ s/Ç cd) ut(mÇ u d), at(ath, ad)* etc., with or without consonant doubling, also refers to the word *n/ (p@)* "life, atcni, soul" etc., i.e. to the giving of life, the giving of breath in the

\Vinfersonnenwende, the 'Jti1', where life is b o r n anew, death becomes the becoming turns, death becomes life.

\Vir ivollen now in the next section (VI), "The year and the prehistory of language

• *Fx. N?* "gzÜtyosologisch hex Wörterbuch der deutschen Sprache, 8th Aufl. StruBurg i 9 15, p. 8;

and writing of the Atlantean-Nordic race", we will examine in more detail the cult-legal foundations of the Atlantean-Nordic language and script, which have already been discussed several times, and - as far as it is possible within the framework of this first preliminary investigation - we will structure them in terms of their development and history. In the second part, which has the task of carrying out the investigation on the basis of the systematically ordered monumental material in its continuity from the oldest customers to the present, the history and the monuments of the "Year of God" of the Atlanteans are to be presented further in your first section (VII. of the whole "Erkes), "The Son of God and the Year Ring".

lehasf here the "ieb tigste Q uellen- und Nachschliagematerial, die von mir zur Unterstuctiung der Scctrih-gcschicbte beouut syurd, folgeru lo dieser AuÄteüuag siad die riag#/oŸ'zs Fundstücke @ràt eoathatteo, insofëro have already been published in contemporary publications or have been newly recorded by me. For these, please look up the place of discovery and the number of quolts in the pictorial atlas under the number of the piece in question. These eniel finds are of great importance for the continuity of the Palaeolithic scribal systems in Western and especially Northern and North-Western Europe.

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THE YEAR AND THE
PREHISTORY OF LANGUAGE
U. SCRIPT OF THE ATLANTIC-NORDIC
RACE

**THE YEAR AND THE PREHISTORY OF THE LANGUAGE AND WRITING OF
THE ATLANTO-NORDIC RACE**

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In this section, I come to the most difficult part of our investigation. When I would venture to suggest that certain conclusions, which only began to emerge **towards the end** of my own research, have already been reached, it goes without saying that this result of a preliminary investigation is also only a provisional one. Only a comparative developmental-historical study of all human languages will provide definitive clarification of the prehistoric language construction laws and language relationships only hinted at here. The new points of view we have set out are only intended to be a fingerprint in the direction of an inevitable expansion and reorganisation of our etymological research.

The result of our preliminary investigation was that the milestones with which we, the originators, have hitherto used to abyss our linguistic and written history, must first be pulled out again and moved far back, so far that any outmaflilchc estimation of the " " age leaves us in the dark. Then the hypothesis of an Indo-European or Indo-Germanic age.

European indigenous people, which originated in Europe as an embodiment of the Nprdian race. and was originally residential is completely untenable.

Since the Siid-AUantians of Magdalenia had already dissolved into racially mixed forms such as the Cromagnon race, there could have been no question of a racially homogeneous indigenous people in the sense of the older Indo-German theory. For the original population of Europe was of African and Asian origin: the Nearidertaler and Homo rnousteriensis belonged just as little to the Nordic race as the Irish Ofnet people and the "Fuui" original inhabitants of Central and Northern Europe, the Borreby and Hvellinge types, who can be traced back to an inner-Asian original race.

However, since we can already assume a mixture of rancid languages in Europe for the younger Palàolithic, we can also assume dialectically very strongly mixed language groups for this period. For even if - as Trombetti has already shown - there is indeed a certain communal character in the linguistic heritage of the Vilkins, this phenomenon can only be explained by the fact that a certain race, as a master class and cultural bearer, gave its own culturally superior language to peoples of a different blood and a different language.

As a result of this study, it can be concluded that this race was the Namtisc/u Esse. However, their linguistic unity lay in a primordial period, which, in terms of time and space, lies beyond their European period. The language of the Arctic-Nordic, pre- or pre-Nordic race wasa,gQufiitir , which must have become more and more spiritualised and enriched in the North Atlantic period of the lung-paiàolithic, until it reached its highest level ' cd 2' *"e*AntYi,' L'unità d'origine del lituaguo. 8olognq 1905.

**

reached. Sumerian could still be described as an example of a transmission of the Arctic-Nordic language.

Only after the fall of So-uru (Aëantis), when the Iulitic centre of the colonist-master peoples of the Atlantic-Nordic race had been eliminated from the course of development, could a new language have emerged within the South Atlantic, Continental European peoples. This language has become a@éfiNradr: it is the *CriMag r'-c&*. It also differs in this respect from the older, agglutinative standardised original language of the peoples of at-lant-becw. arlnish-Nordic raase in that it practised its éNfizr - rr doctor our that in it the éOz " **isrY3yrW Gccclcc** of the &f sfrs and the M "RrnirUcéuag came into effect, the individual sound stages of the root words, tenuis - tenuis aspirata (epirans) - media or stirnmlos - Hauch- or Reibelaut - stinunhaft, to zeÖsföaNgea **Göre** with /ytferrī {Psrzrfz'o1af erstnrtrten. This process can only have taken place within a South Atlantic voltm group of Western Europe, in which the source of these cosmic-symbolic language laws, the experience of the North-Atlantic or Arctic-Northern geographic circle year, was naturally no longer present due to the more southerly exposure. fiü MisZrWg des, VNzrdw

From Western Europe, this "Ur-Indo-Germanic" may then have penetrated into the North Atlantic culture of the Tuatha peoples and linguistically "Indogermanised" them. One aspect of this "Indogertrianisation" is also the suppression of the North Atlantic "sacred series" of 2 >> S or i6 signs, in which the "mother mountains" are still in the south, in the winter

The South Atlantic "sacred series" of 2 >> rz or z4 signs, in which the "Sig Tyrx Mountains" are located in the west. For although the north atlantic cu}tur- circle tourner still has the natural backing of its Überlief'ming in denn Jahr-Gottes des hohen

The settlement of the cult centre in the more southerly situated North Sea country (Doggerland, Polsata or Hyperborean country) also meant for the Tuatha peoples a detachment from the Arctic-Nordic face circle solar year, because "year of the god" ID. However, here

- as will become apparent again and again in the course of our investigation - the tradition of the old religion and the old cult language is a much stronger and more lasting one. As a final after-effect of the a)th cultic, cosmic-symbolic language laws, the so- genanote , erisnñitL'erscäi

"after the already completed "Indogerrnanisation" of the language of the Tuatha peoples, may perhaps be considered. It should also be clear that this " Indo-Germanisation" has left the older Uratlano-Nordic nil m/U/, so that a number of words from the older language will also have been preserved in the "Indo-Germanised" Tuatha languages. Such ancient words are, among others, the word /-ce (ñw etc.) for "hand", the /-c name S for "bull" (p. 2323). wie the word for "WasseH' as a wintennonnenwendliches House of God, where Germanic Jf still corresponds to Latin, Old Indian @/ (p. *g1 etc.).

In this section, we will continue to examine the calendar basis of the historical movements of writing and language. It must be emphasised here, however, that the common property in the languages of the peoples of the earth already recognised by T "mbetti is a cultural creation and c u l t u r a l deposit of the peoples of the Arctic and Atian-Nordic races and shows the traces of their world migration, but by no means a uniform origin of all the languages of the peoples and tribes that are so widely separated racially, spatially and secially.

' Dasseltru giii from the later so-called "g4rmanic phonetic shift", which will only be discussed at the end of this section.

A common uniform origin of the languages would presuppose a common origin of the human races. However, this letitere cannot be proven: both the historical findings of anatomical anthropology and the results of blood serological racial research point to a polarity of human races. The existence of a uniform original language is therefore ruled out: because language can only be considered as a characteristic of "homo sapiens" and not of any animal precursors from further back in the history of the earth.

2. Die Polarität der menschlichen Sprachen und Rassen

The fact that we find a greater or lesser overlap in the vocabulary of the ^{boiik} people among peoples of different racial polarity in the greatest racial ^{3. Die Verwandtschaft in Sprachen und Sem.} and temporal separation. ^{oox1}

language and the symbolism of all hieroglyphics with the Nordic race necessarily presupposes that these peoples must at some time have had a longer and deeper contact with peoples of the Nordic race. This contact will have taken the form of racial overlapping by the Nordic race, which was followed over time by racial mixing. Since the Nordic racial master class must have been the numerically far weaker one in the Hegelian period, the racial type of this master class will have increasingly evaporated in the course of time and may hardly or no longer be recognisable in its appearance in the present. Somehow, however, it will still be detectable in modern times up to the present, be it in certain anatomic anthropological characteristics, the phenotype, the appearance, or in the blood group II or I, the components of the Nordic race, in a more pronounced appearance.

ihre rassistische Grundlage

The mental similarities between AucanÖsh Europe and East Asia correspond to an enormous continuity of the Nordic race, which is expressed in certain long-skinned, long-faced types of the upper classes in Japan and is even embodied in the highly educated, blond-eyed and blond-haired Jautse's and L'ulo's in China (cf. section).

The linguistic and written (symbolic) historical overlap between the peoples of the Nordic race and those of other blood indicates a temporary socio-cultural overlaying of the Letstercn by peoples of Nordic race or predominantly Nordic racial composition. It attests to the enormous intellectual and therefore cultural superiority of the Nordic race, which may already have existed in an Arctic-Nordic unified epoch.

The similarities between the languages of the earth are based on the common "ortschatz" of the language of the great race, from a time when this language was in a state of ^{inflectionale Sprsch-} of word formation by the so-called agglutioh'eii: six bitdet is the precursor to the later ^{level} *flebt'i'erc* dev form.

The essence of the agglutinative linguistic stage is described by *Dop9* in his "glorifying grani matik" was recognised and formulated for the first time. All words can be traced back to aiaiNzgr roots. By joining these monosyllabic roots, new two- and one-syllable roots are created. The additional substitution of these \prefixes can be achieved by prefixation or suffixation (prefixes and suffixes), and for monosyllabic and polysyllabic roots also by infixation (infixes). Bopp distinguished between verbal and pronominal roots, of which the former were used to form time words and nouns, the latter to form pronouns (pro-nominals), prefixes (prepositions), conjunctions and participles. The case endings, like the inflectional endings, were originally mostly pronouns.

For our investigation, only this older stage of the language that can be considered, in which the case and inflectional endings, which were relegated to a dead mechanism in the later inflecting stage, were still valuable stoff words. For it is only at this earlier stage that the communal origin of language, i.e. the communal possession of a certain vocabulary, already advocated by Tronibetti, is based.

We have become accustomed to the idea that the fictive stage represents the culmination of the linguistic development of a race. For originally race and linguistic type must have coincided, language being, so to speak, one of the spiritual characteristics of the race, a part of the racial soul. ¹For the languages of the peoples of the Nordic race, for example, the ancient Greek and Old Greek grammars come into consideration here: we admire them because of their formal richness as regards the referential elements, the external changeability of the words, that which we call "inflection".

But this rich formal apparatus is in reality already a body whose members no longer have an independent function or life of their own. In a people whose language is in its highest blood, is still alive, the consciousness of the meaning of each word-root is still fully present.

Since the inflection cannot be anything other than an advanced agglutinaeon, in which the independent word value of the endings has already died out, the preceding stage of agglutination of still fully-fledged root words (syllables) must be described as a higher stage of language.

The Aijantic-Nordic language of the Taurus Age, i.e. the end of the Palaeolithic period, must still have possessed that highest stage of an agglutinative language with still fully-fledged root words (syllables). After the fall of the main land of Mo-Uni, Atlantis, and the demise of that great cultic tradition, the systematic presentation of which will now be attempted for the first time below, the knowledge of the living formation of language was lost in the racial Indianisation of the new European continental homeland and the solidification of linguistic and written forms occurred: this latter state is still present in the old Vedic and Hoaian language. The process of death has continued ever since: the inflectional endings in the so-called Romance languages have already fallen like dead branches from the tree of language, which no longer sprouts new shoots. We can observe the same process in English, the Germanic language with the most Romance elements.

The Upper Palaeolithic heyday of the agglutinative, Atlantic-Nordic language is roughly related to the inflectional period of the historical Aegean and Old Greek languages, like the tone poet playing the grand piano to the music-loving owner of a pianola. These seemingly so richly inflected languages only "reproduce" what an older time had experienced as the experience of the individual and the species as a whole and called its geographic possession.

If in the language of the Rig Veda *uip-n* denoted the locative plural "in the waters", the Indo-Aryan still knew the meaning of *ah* *Wurzelwpr* for "water", but no longer the meaning of the "ending" *n* as a designation of the deepest solar orbit of the

Jahres, zur Winterzeit (*W*), as it is still present in the Old Unian (Text *Tafi* 1, No. 6q-66, Bl A). The *in*, the winter snake, the "snake in front of the ground", the winter-*sn*nenwendschleife, was faded into a

¹ dead concept of "being in something", which then further
 • *Otto -zrAe,- "R esse uitd Sprache"*. Archiv für Antiiopologie, B IL 6 (1921), p. 218.

to a mechanical suffix, a case "ending". But the ancient Indian language had also lost the [ie interpretation of the root a@ as a cosmic ablaut form of op and up, and Uii- a form of *po, pu*. Fte is that name of the Son of God in the

"Widdcr" solar house of the winter solstice, the root cl -p-, welche after passing through the winter solstice becomes the -pm- bew. -/ and iiiii dommer 'vi eder tour -3-, which we learnt in the previous section Schort ini xa II irenricn.

As we will examine again in a moment on the trail of the word *p-s* or *γ-@* (sz-pc-.4s or n@re, **of-r**"), the "God in the \Vässcrn", the *br-* waQ/γ application of drcier essential word formation clementc of the filtering, agglutinating jtufe is already abliandcn gckoniinen to this (lckticrende language stage: these are the already off crwbbed gcsctzc of theK onsonantwec hselc of the root word *iLaiiNrzscliiëüegI*, the vowel change of the Yarzelwort *{Aätauf* and the V "trA g of the Wurschworts, the stem syllables of a word.

The basic arliitcchnical principle of the urnordic language is that every word originally *consists* of *nw- syllc*, which is formed from a consonant and a V okay. This vowel can be prefixed or suffixed, which is related to your law of circumlocution. The same -p stem occurs, for example, as op and pa.

The urnordic language probably has the consonant soundsj, namely the gutturals, dentals and labials, the so-called liquidal or "liquid" s o u n d s , the sibilants that belong to the dentals and the nasal sounds. Of the vowels a, e, i, o, u, i and u have semi-consonantal value (phonetically written j and (i): they can develop into the continuous sounds *γ* (guttural) and *e* or *u* (labial).

We can observe the relationship of u ze p in the name of God and his son3 in the beginning of the year, in-"a- (n)jo or w- aa- (n)a, which is still contained in the 1loch German "Urahnc", in the Boghazkoi-Inschriften as i -r -w--a, o-re-w, ini Greek Er-u-os, and via **with**'v "okal development between p and r became the old Indian Unmwn.

The stem *er* or *pr*, the word of creation and the beginning of the year of the Age of Taurus, which denotes the darkness of chaos and the winter solstice, is preserved in the Old Germanic word for }fef/ and 3fzsrcÄ. Both are, after all, according to the cosmic prefix, from the *er-*, -, dern {j hervorgegaogeilj both the "world , Old Frisian *trek* and *w'zrl*, Anglo-Saxon *wearold*, ' m';fd, Old Saxon *wexoM*, Old High German *tc'Ü'rff*, *..:u'ernst*, *weralt*, Low German *werrld* etc., like "man", *wfi*, New High German *mr* (-wnlf), Middle Low German *ner-*, *tuur-*, Old High German, Old Saxon, Anglo-Saxon *ter*, Old Norse *got*, *w ir* "man", Latin *sir*, etc.

And as we will see in the section " Son of God", the name of God as the 'Weltenmensch', the 'world god' is also preserved in Old Norse as the **rereAtüizr-** *gui:f and dean* Lappish borrowed from North Germanic *ifrröfden* *Oder*.

This one example, in addition to the other studies of language history that we have undertaken so far, reveals to us the deep mystical, cosmic-symbolic trait that dominates the entire language structure of the Atlantean-Nordic race, its word formation, as a reflection of its "world view", its God-seeing in nature, in the universe.

This brings us to a fundamental question that linguistic history⁵⁻ **Lautverschiebung und Ablaut** scholars have not yet been able to answer. What were the causes of the "Latvian shift"?

and the "ablaut" in the so-called Indo-European or Indo-European languages? One could try to explain the first phenomenon, the "sound shift", in physiological terms.

This can be explained mechanically: cash mixing, other environmental conditions (changes in the living environment, climatic changes, etc.) could have influenced the relevant organs of speech and voice formation. In historical times, we can observe such a process in the so-called "second" or "High German" sound shift: it occurs after the end of the migration of peoples from Upper Germany, when North Germanic and Low Germanic peoples have settled in the area of mixed Alpine-Celtic populations. However, it was not able to penetrate across Central Germany into the Lower Saxony region, into Old Langvöonia. The "Hochdeutsche" shift in location could therefore be explained by physiological-mechanic causes, a different homeland and racial mixing: for the Nordic racial type of the Bajuvarian row graves of the Völker-ivandertings period has now virtually disappeared in Upper Bavaria.

But for the first or "Germanic" phonetic transcription, which, according to some estimates c-r c. B.C., these reasons do not come into consideration. After all, the racial composition of the Gernmanian peoples is still predominantly Nordic and in all cases much more pure-blooded than their ancestral relatives who migrated to the south and east, to the Mediterranean region and via south-eastern Europe to the Near East. On the contrary, the languages of the Indo-Aryans, who had left the Caucasian and Iranian mountains and descended into the Mesopotamian and Indian plains, were subject to the influence of the completely changed environmental conditions and racial mixing to a greater extent. Accordingly, Old Indo-European (Vedlian) and Old Pisian (Avestan) must have had a more decomposed, i.e. a *y g-xc* language form than Old Germanic or North or West Germanic, whose bearers remained in the same environmental conditions and a certain racial continuity until the Romer and V ölker migrations. This Gernmanian language then had to represent an older stage in phonetics in relation to the languages of the emigrated Aryans, i.e. North Atlanticists of the Mediterranean and Jes Orient.

However, when comparative linguistics emerged at the beginning of the last century, there was still no Vedic *history*. And so it is explainable that the concept of the great antiquity of the Vedic language, as a so-called Indo-European "original language", could arise under the initial burden of a humanistic-theological view of history, and that the idea of the Eastern origin of the Vedic language could subsequently develop.

"Indo-European" indigenous people as a scientific hypothesis. To this day, this hypothesis has been *largely* abandoned i although under the pressure of the results of the young western prehistoric science, this original homeland has had to be moved more and more to the west, but

Schrader, for example, has held on to south-east Europe until recently. Here, the thesis of the "Old World" origin and original home of the Nordic race has b e c o m e a mystery to linguistics, regardless of whether this original home was in Western or Eastern Europe. For from the outset it

drew boundaries within the area under investigation which in no way included the actual distribution areas of this race and its language groups. As a result, the most important languages, which represented an ancient stage, such as Polynesian, were lost for the study itself. On the

other hand, this also made it impossible to recognise the borrowed material in languages of indigenous p e o p l e s , such as the so-called "Geniitic", because it was not possible to identify the Wz come b he auf any Sctt[usse riises Abscto't'es, n Zusammenhang m't 4eo Theoric von 6. "n/gz-/ uaâ A". 6'.

7fein4r/a, aoch back,

It was only recently that an attempt was made to prove the common origin of the Indo-European language and its syntax. Only in recent times has an attempt been made to prove the common origin of the "Indo-European" and "Semitic" languages by lexicological means.

If the view that Old Indo-European was to be regarded as one of the oldest languages of the Nordic race preserved to us was a serious error, which prevented a clear understanding of the linguistic archetype from the outset, the doctrine of Indo-European root words was to become even more relevant to historical development. This theory assumes that in "Proto-Indo-European", i.e. in the presumed unified language of a presumed original people in Europe, the root words consisted of a specific consonant or several specific consonants in combination with some specific vowel.

The consequence of this doctrine has been that whole groups of words, which are genetically summarising choruses, have been torn apart and kept strictly separate, and thus the linguistic-historical picture of that older stage, the agglutinating highest stage of the original language, has been made completely unrecognisable.

The basic laws of word formation in the original Nordic language are contained in the Nordic racial soul, in their world view: this is based on the experience of God's revelation in the Geseti of cosmic change, the eternal return, which is the "holy year",^{Rasse} is the "Year of God".

6. Ureinheit von Sprache und Weltanschauung der nordischen

The "year of God is the "appendix of all wisdom", the "origin of language", the life-ginn of the speaker, the "opening of the moon". This is a general belief of the Nordic race and therefore a general Atlantean-Nordic doctrine of faith. At the end of this section we shall become acquainted with the linguistic and scriptural (syntactical) historical evidence of this set of beliefs in individual examples. Firstly, we will summarise the laws of cosmic change, the year of God in the phonetics of the Norse primitive language Kurs.

The language of the Arctic and Atlantic-Nordic masses is based in its word structure on cm-xügn's AomoriesZrrömaen. Each basic value (root word) consists of a consonant and a vowel; this vowel can be placed before or after, or both at the same time: as for -/*-.*-!..! example ;fo, o@. and op". The prefix or suffix of the locale was originally placed on " °

7. Die Grundgesetze des Sprachbaues der nordischen Rasse. Der W i

The reason for the law of "inversion" in the solstices, which has already been mentioned several times. The words with a vowel before and after, i.e. with a consonant between two vowels, originally belong to the symbolism of the solstices, such as the name of God often or him.

Wcdx the Kens m'c'ii nuA dex VaA'zf dices Grsed- adrr Wnr"-lu rtes is a bzstizndigrr; rather we' kriln öcidc si:n:h a brstimmtes Gesefsc. The vowel is subject to the law of the W sound in the series a-e-r-o-u-, as the consonant of the MRrrr5Cü@then through the series "voiceless" or "tonlns" (tenuis) - "gehauchP' (tenuis aspirata) - "voiced- or "sounding" (media). The sound change of the consonant occurs most clearly in the so-called "Verschlufilauten" We can establish the following sound series for these:

-°HermÄÜä(tyx - Vogleicliedes indogermansisch-sei rasches Wörterbuch. Göttingen 1911.

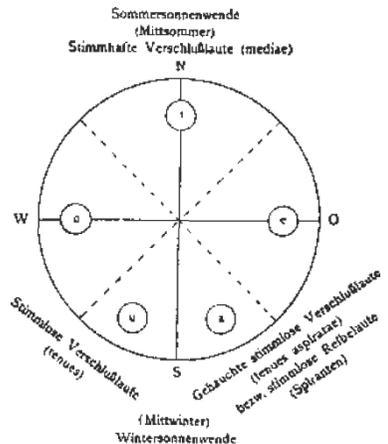
	voiceless - breathy - voiced		
	(tenuis)	(aspirata)	(media)
Guttural (guttural)	k	kh, h (ch)	g
Dental sounds (dentals)	t	(i)	
Labial sounds (labials)	p	ph (f, v)	b
Hiss ute (Sibilants)	s	s, t (sh)	z

The diagram below (text Fig. 43) illustrates the sound change in the circle of the "holy year". The voiced, sounding verse sounds are in the high time, the summer time of the year: after passing through the equinox into the autumn-winter part, they become voiceless, soundless, but after passing through the winter solstice they become breath or friction sounds in "spring words", in order to then become voiced again, sounding in "summer words".

I have occasionally asked some of our younger generation, in whom the inner urge to be down-to-earth, rooted in their roots, to be part of the people, has come alive again: What would you do if you had been locked up in a dark room for a long time, and for the first time were able to return to the open air, to the fullness of life?

sunlight of the bright day? In which word, in which sound, in which action or gesture would your feelings be released and externalised i-! And in all cases I received as an answer the lifting up of the hands to heaven and that sound which is the sigh of relief, the liberating sigh of relief, the deep joyful amazement: - "ha1".

To which I then said: 'You have solved the riddle of the Indo-European sound shift, why the tenuis become tenuis aspiratae and spiranten : the iÿistry of the winter solstice'.



On the basis of the above-mentioned cosmic-symbolic phonetic structure, 'Q cs afrv ém'x root place, the ots Kons'ma "Mtanim am i-in mr &-itimmMn MexscMu ut bectand, soudrrn fi rm Kois0ea rtstamm wetheltr doch die bitre mde

Reid free - tenuis aspirata (ijasr) - terhin hi mth. Ex gives alba syrungh'cfi kriyzn

£-, Adrr ct-/i- edel g-Sta: +im, sandcrü erte Mtural (PalatH)KoxioxauMta nieA-, ch-(ii-), g-

In the original language of the Nordic race, the consonant stems é- or rA-(ä-d or g- must therefore have existed side by side as alternating forms of the same guttural stem. They correspond to a weaizi/mg of the "Jakres God": the teniies of the descending season, the late year up to the winter solstice; the tenuis aspiratae (spirants) of the ascending season, the spring; the "inediae", the "middle", but the high time of summer.

lx f So om Gurfsiufsrz'rm, often Vienna eieazAw A-, A-(ch-j or g-Nfmze. The same applies to the other verse sounds, the dentals and labials, as well as the sibilants. The common basic meaning of such a utreih i'r -changed accordingly

the seasonal phonetic value of the consonant in question. We demonstrated this in the previous section using an example such as *-(f), Weir-(r), -(ü), Jm-(-ff, -li)* (pp. 368-3/z).

Before we illustrate this with a few more examples, we must first discuss a second Geseti closely related to the previous one: the law of *Ä/ri*. We are already touching on the question of the origin of the series of shtifiches, the so-called "alphabet", whose The second part of this section is dedicated to this topic.

If we use the oldest Atlantean alphabet of the Middle 8th Dt x Eyriscbe -nd

sea area, the *Syüaär*, in terms of structure, it still clearly shows the basis given by the iirnordic phonology: for the gutturals, dentals and labials there is only one sign each. Thus the tenuis, aspiratae and mediae are written with a *decimal I** - in the case of the labials: the sign fir z can also *print* the sounds fA and d -w, just as the sign for p can print the sounds p/ and 3 etc.

and the Vai cylinder

The Cypriot syllabary also consists of separate characters for the liquidae / and *, the nasal sounds w and a, the sibilants, the vowels n, r, i, -, o and the semi-consonants y (y) and p (r). Long and short vowels are distinguished in the em/aZ script.

This syllabary has retained an extremely important, highly archaic feature: the fact that it contains no letters, but only fiNræo? tr. In addition to the signs for the five vowels, the other signs n9r indicate the sound value **may** +knob, and awar the consonant concerned in connection with the vowel rcihe a -e-i-o -u.

We therefore obtain the series of letters

Mtturalc

k-kh (ch)-g

(written ¥)

ka - ke - ki - ko - km

t-th-d (written O

tate - li - to - tu

p-ptb

(written p)

City

pa - pe -

pipo - pu

sa se si - so - so etc.

If we compare this peculiarity of the Cypriot syllabar with the Atlantic script still preserved on the west coast of Africa, that of U-1, we can observe the same structure of the alphabet. The Vais language has fourteen vowels, which can be traced back to the basic forms of the five vowels a-e-i-o-u. However, the script is also syllabic and, just like the Cypriot alphabet, contains only syllabic signs for the vowels, only syllabic signs with the consonant -i- vowel, in the series a-e i-o-u (cf. appendix to Part II, table "Vai signs"). In the second part of our study, in connection with an investigation of the African-Oceanic overseas expansion of the Atlantic culture, we will deal with the Vai script in detail. The immense richness of its continuity makes it a treasure trove for the history of the language and writing of the Atlanteans.

So the Vai script is also based on the principle of the monosyllabic root word, consisting of a consonant + a vowel ending in the series a-e-i-o-u. While Cypriot, however - as will be shown further on - still preserves the older stage of the Atlantic script, in which one and the same sign represents the tenuis, aspirata and media.

the Vai script shows a younger stage, in which the triediae already had independent characters. The Vai script has as not only the series ka - ke - ki - ko - ku, to - te - tt - to - tu, but also ga - ge - gr - go gn, and da - de - di - do - du etc., as well as younger compounds such as m4", -Ac, a-fi, m-do, wW, whereby the m-stem in Kompsita is the designation of "Mtnsch", "trienschliches Weseß". These compounds a s w e l l a s the others such as g-d, *tig-b*, however, explicitly p o i n t to ancient cosmic-symbolic foundations.

9. Die atlantisch-nordische Herkunft der East Mediterranean (Crete-Cyros) Atlantic script.

Let us now take a look at the historical links between this West African (Vai) oord.mil "lléodi,che, and East Mediterranean (Crete-Cyros) Atlantic script. As the examination in the previous **"**r'-!-=-** section has already shown, the ex-nriente tale of a "phoeni-

The origin of the writing system can be traced back to the repeated interbreeding of the different scripts. We will have to trace the origin of the writing systems known to us on the north coast of the Mediterranean basin in Italy, Greece and the Aegean filer area back to the repeated crossing and overlapping of atlaptic scripts. This could only have taken place along two routes, the oldest and most direct of which was the overseas route. From the end of the Upper Palaeolithic onwards, the Atlanteans must have travelled further and further into the Mediterranean and the Tyrrhenian, Adriatic, Ionian, Cretan and Aegean Seas as far as the eastern coast (Amuru). We must also assume a south-eastward overland migration of the mixed Atlantic population of Western Europe in the Middle Stone Age, the various \Yells of which we can observe in the cultures of the Late Stone Age and Bronze Age.

Thus, the powerful Creto-Minoan culture, like the Mycenaean, is in its basic features completely Atlantean-Nordic. It fell victim to the last overseas Atlantic wave of peoples, that of the Sea Peoples, just as the Dorian migration of peoples broke into the ancient Pelasgian land from the north. This was the end of the Atianic journey and migration of thousands of years. It was only towards the end of the pre-Christian era that the mixed Atlantean-Nordic peoples of Central Europe, the Celts, would once again s w e p across Hellas and the Near East, heralding the Germanic storm of the \ölkerwanderuigszeit. In their temporal succession, the Norse dragon ships were to steer their keels eastwards through the blue waves of the Mediterranean for the first time again on the old voyage track of their ancestors.

By examining the Orchornenos inscription, we will learn how strong the threads are that connect the bearers of the Aegean culture of the Minoan-Mycenaean epoch with the Atlantic West in terms of their origins, whether by sea or by land, and also in terms of their characters and the cultic order of their sequence.

The difficulty that research has to overcome here is the lack of written monuments of the North Atlantic Tuatha peoples. We have to laboriously search through the cultural-historical sections that have followed since the Early Stone Age, from the blegalithic tombs and burial mounds to the individual signs and fragments of inscriptions, the formulae, in order to be able to prove the continuity of the ancient Stone Age writing up to the writing systems of the North Atlantic colonist peoples of the North Mediterranean shore and the Nordic runic inscriptions of the Migration Period. For the Tuatha peoples adhered to the critical custom of using the tree (bark and wood) exclusively for religious reasons, and naturally for the longest time in the north: so that it was only in post-Roman times that the Mediterranean

The runic inscriptions on the gravestone replaced the Nordic, rune-carved wooden grave stake and the wooden grave stele (slab), and only then - seemingly suddenly - did the runic grave inscriptions on 5stones appear.

The Atlantic-northern written monuments of the later Stone Age up to the Roman Ice Age, which were inscribed on bark, hot or fur, *are now extinct*. No Egyptian desert sand, no sub-tropical drought protected their ephemeral stott from destruction by the humid, Atlantic-northern sea climate. That the Old Norse, Hultic branch of writing on wooden tablets was not yet extinct in the Creto-Mycenaean period is clear from the account in the Iliad ó, i68 her-or, where Proetos, the king of Arpos, the Homeric Poöphar, wrote to his sister-in-law, the king of Lycia, through Bellerophon, a letter on two spruce boards (ἘπᾶἸηϋ ἐν μίναξτ νtuζrἸ), with "ominous Rouen" (ofipœzn XoἸpñ), that is to say - of pernicious content for Bellerophon. This account still breathes the spirit of Norse prehistory, which is faithfully preserved in the Edda of the Saga period (e.g. At1am91 en grœnlensku4) mm two thousand years later. is handed down.

The nívnḡ nroövoç, "folded (spruce) wood tablets", of King Proctor of Argos thus corresponds in terms of cult and cultural history to the Germanic word clan "book", got. rúó& (f) and ddí (n), which in the singular m e a n s "letter", in the plural øbook, letter, deed, document", Old Saxon. ãòð, Anglo-Saxon for "book* etc. In Heliand it is still used once in the older meaning of "writing tablet". The basic meaning was "beech bark", "beech stick",

"Book tablets for the inscription of runes". In the Atlantic-Nordic languages, certain *beacons* (such as fir, birch, ash, beech, oak) are used to designate the object on which one writes. I remind you of the fact that Särntian alphabetic names of the Irish alphabet "beth-luis-nion" (thlrke-juniper-ash) *Bau "ma tfy' stud, (p. °9'. Arim. r)*. In English, ã n is also "birch" and "birch tree":

It is the oldest Arctic-Nordic armoured *car*, which was used by the Oslyaks and Voguls with the ancient symbolic ornaments of the Palaeolithic arklísh-nordic culture (Atlas Fig. 4935. No. 1 -33) øbemalt" - "painted" - "described": cf. gothic øtíñ (plur.) "piece of pen, sign" en -serf "sign of writing", zerVy'an "to write", which is the same word as

High German zeÆæ, ahd. mó/'in, trrófín "to draw, paint, recreate".

The "painting" (writing) of the runes on the specially prepared birch bark stump, with certain colours, is still known as a tradition in the EØda period. é/r-yiz is the linguistic equivalent of the Ugriç, Arlrlian-Nordic tradition of birch bark painting.

"stroke", "ornament", "colourful", "writing", "book" and âir-y'iii "furrow", østriche machen", "bunt machen", "malen", "knit", wot. iù-y'a "bunte Stickerei", "book", estn. N-yu-Hn "bent tnachen", "pchreiben", ś U f, gen. Aryo "colourful work", "drawing", "line drawing", "echriting", liv. To

"Schmitt", "figure" etc. (Donner p. i 82). The solar origin of these Arlctic-Nordic shrífi is confirmed by the marvellous examples collected by Sirelius: for e x a m p l e , the Old Irish, Creto-Minoan, Aegean-Aegean "Beilkreua" (Atlas fig. ã9yy, l'fr. z5 cf. section "Dorn") still appears in it with the name "Snnenkreis" n@ f4v é'œéo, while Jos?ø generally means "circle", "ornament". The custom that theN is the bearer of this "written knowledge" and its tradition is also Norse. While the Arctic-Nordic, Palaeolithic writing material was the specially worked bark of the beech or the hide (reindeer, elk) , in the later Stone Age it was replaced by the *hole* of the /rar ffrnpeøM 8øømcz. The basic idea, however, is always the cosmic cult symbolism: " God", "Jahç", "Jahr- baur", "Tree of Life*", "Holt". The last period of the Atlantean writing of the God in Aries,

a8 w irix

of the jf'a-,fa-f, of the ,p-, /-, é-series, has as tree symbol the *busiic*: it is the /ogur, the "d'r "s hey arboreZ", whose AItaries with the marvellous ancient AUantique symbolism we will still find in the retreat area of the Pyrenees in the traditions of Roman times.

It will now also be clear to us that in Sumerian the hieroglyph {- jna and its synonyms , -zf, y; ztf4 (zee) had the meaning of "tree", "wood", "man", "lord", "heaven", "fire", "year", "name" and "call". Because on the "year of God", the "year-Tree", "your tree of life" robbed the creation and life of the language and writing of the Nordic race.

The cult symbolism of the last editorial office of this Atlantean-Nordic "sacred series the mixed term *BusHtaÄc*, triittelniederl. dnzcrZaer, actually "beech stick", the sign carved into the wood of the tree of life, such as the term *Bn:ck fb-k*, d-rd, /-g-series), the tree of the Son of God (,P-/3-series))- in the ram, sheep, lamb @ J,t), at the "K reuze" (cf. section "Son of God" and pTree of Life'-),

The " tree of God", "year" and "tree of life", the tree of knowledge and life J, is the giver of light, life, rebirth and the bread of life: its symbol muted a "fruit-bearing", a "food" tree, like the birch, the beech and the oak.

This also explains Tacitus' message (Germ. cap. io) ' that the Germanic tribes used pieces of wood, sticks (virgae) of the "fruit-bearing" tree (frugiferae arboris), carved with (runic) symbols, for the Insnacle. The use of rirgne, "rods*", "sticks", is also reported by Atrimianiis 2rfarcellinus (XXXI, 2), while Caesar still passes on the bitter Germanic cult custom according to which it was not the priest (sacerdos) but the 'rau in the army of Ariovist who cast the oracle, "sortibus et vaticinationibus" (De bello gallico I, 50). Cicero's De divinatione H. 4° and Virgil (Eclogae i3) also confirm the ancient popular custom of writing on *buc dc* among the Italic shepherds (carmina quae nuper in viride cortice fagi descripsi).

On the Germanic migration side, there is a valuable message from UmmAU Nmfnao/m, a native of Upper Italy, who travelled through Germany and France and finally became Bishop of Poitiers at the end of the 6th century. In a letter in Latin verse to his friend Flavus, he asks him, if he does not want to write in Latin, to write to him with " barbaric runes" (barbara runa) on "ash wood tablets" (fraxineis tabellis) or on a "smooth wooden tablet" (viigula plana). (Carmina lib. Vß, i 8, v. iq f.) :

Barbara fraxineis pingatur runa tabellis
quodque papyrus agit, virgula plana valet.

The letter that the Marcomannic king Marbod sent to Tiberius (Tacitus Annales II, 63) and the Chatten prince Adgandester sent to the Roman Senate (Annales H, 8) will have been written on such wooden tablets rriit "barbarian runes". *Mayo* (lib. IH) also knows that the Old Norse custom was to write on wooden tablets (ütteras liguo insculptas - nam id celebre quondam genus chartarum erat).

And the throwing and drawing of lots with sticks, on which little toes were ridden, as it
The Germanic tribes of the Roman period, which is handed down to us by Caesar and Tacitus

' T8cltuB, GeTolaBia Cap fiO- irgaTn G'ugiferm arBO*ri *'del s tu urCulos aFriputB'Bt eOSQe ffiPfiJ QfH'ÓWo à discretos super enndkiaai vesteui temere ac fortitiio spargunt. Mor si publica consuletur (consuletur) sacerdos tivitatis sm rivgtim i se ater tamilliae ecatus deos caelumque saspicien ter suiguos tollit sublalos secundam iiecpres'am "off oLor interpretatur. "'

We still find it in the same form in the "Lex Frisinnum", tit. nt' as an ancient legal custom. Herodotus' account (IV, 62) of the stick oracle ('PixQ8o- pnvreto) of the Scythians, who had the same custom of carving runes on willow branches (cd§8oi- lc£tvni), is no different.

The Old Norse lot oracle only becomes understandable when one considers that the North still knew the Aiz ml res *symbol od Sc fixNhett*, when the writing of the North Atlantic colonist peoples of the northern Mediterranean shore had long since degenerated into a dead mechanism and the origin and meaning of the individual signs as symbols, hieroglyphs, had long since disappeared. Incidentally, the lot oracle would have proceeded in such a way that an attempt was made to determine whether the cancelled "letters" made a coherent sense, whereby both the name of the individual sign and its phonetic value (for example p - u and m) would have been used for the interpretation, as can be seen from the later custom of Anglo-Saxon and Scandinavian runic inscriptions.

In the appendix to Part II, when examining the house and court marks, we will also learn how all of these go back in their basic forms to the Stone Age Atlantean-Ildoric runic script, its binding signs and formulae. In the rickmigs area of the Alps, we will again be able to observe a unique ancient superimposition of signs on logs, tessellations, house and farmyard markers - which Cfisar's report of the

"Greek" writing among Gauls, Helvetii (VI, +4: I, zq) and Tacitus' report (Germania III) of burial sites with "Greek letters" in the Germanic-Rhaeto-Romanic border region are placed in a completely different light if the prehistoric memorials, the inscription stones of the Jora region, of Valais (Grimentz) (illustration supplement 9 A I'II 4, atlas fig. j6o3-4 8) are also taken into account.

So there was no question of the alphabets of Greece and Italy being based on the *oDiead*ngcfloo. . . The so-called "Phoenician" Alphabet can be traced back to the first and this last one was a "North-Semitic" creation. It was only after the storm of the Atlantic seafaring peoples had swept away the Creto-Ryncian maritime dominion and ebbed away on the coast of Amurus (Canaan), Suse* and Fcè'zra founded states, that the trading power of the Phoenicians arose from them in later chronological succession, as the heir to the Creto-Mycenaean maritime dominance. We know from the papyrus Golenischeff that an Egyptian spiritual dignitary from the Ammpn temple at Thebes, Wen-Ammon, ministered to the Takara king Badira in Dorhart. These Egyptian princes of Doy had their own cataclysm and maintained a lively diplomatic correspondence with the Egyptian kings. In the negotiation between Badira and Wen-Ammon, the Takara prince also brought in the archives of his ancestors as proof of the gifts of the Egyptian monarchs. These archives will have consisted of boxes with inscribed wooden or clay tablets, as we know them from the late-Jungate finds from Alvaeo (Portugal) and from the Minoan palace culture.

dischen Seevölker und die Entstehung des „phönizischen“ Alphabets

• (Rirhibofen, no. 9) i tunc unuquisque illorum aepem faciai suam soe-fim, id est /nnu'e A e'ir_i' et sigoat sri *e auo, ut euro tom ille quam egeteri, qui circumnata4si, cognoscere poumt. - df- 'raür; Schn'eixerische Baenmarken imd HoliurLunden. Departures aum Schweizerüchnn Rccfit. Hefi 22, Bern i9r2. 3 On the Golenischeff papyrus from the travelogue of Wen Ammon, vg1, IP. 3f't4r &2iffzr.' The papyrus €iole-richeB. Mee1. dsr Vordeaiat Geeüxb iyo, S.c6f[uodJ,frs s: Eme ReeeoAcA Phonideo in the I i. Zoitschrifti fir ägyptiacho Sprache XXXV111 (t 9m), p. i - Int, illustrations of the nnoiscstt- kretische Tonschrifttafel bei A. f.£ue rs- Scrl@£a m °^ . 8' 3' t68- i3), p. Cz (fig. ag), p. j8 (6g. a5), p. jg (*e. <1 u.

s8-

Philistine pottery finds in Palestine justify us in assuming that these native artefacts were written in the Atlantean script on wooden tablets, "even if foreign diplomatic exchanges may have taken place in the Babylonian cuneiform script on clay tablets We will therefore have to consider the so-called "North Semitic" alphabet as the script of the North Atlantic Sea peoples, who first appeared in Middle Aegean in u+4 BC and put an end to the Creto-Minoan Sixth Dynasty . Chr. in the Middle Aegean and put an end to the Creto-Minoan dominion. The names of the tribes that belonged to this great coalition also bear witness to the overseas relations between the writing systems of the Pulasati country (Palestine), Greece and Italy. The ancient Amuri land gave its name to the Philistines, the Polsetæ people (akkad. Pa-las-tu, Pi-lix-te, ägyptösch pwrssitj) and their dundesgenossen the Teukrians fTsuøpot, egypt. tiksri, Z[a]k[a]r or T[a]k[a]r[a]), who also came to Troas. In the Aegean region we find again: the A chür ('Ajtovoi), whose later heioiat Achaia (hctthitisch AJijavā or AjavaLaS) we find inn l'v". From.5cbnitt as an Atlantean name "mother" (aja)-land i z eiter the Danaans (Aovaoi, Akkad. Danua, Egyptian dsjnjwø), who reappear in Argosj the Dardanians in Troas (Aop6dviot, Egyptian dzodnj), the Kefö (Egyptiſcti kftj, kitw, kptr, Hebrew kaphtor) of Crete, the Alaſi-ia (Egyptian iirssr) of Cypros. In the western Mediterranean, the Italic, on the other hand, we can later find the names of the Sardinians (Akkad. ſe-irdani, Egyptian srsdsn , ž n p ô ú v t o t), the Sicilians (ZmeXof, Egyptian ſ i k i r w ſ i), originally settled in Italy, later in the Sicily named after them, as well as the Tyrsenians, Tyrrhenians (Tvpøpvio, Toppvói, Egyptian twrwſi), dat means the Etruscans, whose ruling class, according to archaeological finds and pictorial representations, definitely belonged to the Nordic race The "Phoenician" power emerged from the integration of these sea peoples on the coast of the ancient Amuri land. Over the centuries, the northern ruling class became increasingly subject to orientalisation, the m i x i n g o f races with the oriental race, the so-called "Semites", who had invaded Syria. The Phoenician trading power was nothing other than a legacy of the North Atlantic, Ingvaeonian and Creto-Inycenaeian ancestors, on whose ancient routes the "Phoenicians" now reached the Atlantic coast of the West again westwards through the Pillars of Heracles. The Phoenician script is also only a legacy and probably already a very embellished one. It is possible t h a t the Phoenician script, borne by the international trading power of its scribes, exerted a certain influence on the writing systems of the peoples of the Atlantic-Nordic race in Greece and Italy, in the sense of an impoverishing standardisation, as is characteristic of every merchant script and merchant language. For the later Phoenicians w e r e not creators of their own cultural values, but only the transporters of and traders in the cultural products of other peoples, and their own "culture" was the spiritual image of their own.

racially mixed composition.

And so the Cretans, based on the ancient tradition of their country, could justifiably reject the fairy tale of the Phoenicians' conquest of the S chrifi, which had spread in a lJellas no longer aware of its past. They still knew that the woman, the pricsterip (later mythical - the "muse") who officiated at the chrome dolmen, was the bearer of the knowledge of writing due to a divine mission. And it was with the same contempt that the Turdetanians, as a culturally far superior people, condemned their

)ahrausendc antec a scriptural traditionand the spiritual depthstandc of the brutal destroyers of their community (p. too)- -

¹ Cf. Æ r 'As 2l oiiz zur Antisopofa@e der Etiusker inn Re allexikon dev Vorgesebichte l l l, a (i 9zſ), pp. i 47-i 48.

As far as the origin of the Atlantic-Nordic writing systems on the northern shore of the Mediterranean *1- iO Wander edge is concerned, they may have arrived - as has been emphasised - by the sea route as well as by the "ø 5, b/ni. uli. Overland route ecin. The first route leads across the sea from the Yes Atlantic megalithic "°-- b-**-°

North-west and west Eueopa via the Spanish Háibinsel, Crete-Mycenae, Kypros to Palüstina; the **second** route leads from the same north-west European megalithic area through central Europe (Halle, Seltzsch, Tordos, Petreny) to Hellas and the Near East (Troas). The origin is the same, but the time and route of the journey or migration is different.

On the basis of this once again defined historical line of development, let us look for those links in the chain that connect the already touched poles of the Mediterranean ^{mäffirfuude undihrr} rural Atlantic, the Vai- ^{scbe Alphabetdenk} syllabary of West Africa and the Cypriot syllabary of East Africa ^{Beziehungen zum Totenkult} Mediterranean Sea.

The excavation finds of alphabet monuments generally show the same facts: they are always *grigaber*: either the alphabet series is attached to counterparts found as grave goods in the tomb, or it was written on the tomb wall. However, we had already established the same facts for the series of letters from El-Hósch in Upper Egypt, which can be ascribed to the North African megalithic cave of the blond Tuimáh, as for the Neolithic "Soma" vessel from Dederstedt (Ha]1e). We were also able to trace the origins of this north-central European culture back to the Atlantic-Western megalithic culture of the Tuathn Empire, Old Lngvaeonia. The continuity of this young Styrian culture is only preserved in the monuments of the older Nordic runic kingdoms. As we have already seen, here too the series of letters, the futhark, is associated with the cult of the dead: the runic series of KyFer with the heading mæ "this is the sacred (series)" stands on the tomb wall, and the runic series of the bracteate of Vadstena with that ancient Neolithic, highly cultic form of entry "ø m(w) a tu(w) z" - "two-fold", "t w i c e", can be found on a (funerary) jelly coin.

Let's take a look at the finds of the Nprd-Mediterranean alphabets that emerged from the intersections of the maritime and continental Atlantic shores of the West.- The so-called Gaiassic Geffib, which was found in an Etruscan tomb near Caere and is now in the Gregorian Museum in Rome, shows an Etruscan syllabary running around the belly of the vessel in spiral coils; a Greek, so-called Chalcidian alphabet is inscribed on the base. The E t r u s c a n syllabary consists of 13 groups of four syllables, i.e. 3s syllables in total. The sequence is:

bi ba bu be
gi ga go ge etc.-

The arrangement of alphabetic inscriptions found in Etruscan tombs, such as in the tomb of Bet Colle in the neighbourhood of Siena, also corresponds to this syllabary with the Atlantean ablaut series. In addition to the painted Etruscan inscriptions, there is a Chaldean alphabet A to O and a syllabary:

ma mi me mu na vo

in the same style as on the Galassic vessel from Caere mentioned above. _____

1J- Studietei' zur' Éieschicbte døs grie iscb Alpbßbeta,'q. Auflla8'ei 'Gutersloh i88y', S- iy3.' Z -ibsaús:' Amul VI I I (i836,), p. i86 T. B. GAA/.- Inscriptiemes Graecae A. 53d. Not&-f: I user. Grace. insular. 2j , -'

In Greek we know a similar syllabary, written in ablaut series, on your fragment of a brick:

ar	cash	even	repres	th(ar)	--
			ent		
he	ber	ger	the	the(r)	--
ér	bêr	gúr	dèr	ther	m -
and so weather until					
or bōr gōr dōr thōr m - - '					

If we start by tracing the burial finds of the alphabet series in the west, the Bucchero vault, which was discovered in Formello, near ancient Veji, is again poorly known in Etruria. - **Two** Greek alphabets are scratched there in a peculiar combination with Etruscan signs. Above the first row is zo- so- in Etruscan letters, immediately followed in the first alphabet: s'zzø- nasa1. The third row begins: unmræø "zøas; the alphabet fo)gt: nmmwøa øsomasoo. The scribble of two more rows of Etruscan signs is formed by rø as mrs. Jcønio'rf is the son of the god of the winter turn or (Ĝ), whose signs here are the "two arches", "two mountains", etc. H(j or j tp, that is OØ or EA, actually "two zebners" (ur-ur, ku-ku, ur-ku tka), ar-ku, bi-ur-ka new.) stud. The z (zu'za, amø) in the other cultic formulae is reminiscent of the opening formula of the series of runes in the Kylfer grave mw.

If we go back to the Greek series of inscriptions in our selection overview, we must mention the finds from Amorgos, where a part of an ancient alphabet is carved in rough stone (Röhl IGA 390). Also at Amorgos, on the reverse of another inscription, the Ionic alphabet aç u'zf is engraved one after the other. ^ The fact that the number 24 is associated with the series of characters is an indication of the former existence of a series of 24 characters.

Arch in the later Roman imperial period, the finds of the alphabet series are based on Gifts continued: e.g. the ashtray found in a Roman burial ground in Maar near Trier, which, in addition to the upside-down alphabet near the foot of the jug, contains a consecration formula, an alleged defixion spell*.

Also important is a marble tablet that was found at Petronell in a Dolchenus sanctuary. Whatever else may have been on the tablet, it contains the Lateirian alphabet and the form "ex visu". A votive stone was found together with this tablet, which is dedicated to "Juppiter optimus maximus Dolichenus" "pro gal(ute) imp(eratoris) Caes(aris) M(arci) Aur(e)Jü Commofdi) Aug(usti)". ° The alphabet of the 2darmor tablet was thus consecrated to the supreme god for the salvation of H.M. the Emperor Marcus Aurelius Commodus We will now deal with the figure of "Juppiter Dolichenus" in the sections

"Son of God" nod "thorn" and in this debris, which has penetrated from the Near East to the Occident, a renaissance of the long-lost, Atlantean symbol of the Son of God from the Age of Taurus, the "year divider of the winter solstice", which symbolises the "holding the two thorns (double axe) t"4.

Wherever the walls of the houses of an ancient city have been preserved, as in Pompeii, we find an astonishingly large number of Greek alphabets written on them,

¹ *Dietrich a. a. O. S. 80; Archæol. Anzeiger (1863), S. 92. * Dietrich S. 78; Kirckhoff S. 135; Mommsen: Bulletin dell' inst., 1882, 91; Kaibel: Inscr. Græc. insular. 2420, I. ³ Dietrich S. 80; Rosb: Inscript. ineditae II, n 127. • DceZrxCh. § 81 : Má-r: Westdeutsche Zs. XII, 1915, Korrespondenzblatt Nr. 20, p. 201 ff. * Di'cri'ru' p. 8z: Pa/*ço: Athens. Mitt. i , p. iza.*

Latin and Oslo. There is, for example, a complete Greek alphabet, the same series of which is repeated rimtfæø. In the whole find i6 Greek rows have been c o u n t e d (CIL, IV, p. i64) The Latin rows are just as numerous. It is striking that they always extend to x, whereas the additional letters y and z have long been in use. We will see the same peculiarity repeated on a tAristli'cM Irish script of the 6th or y. century. century, where the alphabet series also only consists of two letters.

y is concerned. Dieterich (p. 9) has correctly concluded from this that it is an old cultural tradition that is "tenaciously held fast as a magic formula that is only too effective". was.

A special phenomenon among the Late Italian alphabets of Pompeii are those series in which the last letter i s added to the first letter each time, and the penultimate letter to the second, so that a sequence of letters of this type is formed: AX BV CT DS ER use. The meaning of this grouping of all jahressymbolik becomes immediately clear when the letters a r e placed opposite each other



The "upper" and "lower", ascending and descending, hir- urtd zurückclcfihrende Reihe der Mnnatszeichen, die Sommier- und WinterSeite, wie bei den nordischen Stabkalendem. This is also the meaning of the alphabet repeating backwards, the s o c a l l e d "bustrophedon", for which the second or "lower" tents, the warming or returning half of the series of mnats, represent the course of the sun from the summer to the winter solstice.

13. Die Zweiteilung der Jahresreihe und die „bustrophedon“-Schreibart

This i s a continuity of the oldest use of this series of signs, which o r i g i n a l l y consisted of two equal halves, the second of which was written in reverse, i.e. backwards. The complete series of -4 characters belongs to a later stage, of which the first iz mark the ascending half, but the other i 2 mark the descending half.

For the prehistory of the alphabet, its origins and its use as the 14. Elementum und Stoicheion month signs of the solar year, we have the Latin l'lanen øøand the

Greek zfgc/re' - t° - -x-' -i provides important clues. The former name, "elezr en-turn", goes back - as Heindorf first recognised - to the consonant fnlge Jr-n, which the to. and iz. letters of the Old Latin alphabet. They form the beginning of the acuNcø series, with a division of the Old Latin alphabet of 2o letters into two halves or series, stoichoi (oroi|oi), or the RRuJ ' &- r ez-rfrø f7óf/Zr or series. This is because the Old Latin alphabet probably contains the superimposition of the three different year series", the Arctic-Nordic series of two times ten signs, the Nprdatianic series of two times eight signs and the South Atlantic series of two times twelve signs. signs, in superposition.'

The rough meaning o f the formula /-œ-ø for our investigation will be s h o w n below. We come to the Greek nameri rfeicâzd in the section "Der Jahres-' tfbør "cfc mniuai" cf. Z. Høz4I in "Id 6nsoirex de la sociétG de lInguistique" V (i8Sd), p. 8jf.; Ğë 7f Archiv f. lateinische Lexikographie, p.

444: Latchetymology. Dictionary, p. igr. lie Elyinologie von Zfczricœ Dze/i r Elementum. Leipzig i899. p. 8i- 82, eleinentum øus -elepanlum of "elfe-beinøroo letter", is vow Waldo mii Reebr am unbalftbar vørwoif:œe

ring and the stone setting". It should be noted here that "stoicheion" has the following, divergent meanings: a "small upright pole", then the

"**Stift** on the sundial", which weA the shadow and thereby indicates the hours of the day; dana this "shadow" itself, the "walking", "wandering" (of this shadow): f'zrrrrrJrzùmj the "ground" (on which one walks), the "surface of the earth", "foundation", "Stütze"-i the "element".

Weather means 'y/oicRier-" & øcázZø f r" as the first, simplest component of speech and a Expressions such as ln/n zZ'øiráúœ "aocñ dcr Bu chc î abe ø/otgr, øucá dc m AUp ha bci". M f/jp/ h in the meaning dev *schism* Wßrfrs øerá '2rr wrj'rii "Qicáe Zzwiiiriririássg atvisclatr &-m BuchHtabcn, dry ScM'ftørichre, at Stsndeøzeichex drr Tagesiornexulir mmd M'onatscn'cheu

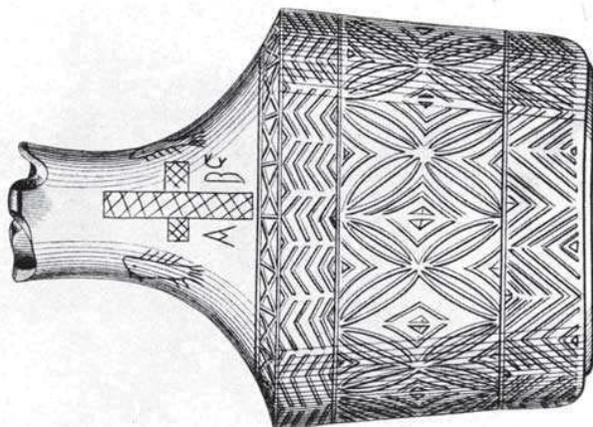
"Stoicheion" is a diminutive of zZoirtex (rioio5) "RRhe, line", to which the ablaut forms sZeirWs' z/œAos, sni;Jøz and fáz; r l... belong, snwie the tense s/r*râr (oiei2w) øgehen" "to go forward", sanskr. *stitch* "to climb" alban. ifz£ "passage, entrance", "way", Irish Osgø (Celtic 'iic¿g-) "I go", *techt* 'Nommen, passage", gäll. l zfrfi, "way", god *steigan*, Old Norse zhgø, Anglic. irfgoa, Old Dutch *sligag* "steigen" and the word "Steg", a word group that is again rnit zirmø, xfzrmø, -S/espr, Low. 4føaé and *Stuxdc* and refers to the Atlantic-Nordic day and year sundial, the pole or stone setting 'l' or -J, the six or eight poles or stone steles around the centre pole or the centre stele, which we will deal with further below in the section 'Jahrsring und Steinsetzvtrlg', where we w i l l also come back to the word i/où7rrioi i and sfmáoz 'Reihe, Glied'.

Since the realisation of the "holy year", the "year of God", is the basis of the comprehension of the reign of God as the world spirit in the universe, just as the learning of the signs of the day and the year, the letters, forms the basis of all knowledge, so "sí;øiCheiOn" could be given the derived meaning "first simplest constituent" and then "the first c o n s t i t u e n t s " of the phenomenal world of corporeal things, the øfundamental elements", "Elernente", of which Ernpedokles first assumed four. The "two elements" (oroysin àçQørepa) are called "earth and water" (Polemon i, 1 1), as Plato (Polit, zy8 c) of nepi rñ rtov Róvt tuv dtoiX6'œ

We shall pass over the great role played by the series of signs in Greek philosophy as an expression of the metaphysical-sensual weather, especially in the alphabetic symbolism of the Pythagoreans, who, it is true, also refer here to the old, cultural traditions, Their interpretation, however, is of a speculative natureC' The alphabetic symbolism of the Greek magic papyri is based more on the ancient tradition, especially the use of the series of the later seven Greek Vpkale n z p i o U u' as a formula of mysterious, supersensible power Ste also fulfils an important task in the literature of Gnosticism. The use of the alphabet in its entirety when invoking divine or demonic powers is also characteristic of the following Christian period.

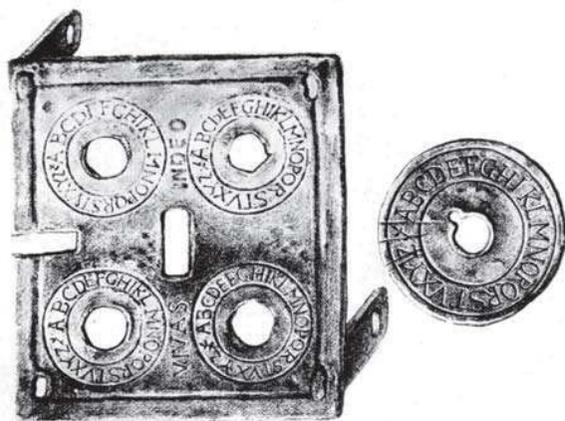
14. Früh-christliche Alphabetsym

All the main forms of the use of the alphabet series in the anðk-pagan world live outside the 'anfiè-r1rir//lræø world. In Carthage, Delattre has discovered a terracotta barrel in the fricdhof of the ancient Christians, with the Krenz on the neck between the "two ' si'he hinriür area ma oy Das A)ph "be i" Mptik ü ühiagi<. zTOI RtA. H-ft V li. A-flage.



1

1) Kultwassergefäß vom christlichen Friedhof in Karthago, mit dem Kreuz der Jahresmitte zwischen den „beiden Fischen“ und dem Anfang der Jahresreihe „A B C“. — 2) Teil eines Bronzschreines mit jugendlichem Idealkopf des Christus, dem im „Malkreuz“ der Sonnenwendpunkte angeordneten, vierfachen Alphabet und dem Wahespruch „Vivas in deo“ („Mogest du in Gott leben!“)

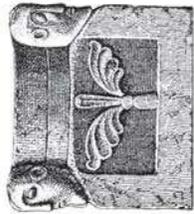


2

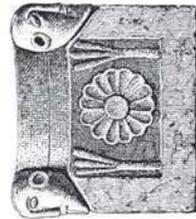
Das Gebet des Herrn



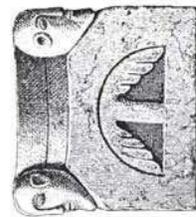
3a



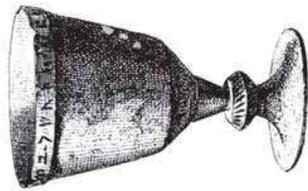
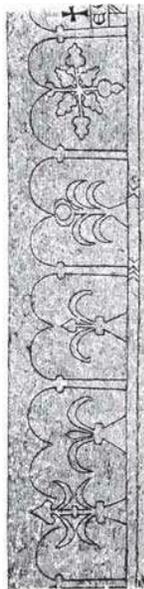
3b



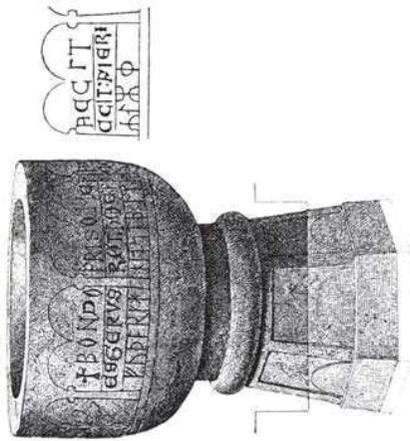
3c



3d



5a



4



5b

YND R(N)HHHT B AMM 71914

- 3) Taufbecken von Selde, Amt Viborg, Jütland, mit Darstellung des Jahreslaufes, a) der Bogen; Wintersonnenwende; b) die keimende Pflanze in Gestalt des „Mensch“-Zeichens (Frühjahr); c) die Sonnenblume in dem „kar“-Zeichen der zwei „Mensch“-Zeichen (hohe Sommer); d) der Baum mit den sich senkenden Ästen, der Tiu, Tyr (Städtejahr-Winter).
- 4) Taufbecken von Bårse, Amt Praesto, Seeland, mit der kurzen Runenreihe und den drei Ergänzungszeichen, die 19 Zeichen der „güldenene Zahl“.
- 5) Abendmahlstschale von Tommerup, bei Kallundborg, Holbaek Amt, Seeland, auf dem Kirehhot beim Ausheben eines Grabes gefunden (13. Jahrh.), Am Rande die kurze Runenreihe mit Ergänzungszeichen aus der langen Runenreihe

Fischen" and at the foot of the cretice the letters *AB C*, where the letter C still has the form of the old "ka" sign (Bitdbeitage i 5 A, No. i, Atlas Fig. 4z-°) \ V i e de Rossi with great probability, we have it with one used at the act of baptism,

sacred vessel'. It would also be a container of the "water of life". Since the sprinkling of the newborn with water is an ancient cult custom of the Atlantic-Nordic religion, it should not surprise us if we find the continuity of this cult and its symbolism in the ancient Mauri region of North Africa in the

Christian period as well. The most important feature that must be emphasised first and foremost is the "Krenz", which is between the "two fish", the "for" fishermen of the Awesta, the "two snakes", i.e. in the "JahP" sign. We have noted in the previous section (Text Taf.III, No. 29) that in the Ingväonian tradition of the rune series of the Thames knife (picture supplement igB, No. 3) the cross is still an alternate form for the "year" sign §, as ex in Siimeric (Text Taf. II, No. 39) ^-ch denotes the year's teúong (of the winter solstice) (S, 2i I-2 i 2). has

The "annual cycle" sign of the "two arcs" (snakes), "Pisces" etc. means in the winter solar cycle z'ende as consonant stem t-r or š-f with inversion r-é or /-é. Incidentally, the word for has been preserved in the Germanic languages in the meaning of "Behälter", "Gefäß" etc., Old Low Dutch c'rrr, r'zerr, Old Saxon lw, Old Norse écr, Old Norse r/nrr, corresponding to the Germanic languages. lw, Old Norse écr, Old Dutch r/nr, thus corresponds literally to the Latin ' r-ce "tonne, vessel", the underworld noun Örcøf, G-riech. eru,r {ópu, acc. òpuye), a "digging device" (from "rørse bp "naaw, ùpirtu' "to dig"), then "grave fish" (a type of whale fish), which gives rise to the myth of the "god inn Fischleih"; wetter Latin æ-øš from 'ørz- sa, Greek try (üp₂ ij), Sumerian gE, iri'afu, érw "earth, underworld", Hebrew "iron

"Earth" etc.

We will deal with this word group r-é and Mr, with the o-n-s vocalisation all designating the annual cycle in the winter half, in midwinter, in the winter solstice, as well as the mother earth, the grave house, the "Bchältcr", the "Lebenswassers" in detail in the section w-la.

The depiction of the cross between the "two fishermen" on that burial object, the Christian €iefiaß of Rarthago, thus still corresponds literally to the Nøolthian depiction (Text Tal. IU, Nt'. 13, tlas fig. 22351 n the steinlö5te of Niedleben near Halle, just as the other ornamental decoration of the vessel, the border of "painted crosses" aø Hals as well as ant dam Baoch all "VierblatP", the rhythmic repetition of the mother-water ideogramx Etigleich Syriabol der Mutter Erde éø, represents a continuity of the Neolithic-Nordic burial vessel symbolism (text Pl. IV).

And here, too, the Greek name of the solar "grave fish", the first, Latin act, which also means "grave", would correspond to the Old Norse, cultic name dev Schlaoge ale

"grave"- nod "earth-banu", - "magic-, graf-m'tGr. janøwi-gandr (Skaldskap- §8). The Christian water-of-life burial vessel of Carthage teaches us on top of that - and this is the most important thing - dark the "holy row" begins where the Son of God is in the two fishes", the "two serpents", the

the year", the "Jul", in or aøt øCrosses"!

Another Christian monument, also published by G. de Rossi, is a castefi covered above and below by bronze plates, one of which shows four circles in the shape of a painted cross (solstice dots). Each of these four circles bears the Inteiischo alphabet in script around the edge. In the centre, between every two circles, it reads inlaid in silver:

* Balhúoo di Archeologta crict/aoa, s68o, Tav. VŦII uod z88t, cz§ g.

c'zz'æ in due - ømay you live in Gett". The box comes from Rome and is thought to date from around the 4th century. The box is accompanied by a plaque with a youthful ideal head of Christ. (Supplement i 5 A, no. z, Atlas fig. 4/3 *. For a similar bronze disc, see Atlas Ebb 4f 3 *)

The ABC is therefore a way to "live in God". In connection with this and the Carthaginian monument discussed earlier, I would like to mention another, Christian monument. The first grave find of the 4th century, also a "Lebenswassergefäß", a so-called "hama", from Concevreux (Aisne) in Gaul (Atlas fig. 24 3). It is a cult vessel, the type of which was found in the Gallo-Roman tombs of the 4th century already existed. The pre-The coin shows six concentric circles on the belly of the obverse and a ten-petalled sun rosette at the centre. The three innermost circles or rings bear inscriptions: the outermost, the third, the blessing formula: "pax fides caritas seuiper tecum permaneat™; the second ring: "calicem salutaris accipiam et nomen Domini in vobis (echo)"; the inner ring (I): "Johannis ruer See utere Felix".

At the foot of the vessel is the Krenz of the four &-signs, an ancient symbol of the course of the year of the "man", the Son of God. At the top of the neck is the "man", the "crucified Son of God", the "ølensch" rune Ç, which stretches out both as the arms of the cross. The "tree of life" growing out of the E lu etc. is depicted on the Heøkel. The box from Rome taught us that in order to "live in God", you need the alphabet in the tomb. The water of life vessel in the Christian tomb in Carthage also confirms this. In its inscription, the liver water vessel from Concevreux in vobis uses to use the to receive the "cup of salvation" and to call on the "name of the Lord" so that the dead person may "pin God to life". The vessel of Carthage shows the invocation of the **Lord**: it reads - Mf etc.

These first three letters of the alphabet, in this case the Greek, are also found on a Christian inscription stone that was discovered in "cimeters ostriano" and served as a cover plaque for the grave of a boy (de Rossi op. cit., p. i 31).

Apart from the sacrificial connection of the alphabetic series in the Christian cult of the tomb with the "øwater of life", we can prove the same connection with the bread of life, the Lcib of the Lord. In the catacombs of Bolsena, under a series of crosses, in addition to the word , mm, the image of a loaf of bread, parts of the Aiphabetes are carved.

Among the Christian inscriptions there are also graffiti from the Gbietero di S. Alessandro at the four Nomentana near Rome, which contain not only a games, somewhat erroneous alphabet, but also the arrangement of the letters AX-B V- CT etc. known to us from the Pompeian walls (de Rossi l.c. p. fi 31).

Dieterich already drew the logical conclusion with regard to these monuments that it would no longer be admissible to speak of mere writing exercises by boys or stone masons. And so de Rpssi has also attempted an explanation in connection with the

ni. atPa- - "a so out on the corresponding thinkers found characters A-O (a-ø) and the words in

°*"" of the Apocalypse of John II, 8, cf. I, i i > 3J' *T F-it fØ ÕkQCE KØf fØ 1, dp\ij x'it ifioç, Lççei ó zúpto "I am the Alpha and the Omega, the Beginning and the End, says the Lord" and in I, i i and XII, 13 "the Lord" is added: "the First and the Last" (ó øpf'ro\$ not ó Rjpxio) and - "I will go to the Diirsty from the Brunro of the Mbrtti- passers" {Eç rjç ar)ýfn noir ùBnroq rE; u'neç} for nothing" (XXI, 6).

' *Bullettino* i880: Pl. VII 6g. i in - CI L. X z88y: B ulletuno '88', p.*3z.

These passages are of such great importance for our present investigation that I will anticipate our later examination and discuss some details in more detail.

First the name of the "Lord", the 1árix, *byron* (zípio9, *uhpaÇ*, sanski . pfiro-j "powerful, strong", **17. Der „Herr“ and der Jahreskreis**, awest. *Art-*, *sara* "strong, powerful", Celt. *I:arame*, ir. *rua* "hero", gal. *ramo-*, com. *raar* "giant", surtier. 'zf "great". It is the Sr bezw, é-/ consonant stem, in the inversion r-é or úá-stem, ale denoting the *Krri'srs*, *9ahresH* ircs, then the NeZZrssodsz, dessert

"course of the year" is this circle, whose name as the Son of God descended to the sun-hero is given to us in the Greek *HerabHv* ('Hp "Wjç) and the Latin *Hirculcc*, *Hcrd*", Oscan *HrrrÁfrii*, *HeriAlui*, vest. *H "rH"*, is a double ending that contains both the *r-b* and the á-/ s t e m

The meaning of this Z'-/ or é-r or f-1 or r-1 stemrie is "two bows", "rice", "circular enclosure". We will analyse the word in detail in the next section. Due to the above-mentioned, solar-cultic sound shift, this word stem c a n occur in the forms 1-{ A-/ or tá-/ , g-f as well as /-é, /-t or f-c Ag, whereby J can also be replaced by r. The name refers to the Son of God àis

"Kreisgiinger" or as *deu*, which runs through the "two arcs", *deu poberen* end *deu "lower"*. The @/roz is doubled in the À fei, ú e r r f r , firme aos "circle-circle", "arc-arc", Q or \$, C 9 or , the "Zwiefache", a word that literally corresponds to the Hebrew *gāl*, the ancient designation of the cultic stone circle ic of the Yahu-Religion, to be dealt with in the next section.

We described him in the previous section (pp. zçç-223) as the Babylonian *Gilga-xrl* "circle-human", "rice-centre", which stands between the "two thorns", he also heiÖt 'Š-J-dvi- o-wyl, a word which means "tree of life" + "fire" -t- "Mensoh" and in the Sumerian ablaut series un, w , wi and ix three meaning of "God". "man",

"heaven" and "year" are united (cf. p. 341)

It is again the same \Vort that is carrr and crrts in Latin, our word "Church", Old Saxon éa a, Anglo-Saxon cÁra. Write, Old High German cÁra , Old Norse Siri/", Cymric mc, Irish N "hill", "thing-mound" (originally with a stone circle), which is derived from a Greek @ú&s= (xDp isiróv) "Hans des lerm". There are no intermediate links for such a borrowing: Gothic uses oiélfz/o, lat. 'cclesia from Greek àicKkr)otn, which also became a common term in the Romance languages. Rather, "church" is to be regarded as a Uygermanic word, which denotes the "double circle", the "two arches" and corresponds to the simple form *r-b* {I-é) literally to the Anglo-Saxon -fiā, Anglo-Saxon oAá, Gothic Os "Teoipe!", Old Lit. z/égx, &tiri "sacred grove", where the Son of God, the "Zwiefaghe", the Fri of the Naharvali, was worshipped. It also corresponds economically to the Finnish *mrs-ro* "circle", "ring", "round", fiééimo "ring", syrj. gdgôr "circle", "ring", g-à-

m "round" etc., - finn. tori "arch", é , ázÚ "circle" etc., as Gothic M " temple" corresponds to Latin erro "arch" and orar, our "brig", which a'is r-é with renewed prefixing of the ó-stem, aii denoting the "mother mountains" - "two arches" (ài--r-4=, ài--r-da). Likewise, the Gronland Eskimo *Ivréo* "three mitte" of a thing and 1'zre é "a wall of raen and stones" (alternation of é and s) still deuUich the relationship to the year and rul circles and to the division of the year. If now the "1-lerr", é-r, the z , s a y s of himself that he is the "beginning" nuW (dpšij), then he is saying that he is the r-1, the-

The same one who was in the "enclosure", the "hag", the "grave haos", where he is reborn, resurrected. He is the "beginning", the "arrAJ, aos root word identical with the Greek **φίος** *fépxo*;) "Umschließung", "Verschluss" *mi,anr* (*êpxôvq*) "i-fag, ,torço (ó p x p v p) "Urnhegung", "Utrivallung, z'o the /ror/zoe (*úpxog*) "Eid" is performed. \We see here a complete linguistic correspondence with the Latin J*-r- in *iÁrare* "to swear" and m, genit. *ferir*. The @N (- U-) is the main thing of the year: the lawEnation takes place where God dwells in his é-r, where he is reborn as r-ú. According to the law mentioned several times that the J-stamin rn changes with é-ú cA/g sound series, yuf (from /n-N), also also phonetically completely corresponds to the Old Norse Nfa "Heule", mittelhochd. for "K ugel", which is identical with Vlr "Grube, Grab", rnhd. mnd. *tii/e*, nicderl. M. The basic meaning is "two doge", hence "circle", "grave circle", whether as "pit or "enclosure" (fence, hag, pile or stone circle), transfercn - "two hills", "zwei mountains", the sign which in the rectangular spelling would become DA (A-m-Áa etc.). Because where the grave circle is, there is also the annual circle of the winter solstice.

It is the same root 'ler "to fall asleep", which in Latin par'r "stable", *cohen* "enclosure, yard, cattle yard", áerfm "garden, enclosed ground", got. *ga "ds* "Hans", altisl. *garAr* "fence, enclosed yard", altsächs. *g'rrd* iisw., also in our pHürde". altniedd. *ãw/l*, a}tnord. *terá* "door", "door wing etc. is present. In this "enclosure" Sr, /z-r, 'g'-r is the "lord", the "honourable one", the Herclö, Hercules, the "kyrios".

When the Sr turns back to r-ê, r-á, r-cá, the "beginning", "röl (*óp|tj*), of the "circle" is there again. When the "Lord" has passed through the "year", he reaches the "dome" again, the f-r or Z-/ , lat. *fe/iau* (Vv'urfger), Greek *fr/es* (*iioc*) "goal", "end", from which the time word /r/nn (*reXeiv*) "complete", "end" and *zrfzói*, *rr/r* "x, ramos (*réZeioq*, *rülco*., cret. *reJog* > *rekeiu*).

"completed, finished, complete", "to be finished" derived from *ixt*. So the "Lord" says: "I am the beginning (orcAz) and the end (dedos), the first and the last, the A and the D."

8 8' - <-!*m8-! 8 But what meanings do both vowels A (alpha) and n to-mega) have, which the ttttj t j . t j," t. "Herb' ak denotes the beginning and the end of all existence* From the previous evidence 'L*-- *-*" we have already been able to recognise the highly cultic meaning of the alphabetic series, the use of which in the cult of the dead seems to go back to an ancient ritiis. The Greek "ö-mega"

is a later additional letter. Originally, all the North-Central alphabet series, the Latin, Etruscan, Western and Eastern Greek, Asia Minor to Phoenician alphabets end with the "cross" sign of the 3rd solstice, be it as a "painted cross" x or as a "right cross" both in the same form of the cardinal point cross -{- and the "human" cross -{- uder T (Text Tat. I, No. 2/-5).s cardinal point cross -{- as well as the "human" cross -{- uder T (Text Tat. I, No. 2/-5) whose depictions in the

We learnt in the previous section that the "grave house" and "mother shark" microglyphs are atlantic cult symbols: in the East-Central Aegean alphabets the sound value is Z, in the Latin-Etruscan *és* (x). In the Italian alphabets we then find the semi-consonantal sound as the preceding character. The sequence in the Greek etc. alphabets is r-z-1. alphabets is r-z-1, in the Italian alphabets r- z-1-ç-z.

Since the "Malkreus" is the sign of the Yt'intersonnenwcnde, which connects both halves of the year, the Italian alphabet originally began with u: this was the old formula of the Am- oÖer ffrl- Jrirnfrrz. The "Lord" there was the A and the U, the *ur-an* "ancestor", the M.

Let us now turn to the Greek papyri already mentioned, in particular those acquired from Arabs by Count Anastasy and discovered in Theban *tombs*.

were. Of these papyri now in Leiden, one, published by Leemans in the second volume of his "Papyri graeci musei antiquarii publici Lugduni Batavi", pp. z6o f., as Papyrus y, is of particular interest to us (Dietrich, op. cit. p. 9o). On both sides of the leaf there used to be a derricitic text; on one side it has been almost completely erased and written in Greek characters. hach of the later seven fiéniú of the Greek Aiphahetes, syllables follow again in the order of the alphabet:

a	ba	ga	there	za	tha	ka
e	be	ge	en	ze	the	ke
e(r;)	be	gé	en	zé	the	km
i	bi	gr	di	si	thi	ki
o	bo	go	do	zo	the	co
u	bu	gn	you	to	thu	ku
ö(ui)bö		gö	dö	zö	thö	kö

So it goes on in i 8 municipalities until *per, pse, ;fie* etc. Then follow as i g . to z9. Column:

bras	brös	grus
bres	grass	gree
bres	gres	n
		dras
bits	gres	dres
btc's	gris	dres
brus	large	dris

with all sorts of verse and disorder right up to the last:

chras chres chres chris chros chrus chrös.

Two large spell books were found in the same burial ground, in which the vowels a e e i o u ö (o s p i o u u') in infinite variations played a major role as the crude mystical magic name of the supreme god himself: they were said to possess the secret power to ward off demons and compel spirits.

Without going into a description of the manifold magic words and magic names, in which Hebrew, Egyptian, Babylonian and Greek sounds are intermingled,¹ only one of the best known is to be emphasised, which as a formula still directly reflects the origin of the alphabet.

Look carries:

abraca
dkbra - - - - -

It is a "palindrome" (\-pre-puzzle that can be read forwards and backwards) that is only familiar by analogy, a beginning of the Latin alpha-prayer that has special value for us because it is not the form o-äo-é'a, but o-pro-&, read as the consonant stem 3-r-i. Here we have an ancient, latent reading (é-r or b-r-A) of the second letter b as a sign of the "grave house", the "two mountains™", to which we will return below.

¹ Literatcraog-bc at *The/afi A a.??Ö. S, go gj , besaa6<rsDmÜsÜ''f''-''Des Alphabet ia S4ysziÜ d Magie. P.35 t.*

Beziehung der
rdischen R
hen zum
und Wiedergebarts-
glauben, in vorchrist-

Ich being, we will leave the history of the alphabet, the "sacred series", in order to trace the symbolic meaning of the vowel series a-e-i-o-u, the ablaut series, in connection with our study of the history of cult languages, now in

The first of these is the so-called "Futhark" after its first six letters. As we were able to establish in the previous section, the two most important monuments belong to the older, Norse runic series, those of the Kylfer tomb (image supplement I 9 no. 4 - atlas fig. 468i) and the bracteate from Vadstena (image supplement I 9 B no. 1-2 atlas fig. qö8z- 83) to the cult of the dead. The "Futhark" by Kylfer has been written into the grave of the deceased with the inscription "this is the sacred (row)" which is strikingly reminiscent of the formula which is found as an addition to the alphabets on the Etruscan crag of Formello at Veji: smax (suac, rā). The bracteate from Vadstena, whose "Fothart" even bears the Late Paleolithic egg line formula fu(wja futu)n "swiefach", is a burial gift or escort coin.

The Chamay clasp (Atlas fig. 4 685), a silver clasp found in the Bourgogii on a *regrabniaplaa* from the "merovingian" period and presumably of Burgundian origin, is also a burial gift; the clasp bears, among other things, the inscription "older row" up to and including the 20. Rune (m). Likewise, the étrazr, Nordic rune series appears as grave goods and swar on the wall of the rough burial chamber in the Maeshow mound near Stennes on the Orkney Islands (Atlas fig. qö89), in a very important version, which still lists the driM "ur" signs and in the autumn series writes the "man" sign reversed.

The fact that the "sacred series" was "the beginning and the end" of life, the "year" prayer for incarnation, resurrection, rebirth, is revealed unequivocally by the continuity of its cultic use also in the following Christian period. As a particularly beautiful example, I would like to mention the baptismal font of Bårse on Zealand, which has a double interest for us because the master, a Frisian, calls himself on it: "Bondo Friso me feciP". The uniqueness of this denl- mal belonging to the beginning of the 13rd century is that it shows the so-called "short rune series" of 16 letters, which, starting from Denmark at the beginning of the 10th century, became the "long rune series" in Scandinavia.

We will look at these two series in more detail. Here only it can be ascertained that this short series of runes still appears in its old order on the baptismal font of Bårse, albeit with some more recent additions]- fiir n, j fiir a, and ,t fur y. Jyiq other So that the fistzalaters aäcr St um still brte'eÿrt the old red! Only the work created by the Frisian master betrays the tradition of an ancient Ingväonian cult tradition. The fact that this is an in öo cl tradition is evident from the following: three further symbols have been added to the row of runes, the last of which is 'œtx oa,g-z/röcAnrM "JnW -AricRn t. They form the 9Z oaks of the so-called metonic cycle, the lunar cycle or lunar cycle of 19 years, which is also known as the was used by the Christian church to calculate festivals. In the Nordic prirtistab, rimstoctr or runic staff calendars, the 9 runes are used to designate the so-called "golden number" (numerus aureus).

ibe b vnehsge other ds\ing see section "Son of God". - Cf. b1ftfir E. Xü nt : Über einen merkwürdigen Ruoenkalender, sog. Rlmstock oder Priffxtab des Groöbermgl. Museums 8u Olden- burg, Oldenburg 1883.

It is a generally accepted fact that the use of the so-called "giildenen Zahl" was a cultural achievement brought to the north by the Christian church. Gang fry-Mm (i 5g8- i62 z), in his "Anticluverius", published in Stockholm in 1685 after his death, rightly, but audibly, opposed this view.

'g jThe Athenian Meton (around d@O B.C.) is said to have discovered the lunar cycle, which was supposed to have equalised the lunar and solar years.

was verifiable. Stjernhelm's testimony is all the more weighty as he may have known many an ancient runic staff calendar at one time, which is now lost to us forever. ' We have already seen the ancient continuity of synbolics in the Nordic runic calendars several times. If £JernÄz/ze now goes on to refer to the testimony of Diodorus to show that the Mnndszyklus was by no means regarded as a Greek discovery by the writers of antiquity, he was, as **we have heard**, already on the right track, the further pursuit of which was not made possible by the state of historical knowledge at the time.

Since it is of fundamental importance for the overall question, the message of Diodorus (II, q2) may follow here. It refers to the tradition of the Hyperborean island examined in section IV, which I h a v e identified with Polsete-(Forsete-)Land:

"These Hyperboreans are said to have a special language and to be very friendly to the Hellenes, but especially to the Athenians and Delians, - and this benevolence snll originate in &2rr Ri/. Some Hellenes had also come to the land of the Hyperboreans and had left behind precious votive gifts with Hellenic inscriptions. Similarly, from ancient times a Hyperborean named Abaris came to Hellas and renewed his friendship and kinship with the Delians. From that island, the moon is said to appear only at a very small distance from the earth and to show clearly visible elevations like the earth. Toimrr after ye w eän @Men z0// örr GoM (Apollo with the swan) himself &r Lnsel bcsuc , n'e ceclch Zoirau i wh the stars e inuuer less in dirieHe Stetl-g mriisMHen, ii'isI'zfb denn ausü bei der He!lenie a nruezrh jGrrr'gen Hilraum das 9aM dci teten **gant** wrrd- (cf. XII, 36)*.

Diodorus' narrative thus also attributes knowledge of the nineteen-year lunar cycle to a North Atlantic culture with great certainty, just as he presents the celestial wind and calendar as an Atlantic cultural trait in general, in the third book that we have already referred to for our investigation. It is the passage in the 56th chapter, where he connects the emergence of religion with the Atlaitics and mentions their eiythian first king *Uranos*, the great ruler and bringer of culture: "He carefully observed the gestures and predicted many things that would happen in the sky; and so he also taught the peoples to observe for @'aW and *the B r g of the far* and the Wean/z after that of *murder*, as well as the various

' The oldest ruuoustabhaieuder known to us was written before Ö'taus tPfiw* in his work "F-iti Danici" vi (z. Ed. Copenhagen i64z), after Liber III of the "Codex Mensbrariac eus", a manuscript destroyed iyz8 at the Bra-d of Copenhagen. According to its inscription, the Italender dates from Jaba- i3 z8, "Ati tbiisaat er og thryhundratli ara og tiuha er og art er uaro Within cf Gus byrth, tba an thitta rim iiar skri*aC Tba uar b og (!") sunnar dagh og i aiaund radu i iav1unr'i prim", d;*s heibt: "i5z8 years xear passed since God's birth when this rim (calendar) was written. Since '*ar tA (- f) and u (- B) Sunday (- letter) and etc ("twemadr" - XV II I) i" the y. Re'he in the tablet Prim or "Güldent Zahl"). - Cf. Herod IV, dd; Pa".*"- ! 3!-

If the ancient traditions of the Atlantean culture do not contradict the assumption of a Mediterranean borrowing of Norse celestial science, which is even supposed to have taken place only in Christian times, then the findings of the symbolism of the runic staff calendars alone would suffice to dispel this hypothesis, which makes a mockery of all logical consideration, forever.

No one has ever been able to explain why the Germanic peoples (Tuatha peoples, North Atlantics) of all races, who belonged to the same race as the Nordic peoples of Italy, Greece, Iran and India, should not have possessed an equally highly developed knowledge of the heavens, when they were naturally given the best opportunities for observation in their Nordic winter night. Only a complete ignorance of the symbolic and written historical monuments of the ancient culture of the ancient Nordic race could have led to such a disastrous misjudgement of the real facts.

On the one hand, the symbolism of the Norse calendars teaches us a continuity based on astronomical öü wzs Jng öe/i/ on the other hand, the partly highly cultic, archaeological naming of those nineteen letters, as described by Stjernhelm and before him by Job. *Ber-m* (Bare) in his "Runakaentslones Lmrospan h. e. Elemente Runica . . ." Upsala 1599, to think even for a moment of an Indo-European, even a Christian borrowing. We will come back to these names later. Here it suffices to refer to the rock/e sign of the row of nineteen on the baptismal font of B Irse, the Anglo-Saxon "year" sign t, the meaning of which, as already m e n t i o n e d , was handed down to us by Bure and Stjernhelm in the names "Thors belghbunten" and "Belgbunden Thor*", that is - Son of God (Ier resp. Zur, the autumn-winter one) in the "bellows", in the "womb". It is the sign with which both the cycle of the nineteen years and the microcosm of the individual course of the year come to a close, and the God'sobn begins a new course, the sign t h a t unites end and beginning in itself. But Stjernhelm (S i J J) was able to record the ancient tradition of the cosmic meaning of the hieroglyph Ç from the peasant's mouth: "Tä sägs af gamal saga Wysa mannum oc tida prøvatum : at Odin t'eter sina Hestar in Belgbunden" - "it is reported to us from ancient knowledge of men and from the experience of the times that Od shielded his steeds in "Belgbundcn" §". This is the more recent Bronze Age concept of the god with the sun chariot instead of the sun ship.

The end of the year at the end of the winter sun, the 9j cycle of celestial time, the year of God, human life as a "year", it is symbolised with the same image of the closing of the year. and again dividing circle Qj of the end of the year and the solstice. And that is why it also appears as a continuity of the ancient belief in the light of God and rebirth on the early medieval tombstones of Old Lngvaeonia, of which I will only mention the tombstone from the church of Hansted, Aarhus district in Denmark {Atlas Fig. 3nt J) as an example. On it is the "Order Cross", an omameotal form of the "Painted Cross" (cf. section "Painted Cross"), which grows out of the Jahresteilingsideogramm t . On the "Order Cross", in the centre, there is again a circle with four points facing the solstices (SE-SW, NE-NW). Both symbols, the "Cross of the Order" and the circle with the four *tops*, are subtle determinants of the symbol of "man", which is depicted here in the form of a human head, from the lowest part of which the stylised water sword lily, the lily, protrudes downwards, on the Cross of the Order under the centre circle. The same depiction symbolising the J hieroglyph can also be found on the early

la-Ténezeitlichen obelisk from St. Goar (Alias fig. i622). The water sculpture as a stylisation of the "man -ltune and , the ify- and sigfg)if-sign can already be proven for the north jungxtein- time and h a s already been touched upon by us in the previous section (cf. pp. 322-241- On the tombstone of Hansted, between the two arcs of the t-sign, the painted cross R is again placed on the staff, and further up, between this and the "man" with the "lily", there is a wonderful combination of signs, which is again concluded for itself. It consists of the er-sign in the rectangular spelling m, above it the May cross R and above it the éo-sign, which i s simultaneously stylised as a sign of the "two mountains" in rectangular spelling, a double meaning that is further emphasised by the suddenly here 3 rZigr Unloading the rod on which the symbol connection is attached. From the fi-m-än symbol the "lily-man" then emerges upwards. The Ganae is a marvellous polyphony of the ancient winter solstice myth and its doctrine of rebirth, for which there is my only Christian interpretation of origin! The a n c i e n t use of the &-sign in Norse funerary symbolism (Stone of Vedelsprang, Atlas fig. 23\$8 etc.) will be d i s c u s s e d below.

The Nordic monuments alone have faithfully preserved for us the meaning of the sacred series from the cradle and water baptism to the grave and from death back to life: for water baptism is - as we shall examine in the section "Water of Life" - an ancient Ailantic-Nordic, cosmically symbolic ritual act, which was once performed by the priestess.

And so the 'flerr', the Son of God, still speaks on the pagan and Christian-Nordic cult monuments: "I am the beginning and the end, the first and the last; I give you the water of life for free" - without recompense for many "good works", for many acts of piety, for fear and dread of death as "God's punishment" and the "end", with which the oriental and southern prophets of God have taught Him blind obedience and turned you from God's freemen into God's servants. Therefore

also appears on the medieval evening chalice found in T "mmerup churchyard. **zi. Der Kelch von** ^{Te=oeCP} was found near Kallundborg ailf Seelaiid (Denmark), with the marginal inscription Rrsz nordisrAr "ün'ligc Rzihe", dv NurZ'zré! (Supplement i 5 B, No. 3 - Atlas Fig 4ßi a and b). At a time when Rome withdrew the communion chalice from the "laity" and only handed it out to priests appointed by them, the urnordic)ahresgcbet of the common free man appears once again. man on the chalice of life as a harbinger of the coming, first awakening of the Nordic heritage, the Reformation, which was to return the chalice to the godless.

Just as the Son of God, the "man", the "Lord" emerges to new life from the womb, the earth, the "water of life", the "fountain of life", so his child, the earthly man, is to be resurrected from the womb and the mother water and be symbolically interwoven with the water of life. Christian water baptism was an ancient sacrament of its own for the Nordic people. And that is why the baptismal font, the water of life container, is deceptive,

the symbols of the "year of God", since in it the beginning, archü (dpjtfj), i g t. As the most beautiful example ^{sz. The Tzzf hreken} hieifur, a symbolic addition to the baptismal font from Börse, I would like to mention here the ^{von Seide} baptismal font from Seide (Amt Viborg, Jtltland) (pictorial supplement i 5 B no. 3 - Atlas fig. 23O8 a-d), on which the following runic inscription is inscribed: "Gudlif g(Erde), Réni finn, er la i fonte - "Gudlif made it - purity finds whoever wants to enter the baptismal font". The pedestal bears a pictorial representation on each of its four sides. Under the first field, the (j w sign, is the meaning of the

the runic inscription just mentioned: there is the "beginning", the "primordial water". All the Nordic runic series, the "long" as well as the "short" ones, begin with the n-sign, if one recognises the meaning of the first rune, the b or J-sign, as a division of the tree of life sign of the winter solstice (see Text Table H). As we shall see below, however, this II with the phonetic value m is only removed from the end of the "sacred series" with the new

The sign of the Age of Aries was shifted to the beginning of the year. The fact that the sign II m was the symbol of "water" is still clear from your old Icelandic runic poem, so w, gr, is explained with séJJo oAi- "the clouds weep", with the addition of the Latin paraphrase , ywWd. i. info and the translation *sir* "Regenschau" Old Norse *urigr* also means "wet", Anglo-Saxon "rriit wet plumage" said in front of "Ar" (eagle), also a cosmic language symbolism of the winter solstice, where the Son of God passes from the "ur" into the "ar", becomes the "eagle": see Bragaröedur , Odinn at *Bange*, the "bent" fl, with whose help, in the form of an eagle, he removes the water of life from Baugi's brother Suttung *odr*

The first field of the Selde baptismal font thus shows the female B "gmfeld, the fl m sign, the winter solstice. The second, rectangular field shows the ornamental form of the "Man" rune &, ru-to as the sich unfolding plant: spring'. The third field, also rectangular, contains the sunflower between the two "man" runes as a symbol of the uplifted hands of the Sig-Tyr, the Blessing One of the high time of the Soaiiner. This "writing", to give the blessing Son of God, the "twofold", twice his own rune l-, the three-fingered spring hand, instead of the five-fingered one, is a polyphony of meaning, which can already be traced in the Scandinavian rock paintings: (Atlas fig. q/3z) Rock painting of Brastad, below, the figure with the two hands raised in blessing and the sword at its side - Sig-Tyr The fourth and last field of the baptismal stone of silk shows again in the *bagen field* the same plant of the second field, but now with the N t s *nden*, both leaves represented, as a symbol of the Ti-ur, Tjir J, who again enters his "Ur" O on his autumn-winter run of the late year.

23. Die Runenreihen an den Kirchen von Mønsted und Åstrup

Die "holy row", the annual prayer, the prayer of the Lord accompanies the "people", the "tuath", from the cradle and baptism to the grave and resurrection, "as it was from the beginning", even in those times when the teaching of the "white Christ" took over the spiritual heritage of the ancient belief in God of the Tuatha. The "holy row" also spreads the protection and blessing of a belief in God's light that once flowed from the same original source over the new place of worship, the consecrated site. Even today - as we will examine in the next section - the Catholic bishop consecrates the new church with a "painted cross and the alphabet, in the spirit of the ancient cosmic cult symbolism of the Tuatha, whose Christian monuments, especially in Old Ingvaeria, bear witness to the legacy of a high past. On the outer wall of the church of Mønsted in Viborg (Jutland), both on the north side of the tower and on the eastern wall of the church, a stone with a row of ancient runes was discovered, set hard above the ground.

The first stone (A) depicts the [f] sign in an ornate design, to the left of it a serpentine omen (!), to the right of it the runic rhombus (Atlas fig. §690). The second

• £ . f4 "imwzr: De danske Runemindesrueter. Kubenbavn 1893 - i 9o8. y Binde. Vol. I V, i, p, i85, i 86

Stone (B) (atlas fig. q69i) shows the same series of runes but only up to the N A-er&: both stones show the "one-handed" spelling of the 9-runs as q or p, one of the last symbolic redactions of the runic letters in reference to the myth of Tyr as the "one-handed god".

A third rune stone with the short row was excavated on the outside of the chancel of the church in Ästrup (Aznt Ribe, Jutland) in 1861 (Atlas fig. 4&2): the "Bj- n is cut into the stone, above it is the same row of runes as on stone B from Menstad, with the only difference that the sig rune is written here with the serpent and sun sign.

The three rows are:

Mønsted (A) F N D A R Y * K I Y b T B T Y A

Mønsted (B) F N D A R Y * K I Y b T B

f u t h g r k h n i a s t b 1 o r r (R)

WHAT now emerges clearly and unambiguously for us as cult-historical knowledge from the Kylfer tomb to the baptismal font of Blrse and Selde is the certainty that the "sacred series" comprises the year of God, which in its course is also repeated in the life of man; furthermore, that it represents the formula of rebirth, the formula of reincarnation, which resurrects from the grave through the water of life to new life. Whoever believes in the Son of God, the embodiment of God's revelation as the irrevocable law of cosmic change and return, cannot be "lost" but must retain "eternal life".

Now, with this knowledge of the sacred Jahres series and its symbolic ²⁴ Die Leidener Runen-Handschrift ablaute, the vowel series " to a, later n to o, let us turn to another Germanic monument of the "Futhark" to the codex Leidensis lat. z[-, 83, a manuscript supposedly dating from the io. century (Atlas fig. 468y). As the manuscript is very fragmentary, I am reproducing here in copy the three passages that are important for us.

iu Üie4'cin mæz cucr gg W 8ltws

/tih'-/ ei "ci--/9rs'-/rrhr+-the-there- \nk1.špl0ex-

F N N Y . R R X I D N . Y K F N T . X X F Y F F . T A N D A . I I Y T E R . H Y D N N .

b e d t f l m o r r s z e i u h

As can be seen from the copy, the two upper rows contain the Futhark, namely the so-called "kune Reihe". The peculiarity of the arrangement, however, is that the rune series does not begin with "Frþys att" but with "Tys att", the third "gender", 'Jem herbst-winter section:



The forms of the runes correspond almost completely to those of the "pAbecedariurn i'lord-mannicum", which will be discussed below. Each rune is accompanied by its name in runic script, written in small letters, while the original Latin script is placed above it. The rune names are as follows:

only (tiuR), d?eryin (biierkin), zess (rnqnR), fn "cr ÜaukR), aJ-, /R, (urR), dhurs (course)'
(que), zeydu: (r;eipu), c {kann), AnrA (hšgšI), toudr (nqupr), ii, ar, (gr), 4ev/ii (sehn) But

the most important isfi the *dri'tt-* ha/r, yelche *die Ronen* in eiJier ganz bestimmte Folge grouped: 1. slurred sounds, z. liquid sounds, nasals, sibilants, 3. vowels, while the "hagal" sign J, the "year tree of life" hieroglyph of the Son of God, for him alone as the summary forms the conclusion.

What we have here is nothing less than the last tradition of the linguistics of the Atlantic-Nordic race. It is quite logical in terms of the laws of life and nature that only the North can show this continuity. If we consider that at least y to 8 one years must have passed between the writing of the Leiden Runic Manuscript and the authoring of the last verifiable redaction of the "Sacred Series" in the Age of Aries, then we will no longer dwell on individual inconsistencies, but only wonder that such a duration of a Celtic tradition was possible at all.

It is an error in this recent tradition, or a case of the transcriber's own handiwork, when he places one sign each for the media (or media aspirata) (b) and the tenuis (t) in the dental sounds (detitals) and then, in the second row, places the completely meaningless tenuis (f) of the labia) row (labial sounds) in front of the liquidae as the initial sign. If we delete this last addition of llin, as well as the dental sound énen, and then add the o-let, which coincides with a, back into the vowel row independently, we get the same picture that we found when analysing the Cypriot syllabary. The vowel sounds (gutturals, dentals, abials) are each represented by one sign, and the liquidae, nasals and sibilants, as well as the vowels, are each indicated by zfiw signs.

The sign "hagai", the "god (yf) in the hag", which in the short, Nordic series is also known as the initial vowel .r, as in the Cypriot alphabet, forms the Ziixammen version of the Gansen. It is the "tree of years", the "tree of life", which forms the whole scripture, the whole knowledge as "Year of God" in itself: the ifaum of knowledge.

In Text Taf. II it has already been briefly indicated how the vowel signs (o and e respectively) were obtained from the "splitting" of the tree of life sign, a cult-historical peculiarity of the Atlantic script, which again brings Cypros, the Pyrenean peninsula and Old Lngv*onia into a direct connection Here we want first to make the statement that according to the Leiden manuscript Ai Kobol-n?z sat 'a ézgaiai "a'f miz o rsdrr. Further, that the Norse "year" rune { of the short li on series, which is characterised by the loss of the

are synonymous. In contrast, the series of runes in the Maeghowe burial chamber hill near Stenness on the Orkney Islands, both ur-signs have the same character 9 a. n'i c "tt i" a"preserved (Atlas fig. 4689). So if we take the winter solstice formula of the Nordic "r u n i c" series again, we obtain the sign or , of which the rtines 4b. n and / the split forms siriA between the two f } () er-arcs, that is - the sign of the "two m o u n t a i n s" m or MA, phonetic value u{r j-usr), "(r)-o(r), la-éu, én-jiu, er-1s, mA4 etc. later dl-w;éu (&-orf-a etc.), originally "zz'ei tens". The ideogram of the "two mountains" comes from the division and symbolism of the Arctic-Nordic and older North Atlantic year, which w a s a "J<Rrr"-JoAr, consisting of o w z "hands", 2 IO months or io double months. This explains that in the winter solstice, in the south, where the smallest arc of the sun, the "snare , the "snake" {j, was the tenth month of the year, the sign (j had the value io, and that this month was also considered a double r n n. When the Son of God had reached the winter solstice empat on his annual course, he was in the (t or {) (j).

We must now remember the opening formula inscribed on the Etruscan funerary vessel of Foi-oiello on the Greek alphabets: umer, to understand that this is the winter solstice formula of the gross year of human life, and to become aware of the full unity of God's Son, the "man", and the "men", his children, the du-nN, *pi-uda*, the descendants of "Mannus".

In the previous section (Text Tat. II, No. J8 and Text Taf. IV, No *49) we briefly touched on the meaning of the hieroglyph - šn (or *fā*) between the "two mountains" in the Surrian-Babylonian tradition. 2To clarify the following part of our investigation, I will r e f e r to it again here.



From a purely formalistic point of view, the meaning of the signs is as follows: a) the Tree of Life sign @a, /o) of the Aries Time Aitor, Symbnl of the Son of God between the "both mountains"; phonetic value among others er-ur etc., w in the North Atlatic equals "bull" and "water"; b) the "painting cross" between the 5m horns, above it the fourfold &-sign. The four- or fivefold nested fu-sign V. usually written twice next to each other, also in connection with the painting cross as in b) and G) (Barton i7s. -gL 329), is the Sumerian hieroglyph ü, tig "give", "bestow", " pour out", " overflow", " be overflowing", "gather", " reap". As we have seen in Text Tat IV, the sign is a combination of the tree of life and the water hieroglyph in abbreviated form, a kind of growthuni hieroglyph, whose Atlantean origin from the Taurus Age we were also able to prove.

The phonetic value ü, Sig and the twofold spelling point unmistakably to the Son of God "blessing" with his two hands -{, the Sig-Tyr of the Emtezeit min, to the time when the Son of God descends and enters the two western mountains. It is the formula,

which in the long and in the short row is the same ty g sing + fy (*Tin*) y bierka etc.. There in the west xvar the , the entrance into the 'water' itnd the womb of the earth.

Our investigation will then also show us how in the symbolism of the Norse bar calendars a repeated shift of the bull symbol can be detected, which continues from the equinox of the late year through the winter solstice into the spring: it is the migration of the relevant star as the "house of the sun" in the course of the millennia. We will see further that even the cultic bull representations of later epochs still retain this ancient Atlarite tree of life and growth hieroglyph on the bull's head. From the wealth of evidence, I will only mention atlas Fig. 3d2 toned ochseric head from a Bronze Age tomb in the Necropolis of Hagia Paraskevi

on Kypros; Atlas Fig. 34Z3 Golden soerl'opf from the tomb of Childerich I at Doomik, Merovingian; Atlas Fig. 3qzz Bull's (bison's) head triit tree of life, bone likeness from Raynionden, Clancelade, Dordogne; old stone side.

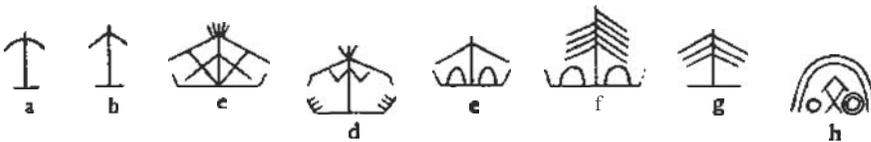
Nos. c and d of the text Fig.4 5 show the "pMountain" and the "DOrn", above which is the maikrw with the water, growth and tree of life hieroglyph, no. e, the "womb" hieroglyph "heaven and earth" (Sumei U-m, W etc.) and in it the rectangular spelling of the year division hieroglyph &. The phonetic values of this hieroglyph Text Fig. 4s no. a-e are, as we have seen in Text Fig. i i and Text Pl. IV, are sumvic "dwelling", "foundation",

"planting" and B W, the "entering" from the sun (semitC erébu), pempfangen", "conception" (seinit. banu, eru), "carrying" (semit. aiädu), as well as "turning", pwenden" (semit. yin) and "God Marduk", the son of God. But Fq W is also the meaning of the "Haoses of the deep", the "Weix- heit", the za-od, building, semit. aps0 (Text Taf. 1 No. 9z). the "dwelling" of Ea, the father

of Marduk, whose hieroglyph J, which we see in the text Fig. 4j - -between the "two mountains" has the already known Sumerian sound value oj- (eemit. erebu) "to go in" (from the ontergehendgn sun), further mc (semit. arnelu) "man", "man" and pt "Eprofi, Kém", and at the same time is the symbol of the Babylonian god of the sub-world *Nkgal* or N A from ai + -Hof "ruler of the great dwelling".

The entirety of the winter solstice myth has thus been preserved for us in the numerical hieroglyphs according to their readings and meanings. In connection with the numerical hieroglyph of the "man" and "tree" between the "two mountains", we must remember what we have already established in Section IV: that the hieroglyph of the

"two arches", the "two mountains", in which the hieroglyph of the "psichericating" T, the fo, *Tx, Ti-u, fi-"r* (Tgr) or the tree of life with the lowered branches is located, already belongs to the fdagdalenia.



I give here an overview of these symbols, which have so far made the prehistoric and art-historical handbooks unsafe under the name of "tree dwellings". The drawings a-h all come from the cave of Font de Caume in the Beine valley (municipality of Tayac, Dep. Dor- dogne), auber g, which can be found in the cave of Altainira near Santillana del Star (Torrelavega).

Spanish province of Santander) (Atlas Fig. q 80-86). They belong to the Franco-Canadian Atlantic culture, whose layers, as in the Altamira cave, date back to the Aurignacian. The signs in question are painted in red colour and are cave-in rna)eries, zxei moments, which are important for their meaning as cosmic-cultic year symbolism. Signs d and c are "w r i t t e n" on a Tlison, the "bull" of Magdalena, Ztjç)ten f under a coarse Ren, whose name is phonetically related to that of the elk t*. *)). As the investigation in this section will show, the name this JA (r-é) esp. Ad (t-r) word stem actually characterises the "heard" and güt both for the Ren such as the Elen, the stag (giant deer) and the "bull, the heifit - the male animal, the "horned one".

In terms of content, the signs a and b represent the one lowering his arms, the Son of God in his autumn winter run, when he enters the "Wässer", the shoB of the Mutter Erde, the "Zf'iNr-' enters. The signs c-f connect the hieroglyph of the "sinking one" with the R hieroglyph in which it stands, so to speak. It is the hieroglyph of the "Twofold", the history of which we will examine in detail from the later Palaeolithic onwards in the section "Son of God" and have already outlined in broad outline in the text in plate Hf a. No. c also shows the connection with the hieroglyph @ u-J "Mother's womb": "Hit friel and earth", in which the "sinking one" is located, No. d fugi adds as a defining sign that hieroglyph which we call "Zin" and "ear" (earth) rune -J-, the hieroglyph of Sig-Tyr, "Tin bimrka 9 o" (* 348). We will deal with the meaning of the dré- and funf-strich aofaatz in the section "comb". In no. d, the ln sign is followed by the three-(comb)-fingered hands (text fig. 3 +. the hand-hieroglyph). In No.= is the hieroglyph of the god lowering his arms (le, A, f/-n. Zi-w) etc., in He. f the linear sign of the tree of life lowering its branches between the "two arches", which are again in the So-signs.

The linear sign of the spruce, the evergreen tree that lowers its branches, the life-giving tree of July, also appears in the cave of Altamira (no. g). We must bear in mind here what we said in the previous section with regard to the tree that appears in the "r "standing" Son of God (Text Taf. III, *-- 35 zi) and the Je s t a n d i n g in the -, or on the m, fText Taf V, No. j 3-3§ USW.) have already been determined in order to grasp the continuity of this symbolism in terms of the history of development.

To conclude this series of the oldest examples, the beautiful combination of symbols from Font de Gaume (text fig. 46, no. h), which we discussed in the previous section in connection with the Cypriot and numerical hieroglyphs (text pl. I, nos. 6i-6fi), should be mentioned here. There we were able to clearly establish the relationship of this symbol to the winter sun symbolism.

The ancient continuity that still links the tradition of the Germanic north of the Saga period with the Atlantean-Nordic culture of the early Stone Age can be seen from the Cypriot hieroglyph fu (Text Tat. I, No. 63), which shows the "da* sign of the rising Son of God in the (j, which is also present in the sign from the cave of Font de Gaume (Text Fig. 46, No. h). The fv or N is the Son of God at the winter solstice, t ne of his rebirth into the "f or A, the Old Norse winter name of God ff/i, Sfr and A, o/(u) of the escort coins (bracteates).

According to the aiiigcaiein Atlantean-Nordic doctrine, the new Zeugting, the rebirth of the Son of God, the "ruling", and his children, the "people", takes place in the

Spanish province of Santander) (Atlas Fig. q 80-86). They belong to the Franco-Canadian Atlantic culture, whose layers, as in the Altamira cave, date back to the Aurignacian. The signs in question are painted in red colour and are cave-in majorities, zxei moments, which are important for their meaning as cosmic-cultic year symbolism. Signs d and c are "written" on a Tlison, the "bull" of Magdalenia, Ztjþten f under a coarse Ren, whose name is phonetically related to that of the elk (*-*). As the investigation in this section will show, the name this JA (r-é) esp. Ad (t-r) word stem actually characterises the "heard" and güt both for the Ren such as the Elen, the stag (giant deer) and the "bull, the heifit - the male animal, the "horned one".

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Winter solstice of her life, of her 'year': there is the ideogram 'heaven and earth' or 'womb', 'procreation' xx, in the 'snare', the 'serpent', the 'fish', the conjunction of and iP, the sign of Font de Gaume, where the new light, the new life, the new sun, the new cycle, the solar ririg is born. It is the place of the

"Assembly" of the dead and the living in the "year", the place of the thing, the place of justice, where the Son of God, the judge of the living and the dead, stood in the "two mountains" ("two tens") of the winter solstice n n, nn, as the "lowering one", the Tu, Tin, Tiur, Tjr 9. This original was moved from the south to the west as a result of the South Atlantic calendar reform, which is still to be discussed in this section. There we find the formula "Sig-Tyrs Berge" ty 9 u in the "Jangen R unenreihe", the South Atlantic series, then also as the entrance to the "third gender", the autumn-winter series.

in the Edda tradition (Atlakvipa 3z), the ancient cosmic symbolism of the winter solstice is still fully preserved in the highly ancient oath formula mentioned in the previous section:

at sölu suprh9llu ok at SigTJs bergi, h9lkvi
 hvßbebjar ob at hringi Ullar.
 by the south-setting sun and Sigtyr's mountains, by the
horse of the resting bed and the ring of Ull.

Every detail of this formula points to the old Yule myth: the setting sun in the south in "Sigtyr's mountains" 9 u, where the festering ring of the V/-, the thing site, the "assembly" comes to an end. In Iceland, there is still the ritual stone, the setting of the six or eight etc. stones in the ring t, 3, which is generally handed down from the Nordic Stone Age. Stones in the ring t, 3, the thing site, the day and year sundial, i'i/ar-AN " sun ring".

The later symbol of the 'lodesross, the "steed (-/u A) of the resting place", also refers to the same winter solstice overrunning (cf. section "Steed").

The confirmation we now receive for this Neolithic Nordic tradition in the Arctic-Nordic continuity of north-east European and west Siberian cult symbolism will be discussed in the sections "two mountains" and "tree of life".

The use of the relevant winter solstice symbols (text Fig. d6) in the older **Die Bedeutung der** Stone Age confirms what we have established so far. We must be fundamentally aware of the fact ^{that titelt-} present,

**höhlen des atlanti-
 schen Südwest-Euro-
 pa und der Ursprung
 des Opfers**

- i. that these are colour drawings;
- z that the caves in question were not living caves, but *places of worship*, all of which were ll'azier, or in which there was water;
- 3. that the signs are connected with the fir r-(Kcä) and the 5/i'r-(buffalo, bison)-representations, (also still in younger layers with the "fvo\$" and the "Bat#" (ibex etc.), the old Styrian symbolic winter solstice animals, -

to eJahren the significance of these caves themselves: *s were KHTstättä amrç7üiefüh äcsfiFart sec Mefrith arg for tercox mdlicM n "ultrim.*

Here we also find the first traces of the symbolic "killing" of the winter solstice animal, as for example in the Niaux Cave in France, where a bison representation appears with drawn-in arrow ideograms m or j' signs (Atlas Fig. 3éioa-c). The winter sun

The constellation animal is depicted as a power hostile to the young son of God, which holds him captive, threatens his life, but whose overcoming and conquest signifies his rise and strengthening. This is the jBra ty zf-s /érx as a cosmic-symbolic action, We will be able to follow the traces of this in the Gouthe-Atlantean culture through the Mediterranean basin and around Africa, via the Creto-Minoan, ancient Egyptian and numerical Babylonian cults to the Mithraic cult of the Roman Empire. The sacrifice became a symbolic act, a strengthening of the Son of God, after it had initially only played the role of a dramatised ceremony, which was intended to commemorate the "cave" journey of the Son of God, his suffering and death, his rebirth and his battle with the power of darkness and to visualise the annual return of this mystery for the living. The killing of the Winter Soeneilwcndefier was thus originally a "cominemntrative" act in the South Atlantic culture, presumably in the racial mixture of the South Atlantians with peoples of the spiritually deepest race then further refined into an offering to the deity for the purpose of fulfilling a request.

This view was originally alien to the North Atlantic Tuatha religion, as the second part of our investigation will show.

The killing of the winter solstice animal is based abc on the view that the son of God, the young Sorine hero of the later myths, defeats the "bull" (as in the Mithras religion), that is - frees himself from a winter solstice house inufi: then the earth, humanity is once again redeemed from the bonds of winter and begins to grow. The myth is originally only a parable that symbolised the transition of the sun from the winter solstice constellation (solar house) t o the next, the spring.

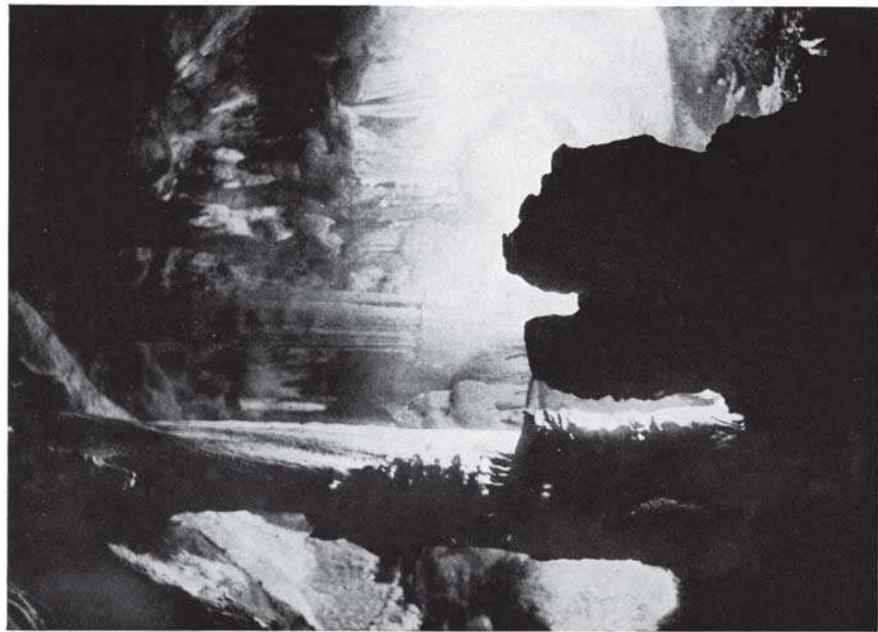
Important for this part of our investigation is the repeated determination of the load values of this sign, text Pl. I No. 62, the Cypriot ", No. fid-66 the numerical u, k, övr , which has also givenus the "original" interpretation of "earth", "well", " fãm in addition to the original form of the Z "irhe"- n a-- (cf. p. 2 i z-213). The numerical " means "GotP", namely the Ciott between the

two d f "thorns" -{§) *Adad*, the god at the beginning of the year rin, the "A hne", the sun god "Zn cot, then "Mother Earth" as the goddess Istar, like Farm the "Mother House" (earth, well, cave, etc.) and k 'Šonner setting, pClosing" (of the day), 'Period*, UmlatiP', "u'rndM', "érWr'i" and 'Aicãfm", since the winter solstice i s the li-rr, dax JJ, etc., is the main place of judgement for the dead and the living.

The word durn, dar (/p-re 6"-w), the "cave", the "pit", the "mother well", the "Mother-house", the "dwelling" etc. is also in Hebrew Hnr pGrube", synonymous with ie-ö/"underworld", spwie in the Old Prussian, Oiythic names *Be'* and *Ber*, the ancestors of *Odinn*, in Old Saxon, Anglo-Saxon, Old High German, Old Norse. We "dwelling-", "Gerlach", "store-room", Old Norse Anglo-Saxon, Old High German. 3S, High German. "Bau" etc., whose cosmic symbolic phonetic meaning to the "Wendung" is still preserved in the tense "sein" of the Atlantic-Nordic languages, in "ich Aé" etc. Latin. "have been", Greek darin (view) "to bring forth, create, beget", pAynai 'q'iivai) "to arise, become*", Lithuanian 3&'i, Alönd. 3N "to be" etc. (see p. 4f4-2s)

We are in the section of the u-local, where the {-r, the éúriox, has arrived at the pZiel", ("telos", "thorn "9 and the u, the "end", is the "last".

"turn", the "reversal" and the lw-, Rf- goes over into the ém-, ä t/- or er-Er(In) af-Ingu), into the section of the a-local - into the spring.



1



2



3

Die „Mutterhöhle“ buru, Atlantische Wintersommerwende-kultstätte
(1—3) Inneres der Höhle von Hornos de la Peña

The history of the drawing of the "two arcs", "two mountains", can be used to prove both the ^{Dos signs of the} unified Atlantic origin of all the Western Mediterranean and Oriental ^{Berges*} writing stars, as well as the "Babylonian language confusion", which according to the

The demise of this cult centre, the ring-wall mountain and spiral tower of Mo-um (Atlantis), was the beginning of the mainland-European and Mediterranean Atlantean civilisations and mixed cultures. The result is that three signs for the phonetic values of the compounds r-é (w-da, ar-âa, ar-ém, of-W iisw.), b-r-ú (ó-i-ar-Un, di-or-&) etc., m- é (cor-or-é4), Ā-m-/ besw. í--n-d-/ (éum/, ê u w ó f , éu udo), as well as for the root stamina ie (ce, un, mn) and ó (&, ó x , ó n), which all refer to the "mother earth", dás "mother house", "grave house", deu "mother well", the "water of life".

I give a brief overview of the most important monumental evidence in Table VI. If we start from the megalithic area known to us in the ancient kilts of the Pyrenean peninsula, Traz-os-Montes (Portugal), we can prove the sign of the "two mountains" in a series of signs that is of the utmost importance for the history of the Atlantean scriptures.

are shown here under nos. i and o (Atlas fig. 4sd2). We will come back to this series of characters, the initial formula of the Atlantic "heiiige Reihe" of the later Styrian period, below. Here we can only note that in no. 1 three *bull's-eyes* four signs

of which the first E is the "splitting" of the linear sign of the Tree of Life Z or (Text Tal. II, No. 3i-33. 37-3qI, the second is the bull's horn hieroglyph, a variant of the sign {j bezw, jJ, which we find, for example, in Sabdic in the rectangular script (Text Taf VI, No. y3). We will further analyse the migration of this latin Atlantean character via Crete to the ancient Mediterranean basin in the section "ur-ka". The third sign is our sign of the "two mountains", the fourth the right-angled writing of the "cathedral" hieroglyph § }-. These last three signs appear once again in the form (no. 2).

It is important for us that they are unambiguously related to the ter&ZiufZ, like the "historical" alphabetic kinälers of the Mediterranean area that we have discussed.

In addition to the sign of the "two arches", the "two mountains", only nir arch with a downward continued stroke (No. 3) also appears in a rectangular spelling, i.e. the split cticia, as it does, for example, in the angular spelling @áffz- in A} tphōnik (No., f4J

If we now take a look at the ancient, prehistoric monuments of this ancient coast of the Pyrenean peninsula, where - after the Celtic conquest - a mixture of Celtic, i.e. Central European, Atlantean mixed culture and the Neolithic North Atlantic culture began, Celtic, i.e. Central European, Atlantean mixed culture and the Istrien, Neolithic North Atlantic culture, we find in the symbolism of the so-called "Citianias" culture the continuity of the ancient Atlantic cult symbolism that is to be expected from a biological point of view. As an interesting example I mention here the famous stone "Pedra Formosa" from Briteirns (Text Tal. ¶I, No. 6, cf. Atlas Fig. 162). Cartailhac has already suggested that it could be the pediment of a funerary monument. Above the arched cut-out (j at the base of the slab there is three g r o o v e s , which have been given the shape of an A-sign by a strip of stone left standing. This channel has been bored through the plate and runs into the arched cut-out. To the right and left of the A-shaped opening are two semi-circular, cup-shaped depressions. From the A-sign rises ' foi* *Corfzilloc* : Les aves prtbi5tnriques de l'Espagne et du Portugal. Paris i886, p. s88 f.

the hieroglyph of the "sinking one". If one now detaches the whole as a linear symbol, it results that on the (j A w-- or éa-point (the "end") stands the "sinking one", the *Tsi*, Tr-ar *etc.*, whose feet have the form of the sign A or A. A is the r'r'h letter of the South-Iberian alphabet. A is the r'h'r letter of the South Iberian alphabet, sound value .r; A in the variantsm
howe
ver, is the fe/z/e letter with the sound value f, da.s means - originally y, since m t also has the semi-
consonantal sound value p (u, v). The fact that j- is equated with Text Taf VII, No. 25 -4 I) is proven
by the iteration for the winter solstice, wp the "lowering one"

b e c o m e s your rising again, the "reversal" of m into w takes place. A the
"Dorn", as part of j- or A, is the 'rrrfc letter of the North Iberian alphabet, phonetic value n, as well as li n n
' In contrast, both A and A and n, phonetic value a, are the *first* letter of the Celtic alphabet (Text Taf.
VII, No. 5 i - 5z).

The syinbolics of the "Pedra Fprmosa" thus show the "lowering one", whose feet are the n or A, the
t' and a, the winter solstice, the "end" and the "beginning", the "last" and the "first". For his hieroglyph
X or is the "year" or "tree of life", whose "roots" represent the sunrise and sunset points and the midwinter
point A or m. We have already become acquainted with this stylisation of the "feet" of the Son of God
in the ancient Væonian megatithic tomb symbolism (Text Taf. Ifl, No. i i 9, i33- 3J) and have been
able to identify it in the same way for the entire area of distribution of Arctic and AUantian-Nordic
symbolism in Text Taf. III a. In this respect, the depiction of the "Pedra Formosa" differs from the
northern ones in that the son of God with the A-foot is still written "standing" especially on the (j - sign.

However, what is important for the Old Stone Age-Atlantic continuity at hand here is
the fact that the Son of God, with the A-l'uð standing on the (j, is between the
"two mountains" OO. Here we have the direct transmission of a cult symbolism that we have already
encountered in the Palaeolithic ZP'iHm painting of the Traute-Cantabrian region (text fig. q6, e and L j.

The other stylised symbols of the marginal ornamentation, the M-sign at the top and the fourfold
intertwined loop at the bottom, which we have already explained as a symbol of the course of the year
of the Son of God in both the pre-Christian and Christian symbolism of the North, once again
determine the meaning of this connection in the sense we have already explained. Incidentally, we
will return to this tombstone i n the section entitled "Son of God" in the comparative study of related
monuments of the Atlantic religion. The Franco-Cantabrian coast, especially the Pyrenean region, has a
number of monuments from the Roman period which testify to the continuity of a pre-Celtic and pre-
Roman Celtic culture. According to the symbols and inscriptions, these are a n c i e n t Atlantean cuites
whose bearers may have belonged to the pre-Celtic Atlantean ruling class, retreated to the high
mountains and stayed there. Here, too, the empirical principle is confirmed that the mountains, as areas of
retreat, are always
form the stronghold of ancient cultural heritage.

Among the Pyrenean altars, which we find in the sections " Son of God", "Bread",
"Water of Life" and "Tree of Life", there are those that a r e related to the Dzxs rec

¹ *Julio Cejador: Ibérica I. Alfabeto e inscripciones ibéricas. Butleti de l'Associació Catalana d'Antropologia, Etnologia i Prehistòria. Vol. IV (1926), fig. 25. * Robert Forrer: Keltische Numismatik der Rhein- und Donau-
lande. Strabburg 1908. p. i io. Des Alphabet der keliischezi Münzen Nord- und 8ftittelgalliens und der Rheine
und Dooaulande.*

'rrcrrr, "God sechø trees", or the "Dens Fagus". As we can see in the section "Son of God" is the God of the "Six Trees" :-, whose name is consonantal *f-g*, Latin /a i "beech", the Tree of Life name of the Son of God of the Age of Aries. Latin *fa* corresponds to aithochd. ówÁÁa, ags. éær, Old Norse 3sć " b e e c h ", "book", got. Mem "letter, Greek jßUg'pi (øqçóq), Dor. Øāagos (q ayóç) "edible oak", Old Bulgarian čñčñ "elder", ðufy "beech, letter". Ee is the balm of life and knowledge, the fruit-bearing baiim, from which the scrolls for the art of runic carving were made, like the individual letters for the lot oracle, the judgement of God: its name contains the "letter" and the "book". He was a revelation, a materialisation, an embodiment of the Son of God, the "tree of years", the tree of life, which gives the bread of life and the knowledge of the eternal God of the universe in the symbolism of his cycle of years, from which the "sacred series" of scriptures originated (cf. p. a32 -3a).

The name of this youngest of the trees of life is exclusively Occidental, like the tree itself, and is composed as a consonant star from tennis (tennis aspirata) + media (or media aspirata), the combination of winter and summer solstice, as it is found in the yearly division ideogram. In addition to this form, however, there was also a form with consonant stems of equal value, i.e. ,p-ž, JĀ (czi), ßg, corresponding to the symbolism of winter-solstice words, whose consonant stems can be vowelised both with the winter vowels (u-u, n-e) alone and with the winter-solstice vowels (u-s, o-n), or init winter-solstice and summer vowels (u-i, a-i3).

For the winter solstice also contains the reversal in horizontal and vertical projection in hieroglyphics and Symbnlilic. We therefore have to assume a word stem *p-f-b -f l-ú(cā) g* in the respective connection, whereby mediae aspiratae are to be assumed as secondary. The name of this god, the "Hcrrn", who is inn "Baurn, as the "Dionysios endendros" was still called, is the Phrygian name of Zeus Ōøç-oie (Tlnynioç øqymvnioc), ancient Indian *BMga*, Nazrie of an Adityas, awesŌsch 3ñage, old Pers. óngo "god", slav. ón, Czech dšÁ, also in heroic nouns such as Ō o ž u - M , *Bay-da*, *Bag-da*, *bed*, *box*, *àog new*. Eis is the name of the tree of life, the symbol of the Son of God of the time of the ram }, whose phonetic value in Germanic was als Rune/-1 (/Ju) and literally corresponds to a L-orm p-šuh, as it is in Latin tycor "cattle" originally "sheep (lamb, ram) and is present in Pply- nese @šn with the overall complex of meanings of "tree of life", "branch of a tree", "firewood", "Ba3ken in mrna/erm", "Orrl (ink Kultritus), "to be dead", "to receive offspring" and is synonymous with ft-a "year" of ten months, season (of six months) former, aørzez ýaHrsseiž, *M'i'tterøacht*, "arikommen, enden" etc. It should be n o t e d here, It should be remembered that the transfer of the home from the former, Atlantic, northern hemisphere to the Oceanic, southern hemisphere reversed the seasons for the Atlanteans and winter became summer.

I recall here the derivation I gave of the sign , /a from x (Text Fig. 2 i, p. z2i) and the phonetic value of the sign -]B - / (name for) determined in Text Pl. I of the phonetic value of the sign -]B - / (name for), as a stage of the Atlantic migration North Africa-Sinai-Annum (PaĀästina) and Arabia, which we will come back to in a later section. How reliable and rich in particular the Polynesian tradition is, we will learn in the section "Son of God" and "Anchor". Here it only needs to be mentioned that those Pyrenean altars dedicated to "Dens **Fagus**" or "deus sex-arbores" are not the same.

In addition to the depiction of the sacred tree and the sahrania symbols of the life-washer and the bread of life, which the "tree-god" gives, they also show the arrui, the symbol of his year, in the various forms of the may-, right- and swastika. As a classic example, I would like to mention the altar found in Le Commiiges, w h i c h shows the tree with the press: *the tree of life*, however, was first interposed between the

"both mountains" (text pl. VI, no. , vgl. Atlas fig. z53o).

If we now follow our path further north-west into the megalithic burial area of Gassien, which must have belonged to the ancient Vaeonian kingdom of the Tuatha, we find the sign of the "two mountains" in the old quarry of Kannaik in Esquibien (Finistère) next to signs such as H nod p (Atlas fig. 459a'. The North Atlantic funerary symbolism of the mother house was preserved in the tradition of the local population after the Celtic overlaying and the Eastern priestly culture. I would like to cite a few Gallo-Roman burial monuments from Zabern, the old "Tree Tabernae" in Elsass, as particularly beautiful examples. Of the various grave steles found there, I give here mm an example (text plate VI, no. y, cf. atlas fig. zçao), welchex the sign dec "two mountains onøésf, through the centre of which passes a "staff", a form as it is known in the Germanic house marks of the Middle Ages and later: see text plate VI, no. iO3, from an original dog of the second half of the iq. Century (Lübsche Sammlung). Each "Berg" (mountain) is in three "Purikten", a different "writing" of the division of the year, whereby one must bear in mind the year glyph :-: of the six points. At the same time, this is again a connection with the three dots, the symbol of Mother Earth in the winter solstice, in the "MutternaehD'. One row of Zabem's grave stele also s h o w s only the single or or áu sign with the three dots. The Roman inscriptions, the dedication of the "Diis Manibus", also unequivocally testify to their character as grave stela. As we can see in the "MutternachF", a grave stele in your Zabem's filuseurri, which shows the depiction o f t h e The "two mountains" with the six dots, as shown in the text of plate VI, no. J: between the "mountains" appears the head of øMother Earth" in the loop-shaped curved or- sign (text of plate VI, no. q, vgl. atlas fig. z yq).

It is the symbolisation of that wonderful, other Germanic term for the "Muttemacht™, the midwinter night: Old Norse øtídr-eewor-Ǫ/f (Formanna Sögur), which was called arch tōca-mid in Old Norse, "hill night" (originally èn-W- "night"), schttisch meaner, which denotes the last day of the year and the festival on this day. The Old Icelandic laMu/T, Ü /f, áaheff, ánø'ø-o-oZ/, Swedish U&o//, Danish æ, -æof, contains the Old Norse "W" "hump", "hiigel", "hump", "hump" and "hump". W" "hump, hill, burial mound", norweg. J'a , Middle High German â "c in place names such as "Donnershaugk" etc., nod Joyrr "bucket", and is identical with Old Slavic è&fi "km mm", hitaaisch løûcør "bump", énWorø øHügei", lett. for "Buchel", altind. løzo "Frauro-ówZ". We only have to remember here that the burial mounds in Old Irish were called the "breasts of Ann", the butter earth, the dead person resting in the burial mound at the mother's breast. Weather the word is related to ałthochd. fiÄ-, ñäg", hāgga (one noticed the change from g, gg, ź !), Old Saxon. W", Anglo-Saxon. Itaca, neuhochd. Make etc. with z-vowel, next to a root of the same name and meaning, Low Middle Low. Łś, źH,

' Cf. Eø*ñ'ø E ndc'eu; Recueü gdnèral dev bas-reliefs, statuettes ct bustes d's la Gaule rorrteioe, home YII, i, Germaüse supericuro. Paris r9i8, Nr, 5yi i-13, Dab it is about "Dreierke", n'ie Espèrandieü "art-historical", it is c l e a r from the fact that the Zabernsben grave houses (cf. no. 569fi), such as the -tii- "orm label, have three dots in the gable wall inside the @ oäer of the shape.

(Atlas Abb. 3278).

angeisfichs. lie, altnordA 3ä@a, in which thus the winter-sun-useful ablaut u (hez w, p) - n has received.

The relationship of the "hook night" to the "hill night" becomes immediately understandable when one considers that the "two hills", the "two mountains", fj (l and AA respectively, are a doubling of the n or n, respectively, of the "hook" sign (text fig. 3). of the smallest solar cycle arc of the winter solstice, and on this night the resurrection of the dead, the "hill dwellers", their "reversal", their rebirth, reincarnation takes place. The wintern4nwendweekly solar cycle ideogram ff

beaw. its angular spelling A was transferred symbolically as an ideogram of the burial mound. And this also includes the older norweg. A'zagv, äitcr d*n. äzrgv der pHag", the "Dornhag", the "circle", the enclosure of the burial mound, the mitter's house, the

é-rçé-9 and mh{I-El words, since the "circle" as "year" or gravehag is composed of "two arcs" O e, at the division of which, "SpNtung", the new life, the new year begins. And also the breasts of mother earth 9 tj, the "two mountains", in which the "Mu macht", the "Hill Night" of the é-/é-rj are two "arches" that are "divided™. The division of grave and Jahr takes place in them.

Another of Znbern's stela exhibits a highly important variant, which connects the sign with the "man" sign J, which bears the six points (Text Plate VI, No. 8, cf. Atlas Fig. z 54) We thus o b t a i n the direct connection to the treated Sumerian hieroglyph Text Fig.4 , No. a (- Text Plate VI, No. 6i). Which ancient be-

The continuity of this hieroglyphic connection, which is the result of the represents the sign of the "öfenschen" uder (@n, /n, wu), who stands in the "two mountains", in the Germanic Hatismarks: cf. text Pl. VI. ** 98, coat of arms of the Polish family Stblobot, which represents the sign of the "man", the "Lord", the "son of God" \$ in the

"both mountains", with the sign of the "Serlkenden" -(, the Tin, Ti-ur, Tyr; No. 9p house mark from a tombstone of the Grobe Kirche in Haarlein, Holland (i2nd century), which represents another peculiar combination of the signs °{ and g; No. ien h o u s e m a r k of Neumünsterberg (Marienburger Werder), the sign 9 is in the inversion under the "two mountains", to denote the winter solstice; No. ioi house mark of Broeske, also from the Marienburger Werder, an alternate form to No. ion, wn J, the

"Crucified" of the centre of the Jahres, i n place of }-. An alternate form to No. red is again the Polish coat of arms of the nobility of Waga (No. red), where the sign of the "two mountains" is reversed: in it there is a combination of -}- and '}', the Son of God of the middle of the year of the high time and the "he who sinks". A rare and beautiful example of the continuity of ingväoniseher cult synbolism is the Anglo-Saxon house mark no. io3 from Norwich in England (nt, c e n t u r y), which shows the rune "c's (God) standing in the "two mountains". The house mark from Mötl n in Lauenbutg (i669), no. red, which shows the sign of the "two mountains" with your staff inside and below it, on which the pd-loop g hangs, also confirms that this is the Mother Night symbolism. The binder "Otberga" cannot be spoken in German.

However, we still have a marvellous monument from Old Igvionia which, as a classic example, fully reflects the significance of the Touareg sun burial house monument in its connection with

¹ G. Bi'7fi n.-' Untersuchungen über die Zeitrechnung der nimm Germanen. Stutig en I (i893), II (i 9ei). I I, p. ii8, bzt hägundtt or hqM-Edit already with -Äáo "haken, bieguog, so die Nacht, so d i e Zeit oder die Soene eine bieguung macht", in V-rbiOdUOŠ gebIHChT, waa ver E. Bree "Hc Aya". Svešska Landsmfii ock Sveoski Folkliiv.

H. lig (i9i i), p. qo5 was rejected because an altisl, office could not be lied to.

The tomb house hieroglyph of the El-I-tisch series. It is the double tomb near Cannnerbusch, Ereis Stade, Proc. Hanover (Atlas Fig. >S42 esp. 3Io), which belongs to the end of the later Stone Age. This tomb house is laid out in the form of our hieroglyph of the "two mountains" (Text Taf. VI, No. io): the opening between the two arches is orientated towards Nunariau, f.g-ong, towards the east, so the sign is turned to the right. Each arched chamber originally contained a round wooden coffin in a stone packing, hollowed out of a tree trunk. The mound was called the *Rugeberg* and has been overgrown with Nrrrr'fers for a century! The beigaben are still purely Neolithic.'

Now it will be quite natural to us if we find the sign of the "two mountains" with the slider-shaped ur-sign, as in the text of plate VI, no. i i, on an éroaaecNffsrfrin rock inscription from Himmelstadlun'1 near Norrköping, Ostgotland (Atlas Ab* 4 il). We w i l l deal with this inscription in detail elsewhere. But its relationship to the cult of the dead is certain. We need only look further into the southern Swedish Pels drawings, those

The "church" and "death books" kept from the later Stone Age through the Brorice period should be consulted in order to find the additions. For example, the depiction of a grave stele, probably a wooden slab (no. i2, cf. AUas fig. 6do, rock carving of Backa, Brastäd and appendix to part II, plate 3 of the "Symbolism of the Swedish Rock Carvings", no. 23), which shows at the top the)ahresteilzeichen ID and at the foot the sign of the "two mountains", a direct parallel to the sign of the predynastic linear script of Egypt No. 52. That this is a funerary steia is proven by another representation in the rock carvings of Brasfad (AUas Fig. i6i and Appendix to Part II, Pl. 3 "Symbols of the Swiss Rock Art" no. I z), where a similar funerary stele with the hadkreus as in the rough triptychnii of Brastad discussed in the previous section (Atlas fig. 4s°9) is depicted: to the right of it is the figure of the Son of God with his arms lowered, to the left the sign of designation, the hieroglyph of *To, Tx 'f, of Ti-u, fi'vr, Ti-äi'-ur-Au*. In another "spelling" (NO. 13 of our Tat Taf. VI, cf. appendix to Part H, Taf 3 of the "5ytnbolik der schwe Jischen Gelszeichnungen" no. ly, also Brastad), the hieroglyph *f* stands between the "two mountains" and to the right of it the eight-spoked wheel of the year, the hieroglyph of God and the)ahr- und Lebensbaum, to which the footprint is added as a deteraiinative of "walking", the "new turning", The use of the year division sign ID on the grave stele in the Brastad rock drawing (no. i 2) can still be seen in the continuity of the year.

in the Saga period. I mention here only the Baiita stone of Vedelsprang, South Jutland (Atlas fig. 643 or 235), a runic gravestone which bears the inscription: "Osfrifr karJ-i kumbl paun ofi Sutriku sun sin o wi knubu" (Osfrith erected this burial mound for Sutrik, his son, on the sacred hill), The sign IO is inscribed under the name of the son Sutrik, by a hand other than the one t h a t wrote the runic inscription. Perhaps it was the mother or the father himself who wanted to ensure the son's rebirth according to the old belief.

As we have already seen (p. ? 48), the custom continued i n t o the Nordic, Christian Middle Ages, for which the gravestone from the church of Hansted, Aarhus district, also in Denmark, offered fine evidence {Atlas fig. 6dq resp. 3is J).

In the rows, both long and short, the

formulam is the 3rurén (di-orlo.

3"- "rin etc.) at the Ap(ang of the "Tys att", the third "gender" or the "third heaven".

'J. Äu ?er-&mo-/: D rgi Bronze Age h ügelgrifber im Krei4 St od e* Pr ähisC Zeitschr. Y (fi q fi3ij Ü. z IO- s I S. Frfeu'rich 64 üu' . Baug ess hicht jicbe Ü bergaagsformen. Germania Jahrg. t H (t 9i8), p. 63 f.

direction", in the west: there begins the autumn-winter, the water, the night course of the son of God. As will be examined in this section, the displacement of the winter sun symbol of the "two mountains", actually "two arcs" (- "two tens") (j 9 or j-t A, from the south through the south-west to the west, is the cultural-historical document of the migration of the Atlantic-northern Raxse from the far north to the south and east. The position of the sign of the "two Beige" in the west (and later* also in the east) is from the South Atlantic calendar reform into the Norilatian "sacred series" durehrungeo.

The fact that the "two mountains" in the map rune series, the i6th sign series of the North Atlantic year, originally stood at the solstice of the V'intersun, is still evident from the monuments of this series from the Migration Period. In the series of runes, which is found in the burial mound of Maeshowe as an ancient rebirth formula (Atlas fig. qð8q), the (t sign is the *last* and mz'çife sign of the series. The first sign, the 5 / (o), Qu etc. Hienglyph, is therefore in the "two mountains" : fl 9 fl. This is also confirmed to us by the tradition of the Norse stave calendars up to the 18th century. Jahrhundert, where the sign of the "two mountains" appears in the symbols dex first months (ani eleventh) and rin swēten month of the year, the older, e'crzcäodeee winter solstice month, on the third and fourth and both the sign :{ (on the eleventh) and the \$ {airi twenty-fifth) are also preserved (Appendix vol. 11, No. XIV B, "Symbolik der nordischen Stabkalender", Taf I and 11). The same occurrence of and with the B, i.e. m-sign, proves the continuity of an ancient, Nz-*cith'chm* tradition in the Nordic cult symbolism, which is therefore also still completely w i t h the Suinian hieroglyphic text Taf VI, No. 6i. In the "short", originally North Atlantic series of runes, as of Maeshnwe, the sign of the "two mountains" is thus au'eie uf. Under the influence of the South Atlantic series, the sign m or m with phonetic value 3 r e m a i n e d in the west. The second fu sign, which had become superfluous, the originally old sign of the winter solstice d?-er-éa, &-er-& (-én) etc., was now d i s s o l v e d : the one help D retained the phonetic value a(r) n'zrA of the winter solstice, as the second sign of the series ; the other help of the si Zciche", dv n-sign before the winter solstice, *rir dvií the light, the God'siolin, before Acer Au/rrit "Hng Cmd'cdcrq* -ch öe/ndef, became the i-Umlaut of *er*, to (TextTaf. VIII, no. So-gg). However, since all of

these spellings of the Anglo-Saxon r un series, de.s .] etc., which is n {j, are already documented in the Kuitsymboäk of the Atlantic-Nordic megalithic burial culture and its medieval migration (Text Taf VIII, No. i 3, z i, zz, o8-3o, 6°- 63. *r. 74 7s. 8o-82, I , i 33-z 36, i96 etc.), yz wuQ dirre 'rr-firtg *already m d rr yfigerea EUR* valfe "gm mmdni s l

After this fundamental observation, the spread of the sign of the "two arcs", "two mountains", must now be followed further along the route of the transoceanic Atlantean cultural voyage through the Mediterranean that we determined in the fourth section. We turn to the main gathering point of the 2tlantic Mediterranean voyage, ancient Crete, on whose coast the Atlantean fleets docked throughout the millennia, from the outrigger canoes of the late Stone Age to the swan boats of the Polsete people.

In Creto-Minoan linear script, the sign of the "two mountains" is a common hieroglyph whose solar-symbolic and winter-solar relationships are clear from the formulaic connections. In addition to the usual form (Text Taf. VI, No. nt), the following often appears

another (No. i 5), which constructs the two "mountains" as the ideogram of the "hutterbrilste", the bniate of the "mother earth". This correlation is expressly confirmed by the sign connection no. i6 (Evans p. ICDa, p. I yO), which is derived from the sequence "mother*- or "grave house" -)- "two mountains" + "painting cross", for which I suggest the reading ö + r é + w(u). We have determined the sound value ö (R, ö n) for the tomb house in the Vai and Sinai script (Text Taf. V, No. i- 5 and i g - 2 8), and the value in ("i") fir the " p a i n t i n g c r o s s " will be aneseto by me according to the analogy of the Cypro-Minoan x u (Test Taf. IV, No. Hz).

In addition to the ideograiriin of the "two

In a graffito in the "Room of the Cists" in Knossos' mentioned by Evans, a series of three drawings (Text Pl. VI, No. I y), the last of which depicts the sign of the "two mountains" in the right-hand linear script. We will come back later to this s e r i e s , w h i c h i s v e r y important for us and which provides a creto-minoic version of the beginning of the "Holy Grater".

The touched Dishus of Phaistos (Atlas fig. 4z r l.), which will be discussed further in the section "Tree of Life", "Crest", "Creus and "Shield", dates from the time of the Viking voyages of those Atlantean sea voyages of the 2nd millennium BC, which also raided Crete. It is a monument to the mixture of peoples and cultures of the time, which combines a primitive script consisting of naturalistic representations with fragments of Atlarite hieroglyphics and linear script, the latter including the hieroglyph of the six points around the centre enclosed in a circle, the circle with the three-part root, the "Kaaim-Baarn", and the signs fa (. This younger, primitive pictorial writing includes depictions of the head of a Polsete man (Philistine) with the feather crown, the ship with the trefoil stem, an Ingevaeonian tribal symbol (!), and the round pile dwelling known before the Lycian tomb reliefs. The names of the allies preserved from the Egyptian inscriptions are confirmed by the relationship between the Atlantic, Crete and the Near East, which is revealed in the symbolism of the discus. Incidentally, this is the oldest printed document in the history of Gexch: the individual groups of symbols were imprinted with stamps.

The Phaistos Disc, which also still bears the sign of the "two mountains" (Text Taf VI, no. 18), connects the Lycians and Phiiisters with Crete, a highly important clue for the discovery of the origin of the so-called "North Seruitic" or "al hönikischen" alphabet.

Let us first t u r n to the C}rish-Minoan script, which contains the hieroglyphs of the "two mountains" in a peculiar connection (nos.9 and zo): the upper part, the two mountain peaks, has gcu'issermaben detached itself from its base and is striving upwards: the The phonetic value of the sign is wī It is the "summery", "two J3erge", the sign of midsummer and the summer solstice. Hence the vowel sound i and the separation of the upper and lower parts, which we use as an example for the midsummer sign of life and death. tree instead of the winter sun tree, as fir }i-t. Z <* H 8e- etc.

The line of development that we have been able to see in chronological order from the Atlantean west through the Mediterranean basin to the Near East clearly and repeatedly shows the repeated waves of the advance of Atlantean civilisation towards the Orient. This is also confirmed by the history of the sign of the "two mountains". A ' Scripts hJinoaa, p. Si, \$'ig. sj. ****'

Hetleitung "ex oriente", sc'gar from the so-called "äitphönizischen" alphabet, is therefore a "classical" nonsense: for apart from the fact that the Old Phoenician alphabet was not originally Phoenician at all, but originates mainly from the writing of the Atlantic sea peoples from the second half of the 2nd millennium BC, the western, Atlantic alphabets are, as has been proven, older and date back to the Late Palaeolithic!

Moreover, Old Phoenician only shows the "split" sign (No. z4) in the angular spelling, the round original of which is found in Lycian (No. 2y) alongside the complete sign (No. z6) and in Carian (Nos. z8 and 29). Since we now have before us in the Carcians and Lycians also components of the Atlantic sea peoples of the great migration of the s. millennium, which should perhaps be counted among the pre-Hellenic "Pelagian" or "Lelegian" population, it would be more logical from the point of view of developmental history to assume a borrowing of the Old Phbnc alphabet from Carcian-Lycian. As Evans has rightly suggested, we will use the Er-Adele, whose relations to the Creto- and Cypro-Minoan we have already touched on in the previous section (Text Taf III, No. id5- I\$y), to a certain extent the Q,ueW of the Greco-Phoenician alphabet.

Ös alphabet, which must therefore have exerted its influence on the Ur-Stk alphabet.

The Dorians will have possessed a script, which z'ir in the reef series of Tordos (Hungary), Seltz6ch (Bohemia) and further a field in Central Europe, which in turn - as we have seen - connects back to the Atlantic script of Western and Northern Europe: They will have been the bearers of the AtlJantic script, which repeatedly migrated southeastwards over the mainland, while the Creto- and Cypro-Minoan script will be traced back to a Mediterranean entry of the Atlantic sea peoples, which had already taken place in several waves, the last wave of which brought those sea peoples from the middle of the 2. millennium BC.

What is important for our investigation is that in the Carian alphabet the sign of the "two bwge" {N-39 43} recurs in the angular spelling, and xwar with your drive in, as in the South Atlantic, so-called "sild-semid" Alphabets ArabiHS r . - - 3-

-9")- Two characters have been joined in the Carian characters; the sign H, whose history of origin we examined in the previous section (Text Taf IV) and the sign u. This external connection and harmonisation is based on an internal connection. The sign II can be an italicised form for the right-hand writing of the Tree of Life, the Hag sign M or for the "root" of the Tree of Life ,4* or m. In the latter case it was identified with the ancient Atlantean water ideogram, since the roots of the Tree of Life are located in the "waters": that is where the "water" is.

"mother well", the "mother house", whose drive we have already learnt to know as RiN or beff in A}tnordic. We have also found the designation R for "house" in the Vai script: the Vai sign "ku- (Text Taf. I, No. zi) is again the same sign as the Thamudic sign Text Taf. VI, No. 8y, the variant to your sign of the "two beige", No. 6I -83 or the "two bows" N*- 84-86) with the phonetic value ie and the name N "e, new "water", which is still written with the water ideogram in Old Hamudic (No, y 8o), as utrigeke hrt in Arabic 3äér/ still means "pond, water". The sound combination e-3 as a designation for the "moth house", the "grave house" i which

•tent *Durs* "d:^oLe inscriptions p\ énicieiuues nu tombeau d'Apiram rai de Byblos. liyria V'tigzj), p. iy9, vÜ-glichende, chronologische Aufstellung der phönizischen Alphabete.

We have also learnt about the alternation of the signs for m and ó in the Old Norse dx-cód in the Vai script fText Fig. 3 . p. 3yz). The alternation of signs in the Old and Nem-Thamudic is no different from that between the Carian and the other Italian and Greek scripts, while the Carian is again connected with the Old Cretan (NF. 3 - 14a and the Cypriot (No. 42 - lq- 2o). The ancient riickwiirtige relations cur AUantis around Africa and westwards through the Mediterranean are here again forcibly revealed. Row 3i-37 is to be regarded as such an ancient Atlantic-Nordic one: it contains the hieroglyph "Mother Water", which regularly recurs on the living water burial sites of the North Atlantic megalithic culture (see text in Table IV). We will be able to follow its migration to the Mediterranean area on the basis of the monuments in the section "Living Water". Apart from the chronological absurdity, a derivation of this sign from the "phonic" would also be impossible for purely formal-historical reasons, since the sign t-^ or in the oldest phonic written monuments xsWccJi appears as a cursive sign running from top to bottom (no. y5-yy).

A no less important Atlantic series stretches from the Canary Islands via the Italy to Greece, three series of text Tal. VI, nos. j6- 53. We must again forget that the sign *bi-url*, "c'-cria iisw. is a designation for the sign of the two "arcs" n It, while the sign w-lu ("r-f", or-êa etc.) was written }-i or }-f, and is composed of the signs fl and u, f3 and t-i respectively. A combination of the latter is the sign fiir ó (i.e. *âi-urêu*, *ó/-crio*) in Sabelian (>- 491. in the alphabet of Korhyra and Korinthos (No. \$0-§3), whose atlantic precursor is found in the Guanche rock inscriptions of the Canary Islands (Sr. ç6- 4 1 (Atlas Fig. q\$ 6-4359)

We must remember in particular that the Sabelli were a powerful, fieific, arable tribe of Nordic race, who had advanced further and further into southern Italy in the rar recruta until they fell victim to Roman imperialism. Cicero (Lig. i i , 3z) describes them as "sprightly men, the flower of Itaiia and the strength of the state"; their reiiigios sim is emphasised by Horatius (Od. 3, 6, y3 ; Ep. z, i, z\$). Stelen still had their "wise women". how seriously their ancestors may have taken their priestesses, the guardians of the a]th, holy scriptures.

If we now return to the Canary Islands and follow the voyage of the early Neolithic circumnavigation of Africa by the Southern Atlanteans, the lente in front of the "foreign boat tjpus", the sign of the "two mountains in the winter solstice, uwgeérar/ra spelling with a series of determinative signs is preserved as a form in the pre-dynastic linear script of Egypt, from which the relationship to the winter solstice clearly emerges: N- s4 the tree of life in the w--, W-, s"-hogen (j above the sign of the m j the sign m , connected with the adjacent sign fl (no. 3 5) or the yearly rice Q (No. 56), thea)ahresteilungs- Zeichen & (No. 52) or the "ladder to heaven", which rises from "stone" to "heaven", symbol of the "year of God" in ascent and descent (Sprobe - months) (No. 58), or with the wheel cross ak Zeic hen of the new rotation (No. ç9).

The Egyptian hieroglyph of the "two mountains" with the setting and rising sun, the "Mountains of the West" and the "Mountains of the Sun", originates from this South Atlantic, pre-dynastic linear script.

"East" (No. 6o). As we will see in the next section, the simplest annual

The sundial of the Atlanteans consisted of a stone block or two wooden poles placed next to each other,

Stelae or stone bliicken ("two mountains"), which were placed according to the four main points of the sky, and were S-N for midwinter and midsummer, and O-W for day and night. The Egyptian "mountains of the west" still stand in exactly the same place in the Nordic, originally South Atlantic, longer series of runes.

From Arabia, the tracks of the "people of the foreign boat type" lead to the Euphrates and Tigris region, where we again gain a firm connection to Atlantic symbolism in the Sumerian hieroglyph discussed above (No. 6i), namely to the winter solstice myth. With regard to the present Sumerian-Babylonian variant of the hieroglyph]- init of the axis not traced above, it should be noted that this spelling is also common in the Creto-Minoan Íltiear script, especially in the B class. In Babylonian cult symbolism, too, a s we will see in the section "two or three mountains", the sign of the "mountains of the East" is always depicted as the place of ascent of the sun god Kamal from the sealing cylinders (no. S2). The sign of the "two mountains", the Atlantean winter solstice sign, which originally stood in the Tarde, was - as has been noted - shifted to the East in the South Atlantean calendar reform and the Middle Indian Cosmix calendar symbolism of the Orient derived from it, and was later also used for the East as the sunset and sunrise point of the Babylonian calendar year. On the Babylonian seal cylinders, the "two mountains", the "mountains of the East", appear as the place of ascent of the sun god Éama\$ (No. 6z, vg1. Atlas fig. z352 - ss4) The tree of life also grows up there (Atlas fig. 2§33), a representation which we find in Hittite cylinders represented by the "dome" of the annual ice splitting § (Atlas fig. z 53d), or by the "tree™ (Atlas fig. 2533) and which corresponds entirely to the "world soul" of the Finlappen between the "two mountains" (Atlas fig. z53z). The connection between Sumer-Claro and the South-Atlantic culture of Aritbia and ancient Egypt can be seen most clearly in the hieroglyphics of the year and the tree of life. The ancient Elainite hieroglyph of the Tree of Life -'¡c (Test Pl. VI, No. 63-6q, Appendix to Part II, Pl. Altelamite Symbolism No. 14 and i 5)

shows this in the "two mountains" m or the mother-water hieroglyph M _{→zēlnd}. The alt- elamite sign no. 63 corresponds to the pradyastic-egyptian Línearschriftzeiclien § 54i both signs, hr. S3 and 6j, could again be readily recognised as Germanic Hanseatic and court marches.

i No. 6d is an even more frequent representation (cf. appendix to the 11th Teil, "Hans- und Hofmarken™, Taf iO, No. 26).

Let us now return once again to the South African, so-called "South Semitic" **script**. systems of Arabia, which we have already dealt with in detail in the previous section (Text Taf, V, no. 5 *4), the sign there is once again an instructive example of the special development of a series of writings originating from a French source: the Atlantean

AJphabets of Arabia write the sound 3 with the simple arc (j, also in the rectangular form m, and - what is important for us - with the 5sun dot (Text Plate VI, No. 65-/3)! Here again we have direct evidence of the solar-symbolic character of the script in the special reference to the "solar house" of the winter solstice. On the other hand, the sound w rriit the sign of the "two mountains" (nos. 8 i-8z and 88-92), nder

"two bows" (nos. 84-86), as well as with the water ideogrammi written in Old Hamudic m- 79 -I ! Note cinstu'eifen the upright or sideways grtf'-m&tr spelling of the sign! The spelling of the "two arches", one of which extends over the other, belongs - as we will examine in the section "ur-ka" - to the syinbolics of the Atlantean megalithic tomb culture and was used in retrospective relations over the Azy}ia as far back as the

cultic Zfö/Wmalerci of Magdalenia (Font de Gaume) (text fig. 46 h, test pl. I, no. 6i), as well as in text Tat. I, nos. a9, 6o, 6c, yo have already been proven on various occasions to be an Atlantic cultural artefact. The Thamudic sign Text Taf. VI, No. 8a, which has the phonetic value ce and in "Semitic the name mecs "water"; corresponds exactly to the ancient Sumerian sign (Text Taf. I, No. 6o) with the phonetic value e and the meaning "water". In Thamudic, this sign is a variant of the hieroglyph of the "two mountains". In the runic series, Non has the sign M with the original consonantal value ce (non or æu

"water, mother, man" in the ablaut series o*v, azu, rze user. or zen, zen, œz etc.) contain the vpkalic value e, while a new sign t-J was created for the zzz sign (cf. p, 2 31). The signs ww with the meanings "water", "man", "matter" in the third sign, dcm "Tjs ætt", the autumn-winter series, are still in the lesser Nordic runic series b M H Since we have now also been able to determine the alternation between la and M in the Italic-Greek alphabets (Text Taf VI, o i -d), the circle encompasses Sino-Elam, Arabia, Egypt, North Africa and the northern shore of the Mediterranean as a unified culture with an Atlantic basis, which is revealed in the common alternation of 3, m and c c . Important for the basic understanding of the Atlantean symbolic polyphony is the observation that the sign of the "two mountains"™ m, the ideogram of the two stelae of the stone pyramids of the)ahressorine clock, was mentally linked with the ln-la or er-ñ" H sign and the year division ideogram ID, due to the common reference to the winter solstice and the common designation of the "two arcs".

We have seen that the sign 3 in the series Canary Islands (Goanchen)-Sabellier- Korkyra-Knrinthe is then also written with the "two arches" in round original or angular wooden rite form, and was one arch downwards, one upwards, as a symbol of the *UMrM rg* in the winter solstice: it is actually the detached tir-la sign }'-t, which is written U n or t.t m or in wee hselsetige connection is written and in place of the sign of the "two mountains" fl O stand karin. Thus we f i n d it on the cultic burial vessels of the North Atlantic megalithic cultures (nos. g3-q5) and likewise on the burial vessels of the Mycenaean culture (nos. 96--92), which we will deal with in the section "ka-ku" or "tir-ka".

27. Die wintersonnenwendliche Symbolik This vnrlaufge investigation (see further section 40) about the winter solstice symbol *de Ab5ue* sw* of the "two mountains", the gr-er of the short runesi ejhe etc. the li-erf, has shown us that we' were in the region of

the u - Welches, there where they will be n. Also the svmeric Hieroglyphs (Text Taf. I, nos. 64-66), which we treated in connection with the Cypriot la (Tät Taf. I, no. 63), provided us with the phonetic values o, in, pro for deo winter solstice arc fl p, whose phonetic value as "fish" é", only we also noted there {nos. 8 z, 8B, 28j. The numerical v, vd (semit. etc) means "day", "sun" like u-k, u(d)-dv "sunset": cf. Rig-Veda I, t63, i, VII, 3 , y *nd-yarn. t d-drÄner*, from the rising of the sun over the ocean, the light. Sumerian m (semit. uzezon) "mother is always u s e d in the sense of the pregnant woman, the woman who has become pregnant, given birth or has given birth, according to the analogy of Mother Earth, who gives birth to the Son of God again at the winter solstice; it also means "old woman" and the ablaut forms in the numeric are a "io and te. The Sumerian sounds n and - denote alone or in combination, but the "Vasser".

Furthermore, in Sumerian - as we have already seen above - æa denotes the "year", the "son", the offspring of the "l4amen", "name", synonymr no. We have mv, ouf ale synonym of pif in meaning "tree of life", "kulöscher Holzstab", "fire", "heaven", "man", "man", while the ablaut forms m are present in æ v, izrfii "gene, brother, twin", er, bref "man*", wz "mother", "water" and wz "sky".

But the rv in u(d)-ri "sunset" again means "to give birth, to beget", "child, s p r i n g", to transfer, to form, to mould" (cinen Stein zuin Bride). Compare again the marvellous Sumerian-Atlantean hieroglyph (Text Tafi V, Nf. •'9- No. 22,4 y=

Text Taf. HI, No. roo usa.), the etisch" in the "well", deoi "water", the "Umhegung-".

And we must therefore bear in mind that fv is actually the phonetic value of the "gich Senkenden", the god's son Tu (Ti-u, Si-ur, Ti-us), the god-born t* (-o) and "twofold" (Tuisto), the "earth-born, from deoi, according to ancient Germanic belief, the progenitor of their lineage, the æ-n, the *fpmius*, would have been created. In Sumerian, too, ea is the "Him mei", the "high one", "Exalted One", the "stone", then the "man", the "m a n". The JYensch, however, is born from his litter (æ), the earth, the "stone" (ri), through the light of God, whose Ateni gives him the spirit of life: he is therefore wr -{- fr.

The Old Germanic *Aten* but all Kluwer find it again in Indign, where, like Pma, he is the first "man", the ruler of the realm of the dead of the underworld, but in the Ugr"-Finnish languages he is revealed as "God", whose son is the "man", who is made in his "image".

3 created the phumans", éerem. yuæ" "God", "heaven", Finnish J "i/Ea. Here, too, the alternation between the o and o in the relationship to death and life.

The u contains the "mother night", the "j-ul", dol. becomes God, the zf (Edda tù?; *Ultra* again zoti 'zf, the "hag-al" J, thei "God", who was in the "Hag™, in the pthorn bush", as he becomes as fr to the /n, fin. This ancient Atlantean KuJtic language symbolism is also still fully present in Polynesian, where u, xc means the "female breast", the "mother's milk" and u-o grains, rain", i.e. "water".

If we take only a random sample of the Atlantic language remnants of West Africa for comparison, en in the Vai language means "night, body, corpse", Yoruba tu "to cover with dark clouds, to darken", ike-se "it is dark", whereas Vai sa "fñih, morning" (before dawn), Yoruba du "to be black", synonymin ölidu. but *d'zsa* (da-ina) "to make fire", & "make bright, shine, shine".

The Sumerian hieroglyph (j A ri, *soi* "sunset") is to be v i s u a l i s e d here, the phonetic value of which also includes xr, M "to submerge, immerse (in water)", "light", epithet of the goddess Istar as mother earth and Hirrimel queen, in contrast to the Cypriot V in, which thus r e p r e s e n t s the change from to Ç with transition from u to o: both Ztichenq and v *can therefore also have the value vnn éo-Än (.c, Ltr, je, gñ), wee (ce), ce-'zr, rv-re etc. in the pan-AUanian languages., also have only vowel æ (o) -a, as the analysis in this section w i l l show.

F r o m this point of view, compare the Var hieroglyph (Test Taf. I, N' - 4) for the West African Atlantic translations. the combination of g and Ç, which has the phonetic value /p, /a, i.e. the vowel value t besw. o, rrxit the Bamum sign no. 23 there, the connection of g and 9, which h a s the sound value Si "to be full-grown", i.e. the somrneric i-vowài, we again experience the same WérJ g yuri sign and vowel. This is the direct visualisation of our examination of the grave house hieroglyph in the previous section: when the ölensch *i s* in its è-æ (Wmf, *ê bfi*, it is below

itri 'Jutterhaus', in the 'grave'; as A-ze () he is born anew, he has taken on a 'different form' ; as g-m m-) he is above izn 'heaven', on the highest height, where God's Son ü or li' heifit, as in the Yoruba.

28. Die kosmische Symbolik des Ablaufs*

Das ist das great Mysteriurri of the Mother's Night, that the u, the dark Vokai, which lies *deep* within the W'iAfr of the mouth i s sum n: the base is "opened*", the cavity "split". It goes upwards to spring, the vowel crystallises and comes forward in the oral cavity: it sounds r in order to attain its highest, brightest vibration as an i-sound in the high solstice, at the very front of the "cave" - summer solstice. Now comes the descent, the recirculation, the backward run: the light darkens more and more, the sound recedes back into the "cave", to the o, only to sink completely into the dark closedness of the u with the winter, water, night passage of the celestial light.

Division dns year und Tages und der "**:1-"**

29. Die 6- oder 8-Dying is a movement from the night t o the morning; the midnight is the beginning of the morning. Wn the doalis of a and o, the reversal t a k e s place: there the new light, the new life is born, in the course of the day, as well as in the course of the year of God's sunlight and of human life. It is "the 6th or 8th hour" of the annual sundial, depending on whether it is composed of 6 :{; or 8 -:{: "hours" (hours), steles, utri the centre position.

As w i l l be examined in the section "the annual ring and the setting of the stone", where the 6th position, dig "6" is located, is the "division" &, the "gender" (heaven and earth), the offspring, the "rock", the "mother". In 6 t h e r e is the stem s-é or é-z, one of the phonetic values of the sign with the ablaut of the vowel in the series u-"r, cf. old Ind. Jd/ "six", Old Prussian mcĀrs "sixth", lit. weis "weekly", Old Bulgarian /nf/r "six", Goth. wir, Anglic.

Herexu belongs to Latin, zz and srws "sex", actually the "two halves", as the woman is still called the "better half", Latin i "rock", Old High German etc. sl "knife", s<ä "Pflugzriesser", old bulg. ir "axe", latin. irrnrfr "axe", zcse "to cut", z , sach'a, stma. "Siehel*", ahd. Art "ploughshare", ahd. s , ags. ic' f, altisl. ug&-, "sickle" - ailes word formations which point to the cult language of a *strFzeitlicIrty* nzérrdamM population, where the cutting, separating tool, axe, knife, dagger, ploughing knife, sicbel etc. consisted of stone implements.

The "made" position or hour is the second or double d, latin. u/" , esk. WaN poctavius", alÖnA nfze, artrien. u f Ä. In the above section we will become acquainted with the 8 "eighths" of the Atlantic-Nordic day and Jahr sundial; in Old Norse it was called 'iff or Off Himnaelsgegerid, Urxf4frcÄf, Stailam, Nacbkommenschaft* or T'll, in Anglo-Saxon mtfm. The "eighth" eighth denotes "midnight" and "midwinter" and at the same time "night solstice" and "winter solstice" Dnrt stands for "gender malting", Dutch zZnma/ "day and night, , tdaer vo- *4 *tunden", Middle

Low Dutch arnrf, ene'ir1, adar r1, *cdmacl*, Middle Dutch rfzeöf, *admäl*, Anglo-Saxon 'rdm'ir(e), äitfries, Jf'rri/ . 'rdm'ir(e), äitfries, Jf'rri/; it is the "high festzciP". From

there, ff & m nsfr- , \$, the new day count of the year starts again

Where the "bfutternacht", the pMittelmacht" is, there is also Schofl the beginning of the fviorgenx, there the wacht turns to the rise of light, as in the year, so on every day. Where the "The u turns back into the n, the Anglo-Saxon 'eight' is. , Gothic üAnvr the "time before dawn" (teznpus antelucarium) is the "early morning", the "morning titm-

merung", Old Saxon, Old High German *iMta*, Middle Low Dutch *méTz(n)*, *trübe(n)*, to which Old Ind. &f* "darkness, night, twilight, ray", Greek *oéfir* (cxii.) - "ray" and the forms which c o m b i n e the é and r-stem with an n-stem ("stem, earth, mother"), r + é ("womb, heaven earth*"), lit. 'iuéiA' "early" and the common Crmanic *beff*, which in "acht", "iihta" etc. behaves like Latin *Kerle* to *ccm*, again with a change from u to *r.

Here too, the Tuatha languages still bear witness to the ancestors' belief in eternity in the cultic phonetic combination of "night" and "morning", whose thinking formed a unity with God and the universe.

Ee is the great, sittiic law of the universe, the rotation, the eternal return, the "the year of God", the Rta of the Veda, which regulates human existence in all its details, including the "opening of his mouth". In this "year of God" the language of the northern race is founded in its change of sounds.

In the commentary on Atharva Veda X, 8, g, Pdién (Nir. XII, 38) explains that the shell-shaped *gautra* in the mouth of the human head represents the celestial vault in "g d,t

- ^βh!e 8e'
whichdt g t

would contain the power-giving heavenly light (skr. zur, awest. 3r "rrnβ). That the sound ^{Sprache} change in the human mouth from ^{Äuere} *iYikrc'kmsmus* according to the laws of the cosmic

The change of the *Himinesliclite* in the *Jahreslaufe* is a cornerstone of the atlantic-nordic world view on which their language is built. This is explicitly confirmed by the Polynesian language, in which *mu* or *'ze i s* the "pHöhle", but also the name of the *Gau 'io*, the place where sound formation takes place; in the cosmic-mythical sense it generally denotes "space". That it r e f e r s in particular to t h e winter solstice, the "mother house" in the "waters", is c l e a r from the fact that *wu* and also mean "kaIP", while Tongan. *anuonu* still means *pwatcn* or "swimming through deep water". The Polynesian word still corresponds directly to the Old Indian *n ztr z* "mouth" and the Celtic *a*-""-al* "mother"; it is the Old High German from "grandmother", the "ancestor", documented as a woman's name *aun* on the Siradinavian rune stones, alt-

}reuss. was "grandmother, Greek *nmü* (Av v-i\$) "grandmother (sister of the mother or fatherx), Latin *uns* "old woman". Of particular importance is the Latin name of that enigmatic goddess of the end and beginning of the year, Prrrn a (Varro, *Gat. Men.*

fig. 5o6), to whom (according to *Macr. p. 1, i 2, 6*), one prayed "ut annare perannareque commode lieeat", whereby *nsnorz* denotes the entry into the new year and @ernnurrr the ending of the same (*Suet. Vesp. 5*), thus - for "a happy entry and a good exit of the year". In accordance with the Roman calendar's shift of the beginning of the year to the equinox, her festival (on the 5th of May) fell on the first month and was celebrated as a joyous New Year in the author of the goddess outside the city.

as we shall see - an important, art-symbolic reference. The root *es-*, which is also given to us in Polynesian as *enn* in the meaning "core of a thing", "seed", is also known in the Polynesian meaning of "cave" in Greek *nnfros* (*fivspov*), lat. *'nrnm*, in the meaning of the life-bound principle, the soul, the breath, whereby the "mouth is opened", the "language" arises, in a large word family: Old Triordic *andi* "breath, breath, breath-being, spirit, soul" tind *qnd* "breath, breath, life-breath, life, soul", Old Swed. *za&* "breath, breath, breath-z'esen" and *and* "soul, life", Anglic. 'attr, Old Saxon. *'mda*, Old High Eng. *mm*, *aude*, *anada* "anger, wrath" originally- 'IPcsienn- Refigion and Iultus of the Tötöner, 'S. *agi*.

lich "the starting breath"; got. w- n "to breathe out, to die", alönd. d ú'ž "breathes", fat. anion "soul spirit", vøziöa "breath of air, wind, breath, soul", Greek nsewoz (dvsποç) "wind"; altir. zfnof (from armed) "to breathe", cymr. stat, Irish oĠæ. kor. cœ/ "soul".

The Eddic narrative Gylfag. g and Vēliisp9 i8 is of the greatest importance here. It tells us how the divine trinity of Odio, Hönir and Lodur, the sons of Birr, the son of Ben, created the first human couple from two &öomeö on the *edge of the sea: Asbr*

"Ash", the "man-, *Ec'Vo* (ash, UI me) the woman. Odin gave both the pad, the "breath" or "Ater-", Hönir, the god with the swan, the óġ (g), which is also contained in our word "breath", as we have already seen, and also otherwise means "seed, life etc." (vgl. p. ° 3-°oa, 2 iy). On the trees, the "wood" by the "water", thus the creation of man takes place, namely of that Tririty that also emerged from ó m; óarö, the "cave" O (vgl. p. 4S). We have the Sumerian hieroglyph p 5 p for, öwu, N and u on Text Tal. I, no. 6q-66: it denotes the

"periodic rotation", the "return", the "sunset", the "end of the day", the "depth", "sink", "cave*", "well", lien "river" (bura nunu a means the "Euphrates"), the "earth", the "Hans", wetter - "wise", "clever", "strength", designations which refer to Sta, just as "ó ö r" is also an epithet of Ea. Finally, sura also means "speakingø". As we have already learnt several times about M and *Anu*, the "Mutler Erde" in the Irish Tuatha tradition, we cannot be surprised if M returns with Ea and Inlil as the divine trinity of the Sumerian-Babylonian religion, which corresponds directly to the Eddic religion, as will be further explained in the section "God's Son". For "the earth is Gettes", it bears the same l'4ames as God Vaer and Snhn, as in Old High German use and anö, in Old Norse erö and , appear next to each other old names of the "ancestor" and the "Aline" . Thus dent Ann, the supreme god, is also joined by a Gatön &-M iA'r-to, *A-uuui-j*, whose name is joined with the feminine ending -fum of arm or æ. In the Sumerian tradition, Ann the "Krhabe" (cf. pp. 212-2 i8) and Ea, in whose "Hans of the Deep" the "Weis- hciit", the "strength, in the "Wäæem the "Lebensbau-i" is rooted, are also the creators of mankind, as the tree of life **gi-zf**, j'i'zi, i", Öe etc. also has the meaning of "Sproban, **L 4 e n s c h**".

In ancient Indian tradition, we encounter for (bu-ur) as "mother earth" in the örei "great words" of the "dämination devotion", which the Brahmin shüiler according to Šänhhäyana (G hyasñtra B , q) "in the forest, a log in his hand, Sitting day after day in silence

. until the stars appear, muttering the *grew íf*""rrr, the Sāvitrī and the blessings after the dawn has passed. Likewise in the morning, f a c i n g east, standing until the disc of the sun appears". This *dreit c* formula reads ó&r ã/iöroj nn}: the first word *bias*, which is considered the beginning of Brahoian, means "Efde , (óÄzi), the third "sun", the second, according to Oldenburg, is a combination of these two.'

The whole formula would then read "Earth - Earth Sun - Some", originally a cult formula that referred to both the course of the year (midwinter and winter solstice) and the course of the day (midnight) of Some. In the later tradition of the southern homeland, India, only the latter relationship was naturally preserved, as was the case with the winter solstice myths of the Rīg Veda period.

But since even this late survival of the Brahman age is still a reminder of

¹ ReJigíaa dcs Ved a, p. 4g I, note 4.

The ancient cosmic parable of the winter solstice has been preserved in the ancient cosmic parable of the winter solstice, it follows that the Ērde (ĒAa) is called "our mother", *bhu-mi'* wōfa (Taittīi iya Ar. II, 6, z) and the "birthplace of Agni", the divine light (Īatapathabr. VII, §, i).

The root *mii* in Old Indian also means "to become", "to ariseTM", "to come forth", as already stated above (p. 4s8). It is an ancient, generally Atlantean-Nordic, cosmic language symbolism that "becoming" begins in the "mother-earth". "Being" begins: see Dakota "p "to be" and *uy-rt* "Grofim ner", "sun" (in cultic usage), *i *e* "mother", *i-ri'a-@'a* "come forth, emerge, come out, pass through, -live" (through winter), *oppnn*, *op-@o* "di imern, Tages-, Morgendärmerung, TageslichP", where thus the ablaut form *a-n* and the inversion forms *an* and *ca* are preserved.

In addition to *buru*, *nev* also appears in the ancient Indian myth, and *swar* in the same composition, which we have already learnt as warning the mother earth in the Aitirian tradition. The connection of the name *Dochda-ans*) with the *i*Utter Earth and the

We are assured of the "grave house" by the report in Cormac's glossary, according to which the "two Briists of Ann" *Asu, Dann, Danun x*) were still hewn between the burial mounds at Luachair. The ancient Indian *l'tame Dann* is used both to designate the *WW/tr* of the *V(tra*, the winter-solar "serpent", *dex* "dragon", which the "thorn-god" *In-dara* defeats, and also to designate the *Vjtra* or the "serpent", the "dragon", itself or the water

(R.-V. I, 3° 9j ". 1?, I I: 4. 3s 2 etc.). As the examination in Text Taf. IV has already shown and will show further in the sections "Mother Earth", "Water of Life" and "Serpent", in Atlantean-Nordic symbolism, the serpent is one of the fixed symbols of Mother Earth and the water of life, those ritual burial objects. The Brahmanic tradition also knew the hsmic meaning of the parable *rioc h*. In the previously mentioned

In *Satapathabr. VII, 4, i* it says of the "hlutter earth": "The back of the waters is *dii*, the birthplace of Agni, for this earth is indeed the back of the waters and the birthplace of Agni and the ocean swelling around it, for the ocean swells indeed around the world".

The Old Atlantic tradition; in Sumerian and Old Indo-Aryan is evident from the findings of the Northwest African deposits of the Atlantic culture. The word

"Horn" as an extension of the winter solstice "arc" (1 recurs in the Mandes languages of West Africa in exactly the same way: in the Var, "&m" is "horn" and the second month after the winter solstice is called *bauda-āuru*, "sky-horn". The same name of the second month, "*Horiuuug-*", actually "son of *Harn*", i.e. the "young horn", is also preserved in the German names of the months. It is the wide "arch" that arches over the lowest arc of the winter solstice arcx: hence the Middle German name for January as the "big horn", i.e. the old month, and for February the "little horn" as the young month. The Gerinanes word "horn" comes from a winter solstice *l-r* stem, which is also preserved in Var and elsewhere in the Mandé language as *Euro, Haft* "arch", cf. var *Sara*

"closed fence in the forest", "walking around in acircle, surrounded", *ters* "month".

As has already b e e n mentioned several times, the "two Hogeii" can represent both the ideogram of the

year division &, like that of the "two bows" - "swei Bergen" (j 9; hence the sound change between *m, é-é, r-é, 6 r, d-é, 3-r-1*. By the way, in the Var language *öa* means

"belly, inside" to ablaut form so there "mother", "grave house". We have seen the hieroglyph R in text fig. 38 (cf. appendix to Part H, Tat. "Vai characters", !4r. y3- y6): it is the same hieroglyph as the Sumerian *durn A*, moreover with the water ideogramoi

is connected at the ends àis a defining sign, and has as alternate forms the hieroglyph of *Ti*, the "one-handed one", and the "Wú ELe", which we will encounter again below in the discussion of the series of Orchomenos ice-winter sun and grave cult symbols. Similarly, H in the Vai language denotes the "Hans", dre "Sleeping hut".

The same forms are still preserved in the Tuatha languages: the formula óa-4u in "*Bancar*", Old High German *bud*, Dutch *mil*, Anglo-Saxon óec, Old Norse óeér "Leib, Körper", etc., while the three abbreviations *fora ba* in Old English óeér "Leib, Körper" and so on. óeér "body, corpus" etc., while the ablaut *fora ba* in Old High German. *Taba* was preserved as a white proper name, Middle High German *bāōz* "grandmother, old woman", Bavarian *bāben*, Slavic Polish óod "woman", lit. ódó'a "old woman". As we will see in the section "Mother Earth", the Russian folk tradition still uses *fofo* to designate the *hiilzemen* or stony mother-earth figures that stood on the burial mounds of the ancestors or are found in them. The ancient Latin connection between "to fall asleep in the grave of the pale earth", equal to "to die", and "to fall asleep at night" is still found in the saying "to go into the *baba* (*babe*)", which is widespread in Germany.

"to go to sleep". It is the same word that in Indonesian is still *ba-hz* (old woman, child-waiter), init with the full winter-sunset ablaut *u-o*,

Both ablaut forms *R* and *ba* have understandably been preserved by the ancient Irish Tuatha tradition. **&r-"raa(a)**, a similar combination to *Darar(x)*, *Dawn* etc. is, according to Cormac dre, the "good mother", the "Ziehmother, nurse of the heroes" ; as ó n (br-an) in Banāzr she is the wife of a king of the Tuatha Dea, according to whom Ireland was also the "island of the Banba"; óan /o'ré

"People's mothers" was the name of the priestess of the old pre-Celtic age, and ós in Old Irish still means "woman, wife" (genitive plural ónn). The cosmic basis of the word is secured for us by the Old Irish óó-, ónen "woman": while the *u* denotes the pre-winter-sunset *duxbfr* colour, the *o* expresses the bright colour of resurrected light and life *aos*. Therefore, the Atlantean-Nordic priestess who officiated at the ancestral tomb, the *Fatriilien-grufi*, wore the *ic'ciSz* robe as a visible symbol of the belief in rebirth and was called the "u'oJ á r e a" -

The original winter solstice forms with *tenuis* (*jHr*, @n) have the *Polynese* still preserved, where *Ap(W)* is the "darkness", the "underworld", in contrast to *su A-o* (instead of *iliter a-*), the "primordial deity", the "unborn force of nature", the personification of light and upper world, who as *i-o* is the "supreme god", the "supreme being, soul, liveri, power" etc.. The son of *lo* and **T'o-j'a** "Erdc™ ist Zfü; iii, whose hieroglyph we will find in Maori symbolism and elsewhere in Polynesian as ;! : *wi-der*: it is the Aitnordic *Tyr* (*ti-ur*, *ti-u*, *ti-ku* new.). According to the Polynesian tradition, he is also the guardian of the dead and guardian of the gates of paradise, who created the first man "in his own image".

"first man" then also , *fit*, as the *Alria* are also called *du-ü*. Incidentally, the wife of this first man is called *len*, and was formed from a bone (*iri*) of the *Tiki* or from his rib!

There, where the *jßp(ißt)* is, in the *-rrde* (*Ja-pt*), is the sunset place *w'a* or */'-n*, the "Well™, the "cave", the "pit", the "grave" ; *rs'a r n ii* heift in Polynesian the "entrance to the underworld", the "cave of the *Tiki*", the "grave", *o fz res* "cave", "opening from which the sun (*re*) emerges every morning"; *ma, /w* or *o'va* is also the cult formula in the prayers, "twice", "twice", which is also found on the *Vadstena bracteate* as the *b e g i n n i n g* of the "sacred series", **Za(u)e fy(zu)'a**, to the image of *Tyr* (*ti-ur*, *ti-u*, *li-km*), the "twofold one* (*Tiisto*), the leader of death and resurrector (*Blldbeilage iq B*, no. r-2).

BILDBEILAGE XVII



Young people are involved in the 'nuidic Megalith culture with the motter's-risserideogruum "in (u)
 heis ('iet einer ornamenta Ien Yerw'endung der fickriftee chen fsiohe -fextabb. y, S, lyy)

i) Gefliif! *on Sa88 korn, 8üthaVG llaltd, P rOv'. Hraflcitur9, 5lter V ittel'el b- iY'egalithkeyäjnlL. Ingchrift: "in' (q)".

* u. Al Gciäße aims the l 'fahlbaa of Schussenried in Württemberg. with ücr insfi(t .,(mu -)üi". The ceramics

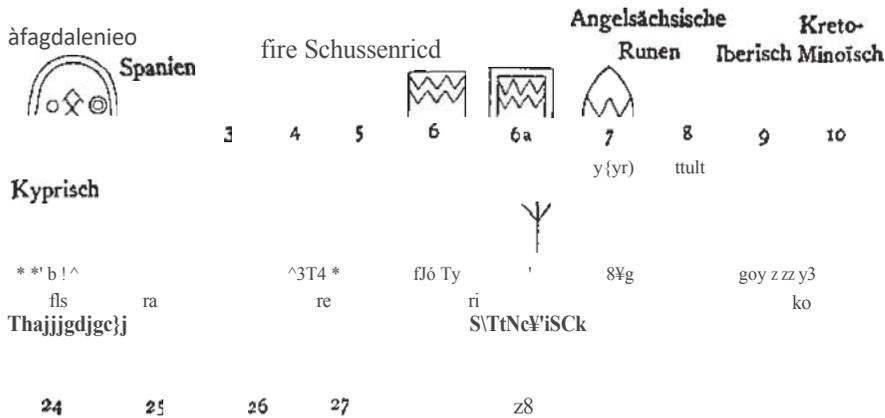
SghussenrieJ joins the ceramics of R a ssen {Kr. j\LRseurgj. In, u,ojche their,rseics

wieder unter Einfluß der nordwestdeutschen Megalith-Keramik entstanden ist

Summarising the above, we can conclude that both the p-r or *Er-beM*, *fen-ru* or *du-re(-In, -ne, -of)* or *se, du, eu* hieroglyphs, like the .ms- etc., connect the Atlantic West with Mesopotamia, Indonesia and Oieania. formula, connects the Atlantic Occident with Mesopotamia, Indonesia and Oieania via Northwest Atrica.

This is where the language of the North African Aramaic, the Ma-uri, forms the point of contact between the North Atlantic Tuatha peoples and Sumer. In the Syuah Berber dialect of Algiers, 'ren, /oziu/, *frii//*, N*fã still means "well, spring, grotto, cave"; it is the name of the "Mother Earth on the Punic funerary stelae, whose symbolism as a North African Atlantic cult artefact will be examined in detail in the section entitled "Mother Earth".

We have already dealt with the Ideogram of the "two arches", the second of which arches over the first, **31. Die „Zwei Bogen“** in Text Tafi I,ber. 63In connection with this part of our sub search, I will return to it again:



Let us again take as our starting point the well-known Late Palaeolithic hieroglyph as the f pele (!) of Font de Gaume (text fig. qy, no. i), which depicts the "two a r c s " (or the simple í "1 arc *), in which the connected e-J + e sign, "snake" ("fish" etc.) init the two suns is located, on the left the "small e", single-circular, on the right the "growing , two-circular. In the late Paläolithic, the final period of Spain, we find the sign of the "two arcs" in the rock carvings of Fuencaliente in Andalusia (No. 2 - Atlas Fig. 4s33I: it also appears in the Neolithic-Bronze Age rock carvings of north-west Spain in the megalithic tomb area of Galicia, but especially in the symbolism of the megalithic tombs of Irland (no. e), which are discussed in detail in the section on "grave house" and "ur-da". The text in Pl. IV (nos. 2q-8O) on the vessels of Schussenric-d (nos. 5--6 a), which depict the s i n g l e or double arch in rectangular writing, in which the single or double water ideogram is contained. The continuation of this spelling is still present in the Anglo-Saxon -ltune, the original form of ar-R une (No. 2, Stephe'ns No. ' 9J, Sul deren

\Yechselformen we continue tlnten to come back. Daó three ar-Sr-Run e the "water" Ideogramm of the Taurus Age is confirmed b y the .ingelsächsische Runengedicht:

() (ur) byb anmod and oferhyrned
 fela-trecne deor, feochtep mid homum,
in'rre wor/Jo: bat is inodig wuht.

Ur is hard-nosed and sl gzaömr,
 a many-horned beast, light with the horns,
 striding mightily across the *moor*: this is a stubborn animal.

But in Anglo-Saxon runic poetry, the *yr* also has the meaning of "bow" or "arch".
 "Horn" preserves the old sense of *dvnlrel*.

The w-é'a or So-Zo (1-ä, A-é, Ä-g etc.) hieroglyph of the Taurus Age can also be found in the Iberian script as an alternate form of the common North Atlantic "Hag" sign H H H --w. in a highly characteristic spelling, which represents the "horned" er or R sign (No. q). Here, too, any attempt to derive ex oriente becomes absurd from the outset, if we can be sure that the writing can already be traced in the ceto-mincisclic linear script (No. io).

Even more valuable for our investigation, however, is the fact that the same hieroglyph, the "horned" er-sign, is also still attested in the Anglo-Saxon rune series (text fig. 3o, no. 8, Stephens nos. i and 34) and also the name *elf*. An ancient, ingvaeoniana Legacy is present here: it is the name of God at the turn of the year Hiff/ or beff, the was saved by the Christian Saxon poet of the *Heliland* as the name of God the Father, the "Waltenden", but was handed over to the "devil" by the Christian missionaries in Friesland (cf. section "The Son of God").

In the section "Mother Earth and her Priestess" and "kaku" or "er-ka" we will get to know the Cretominoan altar, the dolmen (stone roof) with the "horn attachment" nis kuitsynibolic transmission of the cosmic In-Zw- or w-So-signs in detail and further examine its spread eastwards to Amuru (Canaan) and Arabia, in connection with the bull symbolism. The Cypriot hieroglyph fu (Nr, i i), which represents the "ka" still in its m (u/) or (fy), follows on from this in terms of developmental history. Here the ablaut series of the Cypriot syllabary is an important witness for the understanding of the sign of the "two arcs" as the rising sunlight.

The Cypriot sign re (no. iz, i3) is the symbolisation of the sun rising above the horizon (winter solstice); the sign rr (no. ig, xi) with the spring vowel y, the sign of the "two bows" j the sign rz (no. 18), the symbol of the Son of God as the crowning of heaven, the N-y', has the summer vocalisation e' and carries the split, half-tree-of-life linear signs (No. v6, i y) as alternate forms: also in our Germanic,

"long rune series", the summer signs are split or half-winter oaks (cf. p. cqz) The autumnal-autumnal form of the Cypriot series, the *re*, represents the "loop", the "snare", the "snake" (No. *9, zo), which in the Germanic runic series once had the value up (then el, oh, uzf etc.). But Maier has also recognised the Cypriot relationship to the old So, W value of the "snake" is preserved, as the sign S tNo. s i) is also used as a hexagonal form of In A (Nos. 22, 23).

The Thamudic forms of the sign of the two knncentric arches (nos. 24-*7) have been treated by us in Text Taf. VI (nos. 84-82) as alternate forms of the sign of the "two mountains" and their phonetic value has been determined to have the meaning "water™", so that here too

the sounds fê-R, äär-Au, bi-or-la-ein, nziz-or-Äa etc. are united in these signs, while the sign of the two concentric circles as grave house iNo. z/j coincides again with the same Vai sign R "house" (Text Fig. 28, lNo. 8). In the Mandy languages and especially the Var, to, év means "wash, bathe", So-Jira "washing place, bathing place", So "salt", at "5a1z- waxser, lake, sea", which means "white". Here too, the meaning of "house in the waters" is still clear. But the Vai language gives us another one when it derives the word for "speaking", "conversation", Wp-uri' from the word éo "salt water, sea" and explains the sound of the surf as speech and echo. A further examination of the Vai and Mande language will clearly show that this is not just language symbolism based on imitation of natural sounds, so-called onomatopoeia.

This is an ancient teaching of the Atlantean religion and its cultic language that in the "waters", in the "mother house", the "earth", where the roots of the love tree are located, where the "yearly division", the "splitting" of the circle into the "two arcs" of Qi takes place, the "god", the "human being" is born. And just like the "human being", "the humans", his children, are born there again, they receive the "breath", the "breath", their "mouth" is opened to "speak".

These relationships are still preserved in the numerical hieroglyph of the two arches (no. 28), which appears in the texts turned sideways or upwards: its meaning is "water container" (semit. zer), "water" (seniit. j) and *sprichs* (semit. gibst). As we saw in the treatment of the sign in Text Taf. I, no. 6-13, it is identical with the hieroglyph of Ea g, your Sumerian and North-Atlantic sign of "Nachhiomnenschaft*", the of-sign of the longer runic series (Text Taf. I, no. 6-13), which is again an alternate form of the sign g.

The fact that ancient Sumerian hieroglyphics proves to be entirely part of the Atlantic-Northern 3° *° - ägyptisch- und sch-konische Schrift may be illustrated by the following table (text fig. 4*1).

The series *Ni. i -ö* of the text Fig 4 are known to us: N 4 (Bart^on 365, 490) with the phonetic values u, , fiz, uwm, vzr, The phonetic value u denotes the winter part of the year r0r the winter solstice. This is confirmed by the meanings of the relevant words in Semitic on all sides. n fu Eilschriftl {(Barton q90) means "to descend", "to see", "to enter", "to become dark", "to be darkened", k-nfon "period, cycle" (Semit. /izee),

"Repetition", "time" (sernit. 5anitu), the month "Nisan", the month of the New Year, and furthermore the son of God * Marduk, the son of Ea, the lord of the depths of the sea, the house of wisdom. The circle sign No. i -z, at the same time the annual circle or celestial circle and solar disc ideogram, and the sign of the lowest solar arc of the winter solstice (No. 3-ç), wedge sign ç

(Barton 36\$), have the common phonetic value of u, , f', sn, a'n "v. As a it is a divine determinative, namely of the M or the Mfv, also generally "god" (ilu), or

later the babytonic sun god Jamal; as u, w, ein it means "lord" - "mistress",

"ruler", "king", "priest" i o further denotes like (R-re, & -er) "land*", "soil",

"earth", "cave", "well", "ditch", "land products", "ear of corn", later also the goddess Istar alg "mother earth"; further "house", "wise", "clever", "strength" - i.e. the 'yYfood house', the

"Motherwell", the "earth" = "house of wisdom", 'house of power'.

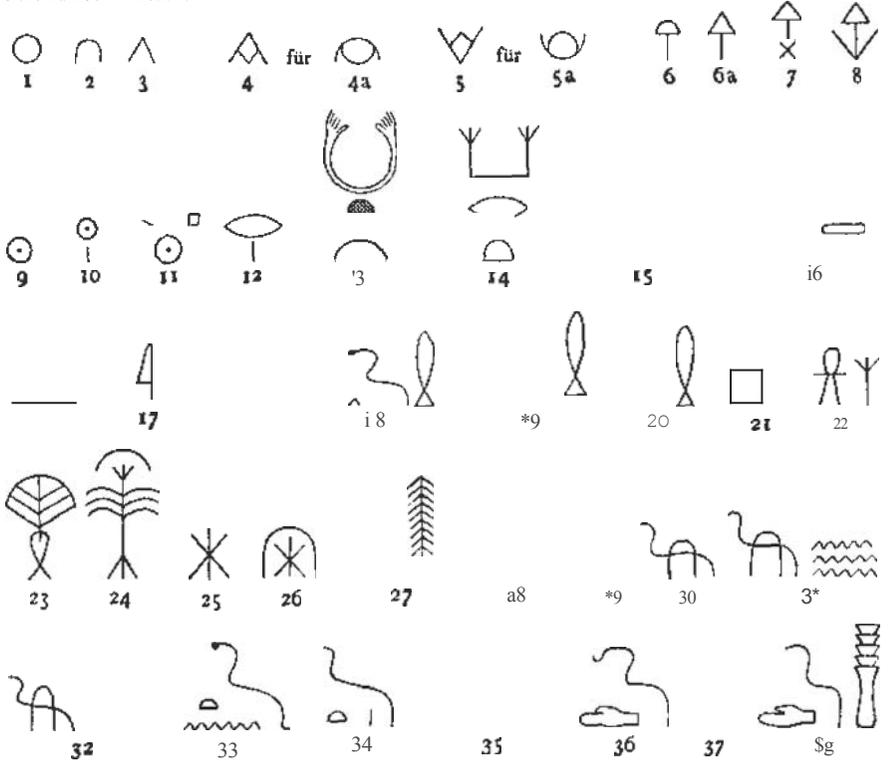
ff - then has the meaning of "finger", which is important for this part of our investigation,

"path" and from "xprrrJim". In doing so, we are aware of the common Atlantic-Nordic equal

The "one hand" of the Son of God stands before the winter solstice, as the Atlantean rock carvings of North Africa have handed down to us for the late Stone Age (p. 153 and 3SJ picture supplement *iz B*). In fact, in the "Matterbaues", into

"Well" is where the young human child receives the life, the breath, the *sfrachc*. As the phonetic value i'u, the sign means "sunset", "end of the day", "cover"; "period", "primeval course".

"to turn round, to turn back" and "judge", as the main place of judgement for the living is at the solstice. As fe it also means "finger" like a, Ig "hand" and as x, Wo or with a winter solstice ablaut }u, @, o the number 1 "Zeln" i



The extremely important information contained in this, that II equals "ten", will be discussed below. The signs no. 4 and , rectangular spelling of the original forms hr. ça and 3 a, we have in Text Taf. III, nos. 23-24 erÖ-* ; they are the ideogramme of the sunset (No. 4). of the sun Q, which is located below the i "I and of the sun-rising (No. 3), the sun O, which rises from the u -mpor, is lifted up by your u. The sign of the setting sun, which is also connected with the Nordic runic sign 'year' (Text Taf. Hf, No. 2z) is written (Barton 5zJ), has the phonetic value fig "to become weak", "to be weak", "course", "low", a meaning which we discussed in the previous section with the name of Sig-Tyr (vgl pp. zq5-z96).

Sign no. 5 is the reversed sign no. 4 and has the phonetic value u, *nd, ng, tu, yfH \$tta f-ff* (Bäftofl 332). As a designation of the Son of God (r-'f-stem) in the winter solstice, we also find the characteristic localisation u-a here. The u, which we have just learned to know as a designation of the setting of the sun, of darkness, returns here as "day", "daylight", "light", "bright glow", "zr'ei@r colour", "God". The whole transition of the winter solstice, the reversal, is still preserved here. The pre-winter solstice meaning of u H is preserved in the meaning "bend down" (semit. qala du), "earth, land" (semit. eršitu), "cold" (semit. Zos;a, haste), and "night" (sem. " ma) j - the solstice in u "exit" (sem. séti), u, mg "day, daylight" (sem. i/rv and resse), W "Lin ht" (sem.), u "god Bell", ro "hot, shining", "bell shining", the general Atlantean name for the "light of the land", the "sun" (sem. ellu, ebbu, narriru), in Sumerian also a'ag, the name of the winter sun runic sign i⁴ di g, of the Tiiatha god *Dagda* etc., and *barbarian, a'yma*, the "sun god", Babylonian "Ja "zai, while on top of that there is the "write d.r.&* (pisit) It is also of great i m p o r t a n c e for our present investigation that this tz, the sound of the sunrise and sunset, also has the meaning "Wc'rf-' (semit. Nyii") as the value of the sunset sign: here, too, speaking i s connected with the giving of life in the rebirth of light.

If we now pursue the ancient Someranian hieroglyph of light further, we obtain in the ideogram of the "sun's eye", No. 6-6a (Bartoh 4 and its extensions in No. 2 and No. 8 the same evidence for the critical origin of the Atlantean language and its belief that language as an expression of life is born of light. The ideogram no. S-6a is composed of "eye" and "ray"; it has the soundsxvert i g i, Idi "eye" (semit. ien, Äsa), "to see" (*tamäm*) and "earth" (ersitu)j in connection with the "Malkreus", the rotational sign of the winter solstice (actually the ideogram of the solstice points) (I'1r. 2) it means "light", "to shine", "to be bright" and "shining child"

(semit. bunu namru); in connection with the u or 9-sign, No. 8 tBarton *Er. Joy*) it appears as another expression of the same idea which is contained in the sign No. 6, the ideogram of the rising sun. Its phonetic value is, @a, *Jad*, and the meaning is "daylight" (sem. u d d u), "bright sén", "see", "recognise", then "s,prrrW" and

"scMärm" (sem. tamu). For the oath of the Atlantean-Nordic race was sworn by the highest and lowest light of the year, by the Son of God, the Lord of the Upper and Lower Worlds. Only now do we fully understand that hieroglyph from the Sinai Scriptures (Text Tel. II. No. i i6-*9), which is the tomb or motherhouse ideogram (No. I i J

i i 8) ajlein, or in the body of the "fish" (that is - the "snake") of the winter sun- (No. i i6), or the sun (No. i ig) rising above the Vasser with the name " Mouth": whose in the tomb, the mother house, in the "snake", the

"Grabfisch" fl A the "mouth" of the wsederborn qhuman" is "opened".

The sign "sun-eye + "ray (or "da -sign J) in connection with the II-sign is documented for the first time in the ancient stone-sided AtiantikerkuJtur of south-west Europe, in the fragment of the "holy row" of Gourdan (text fig. 32 and 66 and picture supplement i g A, no. z).

We find it documented in the same way iii in ancient Egyptian hieroglyphs (text par. 4 Nf 9 IO), as "sun's eye", "sun disc", "orbit". The phonetic value is r' (ra), Coptic pri €rr9, as it i s preserved in the Sumerian sunrise ideogram no. 6.

meaning - "sun", "day". An alternate form is Er. i i, which contains the ideogram "mouth" +

"living hand with arm" + "sun". The ideogram fir "mouth" (No. i z) with the "ray" has the phonetic value rt (coptiscli pe re) and the meaning "mouth", "speech", "Spruc h *; "Ohnung", "Türe". The sunrise is therefore the "order of the mouth", the "Language" (see above numeric fl n, fu "hand").

In the south, this is explained to us in the still purely cult-symbolic linear script of pre- and early dynastic funerary ceramics i cf. nos. r3 and 4 (Abydos). Common to both groups of signs is the "da" sign of the rising celestial light, the "man", as well as the Deteiminative of the "rotation c' (rotary drill cap); in No. 3 under the "ka" sign is the ideogram of the "night" sun, the sun disc covered by the interlace pattern, the sign of Mother Earth, but in No. id is the ideogram of the *fssdes*. How we

just say, "*Ha'eer*" and "*Mrd*" a/ *dnue!bm K* "*nonHtatg t r yuy-iich*. It is the schtifliche certification of an ancient, glorious divinity in the universe, which was mutilated almost to the point of unknowability in the course of the Jahrausende in p r i e s t l y secrecy and divine imagery and achieved its final breakthrough in the monotheistic religious reform of Amenophis IV. The marvellous passages of the crude Aton hymn illustrate once again the sacred signs of the Atlantean bringers of culture to the Nile Valley.

"If you go to rest in the u'cifJiiM horizon, the earth lies in darkness as if it had *died*, the darkness is without warmth and the earth lies *icfzueigmd* there - for the Creator of men rests in his horizon.

When thou risest in the morning in the horizon and risest as Aton in the day, thou dispelest the darkness and givest thy rays. the two lands then rejoice; they arise and tread upon their feet - thou hast raised them. -

You wash your limbs, grab your clothes, and your *arms at diviv Michriner*. The whole earth takes up its work. All things rejoice in their grass, the trees and grasses turn green. Fowl and birds (come) out of their nests: *Arc F'!üge! bei sehne d Ka an.*-

- You (are t h e o n e) who nourishes the conceived in women and gives life to the child in its mother's womb; - (you are t h e o n e) who gives the *AM* "*i* to *biübrx* every (child) he has helped when it comes out of the 3f "*zfrt/trdr* to the (light) on the day of its *birth*; *you ä nt sezrrn film at' your first Grxchre!*" -

There is another word for "to speak" in Egyptian, which is used especially in the cultic sense as "t o invoke": it is written with the water ideogram, above which is the "noose", which in Egyptian still retains the s sound value

(text fig. 48, no. i, cf. text tafi 1, *- 95 a-b). The character compound has the value fny, which may have b e e n fonya (*\$uyija*). The same formula in

Connection with the ideogram fi "Lapd, ground, earth, world" (text fig. 4 no. i6) has the same answer fty with the meaning "orbiting, surrounding, encompassing", especially in relation to the orbit of the sun: ius/-'ik "that which orbits the sun" (no. fy). This last group of 7wiches is made up of the compounds rin' "water, waters", the Ideogram of the "primordial water" n, which has already been touched on in Text Taf IV (pp. 358-5) 9 and which we deal with in the sections "Mother Earth" and "Water of Life".

will deal with. The sign O or the threefold water-ideogram so' (um), originally a plural form, are synonymous terms. The sign group O

' Text fig. 48, no. i3 Kd i , the aflant/prayer act is gbgÄraila the "ks"-prayer of the raised arms. ' Gsn/Rr Per&r : U rkuoden zur Religion des arten Agypteoce, Jesu i g z 3 , pp. 63-6j.

a'fn means "sun, sun disc", w'ic

onj means "child". The group of characters

No. 12 thus combines the values "sun course - earth - primordial water - child". The meaning of the alternation of the sound values n(u) and "z(u) for the "primordial water" points to an ancient, Atlantean, cult-language basis, which we will deal with in this section. If we go to the other end of the Atlantic diagraphs, we find in the Dakota language i ii-vf "V'iasser" (si, i;'s- etc. - "mother" cf. p. i i 5), but in the cult language of the Dakota "water" is also called *si-dr*, and *zu'-ya* "breath, breathe, life", ni "live"; here the ablaudorm i-ara "mother", i-ca-@ "heryorirommen, come out, emerge ; hindurch- kommen , durchleben (to come through winter)", *uf-pe* , *aCiao*, *afte* "dawn, dawn, daybreak, daylight", py - "to be" up-ü' "grandmother, cry grandmother" and in critical language "the sun" (cf. uni "my", "for me").

We will examine in the relevant sections that the sign "g l" in ancient Egyptian originally also denoted the winter sun loop, the "snare", "snake" in which the "sun" is "caught". This still e m e r g e s quite clearly from the pre-dynastic, Egyptian tomb symbolism, as S. B. No.*3. the "tree of life" under the (j-arc, with the root in the 9 "loop" (nagada). The "tree of life" of the Egyptian cult of the dead, the life-giving symbol of Mother Earth in her manifestations as N"({, W(5, Nüfl, ZU etc. will be discussed in the section "Tree of Life". The fact that the thinkers connect it with the uraeus serpent, the sun serpent, at the root is further confirmed by the hieroglyphics. Particularly valuable are those hieroglyphs of the sacred k/, J@/ tree, the "thorn tree" (No. i8-ze), which in Egyptian is used to designate the *Acacia nilotica*. They are the "tree", the g "loop" with the "water" ideogram, to which the snake ideogram (@) or the hand {d, fi is added txt. This x-ii-r or y-o "thorn tree", an ancient term for the thorn tree or thorn bush in general, is the basis of the great myth of "God in the thorn bush" and of the "tree of life" with the "serpent", which we will examine further in the sections "God's Son", "Tree of Life" and "ScMaiige" and follow on its migration from north-west Africa to Amuri (Canaan).

That the g-loop is a sign of the tomb house is confirmed by the pre-dynastic tomb vessel symbolism (No. z i), also that the tree of life grows up from it (No. 23), which is located under the (j-arch in the winter solstice (No. 2\$ -26).

The connecting formula of x ,xci euz' and "loop" 9, the so-called "double loop" later written as a linear sign, xvis also connected in the Pradynastic tomb symbol with the sign of the risen one, the "man*" (No. 2 z). Another connection that is important for us here is that with the "dark sun" (actually in the "mat of the dead") 0, which i s l o c a t e d in the waters, to a sign p' t1 (awA), which has a meaning of the same.

"to live, to be alive, life", also in connection with the "snake",

s3 @Z or eternal

lives'. The pre-dynastic tomb figurative symbolism clearly testifies that the tree of life grows out of the (j) (No. a5-28). It would now be important to find out what the sign (j (NF. °9) means in the later Egyptian hieroglyphics: as in Sumerian, it is the number of

for zeJa, Laiitwert n'f, Coptic uns Ur. The Atlantic-Nordic word for szR, Old North lx, Goth. /afRa, aitind. dies, greek. &bo, Latin *drcrm*, lit. fzsirzrfis, shows a basic form /-ë(/-fi, *d-g j* or *d-t* with a suffix *n-t*.

It has already b e e n recognised on various occasions that the formula A-ä-ü-/ "two hides"

means a biologically given necessity, since man's natural calculating device is his two hands.

First of all, on the basis of the results of our investigation so far, it should be noted that the formula /p (flü, da) or Z-I (/üü, uüm etc.) would be written II or 9, whereby the fl A m etc. a, éa or m- (Sumerian (j a, Mu, 4r "see") can also be connected with then eu of a binderune by lateral or lower affixation. The formula J-(* - , "Aua-) has received the meaning of "two", according to the analogy of the Son of God, the

"two hands". The formula /-I, t-k d-g'd-I) would therefore be "two hands" if fl f3 is written as "hand", which is also the meaning in Sumerian (t u, R). In our word "hand" this 2-root is now in the has, in ablaut to Äaad-(in 3andr;) er]aal ten. According to the already repeatedly established law of the cult-language alternation of I and z/z,

weiche is based on the equation of K and, and m, and e-, and L. Y and J, be- ziehungsu'eise (j and an u and w, t, and etc. the k must also alternate with the /. Therefore, in addition to the form "hand" - and "dog" - there is an ancient Germanic form *mund* for "hand", Middle High German, Old High German *ww*/, Old Frankish *rund*, *iii md*, Anglo-Saxon *rund*, Old Norse *muxd*, to which again Latin *i//ne* "s, Greek *w'rz* (*jpg*) belongs, which as a w-r-formula again alternates with an A-r or y/i-w-formula *räeir* (\sip) "hand".

However, we have also repeatedly found that in the cult symbolism of the North Atlantic Tuatha peoples, the sign Y or ' stands for both the "man", the "Son of God" and his "hand", especially for the resurrected, reborn Son of God,

is "written". According to this, however, the formula w- would also be written as a "hand" or even as a "two hands" and the same was true for 1-"r. For the "tree of life" or "jahres- tree", the Ideogram of the fiottessohn in his course of the year is composed of "two people" or "two hands".

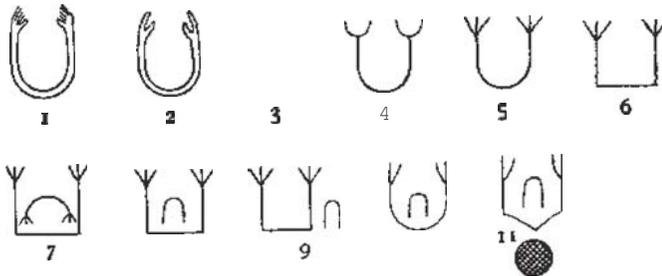


Therefore, the phonetic value that we have already been able to determine for the "Hag" or "Kamm" tree, *nz-/ i* or *f-m(i- ii, r-nz, /-nt)*, is a symbolic interpretation that is already documented from the Palaeolithic period (Text Plate IV and Text Fig. 3j). Plan only needs to follow the series of El-Hash (text fig. *9. p. 3z8 and picture supplement i9 A, no. 6), where the "third Ge- sc blecht" of the sacred series closes with the "Hag" or "comb" tree sign, which the Hatid

with the J-sign, while the same sign is added above the hand in the li -r- or R-sign with the "dog" (/w-, Äu-stem) on the medieval (i 3rd century) Irish Clarsech harp (Hildbeilage 6), the sacred instrument of the winter sun'endlichen

"Hand-God" or "good God" *Dagda*, appears. However, the sign used in winter for the longer runner l-4 *dag* is again the reverse Latin numeral for "zeAe". It should also be noted here that where the "hand" is *ixt*, Gntte's son only has "one hand" (one foot), in *ltr, er, (u), zzi*, ne etc. It is there, where the place of the winter solstice, the "mother house", the "ancestral" assemblies, the "good", "righteous" are located, a connection that is still clearly expressed in the Latin vocabulary r "nm "hand", *isono* "remain, remain over the night*", "us "good, kind" and hours "the good, the secluded souls, the underworld".

If we now consult the pre-dynastic and early dynastic Linear Script of Egypt, we can establish the same connection:



The top row of text fig. o (hr. i - 6) represents the w'ecbsel forms of the Egyptian é'a (I to), the symbol of vitality. As our investigation in the section "Son of God", it was actually the upper part of the x H H sign, i.e. the ascending one, the Somwier}auf of the heavenly light, whose bearer is the Son of God. This applies to the course of the year as well as the course of the day. The raised pair of arms is, as in the Siinetic n u esp. Jy, contrasted with an inverted, lowered one, which represents the nocturnal or u.'intercalary course of the celestial light: cf. appendix to B . Part (XIV, E) Linear Scripture of Egypt, Tat. III, in particular No. \$ a-c, the Neolithic representations of the fcls drawings at Gebel-Cheikh-Raama (Upper Egypt), the figure with the raised arms (No. 5 b) and the lowered arms (No. 5 c), as well as the sign of the lowered arms, which are located under the water-snake ideogram (No. 5 a - Text Taf. IV, No. 12 I). In the linear script of pre-dynastic Egyptian funerary symbolism, the meaning of these symbols is more fully and clearly recognisable through the connection with the other signs.

We can see from the top row of the text in fig. 5o how the more naturalistic depiction of the hand (no. i) can be replaced by a foreshortened form (no. z), which shows the hand in two parts, the thumb on the one hand and the four fingers *together on the other. This then gives rise to the Lincarschreibuog No. 3-q, whereby the "hand" has actually become the same sign L v U as the "two hands". In the Norse runic futhark we can then also prove the form fi€ 9 g Wiir the é rune. In addition to these forms with the "to-Hand" also appear as alternate forms those with the (z i) -lland (I ir. 5-6) (see text fig. 3O), whereby it should be noted that in addition to the round form of the arm bow (Er. 1- 3) also the correspondingly rectangular (no. 9) letters. The N'e-Zw (da-hu-, ha-du-, ja-ha , ur ka- etc.) sign therefore also o c c u r s in this linear script in the forms Er. /- i i, i.e. the sign of the swo hands (arms) turned downwards, the inverted "ka" sign, i.e. "t" (ur- etc'.) sign (as in no. J), can also occur in the original linear form (j) (as in no. 8- i i), while Es Bestimni sign is still added in no. io cias water ideogram and in no. i r the night-behind-)sun.

In Egyptian hieroglyphics, the hand has the phonetic value di-Z (dr-f, phonetically d, the sign of the "swei Hinde" would have the sound value ta, the sign fi (= "ten") the sound value w-d, so that the combination of these signs (hr. J- i i) would result in the consonantal I_ autwerF d(d-b-nid, which would correspond to the Indo-European d{-"a-f.

The sign (j occurs in Egyptian hieroglyphics, however, in another important connection, namely with the serpent (text fig.48, no. 5°), to which the triple water ideogram can also be added as an identifying sign (no. 3 I). Both have the same I.ant\vert svic fl, namely iv f. Since this snake ideogram has the phonetic value ó, it follows that the winter sun sign n arch was still regarded as the "snake" in the religion of the Predynasticists and therefore the sign pj had the meaning "(ø) (= é"). Die, Bedcutunç of the group of signs no. 3o and 3 r, the serpent inn 9, in the "waters", is "deep", "to be deep", "to be versenken". Fts also occurs in connection with the ideogram "Hans" the sign of the "turn" O ver.phonetic value *m-dat "Ti'efe" or 'oleh"*,

The cosmic-symbolic meaning of this group of signs is clear: it is the "sun house" of the winter solstice, the "Hans of the T icfe" tap-su), in the "snake", the "IS "assem" Fi l*-' >-. -- [ul] etc)

A bright light now falls on the meaning of this u r a]th, Atlantic-Nordic Yule equinox from the very last codification, the Christmas message of the Christian Gospels, when we trace the interpretation of the word ar-, which we could still prove to be "\Vesten" in the Talmud (p. 138), weather through the Semitic languages.

In Assyrian wù means "stable", *tire* "stallion" ; Hebrew plur. 'irrditoĜ "manger", "number of horses belonging to a stable" ; tram. ' arms, œ - ;fiø " m a n g e r " , in Arabic ' Ania- "Crib, stable ,

The "Son of God", the "Son of Man", ì-is depicted in the ancient city of Bethlehem, "Hans der Gottlieit Lağama", in the "manger", in the "stable", with "Oc hs" (bull) and "donkey", the anterior Asian substitute for the western, Atlantic "Pfeid" constellation, i.e. inn iv-lø, or-R or la-lu, from the Jungfrau, the nor-, z /vr-, Prior-, the "Mother Earth" in the "Waters", the "Circle-

\ŷasser" was born, as the old " Mensch", the "Voter" with the "Dorn" § (dcr "diimer-inaen , the "Shemed from above") in the annual section ' . 4 b 4 l- stands.

The faithful tradition b e h i n d the \Christmas narrative of the Gospels in all its touching beauty will only be the subject of the later examination in the section "Son of God",

The "Scblange" init the water ideogram and the destination sign of the "rotation" O next Fig4 No. 33), anc ante script, phonetic value d-/ , has the meaning "eternity", "in eternity". For the law of "rotation" is an eternal law and in the "Hans of the deep" the "man" will always be, and, according to his and the Father's divine will, "the ß l e n p e o p l e " reborn. The hieroglyphic compound h'r. 34, <autwert ebenfaßs ó - z , then also means "serpent" as well as "body", As we will examine in the section "Serpent", its connection with the birth of the human child is a general Atlantean-Nordic cosøiisc h-symbolic parable.

Run we also understand a hieroglyphic connection, like no. 3\$, "water" + "skinned stone at]" (the "thorn") + "sun", phonetic value nu' (nu), "time", "point in time", becomes understandable. Because there, where the splitting of the circle of the year ID takes place, "in the waters", is the birthplace of the "Bert" dcs "Year".

The same ancient Stone Age axe, a variant of the fi , and earth now used in the Egyptian funeral ritual to symbolise the "opening of the mouth" of the deceased (Fig.4 o6, depiction from the tomb). "Afterlife", the *language is given.*

Lia, where the "splitting" takes place, the Son of God, the "man" is born, the new da-sign 9 of the new year is born. the moon is opened and the language is born: JW *inatlantic-soxdiic*
 saying the gedanHi'cM od Iauh'cAe alliance greetings : "Dane" iHacéc,
 BA, Ari) - "Ifenchi" - "Hand" - "M'uM", which we will pursue further in a moment.

To conclude the Egyptian hieroglyphen series, zz ei connections should be mentioned here: Text fig. 48, no. 36, "snake"}- "hand", which has the same Lauhvert Kd as the sacred pillar of Osiris, the four- or eight-branched "tree of life" (no. 371, in which the dead body of the god was enclosed: an u r a]ter, darkened winter solstice myth, to which we will return as to the symbol in the section "tree of life". Pagan signs (ff. 36 and 3r) can be connected to a group "snake" + "hand" -1- "Tree of life trunk with the value dj "remain, last, duration": for the "life" that The "world", the "annual tree", the "rotation". the cosmic change of dying and b e c o m i n g , is an eternal one.

Here, too, we see the "snake" on the "tree of life" as in the group of the fi-tree, in which the "snake", "bow and "hand" are also connected with the "tree" and the water of life (No. i 8 - zO). Conversely, in the "Book of the Dead", the trunk of the tree of the expanse, the pillar of Osiris, is depicted carrying the a "lfi loop, from which the éa sign of the two arms rises and the sun rises (Atlas fig. 1491). For in the "Loop is the "light", the "new life": and so also appears under the burial mounds in the royal tomb of Tut-Auch-Amnn, the son-in-law of Amenhotep or Amenophis IV (Achnaton), the nrrfÄ-loop with the in-arms carrying the lamp (Adas fig. z8oi ; cf. further the section on the "noose").

The hieroglyph "hand" + "noose", that vv'intersonnenu'finite Syrubol polyphony, phonetic value dd (no. 36), means , rere ti", "sngrn .

We have seen that the serpent in n-z-i-i -n zr Z has the meaning of "depth", "house of the deep", "in the 34. Das wintersonnenwendliche Sinnbild der „gehörnten
 \Vassers" (No. 3o-3s), but the sign fi has the number of the "ten" „10“
 is , which has a secondary phonetic value */-on-/ in North Atlantic (Indo-European). Loop" end the
 As our investigation above showed, the sign fl in Egyptian had the \value m(u), which in the Atlantic languages presupposes an alternate form luz or io, re (A) or "r (i'f), and is also present in Sumerian 9 J- and n u, cha. /u "ten". he first part of the Gothic foi7i "a "see" presupposes clne l'ormel Z-1 or /-i, which would be the J, the imp {{ 9 wire. The value of the sign fl w as "water" and "west" (= Mande je "sea", "water") has already been identified by us as an Atlantic term. We have seen that in Polynesian it also denotes "wexten", in Moriuri the "south-west wind". It is of great importance, however, that the *Polynesians*, whom we have to address as the descendants of the "people of the foreign boat type", the South Atlantic civilisers and master class of Egypt and Arabia, have only preserved the word "U" as a word for green in the ancient games (Samoa). We get another clue in the Maori U*ort for "see", *nga-huru*. It is also a word that belongs to the "sacred language", the cult language, means "see", "tenth", but originally " Urrzwe 2wQ' and is at the same time the term for the *eff n* and ' *äpcen senate 're Y "Wes* : a,gWvrv-w'zfnixioa "harvest time" and *ngahmu* pofüi "winter"! The other Polynesian languages provide the following words with the same meaning: Tah Siw-a "ten", Haw. etc-N" "ten days", Rarotongan go-nm "ten", mangareva rogo- " ten".

The Maori language has the word *fríos* "to see", which in the other Polynesian languages can also mean "to be sure", Tongan. Marquesan. /eé", Mangaian. Mangar. han "ten pairs" or "a double ten", where the old meaning f- 2 uttd Z "two hands* - io is preserved. In Tahiti zo or io pairs means *tpau*, in Sikayan, with U ikehrung of y-é in *b-t*, 1"/aiza "ten". The formula f-1 still corresponds completely to the North Atlantic Germanic form /-é (f-ú) for "see".

We can therefore conclude as a preliminary result that the w i s in the "west", in the "longed-for month" of Jabre, where the Son of God is in "the waters". We will continue to question the Polynesian languages, which have visibly preserved the oldest traditions.

The names of God -f- and -A in Polynesian, also designating the seasons of the year (luz and úa"), which we will deal with in detail in the section "Son of God", also occur in the connection with or-: Maori la-m denotes the "west wind, at the same time "flood source"; va-wa "north-west v, 'iod" and zo "ia- " south-west wind".

As we have seen, Polynesian combines the word *unaor* init aoi prefix -ng-, which in Irish Polynesian has the same ancient meaning as in the North Anatolian languages, as a sign of descent. As we know, it is the sign m, "brain and earth", "womb", in connection with the i-sound of the "SchJange" g, yor- or nachgesetzt, which gives the sound value x-n-é (or >Z-s, i"af, Old Ind. wg'zr, Semit. vejez etc.), the narrative of the "snake" (see section "n-k").

In Polynesian (Maori) *agnú'* is the term for "descendant of", "descended from", iii abbreviation also alone aú: Samoa all, designation of a number of chiefs with the same title or name, Tah. 'al, a pr affix d e n o t i n g the descent of the ancestor's naines, rich' "a higher class, "ozi' gran "the class of higher chiefs, the "Aryans" j Mangar. 'rfa' "Abh'immling , Nfangaian. ag "6; I-ferzog York Insl wI "child", Nguna "ed „son". Dawn, however, describes Maori sgrrofo "snail", "Itlensch", ngar'ara "snake", Samoa gala "Schlange" and "óron'm", Pongan. gala "snake" and "earth", Fiji *gata* "Schiange", Malay say "dragon", fac. se/s "human".

It is the rough I-n, g-a bexw. n-2', n-g clan of the Atlantic languages, z'eiche denotes the "ej-zeugen hervorbringen", the "Gcburt", the "Geschleclit", to which we return in the section n-é".

As far as the second glicd del connection uga-rrru, rige-Gym is concerned, in Maori ú is the l3zeichnung of a mythical snake-deity; further *Iris* or *óir*, which thus goes back to a form *A-r* (fw-w), the "*G?ui'um de four tor dos Aufgany-*", the "\Viederschein des Feuers", Samoa tu " Fackel" "mit Fachel erleuch ten" and "Nngr", Tongan. /uMn, Motu Sur "Torch".

Among the many alternating forms in which the parable of the winter sun's turning sun takes shape in the Atlantic-Nordic myth is the depiction that the "eye" of God (i.e. the Son of God) is f o u n d in the "waters", in the "fountain", in the "snare", in the "water", in the "well" and in the "water".

"Snake", "Snake etc. is located.

And as we have seen in the previous sections, the derivation of the concept of "mountain" from the "Oogen" of the winter sun's course flp etc. ichon again and could prove the equality of the J3concept of the "two l3erge" as "two arcs side by side, or one above the other, we also caught in Polynesian those terms of "peak", "summit, "head" and finally, "eye" for the word w-, u/- and the

Connection Z-r, **lo-w**, **ko-ur-** *da-ru* etc., ursächlich h connected: Maori era "top, upper end", "head", to-
" head, top of tree" ; eR "light-haired" (" head" and deu "shine' of dawn), synonym urvúa"; Samoa
Na "head' (from í ü e n s c h, animal find haunch), Tah. "r"

"Schfidel "j Tonga mfa "head*, Mangaia. "top, summit", *9a -tu'u* "IiopP', Paumota tara; Maori In-m
"top of a tree", Mangas . Tu-om p "Peak of tree and mountain"; Māori k'afa
"eye", "head", Paumota fora "pupil of the eye", Moriori u r a I :i' "head".

The God's eye, the "head", is located in the **nga-**, the **orar**, **êizW** etc. of the
"gehomten Schlang-" x x -sw., whose name has been preserved for us by the Old Indian imdgn
"snake", alongside the Old Indian term ú 'r-os "BrusP', since the "Herg" or "lfügel" is the breast of the
Ptutter Erde, as Cormae has handed down to us for the Old Irish *Ano*.

We will examine the meaning of the "horned serpent" in detail using the monuments in the
section "Serpent" and "Staff". Here we will only briefly point out a few pieces of evidence that
confirm the Atlantic-Nordic basis of the prehistoric 1-lohen-re)igions of the Near East and Africa:
Atlas fig. 29o\$, depiction of the "horned serpent" at the right cross -t, the sign of the division of
the year, known to us from the middle of the year (vgt. p. 21i), on an Elamite-Sumerian sclier
from Siisa, oldest period; Atlas fig. zzz2, clay statuette of Mother Earth, also from Susa, with the
serpent winding around the breasts (!); fig. 4313, stone tomb door (!) from Chirbet (Palestine),
with depiction of the head in the "snake" loop; fig. 28\$, Bracteate Museum Stockholm (Thomsen
no. i 32), head of Ti-ur, the guide of the dead, in the snake loop, with swastika and the ml-Michen
g, the hieroglyph of descendants, fig. zzzz (picture supplement i y), Mitte, statie of the Yoruba
goddess *Oja*, the uisprunglichep "Earth™- and "Water-Mother" (vgI p. I +4
and I s9), which bears the ScMangenzcichen on thei breasts, on the head the double axe t-4,

the sign of the winter solstice, the)ahrestei lung, on the chest the "blattenmuster", which has just been
mentioned hei the explanation of the date of the night or winter solstice in the pre-dynastic linear script
of Egypt (Text Fig. 5o, No. I i, Text Abr 4 . No. ' 3) It is of great importance that in the Egyptian
totemic cult the "gehi'mte ScMange", a serpent's staff with a ram's head, on which the primordial
serpent can still appear as an omen, is used alongside the "thorn", the BeiI, or in its place in the
ceremony the " srrg dra fyndcZ' (Atlas Fig. 3z s), which, moreover, is still

bears the original name of the "hirnten ScMange " w-jeln, cf. further the

sections "thorn", "snake", "staff" and "\Vidder", with the evidence for the Atlantean-Nordic origins of
this cosmic cult symbolism. From the abundance of evidence, the atlas Figs. 8i and 4' 2, the Neolithic
and Bronze Age liar "tel lings of the "cimted
Serpent" or the "Serpent over the dead shiifs of the southern Skadinavian rock formations,
and Atlas Fig. Si 8g, the Egyptian depiction of the serpent ship of the sun god ka on his l'4ight journey
through the underworld. among the symbolic serpent names of the god's night underworld (actually
also winter) journey with the sun, it characteristically also appears mzé trf ("snare" + "turn").

The eye of the sun of God in the serpent, the "born serpent", the r-I or é-r, Greek
kerastés (ίrcpÓαις), is also preserved in the ágyptian hieroglyphcod/ d.
"eyeball, pupil", which connects the "q-horned serpent" as a determinative with the "au'n' 'Sclilange'"
the atlantisehcn hieroglyph u-I, a-g, / -r, g-r p i ' § etc'., between which the

The symbol of the sun's eye is located in the centre of the sun, just as the Egyptian cult symbolism generally depicts the sign of the sun circle, the sun disc, surrounded by the U russcMange or the öNM Uräus snakes. The significance of the Poynesian and Myra as the name of the "god in the waters", the "life in the darkness", the winter solstice, we will come back to in a moment. Here we want to secure the previous result of our Polynesian investigation of the m: the w is in the "west", in the narrower sense in the south-west, where the "snake", the "dark blue, dark green, black sea water is; there is the "procreation, the "descent". It is the tenth month of the year and encompasses the two remaining months, the eleventh and the twelfth. In the "gä"-(ä) was originally the "Gathering ' took place. We have here the connection of the Btythos of the "horned serpent" as a winter sun symbol from the cult symbolism of the Pueblo -Indians of North America across the Atlantic Occident and Africa with Oceania by means of the winter sun formula of the bull tide Win (éo-Äu, to-éa, én-&, {n-éi, *fin-Zirli-ao*, éo-/i", kn-W etc.), R-er, la-er, irr-&, m-So, ar-R, w-m, li-er-Ja etc.

As our investigation in the sections "Son of God" and "Anchor" will show, the Son of God is the "Tenth", who in the (j n pj er, R, iu etc., the \$, ü-u, /i-er, fi-Z/z, fo, fu, lm (oft, Wn, oft etc.), in the s-t @, in the "snake" g a4, the s-el. Hence the later equation of the "sinking" with the "anchor". Here too, as always, an infinitely subtly perceived and experienced divine vision, which always perceives people, earth and \VelFall in an indissoluble connection. The Old High German s-n-/ , B a' Arm-é as the name for the "anchor" corresponds to the Greek *agl:ura* (dyx upn), lat. *nora*. a}t- ind. a *rrk-s* "sprout, young germ"(!), lit. 'alu "snare" etc. and the gi ofien clan mZ, resp. e-g, which means the "bend", the "side", the "lank" {- io' f-n Ä, the "Mother Earth", from which the new light, the Son of God, would be born again.

If we now take a look at our text plate X, the "sacred series" in the version of the long Futhark of the Migration Period, we see that the signs ç i0t g in the year series refer to the /r/z/eo öeM J 'a/mes latest, i.e. *vaiiii crhzrten Kanal gweUnei, fa 'ett.*'

4s- -- *- *----' As we see shortly, the Polynesian language also uniformly transmits the meaning " " sprncbedes "sea water" and its colours "blatigriin, dark blue, dark green", "black", as well as "grow", "growth", "tree" ("tree of life"), "¥Vald" for the word ar-, J, since in the Winter solstice, "in the waters, in the "mother-earth", are the roots () of the "tree of life" .

Der Baum des Wis- und seine Wurzel As we will learn in the second volume of the study of the non-occidental Atlantean culture, according to Maori tradition, the &n-Sta, the "speaking tree", stands in the

' The juogs eiozeijiche Aoker is the Steio fastened on 4em Hol-kreuz (X or -|-) m'tcels the sling @). Only broiize temporally, North-Atlani is the "j" under to prove, ä he with the H ieroglypbe of the his arms ausken- üeo God's Son , in the um gekehrten doctrine buog the wioezsofoena'eoçLilClieo Zeichea , io VerhiÄauog with dezri cross of the Jshresmitte -t, was identified. This h ieroglyph of the G'utexsolines as "Auirefi" is already jütigsteinieitlich, thus older he nis the a uke r of this form. As always, we are dealing with the divine vision of God in nature, which also turned inanimate objects into divine-cosmic parables. The anchor is the Golt essolin in its night-winter course of the year, in the waters, "the mighty one, who switches over many things and turns to the Hcl" (H eidrels gfitur 6). This u*alre wietor8onnenwendliche Sinabild de.r ailantisch-nordische Religion wurde auf den Galüäer, den "Soh" dea Menschen", in Verbindung mit dem "J alu" - Zeichen der "beiden Fische" (- "snakes" § oder () , in der früichrichtlichea Symbolik ubertragen (sigh e Abschnitte "Gottes Sohn" tind "Anker").

"water of life" too, e*z "a, wei, o'zi-etc etc', i.e. in ne (p-n), the winter solstice vowels, whose meaning as "water" ("rain") we have already learnt in Polynesian and can be proven in the Sarritic Atlantic languages, as for example in the Cora-Indian u'a

"Water" (see section "Water of life"). In Hawaii, the tree of life is called Ö?u-Kapu-a-Jane or 6N-tapu-a-Kane after the god Kane (see section "Tree of Life" and "Son of God").

At this point, we must also remember the sounds and meanings that we have identified in Sumerian in the treatment of the AUantian *pa-* (*/a-*) hieroglyph {, the symbol of the beginning of the year and the tree of life of the Son of God in the "Vidder" house: it also resulted in the \Vcite ga's, gr-r?, m" "tree", " wood", "fire", "sorjne", "heaven", "l\mann , "son",

"Nachkoninienscliaft", "Jahr", "A'owr", "mern", "Theablaut ending nr, which is related to zea, also occurs in the meaning of "heaven", "sun god" (also "ie-ml "man", "h'lenschli", like " H äf, "Srhr", "fin"/" "call", uber zudem has zzir the meaning of "water" (semit. mi) "beget" and "J" e".

The same cosmic synibol connection always recurs here: the "beginning of the year" is the same as the generation from the "water", from the "tree"; where the brain of the God9olinc is born, the "human being" is also born and "speaking" begins,

It is still a common folk tradition today that the children from the "Stone", the "rock", where there has always been or still is a spring at the Domhag, or e m e r g e from the tree at a spring, or from the "spring", the "well", the "pond", the "lake", Here the ancient, long-faded, cosmic glimpse of the Atlantean-Nordic divine vision is preserved for us, that just as the Son of God, the "man", is born "in the waters", at the roots of the tree, in the mother's house, where his "year" begins and ends, so also the children of man e m e r g e from the mother's house, the mother waters, and their "year", that is - their life, begins where "the mouth is opened" for them.

The "splitting" by the "hand" or "two hands" ideogram, the Äa sign, expressed **Mund und Hand** as synonymous with the za - "man" sign, also explains why in

in the Germanic languages, the Tuatha languages, the word for "hand" and "mouth" is the same: Old Norse *i/i*, Old Ages *med*, Old Frank. **Grund, mend**, Old High German, Middle High German. "zanf "hand" is the same word as anord. wa&- , Swedish **tess**, Danish *i rund*, Goth. "*impx*, Old Frankish *wund*, " *ii/i*, *i+Cmd*, ange. *i,ii*§, Old Fris. **wund*, mnd. *///enz* "mouth", "opening", "e n t r a n c e", which in turn has retained its relationship to "water" and the sea, *iin hochd*.

"müden", ndl. mir-"tondrti (son rivers into the sea), altd. *///mdrn* "sich ineinander ergiefien" (of rivers), *git iundi* "Quelle, Mündung", as well as in place names - "ßfääW", "Stehe, wo ein Fluß mündet", niederl. -*vtvidm*, -*wende*, :Atfränk, "u/An "opening, mouth".

The ancient Noidal "iithr ((inmty) "mouth", "opening" has preserved an extremely important description for us in the broader meaning of "JrAUfr m mnQc", the axe. With this we have been able to reassemble the entirety of the primordial Atlantean cosmic myth: "in the waters", where the "splitting" ID takes place, the new year of God begins, where the "thorn god", the god with the axe b stands, the "opening of the mouth" of the newly born human child takes place, it receives the "language".

In the languages of the Tuatha peoples, the connection between the sea as **Rana**

Mu _____ H pge \$ T efc", the "We heit", the "generation" and the "language" is, Quine '
p e r w
\$

is derived from the Old Germanic name for the Jf-rrrrx- and *Tode öttin* , as the Sleer itself is called in Old Norse twr æ "øar or zzzoW, "Rans β l u n d " (Ska) dsk. 25). In her womb the son of God, the "white", the "great heiiige Ase", Heimdall, the "thorn-edge", is born, nourished by earth-cra I and ice-cold seas (Hyndl. 3/, iS. 4<: Gylfag. z/, sql.

3z9) The Uorl Æ 't= is an ancient Atlantic word, etas on the same vveg of the Atlantic voyage can also be traced to Oceania.

According to the Hausa tradition I* 373I mentioned above, which goes back to North African Atlantic culture, Æca is the name of the sun that was located in the 5trJo- Jsfr in fPæsr. In the Hausa tradition, the context has darkened and the

hamen were apparently later confused, with the goddess Ra and the sun in water being called Rana. The Vv "ort row is abo c o m p o s e d of re and rim or unn, "some" and "mother"- "water", and literally corresponds to the Egyptian A (e)

"Sun god" and the goddess (pyramid Unas 199) of the fertile, humid primordialmatter, the ocean, whose name in Thebe wasWe(r) The hieroglyph of Vu(f) is even more valuable to us from another point of view, because - as already emphasised above (p. 3 8) - it shows the a'r-i *Kriigc* with water of life "in the waters", in theø "Hans of the deep". As we will see in the section "Water of Life", the

The "three jugs" init water of life or the "three puffs" of the water of life are among the defining characteristics of the aÜantic-nordic winter solstice myth.

In Madagascar, especially among the SakaJava, we find the word izin "Wasser" u'ieder, and swar as a word of the Hölieren language: it may only be used in mention of the king or queen and their utensils, while otherwise the Wort "mahetsaka" is the common one. This p o i n t s to an ancient Atlantean ruling class replaced by the Inala Hovas, which we w i l l deal with later.

Inn Maoñ ist Æø the name of the Sonnc and the sun god, Samoa M, Tahit. & or *Raa*, Tongan. In, liaw. Æa. H "ike in Egypt, in Polynesian the name of the sun is generally a royal Ôtel. When the king dies, it means "the Ra has gone down", he himself is called "the man who holds the sun",

This reference is also contained in the name of the god fi&o, which is identified with long' "Himrnel": rø-lø @ y is the name of the son of God or his "stretching out",

"right" hand, the Liz htheberhand, and the beginning of the "sacred series" of the Taurus Age, as handed down to us in the fragment of Gourdan (text fig. 32 and 66, urid picture supplement r9 A, no. z). &I'Mua heissen then in Maori also the prayers, which are addressed to the gods who have the power to *asfc eca-a the dead*, and *rdzJ* the cultic smearing with red ochre, which i s sufficiently known to us as a Palaeolithic death rite from the Occident.

On Yap, however, r'tø is still the water of life, which God creates, and raw i 'rr "lake" or "ÄYassefi" in the "underworld".- Here it is only in relation to the underworld *or*, the winter sun-using umiaut form to ar, crvv'ü ü that the *top -vortellung* vçillig corresponds to that of the Hopi-Indians No rd-America. The underworld is inhabited and endowed with ancient vegetation as on earth; Some and Monk appear as on earth, øør

' U. BHAZ-ni.' Etude our le Bouéné Notes, Rec. Expl. i892 t, 11, p. 6e. ". 6zna's: Tation ct tot mißrr e à Madagascay, pø g i9ea, S, J I'x * ffi/ñfi/i i WãNtr- I iücer: Yep. Ham burg vol. I 2-Æ8. vol. I, IS, yr y uud 31 Æ.

If we now turn further northwards on the voyage tracks of the "people of the foreign boat type" to the estuary area of the two-stream land of Mesopotamia, we find the word *re* to denote the ancient Sumerian sunrise hieroglyph (text fig. 43

No. 5) u --* O. But at the old Sun hieroglyphics (text fig. q8, no. i-3) tells us that the "r", the sun, the Sorin god, the son of God from the 9, the "cave", the

The "Source", the "Well", the "House of the Deep", the "Power", the "Azi-v" and the "Am-tu".

has emerged, so that here too a connection may lie

As has already been admonished in the previous section, according to Sunic-Byzbyl tradition, the Tree of Life "Jilmu" grows in "the waters", the world ocean of the Ea, in the "House of the Deep". We will discuss the ancient Sumerian hieroglyph of the kilkanu tree in the section "Tree of Life" and again prove the same signs with the same signs of the rotation t\$, the solar circle and solar circle O and the division of the year B from North America to the Atlantic Occident to the Near East (Sumer-Elam) and establish that this hieroglyph of the kilkanu tree is a characteristic cult symbol of the Yahu faith.

The phonetic value of the numerical hieroglyph is m "intestines", "liver", "heart", "Sfi/fr", ü "in the centre", "middle", jm "ring" "building", "year" (semit. --'Sattu), "worm" (semit. tultu) "commandment", "law" (sem. tertu). The hieroglyph (Barton 36i), which originally represented the linear sign of the tree of life in the "ring", "circle", thus still unites in its meanings the entirety of the cosmic symbolism of the winter turn: the "tree", which is the "year", grows out of the "centre, the "heart" (entrails, seat of life) of Mother Earth, where the centre of the ring, the circle is, out of the "worm", where the legislation, the Thingstätte is located. On the basis of these findings we turn to the Aryan transmission of the Avesta. We learn from Vast (5, 8 i ; i 2, i 8, 19:4 "9) hopes the world-sea &y/ia, in which the i- ch é'zro lives "in the water", which is the root of life-tree against the f'ichse (Drache, Wurm). As we have seen in the previous section, the j-uro-"fish" (j § is a symbolic designation of the jahreS circle or its two halves.

That in the sea "Radha" is the "root of the tree of life" is evident from the sequence of the enumeration in Yast i z, i y-z i, where first the tree of life, the "tree of the eagle", the all-healer, is mentioned in the middle of the lake Vourukaä a (No. i J), then the source and the mouth of the Ra9ha (No. I 8- ig), and then the end and the B'centre of the earth (Er. CO-2 I)- The sacrifice takes place at the "surrounded island of the Raq ha" (hr. 5, B I), which also refers to the main kii act of the year, that of the winter solstice "in the waters".

The occidental origin of this Iranian tradition can still be traced backwards in the Scythian name of the Vlga, So (CO).

The "Unvasser", the "Muttewasser", the "Nlutterbrunnen", the "House of the Deep", is the source of strength, of wisdom, even in the Eddic tradition, as our in-depth investigation will show later. There the Mannus children, the

"Children of man", language, the most secret cognition, knowledge and its communication - the se hrifi, To the word 'rac, 'raau (ra-ana, ra-anu) belongs the word "rinnen" with characteristic consonant doubling of the solstice words: Old High German rin "fliefien, laufen", Old Sax. N or nid Wér , g (I) m , Old Frisian ren " t o f l o w , to ride", Middle Low.

dialect., "stream,run,go",mitteiniederd. ,älfries. new "flie\$en"
 (in "blódrunnan-da), rñttelniederd. ruine, raw-, mrna "rime, canal", got. rieøø øGießbach" and river
 "Lauf", ryør run "Bahn", "Lauf", altind.ú t4fi "Ififit fließen", alblav. ĞN* "to float". The meaning
 of the sea all Zwtmesser inn Gezeit, is still derived from the Old Norse rrnøa "Zeit- lauf,
 Zeitraum" and from the German idiom "die Zeit verrinnV", norw
tíð'm ringer.

Angiel saxon ryør, serie, aoch in the form g xc, gær tr is the ablaut form of rñzír
 "Geheimniö". "heimhches Beratschlagen", "runic letter", Old Saxon rise, Middle Low. riimr,
 "heiniliches P'iüstern, heimliches Beratschlagen", "R unenzeichen", got. rims "secret", Old Norse
 riinnr "letters, runes, Kenntnis, erudition, magical sequence of words" ; it belongs to Anglo-Saxon
 trna, English mrs, Old High Eng. riinrø, Middle High German km "to murmur", as "secret" or "to
 say secretly", Old Irish rñzr "secret", Latvian mөөi "to speak".

In the n, in "den Wasserri", the turn of the year takes place in the "Rensehen", the S o n o f God, as
 in the life of the human children: where the u (later o) becomes o, the human child receives language,
 his "mouth is opened". Let us illustrate this with a single, beautiful example from the Nordic culture.
 Among the names of the Son of God is also the one with the r-stem, which can read in the)ahreslaof or
 (rf)- s (ef)- ir (áz)- es- w-, or with reversal y4- ir- st- re- ø- etc., with or without consonant doubling.

" ° < The Son of God, like his "Hans" in the third part of his year, the wintry one in the "Wassem", will bear the
 name ps, in (or to, iu) until our solstice, after the solstice at (i9, ys (ct) or rø (in), sr (ir). The form os-, ø-
 is preserved in Old Norse 3zs "opening" or "mouth of a watercourse", Norse oz, Swedish as "mouth of a
 river" and "opening in ice caused by a current", Old Ind. ñr, &yd (gen. Ğc#s) "mouth", Latin oz (pen. arts)
 "mouth, opening", 4za "hand", Greek dv (Ğa) "edge, hem", Irish d
 "mouth"; with r-suffix, lat. difin'e "egg entrance". "mouth of a river", lit. i'stas, i''sta "mouth of a river",
 altind. d,s/W "lip", awest. zios/rs, altslaiv . us/n "moon".

With "wintersonnen" finite umlaut " (p) j a, however, we have here Old Norse dǣz, Anglo-Saxon dǣz.
 äc "God", altsächs. d -, rfs-, and compounded with øn- "Gotr", "the first", "the beginning",
 "the ancestor", Old High German nazi-, 'as- in personal names, Gothic-Latin as ei, Old High German øssi-,
 ans- in personal names.

In the "mother waters", where the a (o) t u r n s to a, the w (or) to yr (ra), the w {os j to øs (zo)}, where the
 Son of God, the "J'lensch" and his children a r e born again, the beginning of all wisdom, the "opening
 of the mouth", the "language" is contained.

That's why the Anglo-Saxon runic song says it:

@ (øs) byp ordfuma mere spruce,
 wisdomes wrapu and witcna frofur, and
 eorla gchwam eadnys and tohiht,

God is the beginning of every language
 The support of wisdom and the comfort of
 prudence, and the delight and confidence of every
 man.

and in Aitisland runic rhyming with later, vodanistic reinterpretation

l (ss) er aldinggautr pk
 asgards jiiurr
 ok valhallar visi.

jupiter Oddviti.
 Flumen straumr, straumr er ð s s , öss er rúnastafr.

"Os" ("As", god) is the ancient creator and
 Asgard's king
 and Walhalla Fürst.

Jupiter (supreme god), head (leader).
 Flufi is a stream, stream is öss, öss is a runic staff. -

This statement, that the "e (l)" arose from the w (z), ox fz), is confirmed by the Old Norwegian runic poem:

9 (oss) er flestra faerba
 f9r, en shalpr er svaerba.

(Flufi) muzzle is the most travelling way, but the
 disc is that of the swords.

In order to understand the syinbolih of this spell, which was already obscured in the Sagaieit, we must realise that the splitting of the & takes place at the winter solstice, as it is still depicted on the Swedish rock drawing (text fig. 39, p. 38s). If there is still the Stone Age tradition that the "cathedral god" splits the annual cycle with the "thorn" (the type of stone), the Bronze Age created the new symbol of the god with the shiverte, which developed from the "heil"- or "Deilchstab".

It therefore stands in the (Aor ra, lia), w ("s) etc., in which the year closes andar, **Gott und Mensch**. splits again, the "as", the "One", the "First", the "ān"- l or the "God" y, the "Life-

tree", the "tree of years". In Sumerian, this context is still fully preserved: df means "one, one, only, alone" (semit. edu) and "man" (semit. amém), synonymous w "man "i in the compound nf-of, a dual meaning, the "twofold" t!), also dútgír-N-of (Akkad. ilāni), it denotes the "GcittēP"; ns as a number word also means "six" in Sutrian, wic "eight" "z heibt. This numerical symbolism now becomes immediately understandable when one visualises the Sumerian-Babylonian hieroglyph for "GotP'

or.

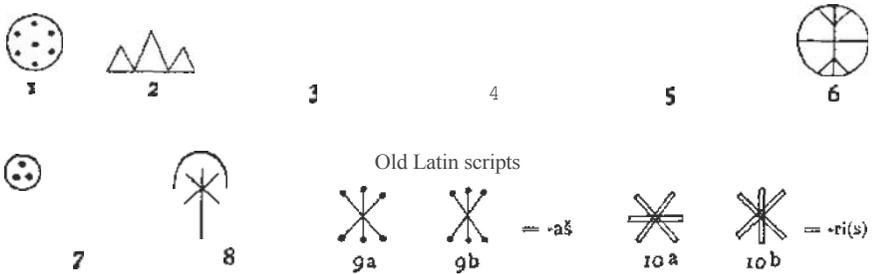
"One" b e g i n s where "six" or "acha' ends, where the "string", the "Steinbcil", the "sword", the "sex", the "procreation", "night" and "morning", as we have determined above (cf. p. 31/- i8, 323). The origin of the hieroglyph of God is still preserved in the ancient Elamite scriptures, which here provide an extremely important addition to the sumcri-writing. As Text Fig. šī, *- 9 ā-9b shows, the hieroglyph still h a s three six dots ∴; at the ends, at whose linear connection it was created. Who is the phonetic value (according to Frank), -'zf, i.e. Sumerian "i" and "6" and in Babylonian Ue qGott "y and J. The Sumerian-Babylonian and Elamite latite values and signs correspond to

again completely to the Old Triordic } *e, the summer ablaait form of Jt ni-"God", as the phonetic value if- and si- (if- ; ri-gf), of the Son of God as "heavenly king", Mat (vgl. pp. 312- i8, 323). The latter would also agree with the Clatnite laul vertof assi (text fig. 3 i, no. io b and io a) and the Cypriot

The connection between "one" and "scchs", "God" and "man" becomes even clearer if we take the Latin Sr (mi-ir) "the whole ale *EiHriY*", a "unit", which also has a scine relationship to the six-, eight- or twelvefold (or twenty-fourfold) division of the good year. As a weight mabe, pound, it was divided into too'olf "unciae", twelve twelfths; among the mathematicians it was regarded as three "perfect numbers" (numerus perfectus) since $i + z + 3 = 6$ wfire. It was also divided into six parts. The uraJc cosmic number symbolism h e r e can be seen from a comparison with the prä-d) nastic linear script of Egypt. As we w i l l see in the sections "six or eight points" and "tree of life", three signs or equivalent spellings for three ideograms of the six or eight points in the circle (around the centre) are a common Atlantic-Nordic one, ranging from North America to the Near East.

In the pre-dynastic linear script, all of the \change forms still exist. Egypt (pre-dynastic

linear script)



(Compare with this in your appendix sum H. 3'eil (XIV, E) "Lincarschritt Ägypten9" plates II, IV, V).

In the symbolism of the tomb we find the six dots around the centre of the filittel in a circle (No. I Nagada), in the arrangement of the axes South-Ford (midwinter-midsummer) and the atif and setting points of the sun *neowendeu*, SE-SW, NE-NW. The six-spoked wheel (No. z Abydos) above the "three mountains", the

jahresideogram. Three six dots in the circle, solstice points as well as day and night equal W-O in the circle, with the grey house ideogram (No. 3 .4bydos) as a \ winter solstice symbol; "tree of life" in the (j with the six dots in the circle, in the arrangement $I z + 3$ (No. 4 Abydos) ; the same sign, however, with the tree in the fl (No. 5 A bydos). In El-Hósch, among the rock carvings, we also find the eight-pointed tree of life in a circle (N o . 6). No. / (Abydos) makes it clear that the upper three dots refer to the sonlmerlauf of the "man" Ç, while the "tree" i n -i- U'intersoiirlenwendesymbol in .4bydos much once even appears with the g-sign, the Nordic Sr " god". This unfolds the

altelamitic hieroglyph ;Jč with the six dots (No. g a and b), which has the Laot value of, as already mentioned above.

Otherwise, in the predynastic linear script or and II, predominantly only in connection with the year division or year beginning sign of the older Taurus period or the even earlier Ren or Elk period. The Roman form of nz ;ils Geldeinheit also shows the form of the sign H or H with the image of a bull (cf. on this the section "Money").

The Roman m has also retained its cult symbolic relationship to the Son of God, the year god, as the epitome of the measure of time and space: it has the meaning "foot" and "morning". Conceptually, it corresponds perfectly to the Old Norse iJ and "sole of the foot", Norwegian if, which also unites the same relationship of "God", "walk" - "day" - "field mafi" in fi'zr "plot in the plough".

The Atlantic-Northern üo, @, etc. is, as we h a v e already established, in the Ren or Elk age the name of the Son of God in his yearly course with the heavenly light ;[t or e, it ixt the Babylonian rin, numeric w, ca, "nz "God Ann", the "heaven", "God, iJgi "heavenly spirits", name of the eight points of God's "companions".

The role played by the "soles of the feet" as symbols in the symbolism of the North Asian megalithic culture will be discussed further in the relevant section. It should only be pointed out here that the numerical Babylonian ideogram for "one"

{Barton 439) n the archaic forms has the following shape: No. i -z

i s the hieroglyph of the

Descendants, the symbol of the god in the "house of the deep", the "wisdom", "in the water", the Ea, while nos. 3-5 are half of the



of the spalt K r ' -ises in the round original form

Nf 4 6 in the cckigcn spelling as "Dorn" ßcigl', entirely in accordance with the North Atlantic development of the sign "Dorn Text Abb, zo, p. 2 24. text Taf. II).

In fact, the hieroglyph in Babylonian-Assyrian also means God Mu and Gntt M, as well as "man", "man (Sumerian yaaZ&, Semitic amélu). In Sumerian Z'zf, the winter-Sunneri meaning is "darkness", which is the same as Atian-Sumerian l'r "to distribute",

"splice", the designation of the "dom es"; as numerical Qc (semit. iātu) it is "one" and "sixty" (suséu), as (semit. farm) "king". Then it also denotes the case (semit. fu). And this brings us back to that large Atlantean word group -- or 2-n, which from Northwest Africa to the Near East denotes the "grave house" n (j pj fçq, the "domhag" m, the "thorn tree" J, the "year", the "walking" and the "shoe", the "fufi sole". It has already been briefly touched on several times (p 3*4, see text fig. 3q) and will be discussed in detail in the sections "Son of God" and "Tree of Life" on the basis of the denlnals.

With regard to the zosamaia connection of a-i-a (s-l-) and "-z-n (a-f-a) we must also remember that in Sumerian (j R also with reference to the "tree of life" as gif-R qsunset", synonymous with M, but St " also means "sun", "day",

"Sun god" means j dçß the son of God in the winter solstice from -Z-, in Sumerian uR

"Sun god", in u(d)-W "sunset", iii u(d) "day", "sun", "sun god" heibtç W but means 'Jir\$ m, 'J i-zrrarJrn", also from the male member, as "the flowing generating water, the semen pouring part of the body, hence also "male", "man ; alg Writersennen-

wendwort means Æ "death", "dead", as in "m" "sunset". Dafi that {j the "snake" also confirms Sumerian m^{'''}i, usu aas the name of a type of snake.

In the fl the "as"-, the "One" }, cīnv is a generally Atlantean-Nordic spelling, which we will be able to prove from Hord-America u.üeder to Vorder-A sien j we find it in the North Atlantic, Neolithic megalithic ridge signs as in the predynastic linear writing of Egypt, there still connected with the sign of the downward lowered arms (5see text Taf. VIH). Equally common is the writing of the "split circle", in which the "One", the god of the thorn, the sword, the divider of the year, is found (Test Tafi III, No. i 3, zo, V, No. i i, i g , 36, 3 e generally the Zéchen B).

fis is the division of the annual circle, the sign mentioned in Skildsk, iJ and in the Swedish peasant dialect in the i6th century. The name "Thors belghbunten" (after Bure) or "Helgbunden Thor" (after Stjernhelm), Icelandic "Belgthor", means the god fir or *fur* (tu-ur, ti-ur, tyr), the hiver §§ or j§ in 'ñr/g'. Old Norse *brlgr* means "HauP" in the fletcher meaning of the word Aoi "r, which we learnt in the previous section (p. 3y2). Originally it means "håut", "fruit skin" and "mother's body", in humans as well as in plants, cf. norw. *bæ(g)* "fruit hides, stripped off fefi, belly", althochd. 3 "fg" "grain husk, skin", Middle Low Dutch *bakâ*, *ôalgk* "Hülie, skin, baiich, body". The meaning of "mother", "woman", like that of many "pagan cult words, has been bent into the opposite direction in the Christian literal sense, so that Middle High German *bakâ*, *ôalgk* means "flower cover". 3n/r means "flower cover, husk, skin" and - "bad woman (!)".

Once the womb timschlob the Gptt with the dome, the "Dorngott", the "Schwertgott", the "as"-, the "Einen" j. The meaning of 3Æg ale "sword sheath", as it also existed in older High German, has also been preserved in the Norwegian-Dærian Bible language and in Swedish öayn. In terms of meaning, it corresponds closely with the Old Norse *sAdlpr* of the runic poem, which means "Schz ertscheide" or "SchiP" (!), Norwegian dialect. iëe/p "small hollowed-out block", "wooden sheath for the \Vetzstein", Din dialect. 'ëa@ "seed pod", norweg. danish. zëNp(-) "pod", "fruit bellows", middle lowland. rrä@r, schultz, nicderl. ir5rp, *schHp*, nhd, Tr/iU§e "shell", althochd. zcr/a/ "RohP", "reed". The totality of these meanings also refers back to the "mother house", the "mother water", the "Procreation on the water", the meaning of which can also be traced in that part of the Runic series which in the Age of Taurus signalled the winter solstice and was later moved to spring. In the old Norwegian runic poem it is still said of the "fiorngoli", which splits the "mother's life" at the winter solstice j "murs vældr kvenna kvillu", "Oorn makes the women agony" and likewise in the old Icelandic runic poem: "Jiurs er kvenna kvöl".

For, as we s h a l l see below, the "sacred series of the Taurus Age (I Donc-8ælo BC) begins with the formula I U -, as it is preserved in the fragment of Gourdan text fig. 32 and 66 and illustrated supplement IqA, no. 2), where @ is the teiiiing of Q (text fig. zo and text plate II) and U is the umkehning of n. The tfame of the Son of God at the beginning of the year is z(fi)e-"r, i(£)n-æ-, *Hh)u-ar*, /(û)r-ar or f(A)n-es tisw. gewesen, aas the inversion of w-Z(À)o, æ-J(A)n, or-/(ân)a, 'an-/(/)u etc. Names of the "Mother Earth" .

The version of the Aries period (8æo-6mo BC) begins b (j ý g, where q|s are the splitting of } respectively (Text Pl. II). The "Dorri-GOtC" of the W intersonnenwende of the Taurus period is moved to the third position and from "Wane" toin g "As (text fig. öÖ).

\Vir will come back to this later. The combination of the an- with the 'ts- then gave rise to the name of God aus-.

But whatever his name may have been over the millennia, whether r u or b 9, Z(ä) or Ja, -xr, -w, -o, -er, -rx, -w, -an etc., the rebirth of the Son of God "in the waters" was always at the same time the "opening of the mouth", t h e beginning of the sacred series of scriptures, of knowledge and wisdom. This was an undeniable creed of the Atlantean-Nordic race and their purest heirs, the Tuatha peoples of Old Lngvaeonia.

We will continue below, after determining the individual redactions of the "sacred series" in ^{36.} the "Spziung" ^{and the Aofaog üer} the different titers, can learn how the words for "circle", "year", "year division" or " division", " dome" (hoe, axe), "cleave", "hand", "man", "hf and", "language" refer to the same sound values Z (z) in the southern Atlantic-NordicSprache languages of the \world, t (d j, r (t j, k-x (k-l), 1-r (T-l) together with their indefinitions and the vowels o and 'a, as well as the same signs "circle", "year", "year division", "tree of life" and "Dora" (hoe, axe).

To complete the picture gained so far, the West African deposits of the Atlantic language and Polynesian will only be used here on a random basis. \As far as the former are concerned, we find in the Mandé languages, as with the Yoruba, the phonetic value -A-, in connection 1-r, for the "hoe", the "division", the "circle", the "day" and "year". Among the Yoruba Kd "round, all around, in a circle , lA "count, reckon, g a g e ", Help "turn, twin"; che the "hoe", at the same time name of the son of God of agriculture, Eric "axe", cha "ring", synonym *oroba* (r-l-formula); je "Kreis", "ring", ins "division, "distribution, "cry", " pit", synonym ?ti, s'fo "re/zu", "scärzi*d' "screamed". That this is the Zp- or 9 Zn-, N-sign of the winter sun's end is derived from ifa "fork end", Er, "death", fin qfinger", iéé'a "toe".

Let us compare this with the Mandé languages, especially the Var languages: In "to open", (adv.) "up", In "voice", *éa(duma)* "to rise, ascend" (*duo* "ground, earth, land"), tan "Hacke", "brec hen", "entzwé brechen", Narr "geöffnet", Brrr-IN "Tages-Anbruch", "Morgendiimierung", Wwn ézre "the ground is open ; mm, Zdr "ro "closed environment in the forest", tern "month", idrn "bow" (cf. lat. *are, arme*, germ. *nfZr* etc.), Wi-f "to go round in a circle", "to go round", Z "re "fi'ort, Klang-', éä-ari "to speak, "to sound, " t o talk", "Exchange of words", "contradiction". According to the Vai tradition, the sound of the Aleeresbrandung is the continuous speaking. That' the "speaking therefore roy "sea", in the "\Vassern", the "Motherhouse" of the winter sun's end, proves Aoi' "lake, salt water , ha "salt", So "wash, bathe", R "house", whereby it should be noted that the Vai hieroglyph Zu (text fig. 3*. no. 8) also in Thamudic (text pl. VI, no. 82) is the designation of the "house". "Mutterwasaers" is m (more, with, etc.), and in the numerical still "Erde", (Text Taf I, No. 96) and in the rectangular spelling (Text Taf I, No. *i e n*) as pu, N, fiJ the "Brunnen", the "source", the "sea", the "deep", the "enclosure", the "worm" (pp. 220-22 i), while the Thamudic and Sumerian alternating forms also agree completely (text fig. 4z, no. z 5 - 2s, p. 3//); Yoruba W "die", "end", "break off", iR "death", tN "body, corpse; Sumerian du p "dwelling", " t o dwell", "to lie down to sleep", lWu "sunset", "black", "dark"" "darkness; Polynesian (Maori) W "to be quiet", "to be tired, exhausted", Kto "god of night and darkness"" li " old woman", Ieff "old woman" "Mother", "ancestor" (thus clearly still the "mother earth"), éäüu-éai "CreisV' (of a dead person). flz-

Eskimo: &u, énW, tnu/ "day", "morning liCht" and Hopi Ann, a Katschina figure (asc 1-Ä) "Ancestor figure with "bull's horns" mask (= ß 1, r-é etc.), on which the "man" sign w appears (Atlas Fig. 4M)

To the -l- or -ß-group: Mande (Vai) dv "mouth", "open", *dv-ka* (9) "open", &i-building ('{) "close", '&-da "spade", "hoe", *das* "tell", *diauio* "speak", *dv* "house", (synonym je), *dv-zen* "soil, earth", *dv-tja* "language".

Polynesian (Manri) le "finger", "toe", éñß-Info "finger, synonym any code finger", "cleave", é'a-f in "right hand", m-ma "right"; Vor, synonym éo-, "felt, spleifien", "divide"; Maori, Sauna, Tahio etc, Zoe, Haw. me "spear", vap fça, pro "axe", common poly-nesian ß, synonym {a "year", "midnight", "sunset place", "zcW", zöM, frszn", synonym re-foñ and H-én "writing, write". That the ab)aut series le-du-fu contains the cosmic winter solstice for the Son of God, the "human", as fitir the "children of the animal", is clear from the Polynesian: Maori de "setting of the sun" (cf. red "to sink"), "to conceive", "to conceive", Haw. Äu "to come forth", "to be born", "to produce", "to conceive", "to become pregnant", rem' „water sprinkling of the new-born children", lives (synonym A/) "to split open, distribute, "to split", "to chisel", "to write", "Se hrift", "letter", Zod "prophecy", /m' "axe", Samoa, Tahiti fsi "axe", Haw. An/ "small axe"; Maori year "ninth division of the underworld", last stage before complete extinction ; here the soul becomes a "Vv'urm" ye. (In the section "Dom' fiir die abend- ländische Kultsymbolik in unbroken continuity the occurrence of the "worm, the pSchlange" on the axe as a symbol of the renewal of life in the year's sequence: see also pp. zg3-2g4)-

Tu Wechselform Au, "god of war" (Maori), lives with his mother in "spirit land", in the Inside the earth, in the "land of silence". The szRfr forrai is sacred to him (cf. fre "ten" and "twenty" and ern). In Tahiti it also appears as Ore, #/u, *da-du*, *Aitu* etc.

Fa is a highly cultic word, often used at Ste]le of *Atua* "God", as a designation of "omnipotence" and "infinity", Haw. W, r1a "God", Maori tisw. Zn "water sprinkling of the newborn K indes™, (cf. /o3i3 "sign", "painting™, "drawing", "painting", "tattooing", fe "spriefien, m- "spear, ß "to write", synonymous & (Hat'. "to hew with the axe" (cf. Aaron, é'cénu "Schrifi", "to write"); R "to hit with the lance", "to turn with the dome", Polynesian also fre (Thus the two values eu of the North Atlantic hieroglyphs \$ M, lie etc. and 9 Un, tW, far etc.), M synonymous ém "cut, strike", "Nairie", "twice", "twice", Tahit. W-fba, an expression used in prayer, in the evening in the Maurer, the round place of worship, synonym fu-W "twice twice", with which on the northern bracteates of the late migration period of the Liu(r), Zo", ren, , lm etc., the Son of God is called the "Swiefache" (cf. initial formula of the bracteate of Vadstena pictorial supplement ig B, ìfr. i -z, f "ta Bowa as an introduction to the "sacred series", the wei7zz n & r of the Sig-Tyr, the *li-ur l*.

This brief summary may suffice to show how richly the highly sacred blysteriuin of the winter solstice, the pJahrespaltung-, is handed down in the polyne- ersehen language through the "thorn god" with the "thorn", the "generation", the symbolic water beaprengung, the "order of the mouth", the naming, the beginning of the "Schrifi", the "writing" (the "sacred series").

And to add a few Uriyaite equations: Samoyedic &, at, 'ii, res "mouth*", Japanese je "open", which again refer to the common Uro-Nordic word symbolism fiir

"hand" or "fun", "öfnen", "to split" and "mouth", cf. turkiech men "flutter", tatar. Anözz øMutter", finnischen Stamrri np, rş "öfnen", ostjah. u "Türe", tung. shorn „ich ö f f n e", mprdw. ø irrø "wohne". The Germanic 1-o (-r) "hand" is f o u n d in Greenland-Eskimo **And**, šaonof "foreleg", éøenrl, čøofi "moon" (!), čaønpč, Banu&i "tent stall" 9, to which the Middle and South American sky god of the *Il'urn-has* "the one-footed" (S. t60, Arim. 3), actually "God at the)ahresanfange", "æ-done" belongs, like Dakota to, verbaiprefix e x p r e s s i n g the action of striking by hand, axe or kettle, élaş "to chop" (mit der Axe), ø "to open, to make often" (dure h HacLe).

The same word êø (cnø) then also means wicder "tree" (tree of life), as we will find out in the section "Tree of Life", because the "root", the "foot" of the tree of life is the J-sign and at the same time denotes the "feet" of the Son of God.

As far as we go across the earth, everywhere we find the memory of that cosmic belief in rebirth in the annual period of the winter solstice, when the divine miracle of the "opening of the mouth", of "speaking", takes place again and again.

In the winter solstice, the change from dying to becoming, from death to life, ^{37. Laut und Farbe} from night to morning, ^{als kosmische Jahres-} from darkness to light, the change of the u to a. Inseparable is symbols

here the togetherness of darkness and light, as hosmic colour, and their volrality, as cosmic **sound**. It

is also an ancient Atlantean-Nordic experience of God in the cosmos when the winter solstice is experienced as an annually renewed sign of the world's coming into being. The original ancient view

of the world coming into being is given to us in the Polynesian cosmo- logic, a Marqtiesani **legend**, "Te Vanana **na Tanapa**", the story o f Tanaoa. It says that in the beginning there was no life, light or sound in space. Endless "night" (No), over which *Tanaa* (darkness) and flat-Hi (silence) reigned,

surrounded everything. The god *Atea* (light), who separated from Tanaoa, emerged from this primordial darkness and this primordial silence: from Atna, the light, however, the god *Óne* (sound)

separated and broke through Mutu-her. As far as we can follow the traces of the Atlantean-Nordic journey of the peoples, we will find the cosmic-symbolic *mirrors of all Hi*"*imcūGätungefnrbrn* and

original

Szfd4Zf'zu -(vowel)-Nnrörn, alx unity of sound and **colour**.

If we go back to the northern end of our Atlantic diagonal, to the North American Indians, in particular to our object of comparison, the Pueblo Indians, we can prove the following cosmic-symbolic colour series.

	<i>Süden</i>	<i>Osten</i>	<i>Norden</i>	<i>Westen</i>	<i>Unten</i> (Nadir)	<i>Oben</i> (Zenith)
Hopi Indian	red	white	yellow	blue	black Zuñi	all colours
	red	white	yellow	blue	black	all colours
Creek	blue	weifi	red and yellow		black	
Navaho	blue	white	jet black	yellow	swan and white	
Apache	femaleBlack		blue	yellow		
Cherokee	white	red	blue	black		

The cosmic symbolism of the course of the year is clearly expressed in the coloured sand mosaics of the Hopi, which are arranged for the cult haridliings. The colours are always applied in a certain sequence, whereby from

the Jahressteilung in the Norderi, the summer solstice, is assumed. The sequence is: Nc'rden- gclh, west-blue or green, south-red and east-neil (vg1. Atlas Fig. q9i 3 très "Sonnen- hans" and Atlas Fig. 49 14 .J&WJ)

Now, as far as the above resolution is concerned, first of all the general agreement
The difference between "dark" and "light" in the south should be emphasised: for the Hopi and Z uiti the "below" is black, or black and female for the Navaho. The south, as the winter sun, has the red colour of the dawning new light for the Hopi and 2uifii, while the west has the blue colour of water and sea. Among deu Creek and Navaho, the blue of the sea water is extended from the west to the south, while among the Creek the west received the black colour of the sunset: among the Navaho the "below" is black- ivcifi. Among the Apaches there has been a complete confusion of colours; white-black
are still in the midwinter solstice, but reversed: black for the south and east instead of reversed. Like the Cherokee, blue has b e c o m e the colour of the sky, for whom red has become the sunrise colour of spring, and the south and east are black.

Winter is labelled.

However, the vveifi still predominantly represents the southern-eastern morning and winter solstice colour, just as the blue-black represents the western-southern evening and autumn colour. This entire symbolism is the cosmic experience of an original insular population: for as we shall see, three *dunêel'Vaue j*, *dasér/(or)* and *icWarre Faróc* are based on the 3fycrréivasser, namely in the *L'cstrn* and *Aiidw*x/za* until the winter solstice. Only there does the grey-ivcib of twilight, the light rising from the winter night, set in. While the final vowel of the winter solstice is the dark, closed " in the hollow of the mouth, after the Vt'cnde "the mouth is opened" and the brightening o is sounded.

The brightest, most hi-chxving sound is the midsummer i, whose colour is the golden yellow of the sunlight, We have come to know the sound ai "yellow" in the Dakota language in connection with the "north", the celestial direction where the god or giant waaig'n dwells, who retreats from the Some in *fo/zizrrrr*. ii "na' is dre "Fi'lit-", and pa is a general Atlantic term for "god", "sun" and "going": in the Dakota language Jo also means "going", "going forwards".

The "evergreen tree" is also still in the summer l i n e of the long Nordic line, in the north 3 J-p the "yew" (Text Taf. X), in the south the "spruce", and iis the phonetic value of the Somnian line i; which we have also learnt to know in the ri- 'i/, "-gi'-is, li'-N-' etc. as the name of the Son of God in his summer course through the heavens (p. 29 5). Im.

Sumerian we find the rip-ti, deu A4 - i'Jr, deu "victory-god, again in the same colours
bezeiclanung: Sumerian *n'g* (sr-ig) means "yellow", "green", *seg* "to be bright, friendly, gracious", *si'* "geral e direction of the sky", "*fardo*"; *N, sir* "light", ii (m) "sky"; then, with the same transition from "victory"- "to bless" to "to be", as in the Germanic languagec, sa', sy "to become weak", "to be weak", si' "to fill", "to be full, to be dark-coloured", o, iz, zu, zn "to be weighed down", "to grieve", *ça, o, só* "to be dark-coloured", *e*, kg* "to overcome, to beat down", *sid*

"low, below, lower". In the turn of the u num zr, as in the Sumerian v':f, we then find the "white colour" of "day" again, where the o is already synonymous with the *a i r i ra* and *baróar* of sunrise.

The Egyptian monuments and the messages of the writers of the Egyptian tale confirm that
This cosmic light colour and sound symbolism of the Atlanteans. Macrobius (SATurn* . '9) emphasises the different coloured representations of the sun's disc in deu

Egyptians: the one that represents the course of the sun in the winter sign, in the lower hemisphere, is called *duHelfarb'g* (*die(blau xcü 'arcblau - "caerulea specie")*) and fiihre the designation de9 "unter*"; the other "obere genannt , da sie auf d e n Sonnenlauf in der oberen Hemisphäre in dem Sommerzeichen des Tierkreises beziehen sich, sei ÄeJg/uarend (clara).

As we h a v e already seen, the ivinter or nocturnal sun is depicted in pre-dynastic Linear Scripture as a disc covered by a Bfattengeflecht. The Nattengeflecht, the shroud of death, is a symbol of "Mother Earth" (cf. the section of the same name). It is the "dark", "darkened sun", a spelling whose interpretation w a s already "darkened" in the Old Kingdom. On t h e memorials and texts, the sun is depicted in dark green (dark green, dark blue or black), white, yellow and red colours.

In an inscription from the Theban royal tombs, the colour of the Sormnese sun is described as "golden rays" and the yellow, with the colour of gold, painted Ptah, the embodiment of the sun of midsummer, invoked with the words: "Hail to thee, Ptah of Memphis, thou great sun of golden yellow streets, god Cheper in the secti-llarke, thou that god Tum who rests in truth, thou soul of heaven, thou loving one, thou glorious image who iibswears the heathenii regions of the world (of the south and the north)". Every sentence, every proper name and every title in this inscription has its own special symbolic meaning: the Memphic god Ptah, the representative of the "great sun", i.e. the sun of the summer solstice, is understood here simultaneously as Cheper and Tum (Atum), as the sun of the winter solstice and autumn equinox, thus in general as the sun in its summer and winter course, and thus corresponds entirely to the edges of a nem fi'r, "representative of Ra". or the sun of the upper hemisphere, and a mli' LED, " representative of Osiris" or the sun in the lower hemisphere, among which Ramses O" according to the table in the Theban Ramesseum, to whom God had offered special sacrifices'.

The original Atlantean-Nordic monotheism still shines through here in a clearly recognisable way, in that on the one hand, the sitmic figures of the gods were separated from the individual monthly or seasonal sections of the course of the year of the Son of God, and on the other hand, they were condensed from the corresponding, respective cosmic, atmospheric or elementary phases of this course of the year into noteworthy phenomena, as our investigation in the section "Son of God" will further reveal

In contrast to t h e golden yellow of the sky, the earth, as Hathor, hlafket, etc., appears green in colour, In the well-known representation of the zodiacal exodus of Dendera, both in the riind picture at Parie and in the projections on the ceiling of the pronaos of the great temple of Hathor, the earth appears green-coloured, o r blue. On the shore of the zodiacal image of "Pisces", in which the sun was located from i 3 February to 16 March jul, is a large solar disc, in the centre of which stands a male figure holding a JcÄn'Nn in his left hand at the back. It is a well-known hieroglyph, which in the Ptolemaic period is also used for the phonetic value "chesbed" or "chesdeb", which is the *blue F colour*, and serves to designate a whole series of blue-coloured gemstones and minerals, among others the **coral**, whose colour in Egypt, according to Macrobius, was that of the course of the sun in the lower or winter half.

In Egypt, too, the pig has retained its meaning as a symbol of the underworld and winter solstice, which dates back to the Atlantean age of the bull. *Hetmri'zh Dr gscü,- Religion u4sd* Mythologie der alten Agypter, Leipzig i888, p. sy6 if.

Typhon-Seth attacks Horus and injures his "solar eye". As our investigation in the relevant section ("øEber") will show, the pig, instead of the hut of the elk age, unites the phonetic values of {j ør (y), w, lø in its name.

The dark colour of the underworld in its cosmic relationship to the descending light in The autumn-winter half of the year is also preserved as rna and flow in the Snorri Edda (Gylfag. 34), where it is said of Hel that she is "hath blue, half flesh-coloured".

Among the North American Indians, the colour of the west and autumn is predominantly blue-black and in some cases the yellow of the sun extends into it. The colour of the underworld is black and black and white, that of the south, als the sky of the winter solstice, is blue and white or black and white, while the red as a cosmic colour fluctuates. Our investigation will show that it also appears as the colour of the glowing light of the midnight or winter solstice sun hidden in the water or the depths of the earth, as for example in Dakota in "blue, green" and ZNsehenfarben (o)u, autumn vowel), ra- " schwarr" (pm in oş-Jo "day, daylight), i'a (with aspiration of the winter solstice)

"red", ri "yellow" (with summer sound value fair consonant and vowel). In addition, Dakota has preserved the o sound for the white colour in can "feminine, whitish-yellow" and zča "pasture, clear, bright". Originally, these colours only referred to the mi/hiscâ-rfrizirøfnræ appearances of the Jahreslauf of the Son of God, who carries the "light of the world". Opposite the heavenly and earthly realms are the water and earth realms: this is the elementary and horizontal division Ø. There is another, vertical cosmic Ø, which refers only to the Ctr1/: it is the ascending half, which from the darkness of the winter solstice brightens through the grey-white to the brightest light, the yellow of the summer sun, only to darken again to the red of the evening autumn sun, which begins its night and winter course into the dark blue, dark green, green-blue, black of the "waters", the ocean. The u sound refers to all the sounds of the winter solstice to the *IVassrrf be* and to the " IFyrfæ". This is an extremely important finding for determining the original home of the Atlantean-Northern race.

Let us follow this trail first. The sound change of the heavenly law in the human mouth, that mystery of god-seeing within the world, which i s o characteristic of the Nordic race, must be traceable as an innuendo in the tradition of the North Atlanteans, the Tuatha people, just like so many other things that we can still prove in the oldest version in the Nordic culture according to nature.

38. Walthers von der Vogelweide „Vokalspiel“ In fact, such a continuity is still present in the Middle Ages in a poem by **Walthw von der Vogelweide**, which has not yet been recognised in its true sense. I therefore present the poem, which must have been composed at the beginning of the 3rd century, in its entirety.

ø Din werlt was gelf, röt unde blå,	e Ich sae ûf eime grünen lê: grünen in
dem walde und anderswfi:	da entsprungen bluomen nude klê die
kleinen Vogelgele sungen dfi-	'ischeninîr und eime sé.
But nû cried out the foggy herb,	the ougen'n'eide is not mê.
<i>Ploughing the aadzr vase I jâ!</i>	Dá we bake a batch é ,
He is pale and overgrá:	There)it nu rifê and ouch der sue:
the rimpfet etch vil manic brfi:	daz tuot den vogellinen wé.

W. IWi'toi anne: Wait her vow der Vogelweide, Germaoistische Hendbibliothek I, a, Halle iqz, p. s83 f.

i The tōren speak "snià sni", the
 arrnen liufe ow£ owi".
 That's w h a t I'm more than a little
 worried about in winter.
 As for the ant of the other o n e ,
 I was shot in the face when the
 sumer was close to us.

o É then I have lived long asó, the
 cancer I would è ezsen ró.
 Sumer, but make us fró: dú
 decorate anger and Ió.
 With the blossoms I spilt dó, my
 heart swells in serÀó :
 winter chases into a stró.

" I am more embarrassed than Esan:
 I have been advised to look here.
 Süezer sumer, wie' bist dii ?
 Yes, I like to see veltgebu,
 then i would have been stuck in
 such a drfi for a long time:
 I became é münch ze TOberfî.

The whole thing is a winter lclage: the poet, longing for the lcnce, lets the year pass before his mind's eye in its tides. The seasons of the year are denoted by the 'worths', of which "-a forms the winter-sun-two unit, the dualis. Each vowel, or each season, that is - cardinal point, is designated by a *colour*. Walther von der Vogelweide has already darkened the tradition, which cannot be expected otherwise in view of the immense age of this colour symbolism. Thus he relates the green, which - as we could still see in the Polynesian in the fourth section (p. 142) - with the dark blue and black, the colour of the sea water and the autumn-winter season, to the sprouting green of the spring: "the world who is bright, red and blue, green in the forest and other colours still". The sequence as given in Text Taf X, "the sacred series", was original:

nüg: Spring, time after the passage of light through the winter solstice until 39- m---- --<
 Spring equinox: Vowel a; names of the colour among others fi-, in contrast to M or -fu vnr the winter solstice, for example in Old Norse dar ags. 'cj mittelniederL A/ cj originally the name of the priestess in 2t'r%om garb (see section "Mother Earth and her priestess"), tal *afîns* and of/o "woman", c'shisch M/ri , et/n/m'irvi ,Greek. &p (óLw'púS. Xeoxóq, Hes.) " weifi", Old High German né, eli, in the 16th cent. Century still iifósrÁ, r2óixs, Anglo-Saxon zJef, a]tis]. *etptr*, @pZ "swan" (cf. truncation "swan"); Serbian II, polniech *tab dr*,- also in the name of "WeiAfisches", Dutch. 1, cJ/, Greek.

elephitos (ἐλεφίτος).

Charaktwistic is the name of the RWaaz and the *ScMu i teni "aid*, the priestess: just as the priestess officiates at the birth and baptism of the child, so the swan is the bringer of light and life, the child-bringer of the Old Væonian folk belief And just as the Eddic tradition still distinguishes between "dark" and "light elves", originally probably priestesses of the pre- and post-Jul period, the name of the swan as "albiz" is the "white bird", as "swan , w-'z uz, but the embodiment of dark and light, and the bird with the "snake", to (snake-neck, hissing), the "sounding, tinkling, singing" (Old Ind. **ndsán** "sounding", ipdsn (z) "doing, noise", Latin zexarv etc.), the "singing swan". We will recognise the swan, the sacred bird of light of the Tuatha, the Ingvæonen, in particular as a messenger of God.

and companion bird of the Son of God (see p. wo, iaz- ii3 and picture supplement 5 A and 5 B). It is the one that, at the approach of winter, when the celestial light sinks lower, migrates with him westwards into the sea, and in spring, with the rising celestial light, r e t u r n s to the east iris land, If before the winter solstice it is the companion bird of-, N-, co , after the winter solstice it is the companion bird of 'rd-, z6. As the bird of the " hyperborean" (ingvæonian) Otto, *Apsu, Ap-Iv*, he is the Am, as he is still called in Latin; as the companion of the "F-, ef-, des fi, &' eüit0, *li* etc. he is the nfoää, e , kymr. oforcA, korn. rfrnN, mittelir. bla, Greek "fzo, cfprins.

Thus in the Tuatha's yearly symbolism it stands on both sides of the t'intersolstice, the fl éu-, *su-uf-* (w-) arc, whose phonetic values it unites in its name: its name as *of-, uf-, al-*, rd-bird, to n-n s corresponds to the Greek name *mfmos* (x0zvo');, Old Ind. A 'shining', 'female', Jdc *mi* 'to shine', pWwid-A 'bird', Latin *ci?uhiii* 'storcb', which c o n t a i n s the formula W-la, *da-du, Auf*. This a n c i e n t winter solstice formula is also preserved in the ancient Germanic name of the god Juní' from *ÄoÄNJaz, "like a swan*", "swan-like", the "giver of the soul" (*opr*), one of the names of the Son of God of the winter solstice and the creation of the world, whose symbolic animal, the "Sohwan", was only replaced in later times by *dein pstorch*" (cf. the sections "Swan" and "stork").

As the escort bird of the Son of God of Tiu, Tiur (Tyr), Thingsus, of af/o, Qu, of Lohengrin-Helias, who became sum Eriöserheros, he appears as the bringer of the Child of Light, the newborn and reborn Son of God to the Christian-ingvaeonian *baptismal* "kr" of Akirkeby on Bornholm (Atias fig 39s I), where he carries the baby Jesus on his back with the " star", the "tree of life". And only the Ingvæonian, the Frisian tribal symbolism, which we w i l l become acquainted with in the second part, has been used to this day. preserved this ancient "Christmas myth".

Just as he himself transforms from grey-black to white in his incarnation, he, the native migratory bird of the north, nourishes the dark, old year into the bright new one. "*Sound*" i s t h e root of its name 'Je-o rer', and "ÆrrÄf" as e/-Es, both the embodiment of the primeval Atlantean myth of world creation, which is repeated annually at the winter solstice as a sign of the coming year for mankind. Vt'ir touch here on one of the oldest and most profound of the cosmic Atlantean myths, as it i s still preserved to us in fragments in Polynesian cosmology, the presentation of which shall be reserved for the second volume of my work, the {investigation of the non-Western Atlantean cultures.

ne of the Old Atlantic names of God is the /-stem, which must be vocalised with *a* and " for God "in the beginning", in the creation of the world, as in the creation of the year. We find it in the Polynesian languages then also in all alternate forms as *Att, Atur, Atea, Otua*, in Malay as *fein*, for on the Norse escorts (bracteates) as *Zer*, as we will see in the section " Son of God". As *Ota-na* it is included in VoZo,e and Ddr x, originally the name of the God the Father in his revelation in the ^Uinter, at *the* turn of the year. In Maori mythology, *Pro* is the last of the ages or eras in the duration of the universe, the eighteenth upwards from *Fe Karc*, the void, the empty space; he himself is also the embodiment of space, the space of light. In an oral/ional Blarquesas translation, *Atea* takes the place of *Tane*, the bringer of light: his name means

"Éiu3J". It is said to have generated itself and then produced "part". Both broke through that boundless darkness of the primordial chaos T'p, in which for eternity Tanaoa (Tangaroa) "Dark-

The two worlds, 'serenity' and mutu-hei 'stillness', overcame them and bound them within boundaries. Atana 'dawn' emerged from the battle.

To supplement this sublime cosmogony already mentioned above, it must be added here that the deity of Pa (from the earlier §a), which is "Darkness, Yuri, bla but again with Af", *At-ia* as a word is root-related and means "spirit, soul, shadow, twilight, mcirgen- light". In the human sacrifice of Gylfag. 9 we have the tradition that Odinn gave humans *And* "breath, breath of life, life, soul". The Old Norse cmdi *and und*, to which we will return several times later, is here synonymous with "breath", which still preserves the dialectal ablaut "*iOdri*") and means, among other things, in Old Indian as and " breath, breath, spirit". It is the same er (off) that is present in the name of the All-Father Otiinn and Wotan. The stem w (p) has already been used in the fourth section in the cult language of the North and Central Indians as a term for "God".

"father", "light", "b onne" and "go" repeatedly. It is also present in the name Bahn and in the names of Odinn's "Briiders", *W"* and *ü/*, the heifit, God u-o (p-o) of the winter solstice becomes sum Wr in spring, to N' in summer (with -ii or -/J ("God")) suffix, to then become wf in descent and finally end and begin again as u-o fp-o) in fireislauf.

Accordingly, in Polynesian the form Frfyn appears alongside *Aico*, which in Tahiti i s said to be the father of gods and men and half fish and half man. As we will examine in the section "Son of God", the god with the fish body is originally a cosmic-symbolic designation of the Son of God in his winter, night, Wnizx/ra/

According to a Hawaiian tradition, *Aura* or Neo is the eldest son of Ari treu (Tawhito) "the ancient One": from him d e s c e n d e d the nobility, the 'afi; ariai etc. the "Aryans (cf. section N, p. i y).

This brings us back to the ancient Germanic tradition (Tacitus Germ. 2) that the zfnZR derives from feiern "the one born of God", the "Son of God*", the "Ziriefachen" (Tuisto), from the "Lord", who as ler, da, fm or nfu, is the " and a, the dualis, the "lower" and "upper", the end mcd the beginning, the darkness and the light, lat. zfier and of-fir. There the Hyperborean og-/ , np-of, the Eddic G?fi, Rühr, becomes the A or fu of the Nordic escort coins, bracteates (cf. section "Son of God"), returns with the swan, the old man, dgm 'uf-oifz. That is why on the old Frisian "uleborden", the "Ul- Brett" (p. 1 23). the two escort swans of the Son of God in the winter solstice, the *UL*, were originally two-coloured: the left swan, the fetching one, before the winter solstice, was originally painted *ç y t o r s*, the right one, the bringing one, after the winter solstice, was painted where: it is the N-swan (lat. p/or) and the e?-ScL\van (Old High German Es). As f o r the other name of this ancient, Nordic escort bird of the Son of God in the winter solstice, *s a , sn we have the w as a designation of the darkness of the \Wintersonnenwendc

in the Sorbian hieroglyph O n q, the winter sun in the winter solstice, also in its other Atlantic variants, W, w, (m), mf (lm), and similarly in the submerged Atlantic languages of West Africa (Vai, Yoruba), etc.

It is the same hieroglyph n -z R, *ur*, {*ruf* H (F)}, which in our "black", Old Saxon. ittries. mal, Anglo-Saxon. Pearl, good. *swarts*, Old Norse warf "black", and with later o for u, i "r/a "black" and iarfzrm "black", "to become dark", from n ("black") and art- "earth", as in "Veiß", Old Dutch hd. (£)t "is, Old Saxon aifries. angelsichs. /zw*J, Old Norse, ärzr, got.

m ltr and Old Fries. Awil/, Middle Low Dutch, Middle Low Dutch miff), with characteristic consonant doubling of the year separating words, *aländ*, *cuetdc* "white", "whiteJich", Old Bulgarian all "Light, Heike", lit. naiffi "make bright*"; from R + i/- with alternation of éu and sn. Both words "black" and "white", so- and **Äc**, b e g i n with the 'same sound value, the same hieroglyph Ü 9, the winter solstice bgen: they touch each other in the year division 4i. However, while in "black™ the horizontal vowel of the winter solstice i s u-n, "white contains the other, the vertical, the ascending vowel of the winter solstice words a-i, as a symbol of the light that has passed through the o, the you, the he etc. and is now ascending. Only the Tuatha languages have p r e s e r v e d this original miracle of the Nordic winter solstice in the L'tvfwandel, the reversal of dark into light, of night into morning, where the u becomes the o, the "black" becomes the "woman". Here is the great, cosmic dualis, the ambiguous unity of "earth and heaven, where - to express it in Hegel's words - the One arises and exists through the Ande*e.

Polynesian mythology has handed it down in the same way when it calls e-o, the primordial deity, the innate natural force, the personification of the light and upper world, with a spfiter o for u, uas generally means 'god, sky, sun, Taj' and also ais the name of God, aiiber in connection with the already mentioned -f stem (als, sM etc.), also still appears as a vocalisation of the -é and -z stem; Mo, ar-a "day", An/u "Lord, God" (Old Atlantic é&a, y "Äa, yWo etc.). The I'intersorinerlrende contains the dualis of the a n, the transition from the Björn of the water colour (dark green, dark blue, blue-green) and the earth colour (black) into the il'oJ, with the conceptual idea of the passage through the free of the Ltammeruzg of the Nordland winter night.

One of the winter solstice symbols of the Ren or Elk Age is the *WNP* of the *hand*, the guardian of the grave house, later the "underworld" guardian. As we shall see, his name has the \Vintersooenenwendeformel @ best' in the Atlantean-Nordic languages. He, Zu or s', as well as the alternation of a and n, ais colour *stMur* and Bau-uiziJ as localisation. The investigation in the section "grave house" and "dog" will show that the i'ontinuity of folk tradition in the Atlantic megalithic culture area still connects the "grey dog" with the dogmen We will be able to prove this tradition in Ireland, as in France tind Portugal. It is also loudly contained in the series got. A

Old Ind. gd- (gon-, gen, pün), Greek. Adr (xix "v, icovÖq), lit. i e r t, Russian. pol. zméo, itisch gen. rpu, lat. rot "dog". The fact that the "grey-white" of the spring season, the winter solstice twilight, begins with the da or Äu, results from the name of the spring animal, the "hare", which makes the & y, the "little man" T., and therefore belongs to the cult-symbolic and cult-language "hare". The name belongs to the "ka" clan of animals, the Lichtbrieger: aitind. Jards, Old High German ä m 0, Anglo-Saxon ä m 0. Ware, Old Prussian z'nrms "hare", Old High German Zorns "grey, shiny", Anglo-Saxon Ämu, "grey-brown", sabia Lat. Ämu, "grey-brown", sabia lat. eurer "old" originally "old grey", c'sk. pilign. ramr "alt™, égentlich "grey", lat. cdnes "grey, ash-grey" (-c'tr-aus).

The éo is the new light that dawns: Cymric raus "RNQ", Old Bret. 'aer "grey", Latin caadwe "shining", "shimmering, glowing brightly", Old Ind. r'raA'f-z "shining, shining, glowing", Greek *kaadaroc* "coal", Armen. rund, *lant* "spark, gliihendes iron"; Irish coadud "firewood", Kymr. eyes "ignite", 'ynnH "firing", again i n d i c a t e that the da emerged from the &. Here, too, alternation between z and é.

In Pnlynian, too, the äa still has the meaning of "burning", "flaming", "red", "yellow", referring to the dawning of the day, the symbol of the rising sun, which is also phonetic

Japanese oéé "to become bright" and Tiirk aé "u'eifí". It is the Atlantic nordic designation of the god as U Y. or V or Li J, egyptian (text fig. \$o) as the aiferstehendcn of the winter solstice, as the bringer of light and life @, generally atiantic-nordic re or lm "sun" (see p. qgz), hence ro-la or tn-re @ J .

This word is also lic*t in the manga. Magar. Maori too " red ", Sarnoa So "red", as the colour of the rising sun. For in the new, southern homeland, the knowledge of the cosmic/rising colour symbolism of the Palaeolithic, Atlantic-Nordic Urheinat, the mystery of the winter solstice, was lost to the Polynesians, like the Aryan Indians, and all traditions that originally referred to the North Atlantic winter solstice were transferred, as in the Vedas, to the day-night course of the sun as the microcosm of the course of the year.

That the w-, N-, denotes the winter sunset f], the colour of the Mutterru'asserhxus of the Son of God, is still clear from the common Polynesian form, "ra; N "dark", "blue*", "green", ("dark blue", "dark green", "green-blue"), "black", as lle drawing of the sea water heryor (cf. kyprisch f', text Tat. I, no. 63, Barnum f "m ,year", text pl. IV, no. i i6 and numerical f "m [du-u e), text Pl. I'v", no. i j°). And just as the darkness of the night in the t'assers and the dawn of the rising sun are still united in the ur-, uf- thus in Polynesian, so the Japanese pro "black", Turkish éa tt: it is the é-r (r-é) stem, which at the same time denotes the "c y c l e ", like tree len, actually the lm in oz<- ("motherv'asser'-) also means "year". Child as we have come to know uni- and - nu, as general Atlantean-Nordic designations of the mother earth in the waters, the bfood water of the winter solstice, zo we end in Sumerian o, "- v'a, awa ijsw., with z'iotersonnenwendlichen ablauf of u to n, as "water", "mother water", "mother's womb" (Text Taj IV, Er. 3*1. while mc in Polynesian (Maori, Samoa) still means "female", "pure", "holy".

That is why a xr ma-we rr \Vidder is sacrificed to the mother-earth-goddess in the waters of the Yoruba, the Oja, at her cult festival in the winter solstice, like the Vedic two-unit, Varuna-Mithra, the ¥*embodiment of the Son of God, the Twofold, in the winter solstice of his annual cycle, in the "mother night", as in his "etmaal", day and night cycle, in the midnight. And that is why Hermes, the darkened figure of the Son of God of the Age of Aries in the heltenic tradition, wears the mfi re/m'nrzm' Wß wr{j e hat (petasos) in the wintry, nocturnal part of his annual cycle, in the waterll, as the guardian of the dead. In the solar fairy tale "The Raven" (Elrimm 3), the girl transformed into a raven falls one after the other in a chariot drawn by four horses and four stallions (the course of the year, the three seasons). *Before* she is redeemed, she rides in it around the "golden castle of Stromberg" on the "glassy mountain", that is - through the winter solstice, the waters and the ice of the Northland Mother Power. In the ancient Indian cult symbolism of the winter solstice, we can find evidence of the opposite. In the sodaéin, a particular form of sum celebration, in which the characteristic ' song recital takes place during.S , a wrl\$rs or *riitlish-brown* horse stands next to the singers, according to others an *icÄu'or "ci*. During the performance, the singers hold gold (symbolising the light of the Sonien "in the waters") in their hands. Also fair is the ancient

* *Oldenberg: Religion des Veda (2. Aufl.), S. 78. Wir haben soma als die ursprüngliche Bezeichnung des winter-sonnenwendlichen Lebens- oder Mutterwassers in Text Taf. I, Nr. 71, Text Taf. IV, Nr. 48 bereits erwähnt: siehe weiter Abschnitte „Lebensbaum“ und „Lebenswasser“.*

xltaritic-northern, winter sun ritual act of fire friction required the presence of a wetfm or *rol-m* horse with reWaraen knees'. However, the sacrifice was made by the gods from £" oz {R,-4". I, 163, 2) and the dawn fuirt the u'ciQ Rob (R.-V. VII, //, 3).

In the IYfutter-, the midnight of the year, where the "8", the winter solstice section of the North Atlantic)ahr, the dead-born, eighth Aditya, Martä9da, xv " i", there the "night" becomes sum "morning™, the a zit u, as our cult-language investigation earlier fS, z2z-y3) xchon has already shown.

Walther's keyword here is: (the world) "has become pale and grey - nu schriet aber din nebe)krä" - i.e. gr.r"-mlj - twilight. And although it is long night and "black" i n the far north, the midnight of the winter solstice is counted a s the beginning of the light, of the morning.

48 -- - The vowel r has no colour of its own: it is a transitional sound, a "Umlaut" from zr atif on the way to i: the transition from spring to summer. Walther's use of the "grhn" in relation to the z vowel l as the colour of the sprouting spring

I was sitting on a green II (hill), where
bluomen and kle between me and a sé

is a miifi-understood overlap belonging to this period. As the vowel of the word "green" already shows, a-o, the autumn-winter sound is present, and generally atlantic, green-blue-black is also, as we already e s t a b l i s h e d in the fourth section for the Polynesian marriage, the colour of the iF'zrir, the f er, in which the Son of God enters into his autumn-winter course. The vowel rhyme 'i-m'a-< also encompasses the "lower half" of the annual cycle f r o m night to t h e spring equinox. We learnt n and e as water sounds already in Sumerian Remen and it is significant that the vowel r in the longer runic series was placed in the autumn-winter series M (t-\$) by a later editing, w h e r e once the region of " El began, which after the age of Taurus was moved through t h e winter solstice into the beginning of the "sacred series", as half of the "two mountains". It is obvious that Walther still s p e a k s of a "hill" and a "lake": a darkened translation of the "two mountains", the "grave house" in the "waters", still r e s o u n d s here.

41. Das i und die gelbe i- Sommer: Farbe gelb.

The À*okal e leads cum z. over to the liiichsten Lant, the sound of the high time of summer, This can still be observed in our word "yellow", next to whose form with r the Neuhocfideutsche has preserved the form gib- (in *blicü, ver f*). In Middle Low German we have gilt, gLfs(w), Old High German altsächs. Erde, Anglo-Saxon geofu 'yellow, blond', lit. *éluas* 'green-yellow', lat. *ute/re* 'honey-yellow, light yellow', ir. *gr!* "white", lit. *gMsvas* "yellowlichfaM", gNfoi "pale yellow", i.e. with an r sound; - next to Middle High German g-ftvrs, however, is nc'ch rz and u'es "yellow colour", *gilniechl*, rfzÄr "yellowish", j if 'e, Old High German, gl!*tut "yellow colour", Celtic Jess, altind. tK'r r-dyn "gold", said of the new Liehtkind, the "gold-handed", *Tanya-beta*.

¹⁰ Ö/Erg S. y .

And we need only remember the name of the golden yellow \Vasserschvertlilie, *if-gi; //gz, *Licli*, *Sigge*, which x'on us e x a m i n e d in the previous section F, the symbol of the "Lebens- bautries", the "man" J, of the high summer time, the flower of the "king of heaven" rt, whose sign in Cypriot also still has the value rt, to remind us again o f the light colour of the i, the S-ommervnkaJ as an experience. While otherwise the ancient cosmic colour and vowel symbolism of the Atlantic-Nordic race has been completely shifted and finally completely confused by the southern emigration and settlement of many of its peoples, yellow is the colour of the north and summer, the king of heaven, and --- according to Oriental, Asian opinion - t h e colour of the heavenly representative, the king-priest. A few examples: in Mexico, yellow was the colour of the maize god Cinteotl, as the "lord of our food", To-naca-tecutli, a manifestation of the supreme god of the corn. Yellow was also the colour of ripe maize, and the supreme corn god, the king of the gods, wears the Mexican royal crown filled with ripe corn cobs. The colours of the Itegen gods mentioned in the Godex Borgia (p. 22) are, for the words gzfi, for the Hrfr *building*, the Hüdefi red, the east black. According to Sahagun, Quetzalcouatl of Toll built four coloured houses corresponding to the four cardinal points: one made of gold (north), one with inlaid tiirkis (blue-green, \Vesten), one with red shells (south) and one with white shells (east). We have already established that ai' rfc Dakota means "north" and "yellow", corresponding to the numerical si in i (p. 302).

In India, yellow is the colour of the "world lord of the north" and lord of the underworld, gold is the colour of Kubiira, the guardian of the north side of the \Yeitberg Méru, to whom the yellow colour is sacred.

In China, yellow is t h e colour of the highest god of heaven and his e a r t h l y representative, the "yellow son of heaven". Yellow is the colour of the Buddhist priest.

Today, yellow is still the colour of the Roman Pope, the - according to the Oriental view earthly representative of the Hiinmeis God.

Despite all the shifts and superimpositions that the "fierce series" must have undergone in the course of the Stone Age, the "wide" gender of the Norse runic series, tiie Somm crreihe, has best preserved its original vocalisation. This is i n d i c a t e d by the i-\Yert of { is, § gr, gib, J ihn, is', N, ih,y, " zr "ii'(g), ti'nsJ;4), 'ügi or rI, ner, ty zip, ri@fi', T Zi; fi-u, fi-(w).

But all light has come out of the darkness and returns to the darkness of irri day and night.)ahrslauf, in the eternal change of rebirth, again: diexer cosmic dogma of Atlantean monotheism is expressed in the generally Atlantean spelling of the n n a i--, u-, er-, ml-, lm-sign. Either the light appears as the Snnnenpunkt or -ring Q, or], the "rod", the "ray" the "one", the "es ", which b e c o m e s the ii above the rt, or the éo J , the ra-la etc., the J , the "man", in the 9 etc. sign, or the " Stab™, the "StraM", the "God" stands on the II etc. sign and carries the light or the sun sign. We will come back to this in detail in the section la-éu or w-In; compare the many examples given in the text of Pls. **I, II, III, IV** and V are already given: see further **text Pl. VIII**.

Daa i is ant the u, it forms the year t with the o: &/er iä d--
 'rtiaxli'rchr language di'y of the byiden semenden ,wich- od Sei imrszuwendc
 , gc "ieinsazric
 Uolnfiing i-it (spö/er i-*oj* und i-o: sie fJdm der *yahreslir'isdnrcHéluüff* (Text Fig. i 3 43)

We have already determined the name of the Son of God, the Hinimelshönig of summertime, as If-, -fi and iii' j in Sumerian-Babylonian it is preserved as G, the same name that appears on the Nordic gravestones and cielit coins as r/, N, /rt, N "o, lm etc., and as Pl-z. is still preserved in Hebrew, for example

In the word "LichP", the name of the Son of God, one can also observe this connection of the winter and summer solstice vocalisation as well as the transition of the r to the i, the word /-é mub in the sound shift of the course of the year to **f-A atw**. f-rt and dxnn to f-g, to which the respective Wechsel forms r-l, r-£ or r-eff and r-g are to be placed.

Since - as has often been mentioned in the Atlantic and Arctic-Nordic languages 9 é(n) and T " t change phonetically as symbolically identical signs and terms, we must be able to prove an f-w and r-m series in addition to this f-L and r-£ series.

The £-/, éw and w-l and ii-r rows must then be connected to this row.

The "Son of Man", the Son of God, repeatedly calls himself the Light of the Universe (ré' Qtfi\$ roh xöapoe-) in the Gospels, *just as* the Hinimelslicht is also called Woody ß r-r "the light of the land" and the "sanctuary" in the old Norwegian runic poem (p. i9Ö). Let us now see how this word is u s e d in the course of the year.

Lisht: Old High German /iö/i/, /irÄf, Old Saxon /ioAf and üoiu, Old Fris. Zfir2Z, Anglo-Saxon, ZJo7z/**light**) und **lisan** „leuchten“, got. **liuh-ap**, altnord. **ljös und ljöme**, schwed, **ljus**; kymr. **lluch-ed**, (English.

ir. /dcAe "Tllitz", Latin sire, gen. he-is and fr "zzii, /orzrr "to shine", Oshic £"r-üw, by-name of *fu-pitaz*,- Greek fyrWns (kü5vy) "shining", ampi'i! fyrWns (kü5vy) "shining", *ampi'i!EyAe* (ap9iLu<rj) and ?yéopas (Zec6qxuq) "twilight"; albulg, / 2m "ray", russ. Aro "Kienhols", Old Preub. /"rN, "log"; Armen. Iris "light"; Old Ind. mi-1 "light", Nds " gold jewellery", rNxd "shining", *zoLds* "light", rdiofz "shines", rdéa "dr "shining brightly".

Here we can still directly experience the relationship of the i to the u (later z) and the change of the r to the z, just as a large part of the words still r e t a i n the "-sound of the light "that shines in the darkness* (lex lucens in tenebris) in the winter time.

Walther also uses the i sound as the key word of summer, the third middle verse:

"w'aer uns der sumer nah bi".

42. Das *o* und die *a*-Herbst: Colour rat.

rote Farbe

From the i of midday and summertime, the light descends towards the west, towards the evening, towards the late year, autumn-winter. The vowel is o. We have already s e e n evidence of the red colour in the previous section in the treatment of the hieroglyph of offspring § in Siamese, also in connection with the "mother earth" (cf. p. zo). In the longer series of runes, the Anglo-Saxon Ingvæonic, the sign g is preserved as a variant of the sign 9, the oZ of the sign of o f f s p r i n g , with the phonetic value o . Here god, as ü or li becomes o/ or le, as fr or rt sum rr or re, as gf sum éa, as di becomes lp or of.

But if the z becomes i, the - b e c o m e s u, and a vowel compound e-u was then also present in the Atlantic-Nordic "red": Old High German rät, Old Saxon *rad*, Anglo-Saxon wA "red" ugd ri "fu "redness", Albiord, ravd'r and *rjo&--*, Goth. *ren:Qs* "red", Old Irish rr& "red", Lithuanian niü&s "brown™ red, *raudk* "red colour", *raudd* " red*", Old Bulgarian rä2frä "red", Latin, r-fifw "reddish", *roter* and *rabus* "red", *mfuc* "reddish", awest. *rac ta*, aitind. rdÄi/n "reddish", *rud&'rds* "red"

We are in the descending, descending or *riicZoár/s* moving course of the celestial light. In the preserved oriental "signs of the zodiac", the symbols of the "houses of the sun", the sign §, in the form d, has the meaning of "Cancer": we will see in the section of the "pKa animals" that "Cancer" as the sign of the summer solstice, in the oriental age of Aries (ca. 2000 B.C. to 0 B.C.) borrowed its noun from the year division hieroglyph § cntlyph, i.e. phonetically it can be traced back to a word in & or *g-r*, as the text Tal, IX shows.

"Kreba" as in "crab", Sanskr. *Āar1o/n*, *Inréo/a&*, Greek *Carlos*, II, lat. *c'zncv*(from 'raro'), is a fine example of the unresolvable conflicts our previous "Indo-European" phonology is faced with, since the Germanic word is not a loanword from Latin or Greek, and it unlawfully has the voiceless slurred sound *£* instead of the shifted sound, the hollow sound *k*.

From midsummer onwards, the "crab walk" of the celestial light begins: the sun moves southwards again. The descent begins. It is a subtly concealed allusion when Walther alludes to the red colour of the o-sound with the cue "deu krebz wolt ich é ezzen ró" in the fourth verse of his lament and annual viral poem.

u-Winter: Colour *dunhelgrün*, *dunke1b)au*, (dark blue-green), black. The key word of the fifth and last verse in Walther, which contains the vowel rhyme on u, is **43. Das u und die**
duntle colour

min stands hâr has become me ré:
süezer sumer, wa bist dú!

the winter lament of the "embarrassed" knight.

The history of the "long" Norse rine series teaches us that the p (g) was moved forward in place of the u (BI), and that through the winter solstice it was pushed into the springC The seasonal symbolism of the o sound was then taken over by the o sound. The Son of God became the e and n.

The connection between the *pf-N*, (*f-A*) and *oww* (*re-re*) is still clearly recognisable in Polynesian. The basic cosmic-symbolic idea is the experience of the celestial light entering the water, the sea, the womb of Mother Earth, in the evening and autumn, also daily and annually. The "red" as an evening and autumn colour, stands in the western

"two mountains", in your *A--r--Ba*, which is followed by the water hieroglyph *M* (*w*, *m*" or *cci*, *aw*) (Text Taf. X). The AUantian name of the autumnal god "in the waters" has been preserved for us in Yoruba mythology as *Oha*, the god of the sea, among other things.

As we saw in the fourth section when examining the North African, Syriac and Oceanic names of the *bla-um*, *Aitt-* 'Alu-rin', they are the people of the pWest", the "sea", the "evening" or "Jutterlaiiides". Even in the Talmudic language, 'iir and 'int is the word for "west", which also means "twilight", "evening", feminine 'ir/a, the "night". We also had the opportunity there to familiarise ourselves with the rich continuity of the Polynesian languages, which we would like to include here once again in the broader context.

In the Maori language, "black, dark" , -un means " dark blue, xblack, zfwrtêzf-

'ür lic pol7nesisehcn fiptachen 'aurdco voo m'r beuat: udá#'aAser 6gPwg/s ego' W. @. @/Zour/dr,- Comp8rat'ive v°cxb 1^ty of the Polynesian ord Indo-European languages, Lnndon i88 . E,&erd Arrear. The M n°r*Polynesia- comparative dictionary. Wellington N. Z, i89 i.

f'arNg (you deln M'eer)- Samoa zif* "black, dark blue", Tahiti U "dark", Hawai *f "blue, raspberry blue, green, dark", li ruf "blue, green, (rw3firnj "; Tonga li N "black, dark", e/ri Es "duWe/Pfau" (ew for/en A4'emc acser) i Mangarevisch U m "dark blue {F'arbe drs ti"/fni Mrcres); Paumotu erf "rt "black", Sikaya uri "black".

It is extremely important that the Polynesian word er-, J is commonly referred to as the colour of the sea. As we have seen above, the Old Rhaetic *ur, Jr* also originally meant "water". But Polynesian also gives us another clue, in that er- not only means the colour of the sea water, but also in the Maori language as the

"West" means "west": , but du also means in the Polynesian language the phead", the "upper end", the "top", in particular that of the tree and spar dea speisefrucht- bearer Bautricia, the "frugifera arbor" (Tacitus, Germania cap. io), here the breadfruit baurn. The word stem -r-, -f- in the meaning of "Dom", "Spitze", etc. in connection with the -6-row or the @-Iteihe, a designation of the axe as a determinative of God, will be dealt with in the section "Son of God" and "Dom". We have already had several opportunities in the previous section to discuss the significance of the "thorn" as a "head" in the ancient and Neolithic symbolism of Atlantic Europe, especially in the Zariirian

The meaning of this symbol is that in it (N) stands the "Oorn"-god § }- as the spokesman of the year t (Text Tat. HI a, No, z3, 36, 9s. 39: Taf. IV, No, y2-y, 68). The meaning of this symbol is that in it (N) the "orn"-god § }-, as the spahr of the annual circle t, aifiers, that the new "tree of life", the new annual tree J, grows up there.

The tree of life. Hence that in Polynesian the word stem wr-, A- has the meaning of "growth", ^{Holz in den} "multiplication", as well as "plant", "tree", "forest": Haw, iufp "to grow up (from the plant)", "increase", "be strong", Samoa Au "grove", ufn-Ö "increased, grown", Tahiti M "Gehöla", "Baiimdickicht", the "Brotfruchtbauni", ow-Ii, -J "fast growing", to which Old Indian " large, wide, broad", "the earth", "heaven and earth" (!), awest. , so- "great, mighty", snom "a tree", drawid. are ,yl'zrA sin", ermidi "Kra/t ', Greek. *Crys* (E0pu9) "wide, broad" and *eures* (Etpo'); the "*SüMist*- Rita", the latter term literally coincides with the Polynesian (Moriori) - "*S'udwest* - wind", further Unit change of u /o2 in 'a, the ablauf of the winter solstice, the Yt'ieder- birth: gntic nfon "to grow up", Old Norse n/n (nf) "to grow up". n/n (nf) "nourish, bring forth", Irish "fi'r'r ,jch ernähre", Latin "to nourish, grow"; Gothic 'z'fj ei , Old High German etc. 'zff "old" (actually "tall"), lat. 'zffrs "high" ; gricch. o/- dat'no (dL6otv tu) "let grow, strengthen", of-'fziéö (dk6joxu') "grow", ab-drei (érX6opoi) "bring forth", Latin *oüscere, co-alescere* "grow, flourish" etc.

Since, according to this, the Son of God rises "in the waters", who is reborn ml- zium 'z/, the "moth earth", Latin also "of-wn" (mater) is the "nourishing", "refreshing", "blessing-giving", whose name itri Greek 'zfwe (d.Xpo) again means "hot"!

In the two previous sections, and especially in Text Taf IV, we have already learnt about the old-permanent superimposition of the "wood" in relation to the winter solstice. It is the cardinal point where the "roots" of the cosmic annual tree, the tree of life, are located. This is the meaning of the Merseburg spell:

Phöl ende Vuodan vuorun zi ðofrs :
d0 wart demo Balderes volon sin vuoz birenkit.
Pol and Wodan drove (rode) sum Hal "c":
the Balder's foal's foot is twisted.

The original cosmic sound change in the name of the Son of God is still recognisable here: the som ier ó-f (*b-r*), the late year @-/t'@-r2, the early year f-I (*-r*).

The autumn-winter son of grace / , mufi becomes /ʔf-, /rf- after passing through the turn of the winter sun. As mentioned above and w i l l b e discussed further below, since the Atlantean Age of Aries (where the name of God g o e s with the 4@f series) the u has been pushed i n t o the spring equinox, so that the originally already existing duali-s of the u-ri sound of the winter solstice now also applies to the spring. While we h a v e already become acquainted with deu God as @f in ir, *Apalío* and the Ingaonian for- (io Nmszi/i) from ancient fízf- (in f°Mnfo, Túosoúz "Philistine") and could also prove Zi'n/- xls originally óif-, here we learn to know deu young Son of God, deu "Lord", as the /{ deu Jr, deu Nro, the Jr'j;rr, the one who in the winter solstice, where the "wood", the "tree" grows, is the "one-footed", the main one, the "limping" one, who h a s a "foot", figuratively speaking, "dislocated": X H H I X etc.

The qhorse", -R, as the name of the month in the Edda (Grimnismól) was also used by us mentioned in the previous section (p. 33a) The name of the young "horse" of the Son of God, of the first month after the winter solstice, must therefore have the vowel "u t*--*" e) -" and the colour "grey-white".

Both meanings have actually been preserved in the Atlantic-Nordic languages, as have the ablaut. The "foal* is Old High German. Old Saxon *fala*, Anglo-Saxon /nʔa. Old Norse /ofr, Goth. /rtri, to which Old High German /vfi'Da m e a n s " female foal", Latin j N/ur "young", Greek atriz (njudoc)

"Foal, young animal-j as "filling" u'ir have it in Old High German. , /oO, Old Norse / (r.fMja). Its colour is "pale", the same root word as "foal" - "Fülien", Old Low German /Aq Old High German *falo falawcrj*, Old Saxon *falū*, Old Norse /pA, Old Bulgarian *pink "welŮúciú"*, Lithuanian *pervas*

"pale", lat. *paus* "dark, blackish, grey", *paMdus* "pale", litauiscli, jrd/seus "pale", kirchenlaw. *pz/ré* "old, grey"; griech. *ptios* (neXió'í;) pblausewarz", pcfiker (xeXtzvóç) and *p tidnóç* (neZii5vóç) "blackish blue", "grey", 2'ofioi (noLið'í;) "female, grey", armen. ator "greis, grey", altind. *9alitds* "grey .

Here we see in Greek for the p-/ (do/-, pú-j group even the meaning of the winter fibres "dark, bluish" , which in the -f group lightens up to the "grey" of l3ammerung.

The vocabulary of the Atlantic-Nordic language gives us another important clue. The god whose Nazrie / (.p-r) is the god "in the waters", up-iJ, the nš-ul (p. i lq). If Aš-cf, *a9-H* was a Hyperboràic Gcttesnarrie and the Hyperboræa island was the ingviionic-Fiesian North Sea island, we must find ibn in deu Frisian place names wicder-. This is also abundantly the case: *Apet, Aprlr, Apclsgai, island* (Haflig in Nordfriestand), *Apcllum*, sunken village on the Nordstrand etc. In Germanic we find the word further as neunieder]. middle Low. *port*, old High. prof, Middle Low Dutch pO, *pôr*, New High German. *PfMI*, Old Frisian angelsächs. jff, English joel. It literally corresponds to the Latin *palus* "standing water, SutnpU, Old Ind. pn/r'ifâ-"s "pond, pond", which words were forever separated by the previous "Indo-European" cymlogy, because Indo-European and Latin *p* here supposedly only correspond to a Germanic / Dre Annahme einer Wurzel, which consists alternately of deu sounds of the betrayal sound series (here pJ-ó), instead of a single, rigid sound (here p), reunites "what fashion strictly divided" - to use Schiller's words. It can correspond asn Latin § to the grammatical / in most l'al1s, but there must also be older evidence 33'

where the Latin p also corresponds to a Germanic p, as in the present case.

Das Haus der „Stärke“
und „Weißland“

In the ét, the n, the u/ or Orr grows the new tree of the year, of the world, of life: there are its roots J, which cosmically symbolise the winter course of the "light of the land". There is that highly sacred place, the "house of strength" of the God-so-so, the Agni, the Heimdal, svo *he* dies and rises reborn. This is also mentioned in the Grimnismpl (No. 6):

Land es heáagt es ek liggja s4
osum ok 9lfum na-r:
en i 9rutiheimi skal 94rr vesa unz
of r;ufask regin.

The land is heüig, which I see lying close to
the aces and apes (albs):
There in Thruciheim Thor will dwell until
the gods pass away.

This opens the enumeration of the gods' houses in Grimnism 1, which, despite the ¥'er-wiri-ung and obscuration of the tradition over the millennia, still offers us the most important clues. "Thrudheim", the "House of Power", "House of Strength" is a "winter house", §*yw&zkr, also documented in the younger Edda (Gylfag. 23). It is the "land" rer of the winter solstice, the "Asert and Alfen (Alben) near", the "Weißland", A/trim des Nrq - (Gylfag. 5), which is identical with the Latin *dba*, whose dominion the winter solstice JNri must cede to the " *Waldgeäormen*", *Stimme* (S 266). The name .Sfi'riü', "the one from the forest", and the Latin *silva* "forest", which lead us back to "water", the "water of life", via the series so/-, 'fi-, iaf-, we will come back to this later. In this series too, the "\Vald" is conceptually closely linked to "water".

"Thrudheim" stands outside the series in the Grimnism6l list: it is a common name for that part of the cosmic] year in which the entrance of the Son of God into the "waters^, the "forest", the ")3aum", into the womb of the holy earth, takes place, where his rebirth occurs. The series of houses of worship of the "months" is only opened with *Slim* (*YdHar*) "Eibental", the house of the U// (Old North Sfr, *clock*), asc' with the \Winter- solstice. As we have determined, the house of the winter VJi' is located where the "winter greenest tree", the heir, grows, according to the Nordic short R unen series and the Old Norwegian runic poem in the Jr " , the "house" of the *Ti-uz* (;i;f), *gate*, the last sign of the series. \As we have also determined, the Jr in the short, Norse series is an ablaut form for the older er 5 (j 9 y, which originally m e a n t "\Vasser" and "bull", as the Anglo-Saxon runic poem shows. The name of the Son of God of the Atlantean bull age is rer, 6-rr, gr, the older form for the Old Norse for, By inserting the names of the Son of God of the Yiddish age, '-f (*f-r*) or JJ *lf-r*), /-u (*tur-H*) had to be eliminated and the series raised with ,l/än "i", your house of Freyr, the "Lord". In fact, the t/- was eliminated as the beginning and the series with the yönfzr, Jr, that is w, as the house of lfdm, and ru it n/- in *AG-f- hen*,

ako nrit the turn N-ri/, eriiTnet. As was noted above, the payment of the God's Hiiuser in Grimmismpl represents an already strongly triibed upper tradition. The causes of this triibution are manifold: On the one hand, it is the result of the confusion that arose from the tlbe stratification of the editors of the various ages (Ren- or Elch-, Taurus-, Aries-), on the other hand, a natural process of decomposition, deoi every Útradition in racially mixed areas in the course of the millennia undfiegL All the more reason to evaluate the information preserved to us in Grinnismól i 2, dati in the "land" of the son of God *Widar*, who "returns" as the "revenant" of his father, whose "land" *Widi* is the eleventh in the series, in which the "rice" (Us), the Jahres- und Lebensbatim grows.

Hrísi vez ok hóvu grasi Vifiars
land Vifi.

Wood grows and stiff grass On
Widar's land Vidi.

Uúfi(see p.3 -) also belongs etymologically to Num Old Prussian *viðr* "tree, forest, hoy", Anglo-Saxon cm, English *wood*, Old High German *wi&z*, Old Irish "tree, forest". The original meaning mag w a s probablyfifih "Grenzwald", the "sheath, separation", which was also still tin Latin *di-vido* "divide, separate", Lithuanian *dir*, "the inside, centre" is preserved.

The Leberis tree grows up in the division of the year &, the Jahrestrennung, in the midnight, the "Muttemachfl", the "Hügelnach0", "in den Wassem". Hence the conceptual connection between "pond", "moor", "marshy, lush meadowland" and "forest", "grove", "building", a connection which we also find in the above-mentioned oh, in Latin still the name of the moth of the earth, as the "nourishing, n o u r i s h i n g blessing", but which in Greek means "**Jia**", while the same word in Bavarian-Swiss ala

"nutrient-rich alpine rift, mountain pasture" and overlaps with the WpZ, Old High Eng. Epa, Middle High *albr*, Latin *n/pes* and *'zfZa*, the "white mountains", so called after the eternal snow or after the crystalline rock of the Dolomites. The Wó*rs mountains are also known to us as the place where the sun rises and sets and the place where the celestial water enters and leaves the earth, the underworld, from the Iranian translation, {tundali XX,

4 is known. While the form f-ae already belongs to the Ren or Eich age, the form *I-p*, *I-p* /-ó is the corresponding form of the Aries age and the reversal of the series p-f, J/, b-I. The word "Alm", however, is again identical with thea High German "Ul me", Anglo-Saxon "Ul me". Am- rri-u' and fize, Middle Low Dutch o/ze and el, Old High German y/w-óem, Old Norse eli and hmr, Swedish Norweg. Aw etc., by no means borrowed from lat. 4iv'mao:, air, lynn, but uryerwandt with it. The root o/-, "f-, 'zf-, rá-, which is also present in this ancient Atlantic-Nordic tree name, is also preserved in irri Old High German e'" ,/aN, ó/-'ír4', Middle Low Dutch *rie*, Old Dutch *elem* (Falk u. Torp. 1, p. z i).

A nice confirmation of what has been determined here is provided by the life-building name f-rzr in *Das al-ma, al-pe und al-fa-Zeichen* the Old Irish alphabet, "bethluisnion", where it is used as the aifze "fir tree", "pine tree", i.e. also the name of the

"v'interharten", "evergreen" tree, the urnordisehen tree of life of the later period, yew, pine, spruce, pine tree (angs. eén) appears, In "bethluisnion" is öü'm the letter name fiir a. We find this Aitirian name as a designation of the beginning of a ff.ÜÜÄfZ un';i kl 7nrj a N orwegisch-dänisches etymologisches Wörterb u h, B'L II (Heidelberg igi i), p. i35y - 8.

Runenalphabctes in the Godex Vatic. z66, Fol. saec. IX-X, a manuscript from the Benedictine monastery of Corvey. The series of runes in question was written by a Saxon Mönch who knew Irish and used Old Saxon and Old Irish names to designate the runes. Thus he calls the sign h, whose Norse name we get from the Bracteatas (Geleitrnminzen) and the Norse Runeli-Futhark--

* H H T

kg-al "Hag-God", the R/M, that is the altsichs, R/iä "Heliand" !

As we will see in the sections "Tree of Life" and "Son of God", the Tree of Life name-f-m (alternate form -/I-) belongs to the "Ren" or "Elk" age and was its hiero-glyph Z and its divisions H H 3 E (text fig. 6i, scripture series of La Madeleine and El-Hösch, and text plate IX), that is, -/-, "God" in the -w- "mother", "human" Bauzri. The (f-)u or (-)l-tree was originally the name of the "elk" cathedral shrub, the i3romberry, then the machelder, quckolter, juniper tree, the tree of life, the "elk" and also neich dex following "stalk" age, so the then *fu:l)-t-r* or (A)/-r (Qnrré-u/-rrr, -o/-dv), *Hemmer* (Old High German äñ/-w-ler, Anglicised *elder* etc), originally "thorn", thorn tree, then "tree" as a suffix per se, is added.

The god in the Tree of Life, the cosmopolitan Tree of Life of the Age of Aries, is the (7)-p or (/)J-tree, the *al-pu, H pa, al-pG* or 'al-je-tree, whose sign is the ; { or J-hieroglyph, which was reinterpreted as the "bull" in the Middle Mediterranean Atlantic daughter cultures and their schrilheihen. In Gerinan we find it again as the name of the P'iWr, the Jr tribe, which also forms the beginning of the Ruienreille in the first two letters T n . The difference in the spelling of the North Atlantic (Tuatha, Germanic) "sacred series" and the Indo-Atlantic (South Atlantic) is that the name of the god -f(N-, of-) is included in the winter noun formula of the North Atlantic as a subdominant and is not written separately: So if the Mediterranean-Moorish begins with 'zf@iz, 'zf or of-pd, as the name of the first character, the Norse runic series begin with (of-Ja. That the n'i- and o/- of the key formula of the

" T h e name of the g or Q hieroglyph, which ended up in Old Saxon "§i/, is still u/"f laotct in the Gothic of the Salzburg manuscript and is called O pen by the author of the rune series of the Corvey manuscript. The North Atlantic "sacred series" of the Aries period must also have begun afJo. In its present form it begins with -f-, written p, the split form of ;t, the other half of which is or [i a(s) "good" and is found again as the fourth rune of the series, and was connected to a formula with the third rune, the -/æ rune {- "thorn", the old f-r or Z/-formula, "Dpm-God": § Jt y(t)w ' gr-, ift {}ép 'zr- "thorn-god". The formula as " God" replaces the older formula [- n/ "God", which is also preserved in the Mediterranean etc. names 'z/-§a, A-jku, uf-,pH. z/-§a, A-jku, u f - ,pH is also still preserved. The monk who made the runic series of the Corvey manuscript wrote the a, to which he gave the old name of-zea of the lm or m-tree, but as a runic sign .

So strong is the after-effect of the oldest cult layer that the f-m name of the "elk" age extended to the J-@ or /-/-name of the "ram" age, and the name of the old Stone Age North Atlantic tree of life, the Machandel or Queckolter tree, was passed on to the Scots pine, the winter-sun-using immergreen tree of the Nordic stave calendar in Old English.

' *D -i ich* in Gerinenia XI I f (18s8) S. iy-9i .' *sīynm* Bd. II I, S 9, z o. *Gali--*: Aitsü hx'sche Spr-eh- denrmäler. beiden 189d, S, z56-z6o; &ugg". Norges I ndxkrifter med de -fdre Ruser. lodledning, S i53

And beautiful is the fidelity of this Tuatha tradition, that the winter solstice god must be "inn Baum", the "endendros*", the I or 'zf-, as is evident from the sound change of the geimanic name forms of the "Uløie", which thus bears an ancient adopted Iruls tree name, while its cultic use is almost lost in the transmission of folk custom.

The strange unity of the names **for** Brunt, **Weld**, Wasaerland and Weideland can only be understood from the ancient, Atlantean-Nordic, cosmic symbolism. For the under- well' in that Uråiteri belief in light is the water in the shofi of the mother earth; that is where the øwunels* of the tree of life are to be found; that is where the dying go and from there the children return. The øsu Holve fabren" of the Merseburg spell is still preserved for us in the folk idiom "über den Harn gehen" - osterben", meaning to go through the "forest". And they are also used in the fourth section of Rudbeck's Atlantika (p. 2A0), the older Swedish peasant dialects become understandable: Jr &-e,p yr i figrø "*dic* San (the boar) kills the Some in the forest" or Örwe gr@ xc ' a dnr te "the boar seizes the Some in the mountains" (cv pa), whereby it should be emphasised that the boar with horse and SÖer already belongs to the Wintersonnen houses of the Bull Age, as we will examine below and in the relevant sections in particular.

When the Son of God has arrived in the realm of the u-loud in Hisiri year, eo He is jn den Wassern" and enters into the øBaum", the øHolz . There is the "Hans of the Siärk-" of the "power", 7 "rofzu- iø, There is the "water of life", the "mother water", the "mother well", the cauldron with the strand of life, which the *Dagda* (Jk'4) possesses, the "odrerir", which Odin hölt himself from "Hnitbjorg" AA ak "snake" (en, ku, ur) acs *Suttungs* Saad and *as "Adier" {ar), the So that iui Rig-Veda the "eagle" also from the "rock , the "stone and in return is wounded in the wing and becomes "one-winged" (- "one-footed") (cf. section "water of life" and "eagle").

The Vedic name iuzea, Avestic doors, denotes, as our investigation in the sections "Tree of Life" and "Water of Life" will show, both the "Water of Life" and the "Tree of Life", respectively in the sections "Tree of Life" and "Water of Life".

The "tree" gives the "water of life": its "roots" are in t h e "water" that rises from the depths of the world ocean as water from heaven and returns from there as rain. This is why the "water of life" is found both in the depths at the "roots of the *fountain*" and up in the sky, where it drips down from its "branches" . And this is why we find the ritual drink twice in t h e year of God: once at t h e winter solstice and t h e second time in May at the summer solstice.

The "light of the land" dies within i , R , , o n: a later epoch of the redemption of the Atlantean-Nordic faith and the unity of the people has created from it the symbol of the god-spirit killed by the Hosman beast in the winter solstice house, who is again awakened and reborn and now overcomes this hostile battle (snake, dragon, wolf, dog, bull, boar new.) in battle. Later still, the reborn is the avenger of his "Vatns". This notive underlies the battle of Thor, Thur, Widar, Siegfried, Hercules,}asori, Indra, Gilgamesh, Horus etc.. The passage in Hyndlaljóp (No. 39) mentioned in the previous section also r e f e r s to this, where it speaks of the Son of God, the *Heiðidal*, *heAi*.

It was the power of the earth that nourished the nobleman, the ice-cold sea and the foot's blood.

The cosmic-symbolic boar sacrifice with the memorial of death, however, survived into the Saga period as a hnhcrlutic Julritus. As we have seen in the previous section, Heimdal, like Agni, emerged from the "House of Krait" and both become thezJ(!) was born. Hémdal is then also called the Zz'üü mr the "weibe Gott"- (p. 324 and p. 3y9). Both are "conceived" by the "virgins", the "sisters" and "lied to greatly", "in the "waters" or at the "rivers", an allusion to the irultic task of the Atlantean-Nordic priestesses, who also helped the "children of man" at their birth and raised them from the baptism. The same applies to "Thrudheim": for aJtnordic řri "f- denotes a "divine being", 'virgin', "Valkyrie", and it was only the Romano-Christian "re-evaluation" that attached that unfavourable meaning to the word, whose sense was "power, strength", The fact that j i 'rudk, the water, the sea, is the divine virgin and mother, the "mother of God" or "mother of light", also emerges from the Eddic tradition, where fu and Ana are combined (Skaldskap. 25).

In the previous section, the meaning of w-w, é-'r, r-i'i, r- rt and /-m "tree" and "water" has been mentioned several times. As our later investigation will show, "Before the battle with the winter solstice monster, the Son of God strengthens himself with *three jügz* of the water of life (Thor, Odinn, Indra etc.). As a result, the cosmic symbol of the vessel with the water of life is triufi before the winter solstice. The name of the *rr-ce, é-w, i srr-tree, which we recognise on the Stone Age "Soma" vessel in Halle (Text Tat. I, Er. 2 i, Text Tat. IV, No. q8) and on the "Kamm" and "Hag" hieroglyphs (Text Fig. N* 3sJ has already been discussed, indicates this. Still in the longer northern rune series is the sw (later oZ, oft) sign t'or of the winter solstice (Text Pl. X).

We will encounter this ancient, Atlantean, cosmic myth again in the following examination of the origin of the "sacred series", but will have to postpone its further discussion for the time being until the sections on the "Son of God" and "Water of Life".

If we summarise the final results of our research to date, we can conclude the following
Set up a guiding principle: The WzcÄsz/ der Scbellautc (VoAah), drr sog'n'innt'r "&Öuz", ir/ eanr for
Erscheinung als kos-
misch-symbolische
Sprachbaugesetze der
atlantisch-nordischen
Rasse „*Sprache der atlantisch-nordischen Rasse ureigene Erscheinung, welche, in Verbindung mit der „Lautverschiebung“ des Mitlautes (Konsonanten) und mit der „Umkehrung“ der Silbenwurzelworte, the law of the atlantischHx spmübam biHet. DN A eldung di'rsrc law i'tit a be- trmpt gersti'gr course of events grtv'ss, which ia the world's anecd ei'atr ü5erut'iegcnd raccicch eh- üci'ti'icMu BevüH g end origin Mitte, stands So éei'ne zgs m'ar unb u'ufsteu, rei'n*
* "im'ippm/o ru 'w" .

The nu/zmrcß as a moment of origin can be found in the hoclibl flowering of this agglutinative language, whose monuments take us back to the early Stone Age, nrrgr "ds. However, the most sacred, highest mystery in this purely Irultic-religiously constructed language is the change of sound at the winter solstice, the change from darkness to light, from dying to becoming, the i)opening of the mouth, the origin of language and the step that takes place in the "mother water", in the "mother house", so for the Son of God, the

"people" as for his children, "the people". *God is the An/a "g allrr Wzlsrit"* - the is an ancient, most sacred experience and knowledge of the Nordic race-

Bevor wir das Gesetz der Lautverschiebung und der Wurzelumkehrung im Zusammenhang mit 45. Die Entstehung the "opening of the mouth" from a series of written and phonetic examples, we must first familiarise ourselves with the history of the "sacred series" and its ver- J-^--

The company is also involved in the various editorial offices in the relevant centres.

The "sacred series" arose from the need and necessity to organise the year chronologically. Even among the Puel'lo-Indians one can observe the complete unity of the knit-year and the work year, the latter being only a sub-part of the cult year. By observing the course of the sun, the priest determines the times for the ritual ceremonies as well as for the work of the year (sowing, etc.). These observations of the course of the sun relate to certain specific points

at the circle of vision, the horizon. The basic schema of the Atlantis-Nordic Jahr division is as follows (Text Fig. §3):

The annual circle of the horizon is divided vertically into two equal halves - midwinter-midsummer - by the south-north Welt axis, as shown in Fig. 26 1D. In addition to this vertical division, which is the most important, there is another, horizontal one, which can be seen in the

The first is meant to be the same, East-West Division refers solely to

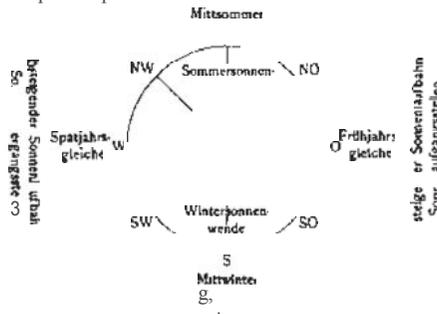
the course of sunlight: the right half of the year represents the outer solar orbit, from the winter solstice or mid-solstice to the summer solstice or summer solstice.

lem midsummer; the left half of the year encompasses the sun's orbit from mid-summer or from the end of the summer sun to midwinter and the winter solstice. The second division, the horizontal one in the equals, refers to the elementary division of the universe; the upper (summer) half encompasses the sky and the air, the lower (winter) half the earth and the water: it is the ideogram "heaven and earth", which were once united according to the Iiratian creation and winter solstice myths. From their separation by the "One", the "As", arose the new light and the new life on earth.

the ideogram of the division of the year g', in which midwinter equals winter solstice and hlitt-summer equals summer solstice, requires a 'xZrle g dcssD'm hard sstcrGlb of the xärdlFüen PalarHzür, because only there the angle of view beaw swisc sunrise. -sunset sw- wüfrçMe M Sainmers'mnemz' & i80°. The further south you go,

the smaller this angle of view becomes. The diagram in Fig. § 3 a* corresponds to that of the course of the sun in the temperate zone of the northern hemisphere, where the visual angle between the sunrise points (SE-NE) is approximately 90°.

As we have already been able to determine repeatedly, the "long" "heaeige Reihe" represents the monthly signs of a solar year of twelve months, originally as a designation of the horizon points which the sun marks in its annual course at rising and setting.



touches. The first half of the "holy row" denotes the flow/§-an aife on the rerÄfrn side, the side of the ascending light from south bia l'orden, but the second Hallie denotes the *Sansrsmt erga-gf-die* on the fistrw side, the side of the ascending light from north to south.

But since the "beige series" begins in the south and leads in a circle, it can only have originated in that northern latitude, just below the Arctic Circle, because there the sun rises in the north at the winter solstice and s e t s in the south at the summer solstice, urri on the horicont "like a wheel" to the rising point, a natural phenomenon whose tradition has been preserved in the Ríg Veda as a reminder of the former, subarctic homeland of the Nordic race (vgl. p. 68, yo, 8o).

kin sunrise in the south and sunset in the north is no longer present at our latitude: instead, the rising and setting points of the winter and summer solstices form the "mái cross" X in their linear conjunction, as can be seen in Fig. 3, Fig. 3 and z6.

On the basis of Kippen's and Wegener's investigations into polar migration, we must assume that at the beginning of the Würm Ice Age the North Pole was located in Grinland at 2° north latitude, from where it shifted to its present position. The eighth period of the Würm Ice Age (Bühladiuiri - Baltic Forerunner), however, already includes Magdalenia, whose layers contain the monuments of the fully developed "sacred series" of the "Ren" or "Elch" and "Taurus" periods. The origin of the "series" must therefore be placed even earlier. Láfit irían the Late Magdalenian period, the Bühlvorstob around z5 to 200fD BC. where the pole was approximately at 8y° north latitude, then a people for whom the sign Q originated as the ideogratnm of the division of the year into winter and summer solstices or was in use according to older tradition would have lived just below the then Arctic Circle, i.e. approximately at 6o° north latitude. If, however, the origin of this sign is even older, for example at the beginning of the last ice age, when the pole was still in Grinland at about y\$° of today's northern latitude, then these ancestors must have already settled on the southern Atlantis Islands, w h i c h w e r e w a s h e d b y the Gulf Stream, i.e. at about 5o° of today's northern latitude. In that case, this At}antic coastline already reaches up into an Atlantic Aurignacia that is forever unknown to us, which sent its female waves to Europe, as Breuil surmised (cf. p. 3o). The latter assumption is the more likely. In the fourth section we attempted to determine the course of the Atlantic-Nordic migration of peoples on the basis of prehistoric monuments and the mythical and legendary traditions o f later historical epochs. The South Aijantians, who must have lived in the Aurignacian at an eastern latitude to the west of Spain and Ireland, moved to a more southerly latitude with different a s t m n o e i c conditions due to the northward shift of the pole. In contrast, the northern Atlanteans, who until then had l i v e d as Arctic peoples, moved to a northern latitude. latitude that South Atlantis used to have.

We will therefore have to look for the continuity of the most ancient Atlantean cult symbolism not in the transmission of the South Atlanteans, but in that of the North Atlanteans. In the Awesta and Ríg Veda, i.e. in the tradition of the North Atlanteans who turned their backs on Asia via the European mainland, we still have the memory of the g l a c i a t i o n of the original homeland. Since this glaciation occurred before the Bühl stage, we must retain the memory of this last advance of the pole in a southerly direction, of the Bühl stage,

only recently been able to prove it. For the North Atlanteans, who were affected first, this advance brought with it a drastic change in the course of the year, a *prolongation of the wüitorc* find of the *southwestern wi'nterucüi*. The sun rose out of the midwinter doldrums xj9dfr than had previously been the case.

We have mentioned in the third section those a}ändische Hyninen, which were created by the Hot i- Priests were to be recited before the light came. Such a hymnus, of no less -iktiub o as who Veiseri, called ,@Jñe-řarta, is to Agni, the God-sniin, whose revelation is the Y";": ti .i., Soiine, the light and the fire is addressed to Uřhas (dawn) and the Mźrzs, which deities appear at the end of the night and the beginning of the day. Tilak's research has shown that originally it was not about the daily dawn daemon, but in *the mrdcm Dā rv-g ah of the Wi-t c-øøøenu'm& icon*. The new post-glacial location, which had been pushed further south-eastwards, h a d ultimately completely obscured the original meaning of these ritual acts and their hymn literature and created a unique interpretation only with regard to the daily dawn.

We have learnt from the Taittiriya Sari iitā (O, i, 1o3) that the recitation of the śāstra with all the ritual acts, which extends over the **time** of darkness, nbwohl nr rtcā- tiger Mīz ócyoo, 'aegz rorS'n n fgang áemdeZ was. Special **opler** and the continuation of the recitations Init other hymns were prescribed in this case (**Aśva-** lāyana VI, 5, 8). According to Apastamba (p. S. XIV, i and z) even stir t-ān øøøġNns of the **Rig-Veda** could be laid down, a uageheurc sequence of liitirgics and sacrificial acts.

Each Taittiriya Samhitā (II, i, 2, A) would have said this Keraög āes Sum řrzir ifgangs vüü m-H-
fach ereignet.

The memory of this extension of darkness echoes in the Rig Veda hymns like a darkly threatening something, a punishment from heaven. "Aditi, Mitra and Varuna, be merciful if we have committed any offence against you. I wish, O Indra, to reach *wits pair/'"bdčrrs Airáf*; let not the W.ge Dvnkcl (''ÆrgGh tamisrāh "J come upon us Č,dirghah **tamisrāh**"), actually an "uninterrupted succession of dark nights" (tamisrāh), then - "long darkness"). In X, i zd, t, Agni says that he had dwelled aa frñe in the long durikelhét, while conversely, in memory of the northern *summer nights*, II, z, s, Agni says "so you seem to be 'rúe Nör/iJe one after the other".

It is obvious that these hymns are addressed to the W&i The Ařvins, the Indian Dioscuri, the "Twins", "Twins", originally probably the **Son of God**, the "Twins" themselves, then the stele image of the "Twins", are those wh o appear in a series of winter sun-turning myths, in which the parable of the Son of God, who is "in the waters", in the "darkness", the "night", is repeated in ever new forms and with different names.

Thus he rescues Bhujyu, who was abandoned by his father **Tugra** "into the water" (Are), "into the sea" (samudre), which is without anchorage, without solid ground, without a handhold (anáram- bhane) and in which he zfrú tags and d-'-i Nmhm mar (R.-V. I, I iS. 3-3). In another passage it is reported that Bhujyu had clung to the "trunk" (of the tree of life), a glimpse of the fact that the Son of God in the winter sun, where the "tree" grows, is himself aln "as" I the øOne", the "trunk". "What tree had grown in the middle of the sea, which the son of Tugra had clutched in distress to hold on to, like the feathers of a bird in flight? You Ařvins took him out (each) sum Riihoie".

Likewise it is said (I, I i J, 5) : "the Vandana who rested like one who had fallen asleep in the bosom of the gods of death (Nir-riti), who was *on fire in DwibLm*, you masters, the buried one you dug up like a (buried) gold jewellery, beautiful to look at, (for you) to praise, you Aévin". In VIII, 5, 8 it is said of t h e m that in the por'iv "Z, the "distant region", t h e y consecrated *the day od three macks*, like the Bhujyju.

Der Schwan, der „ka-ku-hn -Stier ebdkd

While the later Rig Veda tradition connects the Alvins with the Rofi alg their symbolic animal, which also pulls her chariot, an older tradition does not recognise the horse, but speaks of escort birds, of which the eagle, but especially the 6cW-- (4- 4S, 4) are of the greatest importance for our investigation, with regard to the Nordic origin of the tradition. The rescue of Bhujyu, who was left by his father "in the waters" (e@m), where he stayed for those three **days** and nights at the trunk of the tree of life in the mother's womb, is accomplished with a hundred-rounded *umbrella*. As we will see in the section "Son of God" and "Swan", the symbol of the swan-ship, which carries the twofold or the 'f', is a very own, old-ingvaeonic symbol of the Nordic, younger Stone- and Bronsescit. We will also find out in the sections "Tree of Life" and "Swan" that the A-,é- (Aa-W etc.) tree was originally the "Swan" tree (see p, 95, q8, I2O, 1 22 - 1 23).

In two places, however, it is also reported that the Arvin, the emergency helpers, are accompanied on the water by mcm humpback oxen, the "Wasxerg*vformcn", the kzaWAo hei Bt.

This gives us a solid point of reference for their historical attitude in the old-Twofold sign é n - as we shall see further ontcn - is common to the North Atlantic Elk and Bull (Biiffel) ages, between which a South Atlantic "Rofi age" later intervened.

In the previous section we have already seen that the "twins" as the heavenly house of the "twofold" belong to the North Atlantic "Ren" or "Elk" (later "Stag") age (cf. p. 31/-3zo). The Norse traditions then also confirm that the god (uf) with the éWn(&f) is the god with the stag, to whom the bull symbol was later added in place of the stag, the same one who was depicted as the "lowering one" in the Schwanschiif. While the Wn, éW, In&z, Hajo- etc., the "Hat'-sign H, otherwise appears with the bull in the South Atlantic tradition, we can still detect a wavering *between bull and older stag symbolism in the North Atlantic tradition, as later replacements of the reindeer or elk symbol. The two signs of God min the "elk" ("stag") ü- ; rt-Áli N üér, ifcs, if- ', rt-@, ir- mn and H *hag-alu* stand next to each other in the "second s i g n" of the sacred series; while the "bull" (r-J, ui--Air etc.) later appears Z-r-A (fu- or *Zi-er-to*), completely separated from the H-sign, as the second sign of the runic series, n -r, a new sign R - "Sun", earlier, was related to the "RoB".

This confusion and overlapping of the symbolic signs of the zodiac in the "sacred series" can be explained naturally by the Earth's axial tilt, the polar shift of the cosmos, which caused the northern Atlanteans to prolong the northern winter night.

And this is how the Vedic tradition becomes understandable. It is the Son of God who "Twofold", the zi/-1a, aJ- , "f-wa-&-H etc" who finally brings back the light that has been in darkness for too long as an emergency helper. While among the North Atlanteans the name

of the Son of God as the "Twofold" remained connected with the constellation of the "Elk", among the South Atlanteans it passed over to the la-W sign H and was then connected with Taurus and then with the "Rob" as the next constellation, as our investigation in this section and the sections "Taurus" and "Rofi™" will show. The name "Gemini" for the stone image "Gemini*" has thus been transferred from the name of the Son of God, the "Jwie-fachen" to his "house".

Before we now turn to the history of the "sacred series" and attempt to reconstruct the individual versions according to the respective ages, we must deal with a fundamental difference between the North Atlantic and South Atlantic symbolism of the course of the year - which on the one hand is a consequence of the northern shift of the Poles according to its present location in the course of the ice age, but on the other hand it may also be the result of a later, more southerly migration or voyage of the Atlanteans. The latter could be led back.

While the North Atlanteans, the later Tuatha peoples, were located in Magdalenia at about 50° north latitude, the South Atlanteans will have been located 50° south. However, this causes a significant difference in the solar aspect with regard to the winter solstice. At the top of the Arctic Circle in the northern homeland of the Tuatha peoples, the sun described the smallest arc of the annual orbit at the winter solstice exactly at the southern binary. Among the northernmost tribes, the sun even sank completely below the horizon in the south. The fact that the sign (j x r, "r etc. in the Tuatha languages represents the "south" and the "sun in the south", i.e. at the winter solstice, is still evident from the Germanic word "south". It is available to us in two forms: one *w/- or 'hr-uJä-, the other 's'-an-I/in or 'ss-w-fÄra.- Old Norse *syfr*. Anglo-Saxon *suþ* (English *South*), Old Frisian *Rüther*, *rt/a*, Old Saxon *stirb*, Middle Low Dutch *sN*, *säio'er*, Middle Norse *wiz/* (nnl. *sein*), - these are the forms from the "Waterkant". Next to them are the High German forms *althoch hd. snom-*, *evtl-, suxdar-*, *iuidana* "von oder im Süden altnord. Amann "from the south" etc.

The latter group also includes the Germanic word *s "ed* "strait, ags. *sutid'* fengl. card), *mittelniederd. zrrJ; tlas Zeitu. ort "but"*, ahd. *suntarön*, early-middle High German. *suntrrn*, later *senden*, Anglo-Saxon *hs. su'idrian*, Old Norse *suiidra* "to separate, to separate", and the likewise Germanic \Vort "sun", Anglo-Saxon *z'rno lm.*, Guy (f.), Old Saxon *z "noo lm-*, *m'ez* (f), Old Norse *Sunna*, got. *xrn-d*, Old High German *wsx'r*.

The first link is the u/-, later el-, which is found in *su (sa)*, from which it emerges as of- (*rtc-*). It is the same U "ort as the Low German *rat, rad* "well", Middle Low German *i3f* "well", *Salzboi n*, „Siedung", Anglo-Saxon *iro,b* "well", "gullet", *psee*", Old Frisian *NN, säd* "well", to which we refer. *NN, säd* 'well', which we will return to in the section on 'rams' and 'water of life'. It is also present in the name of the Old Norse "underworldly" guardian of the fief water, the *Ößrerir*, "fi'ffxs@", in which the older f is still preserved.

The Son of God, the ml- (eff-, *od*) or au- (after the V'intersolstice an-) is in the "waters", in the "well", in the "water of life" in the "south", when he has arrived at the winter-sunset, the separation of the year, the "divorce" Q, where he, as the god with the thorn § J h'ar-, f'if-), splits the Krwis, the halves of the year, the "two arcs" "sondrt".

The later, post-glacial Atlantic symbolism of the Soe Age (i000-8 UoO B.C.) still transmits this old meaning of the word *nrs/* in its Hieroglyphics, as the table below (Text Fig. 5c) may illustrate. Our starting point is the reich *h0 KÖtliituitüt* of the

Der „Süden“, das „sunt“-Zeichen und die „Doppelaxt“

The runic series of the Aegean, which have never been included in the runic research as fair.

For an immediate understanding of the Anglo-Saxon, ancient Incaonic signs, one must refer to the near-ice-period occupation of the Tuatha peoples, which encompassed approximately Forsete (Polsete) Land, Scotland, Ireland, Brittany, Scandinavia and Atlantic Gaul, where the Ideogram of the annual partuog 'p, in which midwinter and winter solstice as well as mid-summer and summer solstice coincided, no longer applied to the solstice. The sunrise and sunset points of the winter solstice were no longer in the liidm, but in the south-east and south-west, as were those of the summer solstice in the north-west and l'north-west (text fig. z6 b and c). X or J therefore appears as the annual ideogram.

The first in particular, the linear connection of the sunrise and sunset points of the Wends, the "Malkreuz", is the symbol of the jahreslaut, the circle, the rotation (see section "pMalkreui").

From the sign of the "Maltese cross enclosed in the yearl -ice", Text Fig. 54. No. I, developed the so-called sign of the "double axe", the "double axe", namely the horizontal horizontal (No. z) as winter solstice oaks, the vertical vertical (No. 3) as

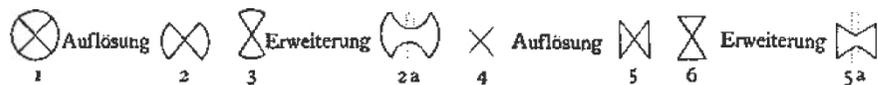
Sotrian solstice sign (Text Taf. HI, No. 52). In the Nordic megalithic culture, the symbol of the "double axe" appears in the form no. s a as an extension of 2, especially as a grave offering in the form of pendants made of clay etc. (cf. section "Thorn"). (cf. section "Thorn"). The rectangular alternate form to No. i-3 is the spelling No. 4-.

Let us now see what the Anglo-Saxon runic series have to tell us as a supersupply of the ancient Incaic hieroglyphics. The phonetic value of the sign no. 6 is *od* (Stephenx no. i 5); in the same series occurs the doubled sign of the double axe f with the phonetic value s (text fig. \$q, no. y). This doubling of the "double axe", which occurs in the Anglo-Saxon runic series, is peculiar.

"Cross", whether "right" or "wrong", originally meant "i o", the "tithe", in the Atlantean-Nordic symbolism of the course of the year and numbers, the Son of God at t h e turn of the year and the half-year of summer and winter. At the turn of winter, he was the "second tithe", i.e. actually 2o, according to the ancient Arctic-Nordic annual reckoning of the "two tithes year", which still forms the basis of the Atlantic-Nordic year under the "twelve" or "two tithes" reckoning. This is why the Son of God was also written with 4n'cl russ at the end of the year in the winter solstice, when he arrived in the south. Quite logically, the cwrđQprüz *double axe* also appears here in the ancient Tuatha tradition of the Ingväonian rune series, just as the ancient Gumatic hieroglyph connects the year sign or j. with the double painted cross (text Tat. VII, No. 29, cf. text Fig. 34), and the Creto-Minoan connects the Zzu - (with the single and the double right cross text Pl. VII, no. 3z-53). The "double

axt" once had the meaning "ten" /-1 in Old Germanic, as can still be seen from the phonetic value of the final character of the long runic series ct-g (n'n, "day"), whose cononantal value actually belongs to the Sormerson solstice. The cause of lousy "sound shifting" will be discussed below. The sign of the double azt as a winter solstice sign, the z4 rune l'g, is therefore called round or, in Stephen's rune series 3g, *sunt* (No. 8). It is now highly important that the doubled sign of the lioppeiaxt, which with the sound value i also appears in the runic series (Stephens nos. 33 and 34) as an alternating sign to dein uns bel aonten

Grundformen



Anglo-Saxon runic "m"

Qdeniotland

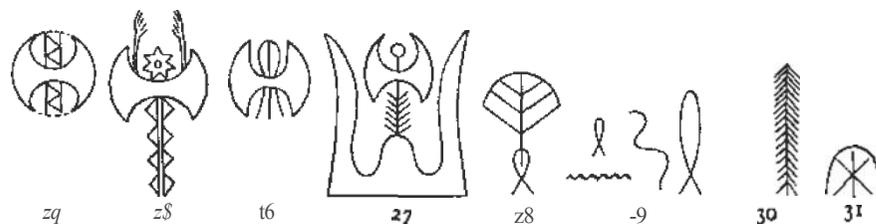


KyFo



.kfjaoisch

Ancient Egyptian

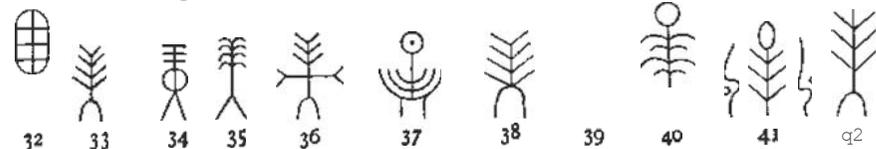


North America Spain

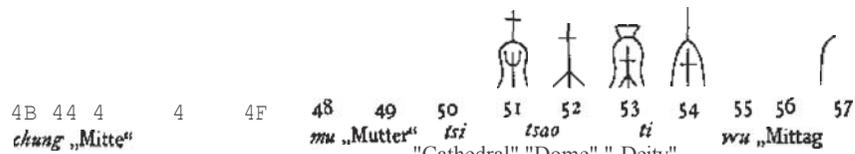
Palestine

Gezer (Christian)

Old Elam



Old Chinese

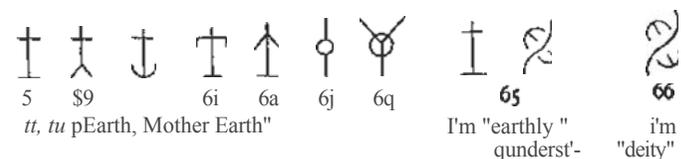


chung „Mitte“

mu „Mutter“

tsi "Cathedral" *tsao* "Dome" *ti* "Deity"

wu „Mittag“



tu, tu pEarth, Mother Earth"

I'm "earthly " qunderst'-

i'm "deity"

The double-headed serpent ideogram x (xīgzi, sw' t4sz'.) aufrtritt (text fig. 5a, Mr. 9 find to), and also in the rune series Stephens No. J (text fig. 5a, Mr. i i - 13). The u p r i g h t, doubled double axe (text fig. 5a, >- +4I occurs with the nameu free in two runic series ('Stephens No. 36 and 41), as a transfer of the ancient sound value of the year division of the "two worries" é-é, act which z'ir wetter comes back below.

In addition to the names /, *rand*, the Zeichen of the "double axe* in the Anglo-Saxon runic series carries the phonetic values xè, ør, sr and the name z/øn. The sound value (s) can be found in the pre-Sabellian fair the sign Text Fig. i4. No. a, No. 5 and the bisection of J a, which thus corresponds to the Rur en sign Q, again further proof of the North Anatolian origin of the later Italian alphabet. As we have repeatedly mentioned, the "MaJ- Krenz" iui circle or rectangle, or the double axe, generally appears in the post-Italian AtlanökerlcuJtur as a symbol of the mother earth, Τρεοε, *Tenit*, *S-taom*, later Celtic Daaa, *Dan*, In-nr-t etc. (cf. sections "Matter Earth" and "Thorn").

We will find as a general Atlantic-Nordic, cosmic doctrine that the "Mutler" with the "thorn" the Hiite of the grave house of the Son of God and the nlenscen is "in the waters", where the new tree of life and the tree of the year grows. In Section IV (p. ICD) we have already mentioned the connections between the "fir tree", the tree that lowers its branches, and the "stone as God's burial place, "mother house". The Anglo-Saxon and Germanic word yZen "stone" is derived from r"-œ-øa with a prefix of the s sound, the "Snake" D, later formed I.

So here we still have the gauze winter solstice symbolism of the mother's house in the (j, acs which is the building of life'n, And like xc, r'œe/, r'mi è in the Berber language of the Syouah (Algier) still as "cave, grotto, uelle", we find the *star* as u e l l e n - goddess on inscriptions of the Pettucorii (Périgeox), which are always dedicated to the "deo Teloni et deae Stannae". The god f-/ , f-r is the „Dorn -God, who als the lowering one J, the god with the ger, lat. Mr/œe, enters the mother's head, the "stone", the "water" and, after splitting the annual circle Ø, rises as the "Dorn"-God § {- . The Son of God, the 7Ho, who is called together with the Mutler £/nøøø, is the same one who calls himself "the Lord" (kyrios - "circle") in the Apocalypse fr/os dos 'Jndr", the "Ziel" (vga p. j }3- 5).

And just as z'ir the All Mother Earth, the "stone", the PJanøa init the stone axe is depicted in the North Atlantic megalithic tombs, so ste also appears in the later Roman-Celtic inscriptions of Gailia as a river name, term, properly "thorn" (axe, beil), and *far-am* "thorn goddess".

The mother earth, the ulnterønnecessary "mother house", "grave house" as "stone", the The "spring", the "water of life", the "double dome" of the yearly split, the winter solstice arc (j as "snake, the "tree of life"), we must therefore be able to prove as an interrelated group of terms, of symbols and characters, as well as their phonetic values.

The inscription on the fragment of a ridge from Ødemotland in Stavangeramt (At1a.- Fig. Z i8) still s h o w s both signs, the "double axe" (text Fig. 5a, Mr z6) and the fir tree tNo. zy), the latter being the symbol of *Ti'u*, the guide of the dead, the god-sobne in the winter solstice. Accordingly, the series of runes on the Kylfer grave ends with the "double axe pç}, the "day" sign of the year's division, the "snake" g (the "1-, met-, formerly s", to sign) and the tree of *Ti-u* lowering its branches (text fig. 3a, no, i8-zo). Therefore, in the section "Jul", we will include among the Old Frisian Julkuhen both the Lebensbauin mit der '*flatter*.- AleCeltischer Sprachsc Watt, B "L fl, Leipzig i b9y, p. i635 : CI L, x I I, gp-9S3,

BILDBEILAGE XVII



liidnis of the Joruba goddess Oja

with hur u iutersonnca finallyun AtJantiL "rsymbol iü the ""tutter-Erdu into the Wassom : Mattenmuster aitf Jer Br*st
 unit rter „Do\yclaxt'
 . Right and left Schnngo rods, images of her husband, the Donriergottot
 (Biehe auch p. aa, soi gnd yo'i)

Serpent, zäe the human couple asking for offspring, as a solid moöv, a symbol of incarnation and reincarnation.

On the bracteate Copenhagen I z 3Z* (atlas fig. 2ly) the six-headed tree of life also appears as an invocation of the Tin, with the cross of the four points (text fig. § , no. 21), as in two Anglo-Saxon runic series (Stephens no. 5 i and A yO) its sin "picture also represents the phonetic symbol.

worth aad-, High German cnf- leads (Er. sz), a word which as a prefix denotes the becoming, the emergence of a new state, the leaving of the old state, and is without doubt a weclisel form of "end (see text fig. 6o).

At the end of a series of runes (Stephens i4), as in the Kylfergmb, the tree-sign (No. 23) also appears as the doubling of {, the sign of the "double": it is that eelhe Anglo-Saxon series of runes which has given us the signs No. 8 of and No. g and iO with phonetic value s iiberlieferl.

If we now look comparatively at the Atlantean symbol of the Minoan Greta, which is still entirely in the Taurus Age, we find the "double axe" with the serpent enclosed in a circle (no. z4 Atlas fig. 5zg), double axe with "two snakes*", six- or seven-spoked year wheel and the "ka"-sign of the "two hands" (No. R§ - Atlas fig. 53o), double axe and the snake-loop (No. 26 - Atlas fig. 5zy a-c, 5s8), double axe on the trunk of the tree of life, with the sun sign, which consists of the in-sign of the "two horns", the "upper" part of the So-W, méa- etc. sign (No, z2 AUas fig. 6z8, cf. further atlas figs. 6z3-62y and 639- 3)

Our investigation of the Tree of Life hieroglyphics in the pre- and friihdynastic Linear The Egyptian hieroglyphics (text fig. e8) have shown us that the tree of life there also grows in or out of the fl or the 9 with the serpent sign {text fig. 3q, no. 28-3 i). The E g y p t i a n hieroglyphics have also confirmed that it grows out of the "house of the deep", the "waters", and that this "water" is that which surrounds the earth, orbits it - ßy (funja, Tanja, Ninja) (text fig. q8, no. i 5 and i6), in which the tree of life, the Mtl (W/)-tree, is rooted.

This gives us an extremely important clue: for in the Tuatha languages we also have 'fiese Arn-/f "Z (Old High German iiii@wJ, sizR@mof) and, as a designation of the evergreen of the tree of life, the m - (Old High German singruoN, Old North, j:l- 'rum). The Old Germanic in means "always", "always", next to the form 'l-n is a form s-e, Anglo-Saxon ywW, Old Saxon *simb!a* Old High German ü wö/sw, Latin *sem-p--*. It is the eternally circling, roundly flowing tide of the world's ocean, whose name is found in the Swiss-Bavarian iitiu'zff, Old High German rin-, sinn-, sf'ii-mrd, Old North, riert, Anglo-Saxon zennu-, ü'rszv-of/ etc. "kiigelrucc, circular" is preserved.

As our investigation in the sections " Son of God" and "Tree of Life" will show, the oldest recorded North Atlantic tree of life, the "thorn tree", was the Machandel or Qiieckholder (juniper) ?-?, b-m, m-?, i-w-tree, whose name also refers to the "Domstrauch , the blackberry and the hagbottenstrauch iibertragen yurde. The connection, which in the Latin sz and *sentis* (canis), "Zf "n'fidorestrauch (!)", "Hagbultenstrauch , "thorn bush" and iiziw "curvature" (in particular the ScMange), the "innermost*", "deep womb, "depth", "bosom of the sea", "cauldron", "mouth of the earth" is still recognisable in relation to the ancient winter sun symbolism, we will be able to trace in the entirety of the North Atlarite languages, as well as their hieroglyphics and S}'mbolics in the change through the Atlantean megalithic culture of North Africa to the Ma-uri, Am-uri megalithic culture of Palestine. It is the sacred '-r-"Dorr-shrub* or "Doro-tree", which as a hag, as a circle the grave house, the

Dolinen, x-i, in which the Godlessohn, the én-Jr, So-Im etc., the "Dprngott", "Hag-Gotr' at the winter solstice has entered. And we will also find this word i-n from the coast of West Africa to the Near East as a North Atlantic cultic linguistic heritage in the term

"year", "end of the year", "walk" and "shoe", i.e. in the full extent of cosmic, symbolic coherence. (See pp. 38d-38d.) In anticipation of this, our text may Fig 54 In a single series of comparisons illustrate the atlantic origin of the 9n3u belief, the god 'im sene, "the Dprnbusch", the blackberry bush, also in symbol. The symbol of the llroriberry bush, the "elk-thorn", as its Atlantean name was, is the II-Bogen; er v'achst with tendrils rooting again and again in the earth, through which - according to the Crmanic voiks tradition - one should pull the children through for the renewal of life!

If we start from North America, from the rock paintings in California (Owens Valley), we find the tree of life in the oval circle (so-called "frame figure"!) with the sign of the year division (text fig. s4. no. 32), or from the (j z'achsend triit dein Bestimmungs-

(>+ 331 From the Palaeolithic rock paintings of Atlantic south-west Europe we know the depictions of the "God-year-thumb" from the

growing (nos. 34 and 3S) have already been mentioned in our study in the previous section (text Pl. III and HI a). The same depictions of the year or licence building, which are also applied to the chandelier as a l "ultical device, can be found on the doors of synagogues.

Palestine as a symbol of the Bautries of the /nāu (Wu etc.) (No. 36 and 3y). Our examination of the ancient Jewish representations of Palestine in the second part of this volume will show us that there is an unbroken continuity of North Atlantic cult culture here, which e x t e n d s beyond the older Amuri culture into Jewish culture.

If we trace this further back in time to the emergence of Christianity, the symbolism of the Christian burial lamps of Gezer teaches us that the teaching of the Son of God, the "Hemi", who gives the "light of the world", the revival of an ancient popular belief of the people from the West, from the Occident, the Motherland. We will examine this Christian tree of light symbolism in detail in the section "God's Soiin' and "From Jahu to Jesus". Here we shall only refer to a few individual pieces that are important for our present series of symbols. It should be noted that the "trees of life" are always depicted on the top of the lamp in such a way that the wick opening is above the "apple" of the tree, i.e. the trunk carries the line in the same way. If we now look at the row no. 38-q1, we find the tree growing out of the 9 (N . gJ, or the trunk standing in the II with the "double axe" (no. 3g), or the tree growing out of the "double axe" (Nt- 4-), or the tree with the "two snakes" (actually the sign §), each of which has a sun next to it.

The ancient community of faith, which here proves to be a hereditary permanent form, cannot be expressed more clearly and distinctly. The Christian symbolism of Gezer is indistinguishable from the ancient Tuatha hieroglyphics of the Anglo-Saxon Rhonean ranks and also explains the fact that the remnants of the ancient Ingvaeon tribes, the linguistically Celticised Len and Scots, like the Anglo-Frisians who remained Germanic, were the first to adopt that of the Nazarene from the ancient Amuri region of Galilee after the failure of their own reformation. If we now take a look over to the area of the Euphrates-Tigris region, where the traces of the voyages of the South Atlanteans travelled from the Red Sea, we find the same spelling of the Tree of Life (No. 42) growing from the (j) as at the other end of the Atlantean diagonal in America (No. 33d).

The symbols of the Christian lamps of Gezer, burial objects, thus tell us the same thing as the Old Elamite representation. The "tree of life" grows from the 9, where there is $l > 4$, i.e. from the yearly division of midwinter, the winter solstice in the middle of the year, the blitemacht, the muttemacht. If we now recall the ancient Chinese hieroglyphs $t > ^ 43 \ 49$ - Text Taf. V, No. i 35-i6i), we once again receive full confirmation:

the "double axe" (No. 46-47J) is the alternating sign of the year division ideogram (No. 43-45) with the value cAVng "centre", NL 4s -- also shows the cross of the "centre". That we are in the "mother power" is taught by the signs no. $\phi 8$ and qq, whose phonetic value "i" is "mother"; no. q8 shows the "painting cross" with the two suns of the ascending and descending jahres halves in the yearly circle (cf., Cyprian eu, text Taf. IV, no. yz), no, dg the two suns in the two halves of the yearly division ideogram, the axis of which again ends *schlangenförmig*. (See text Taf. III, no. 31 and text Taf. IV, no. i 31). (See text plate III, no. 31 and text plate IV, no. i 31.)

But one thing is of the utmost importance: ancient Chinese also confirms the myth of the "thorn tree", which grows up in the "middle of the year", in the "mother". It is written with the Tree of Life-Ideogram u-1 (Axel, "isé), which carries the "double axe" in the centre of the trunk: No $\$ o \ n' i$ "Dom". We will deal with the highly cultic significance of the briar and thorn tree in the section "Tree of Life". The related ancient Chinese Ideo-grammes for the "thorn of the way" lake also include the "cress", the hieroglyph of the Son of God in the "centre", which stands in front of the ff-sign, in which the $\ddot{a}n$ or "Bfensch"-sign, "rä,r "germ", "sprout" (No. 5 i), or the Kreunbatim with the three-part "root" (No. 3z). The fact that this is a purely cult-symbolic sign can also be seen from the hieroglyph $\ddot{f}i$ "deity" (no. 53): the Kreunbatim with the three-part root is in the 9-sign. "This is the noon", explain the signs no. s4 and 5, "the lowering one", says no. 56, "the sun that has gone down in it", adds no. 52.

Here one would suspect a confusion: for the "noon" of high summer could not be the "midnight", the "mother night" of midwinter i Moreover, the **sound** value m, also God -zu- (-p) is in the a 9. As we will see below, the designation is quite logical: for the Atlantic Nordic division of daytime has the same course as the division of the year: the latter begins in the south (midwinter), passes through the east (spring) via the north (midsummer) and through the west (late year) b a c k to the south. First, however, begins in the north (midnight), passes through the east (morning), over the south (noon), through the west (evening) back to the north. If the south is midnight in the series of annual signs, then it is midday in the series of daily signs; and vice versa - the north is midday in the series of annual signs, and midnight in the series of daily signs. The signs r e p r e s e n t the "cross, the Son of God in the middle of the year, standing on the horizontal line (horizon, earth) (no. 58), on the A (*-i9I or in the u as "anchor" (no. 6o), whereby u can be both the "inverted", "sinking" of midwinter '}, '}' and the ka-sign 9 of the r i s i n g. This is confirmed by the alternate forms no. 6i and 6z, which directly follow the forms of the Magdalenieri (text fig. 4 a and 1'), as we have also established for the signs no. 65 and 66 in text fig. 9.

Important for the Neolithic cultural relations between Europe and East Asia is the fact that we can already prove the sign no. $\acute{e}o$ on the pottery of Tordos (Atlas fig. 4° +).

The signs No. 63 and öd are also characteristic: the former {63}, the ideogram of the sun of resurrection rising on the stem, we already found in No. 52; it is synonymous with No. fij, the sun on the So-sign, a cult-symbolic sign whose migration via India to China we will get to know in the sections **fo-3r** and ur-la. The same sign zi "deity", the God-snhn, w h o entered the mother house of the earth as lo, is still preserved for us in the binding sign no. 6\$ l'm "earthly", "underneath", which is composed with the sign no. 6é izn "deity": the latter shows the sign of the "two people", the "twofold" with the N-spiral of the solar year (text fig. ig).

As was briefly explained in the third section, Mesopotamia, Sumer-Elam, forms the area of passage of the Neolithic, Atlantic-Nordic cultural migration to East Asia, while the South Atlantic migration of peoples around Africa first to the Red Sea (Egypt and Arabia) and from there to the Persian Gulf, to the estuary of the Venetian Sea and the Mediterranean Sea.

iiuphrates and Tigris. We last wrote about this in Text Ab 4 . *r. 7 -6 how completely the most ancient tradition of Mesopotamia, the Sumerian hieroglyphics, has been preserved in its phonetic form.

values and interpretations confirm the North Atlantic Tuatha tradition. From the II ie,

u, es' dura etc., the "cave", the "well", dewi "mother's house", the "sunset", the

"reversal" of the "primordial course", the u, fit, i@f, um, uA, ng, the re, the "day", the light", the psonnengott" emerges; there the "opening" of the "Mundeg" the "speaking" takes place. The Eddic tradition has also preserved the god-narHen of the winter solstice for Odinn (Gylfag. zo).

B. The "Zchnet--=i8 We have also been able to determine at this point that the sign Jj ,\ lm Sumerisehen ""° "" " also has the sound value u, W, (a, 3o, n "auf" (semit. eéerit) and M "6o" (semit. luléu), in addition to n" count", p count" (semit. mann), We hereby refer to an a n c i e n t , Atlantean annual calculation, which we will examine further in the next section on the basis of the monuments

The oldest Atlantean-Nordic year consisted of *zzfu do:ft months*, i.e. ten months in total, whereby the month was counted as three weeks and the week as six days. This resulted in 60 weeks per year. Five leap days were inserted into the yearly division.

Later we will find a Jalire division of z.wülf months, the month to six weeks, each to fiinf days, ako 2s weeks in the year and also the fiinf or four leap days in the year division. The important thing about this observation is that an older KAazr counting merges with a younger JwöJrr counting: a duodecimal calculation overlays an older natural decimal ("zv,'ei hands") calculation.

First of all, for the North Atlantic Tuatha tradition, we can see that the sounds determined so far for the sign of the winter solstice arc (j , ru (ei), Zu ("I-, uä-), vr {uf or m, fu), ac, can also be interpreted in the Germanic languages with regard to the meaning "ten". However, the Germanic language has a characteristic peculiarity. It combines the name of the Son of God r- (fi-) with the respective phonetic values o, er, R (/m), m, (es). The connection li'-u "ten" is still present in Old Norse; the same word is preserved in Old High German *Mio* ais the name of the god, who in Old Norse is called Apr (fi + er) or f/tor, year [ta-or, W w) and is identical with G"??i, UR, all identical names with the same sound and meaning for the winter-sun-using Son of God er-, "/-. The connection f-Z or with the winter-sun-using sound vrcse)iebuug /-Z, to which a third

A syllable with the winter-sunset ablaut of aa in 'ie' is attested in Gothic *tailain*, Old Fris. *Ein*, angels. Pro, Old Saxon *er/on*, Old High German *ar/ra r*. The -m and -'zr connection is also found in the Armenian name of the f- sign: like and *tar*.

The s-connection can be found in the Atlantean languages and also in Armenian In, Attslav. *desēt?* etc.

Here we can now set the Polynesian sound values we have already determined: we, ufu the word of the Kidts language for "io", in connection zrgn-(A) are p io", where the "light" blossoms for the first time, the "assembly* takes place, the "snake" is; ehensio Zzlo/ " io" and "zo", as /-LVVerbindiing.

Polynesian gives us another clue. From the above vocalisation 49. i -i ii-. >1. -.

of the winter name of God, we know that the same as /-stem as, N", fw, "" °°

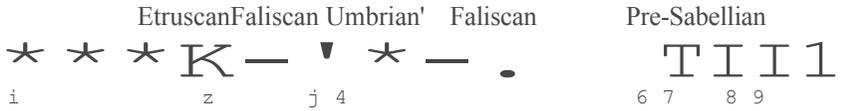
Ian, nN, nir/, ito. N, rte etc., as f-stem nR, ele, Ac, ifnu, aW, "al, 4i', u f i, am usar. iauten, also with lfi instead of Z, or with consonant doubling d or R (Zt6, /A-Ti), in which an interconsonantal vowel can endvelop again. *Tan*: in Polynesian, however, means cin YaH, originally cin J"/m com arte W "wnfrn, which according to the old Maori tradition was later divided by a wise man into *vzrálfi IIA'otaf*r. In Mapri, however, it also means the "loop", "noose" (9) tinh the "door", then "lying at anchor", an extremely important indication, since in Tuatha symbolism the Son of God, the "lowering one", was compared with the "anchor", whose forri in the Stone Age was the stone-sworded hdlzerne (Mal) - Kreis X, but in the Bronze Age already the Ç-sign (see p 4&). In the symbolism of the Nordic staff calendars, which is based on the later (South Atlantic) twelve-year period, we find the three "anchor" symbols of Tu, Tur, fi-w, TO, Pnu in the eleventh month, the "Windmånód", where three ships are anchored in the winterqiartier (Appendix to Part II, "Symbolik der Stabkalender", Pl. XI). Sarnoa J'au "to lie at anchor", "to arrive", "to end", f.r'-seja 'season (of six months), Tahit. f'ze 'season, 'AnkeP', 'call in the giver', Haw. "season™, in particular "summer",

"warm)ahreszeit" - (the reversal of the original northern conditions after the

Relocation to the new home of the southern semicircle), further - "*Mitternacli*", "*U-t rg-gs- sf'eh der Josw*", "resting place"; Tongan. frio 'year', 'season', "Erfite", "K rieg" (gerinanic *Tyr*, *Ti'u* etc.. as "god of war"!), Rarotong. /"u „Jahreszeit", "sich niederlegen" (ako "night", originally "Winterceit, Wintemach0') ; Marques. fnu „Jahr von zehn Monate", "Rast, sich niederlassen".

In the section "Son of God" we will learn how richly the Polynesian language passes on the ancient cosmic winter solstice symbolism of the Atlantean homeland to us in its gods Ele, *Tu, fica*, O za etc..

Here it suffices for us to note that an ancient antique, xultic yearly account of ten months closed with the word teu, the "anchor", -b or H. We have, in the study of Text Taf. I (No. z/- 3) we learnt that the word Znz (fay) is written both in the so-called North and South Semitic series of characters or A, as well as concluding the series as the last character. The Old Latin alphabet also concludes T v \$ Z-ir-z (f i), whereby drawing \$ leads to the later phonetic value é-z (ul-en, "é-ú "ox, "StiW9), to which we return in the section on "Söer" and "money". Certain Old Italic alternating forms are of rough significance:



As we shall see below, the Son of God in the winter sun, the "tithe", was written in the Arctic-Nordic and older North Atlantic Symbolics as a symbolic connection with the -} - right cross (cf. among other texts plate VII, no. 5z); only in the Atlantic-Nordic Kaienderreform did the Son of God become the "lowering one" or the "tithing one".

"as" | with the half painting cross / or \, as a sign of the sun's end, namely on the new axis SW-NE } or SO-NW } connected (text Fig. 4)

It is therefore only a matter of the connection with the "half" MNkreuz, which as a sign of the summer series is still preserved in the Nordic runic futhark t \$, originally worth the sounds A-n "Knotn", as our investigation in the next section will show. We have already briefly touched on who the Son of God is with the fourfold "knot" of the four solstice points X in the previous section (see also text Fig. 6q).

It is not interesting to see how the various Atlantic tribes have used the symbolic connection } -por or } have been retained in their parts in the writing systems. While rlas North Atlantic has the form 'I' 9, which is followed by Celtic, Iberian, Creto-Cypriot and Carian, South Atlantic has the j- or X, also known as the "wheel cross". The Italics again occupy a central position with the Tand or } sign. The Ctruscan group (Etruscan, Umbrian, Oscan) is completely unfamiliar with this sign originally ended with the formula } v i(-) -(r), the old word for "bull", which is still preserved in Oscan **forx**, like rin Latin *tu-ur-us* and in Old Norse jbydzr, without z-prefix as in "Nfim" (got, yzizr u x i v), is still preserved.

The intimate relationship between the "bull" and the X-cross, especially in Inino Crete, will be examined in the relevant sections. We will then also be able to establish how the same relationship can be traced as an Atlantic cultural artefact throughout the Near East (Text Pl. IV, No. i dö, Text Fig. 4i b).

The conclusion of the sacred)ahr series is thus here nprd- "ic south atlantic the fcd, fiU, len etc. originally as the leaning "house" of the Son of God, the Soiinenundergangsstelle according to the Polynesian tradition.

This is also confirmed by the pre-Sabellian sign fijr f, which shows the reversed spelling next to the sign of the setting sun j as an alternate form. It was not until a later equalisation that the no longer understood reversed writing, which was originally characteristic of the letters of the winter half, was removed (text fig. 5\$, no. 6-g). We have b e c o m e acquainted with the latter sign in the "long rune series" in the connection } 9 or ty Sig-Tjir, it is the formula with which the autumn-winter series is raised. Pre-Sabellian 2 or \$ as an alternate form to T (fiir {}), places the Atlantic-Nordic origin of this Itaiic alphabet beyond any possibility of doubt.

The fact that the /sn is none other than the N, 6U, the Au, 'tfv, fen etc. is confirmed by the Nordic escort coins, the gold bracteates, which we will discuss in detail in the section "Son of God". They show us the bull with the X-sign, above which is the head of the "man", *the die*, for etc. as a fixed symbolic canon, the

was not yet sensualised to "bull-man", later "horse-man", as in the mixed cultures of the Middle Erie. The Selvig bracteate from your Stavanger office (Norway) (atlas fig. z63) still shows the name β u ,

First of all, it should be noted once again that the forms Zi-a, fi-er, fi-R (/o-év, ze-to etc.) are completely independent and yet equivalent forms, which are all formed from the sign and [j or A, whereby]^J A can have the sound value u, vr, us, Mi or jt (w-, ien etc.), under no circumstances did fia originate from a gerinanic /-A or /-é stem.

This is also confirmed by Polynesian, where we can always find forms with I in addition to those with f. FaJiscan also shows the én sign as an alternating form of the ' /-(Text Fig. § j, N-- 3-4) Just as in Polynesian Maa and Ann stand side by side as the name of the year god, we will use the same names for the son of God as the bearer of the "light of the land", the light of the brain, as the "beginning of the year" and "morning", in the languages and symbolism of the North American peoples. The form fl is thus a later combination of the most common names of God of the Jahresteilung f and Z, as we will show below.

As the numeric shows, 9 A is "iO", a winter solstice word with a-a ablaut, i.e. alternation of the two winter solstice vowels; the phonetic values in Sumerian are a, a i *u, 3a, often - "io", while as a sunset hieroglyph it can also mean by-yr (a), w and R, which latter value it also has as fct "Mio".

The u, alu, rt, m-forms therefore stand side by side here. Since the Son of God as Z- the "double" and nis -€ means "two hands", the compound f-é would actually mean "two tens". In fact, this meaning is also preserved in Polynesian: Maori fre - "io, Tonga. Marquesan. zeéou - "2o", Mangaia frlau - "io pairs", Mangarev. ZWu "a double io", Zl "o - "2o", while Tahit. than - means "so" or "io pairs", so the year las would be "io pairs".

Maori also has the U mentioned above - "ten", synonymous with init a,go-Ä - "io" or "io te", Rarotongan ng'zvrir, an old cult word which originally meant "assembly" and is also the name of the N/den med harbours 3f'rrnfc of the younger division.

We have seen that the root -a,g -, in Polynesian as in the Atlantean-Nordic language, denotes "procreation", "descent": the fi-zrga thus literally corresponds to the ait- ingvaenian name of the Son of God nis of the Lord of the "assembly", the main thing of the winter solstice, 7ltiagsw in Roman tradition. It is the J that is in the e-Z (later "-g) @.

In fing /wru and a,gonwu "sehn- there is also the word Ttrrx, synenym Ware, "dai glow of the sun before rising-", the old Vedic name of God -father Eva ' Rig Veda X, rzd, 3), the Wwzr of the Awesta, that is the God w-, m- {, or Hi, ia 9 J, who is in the t'l mr beKndet

The compound J-n is still present in polyneaic. The -n- here corresponds to the Sumerian -ne- "ten", the winter solstice forums of the "Lord", who as aa- is again the "First" is, North Atlaiitic w-en-. We have as evidence: Samoa tion - iehn, Mno-Us o - two times ten: Ja, which in Polynesian also means "cwei" and "twofold*", is the same as ha, the Son of God, the fiwiefache in t -a. Next - Fiji liii - ten!

A comparison with the Mande languages shows just how old this term is

West Africa, in which also /na (fo, zin, Zd*. lat, for) "ten" occurs next to a form Er, /u or Jā, that is, there is / saying and (*fu*) saying voice. While the name of God -/- belongs to the "elk" and "bull" periods, as we know -p- tpo, *fa*) is the name of the Son of God of the time of the ram.

Also the Polynesian as the final stage of the South Atlantic Afrilra entry shows the two groups fire, Gilt - "nehn" and the pu-, J-group: Samoa *ga-/u-in*, cc-fu2u, Tong. *ige-fu-lu*, Malay zo-J-H, Kayan. j etc, Maiagar. /of" - ten, that is the Son of God as pe, /"f in the N

So the forms Zi-a, *Zi-w*, fi-sy, ü-t", ifi-rin, also with n-localisation instead of c, are next to each other.

50. Die
der

That the &' etc., the - (jor ,the "tenth", is none other than the Son of God in the iii<rogyiipiie winter solstice, in the last month of the year, the last "solar house", results from a comparative study of the signs {- and {j A etc. in the Atlantean hieroglyphics, which is available in Text Taf,

From the comparative composition of the text in fig. d6 we know that the Son of God is already documented in Magdalena as the one who sinks his Annie, or the tree with the descending branches (text fig. q6a-b - text Tat. VH, no. 3 a-3 b). The hieroglyphe stands either on a horizontal line as an ideogram of the earth and the horizon (nos. 3a and 3 b), or in the "yes" sign (no. d-5), a spelling which we find in the Rriittelstein-temporal Nordic symbolism (no. i i), in the Cypriot script (no.4 6-dy), in the pre-Dynastic linear script (No. yz-y3), as well as in the archaic Chinese script (No. 4 - & - 9) is encountered again. The polyphony of this symbol is that the "da" sign simultaneously represents the reversed J-sign again: for the Son of God lowering his arms experiences the "reversal" of the hieroglyph raising his arms at *the* turn of the winter sun. Hence the doubling of the '{'- or 9-sign, as it appears as iS. c'of the final characters of the short or North Atlantic runic series is still preserved in your domestic runic poem, with the meaning of /i/u /" the arrow giant" (that is, the god with the arrow, the ger, the -t- Tiu, Tiur, Tyr, etc.) and the "taut bow" (*hydr baust j*, alternate form zti We "inherit , deor pwintergrünsten tree", or the ff vr-arch ("AryN", " il',rxrzt-'). It is preserved in the same way in the pre-dynastic Liuearschrift (No. yi-2\$). (See text Taf. IMA,

It is now also quite clear why in the "V'iÄfr" (vr, R-xr, 3m, R, *äu-ur-kv* etc.) where the pwater is.) where the pWater' is, as in those winter solstice caves of the Palaeolithic Atlantean culture on the Gulf of Iliskaya, the Idengranim of the pillar or of the Son of God with the outstretched arms, of the Son of God as an arrow (later with the arrow), on the "Eher" {the buffalo) is depicted: the Son of God in the winter solstice shaiis of the bull acitaite (12 oOo-8Gm BC) mub overcomes (kills) this house and xa symbolic animal, the "Stigr", before he can rise again. This is the South Atlantic winter sun myth, which can be traced through the depictions of the numerical Babylonian seal cylinders into the Mythras religion, in repeated renewal and darkening. For the fact that the GoW with the Jü/ and the fifN is the Ali f*w, hw, W-w, W, J'cg etc. is **confirmed to** us explicitly by the Nordic coins {bracteates) of the Migration Period (cf. section "G-God's Son").

Of the greatest significance for the history of writing is the fact that *the i4'"reMcl-*

forms of the f- brain'ßypH, m nyd h, wefchr nnle+' others on zf-n B°üß'frtiern z r drr Hâi'tic
 •nr LNw d ert lit worthy (text pl. VII, no. I, z a-2 b), gewii so in i:L-r ibcriscMu script (no. 2j -*f, 34
 36, 4+) -°r L-zéeliz-, iert &rni vcrbmidrnen Lauberz t + v (p)l Es i'ct ditx eiy äü:Verse) wi'thtiges
 example of conti iui'tät in zinrr leAalen Übmtieferuxg od a bezurü, d"@ d(e sogenaxntc "firfricAe" fcürJt
 an/ '2rn offaeAscLa, /rs zen-émZaöNc/zen ANfmWea? the alterea Steixeci't zi bzufMcx i'st.

The fact that the rectangular spelling of the "ka'< sign, in which the "lowering one" stands in the
 Magdalenian signs (no. d-§), emerged from the round original form, the "anchor" sign, is expressly
 attested by the predynasoean (no. yz-23) and ancient Chinese signs (no. 86, 9 90) noGh. See especially
 the text fig. 5n (p. 485),

which is the round spelling of the da sign in the predynastic, from which the angular spelling
 illustrates

Particularly instructive here are the Palaeolithic forms Text Taf. Vß, No. 4-§: in the former (No. z)j
 the hands are added as a hamrn-shaped linear sign (Text Fig. 30): moreover, the sign of the "lowering" 9
 contains the sign {-, which in the Old Incaeonian tradition of the Anglo-Saxon rune series still retains
 the lteudingung rar tir, High German N", ak WechseForm des '}, the symbol of the Sig-Tyr, the guide of
 the dead (cf. p. 3⁸ and text Taf. VII, No. zo-z i). The fact that this reversal of the sinking J, the fu, Iris,
 fiR - - *-> - Y. takes place in the "two mountains" of the winter solstice is taught by a spelling like
 that of text plate VII, no. 3 (cf. text fig. 46, e-f).

It is of the greatest importance that the formula of the in the A A, the "two mountains", is
 available to us as the beginning of the "third generation" of the "sacred series", also in ancient
 stone, in the inscription fragment of Ja Madeleine (fig.4 jÖ8 and text fig. 6r), which I will discuss
 at the end of this section. We thus obtain

the certainty that the initial formula \$ & of the "third gender" of the "long" R unen series goes back to
 an A/i/ raifirL, namely /foiifirL tradition. The ß i n d e s i g n , the formula A , the li-u, fi-w, *-Zr, fi-
 lm etc., the Son of God as the "tenth" in the D A etc., can be proven to be a Neolithic tradition at the
 latest in the rock carvings of Seine-et-Oise (Text Taf. VII, No. y, Atlas Fig. 4562, where the \$ jßo or /e
 (/w, /-Az] hieroglyph also appears).

It is a historical experience that the bearers of older cultures usually retreat from the plains into
 the mountains before later invading conquerors. While the conquerors take over the easier and
 more productive settlements of the older population in the plain, the emigrated indigenous
 population, who did not want to become as dependent as the subjugated, only stayed in the
 neighbouring mountains. In order to determine the possible continuity of the Palaeolithic Atlantic
 culture of south-west France and north-west Spain, we will therefore have to turn our special
 attention to the neighbouring high mountain regions, the Pyrenees and the Alps with the Jura
 Mountains as their foothills.

The bowl stones in the canton of Valais, which we will look at in more detail in the sections on
 "Stone", "Mother Earth" and "Son of God", are used here as a sample. On the cup stone in the
 "Teudraya" field, in the village of Vilette in the Bagne valley, we find
 same firmel of l R * + w etc., but here written separately (text Pl. VII, nos. 8- 9, cf. atlas fig. : the
 lowest part of the {j-arch is somewhat erased by weathering).

As our later investigation will show, these stones are always associated with a source and

aui Dornhag as a colt site, to which the tradition of the officiating priestess as a "wise woman", "fairy" etc. usually still clings, and to which the full delivery also demonstrably still attributes the property of "mother stone", from which the children emerge.

"Domhag", "spring", "stone", "wise woman", "birth of the child", these individual details are sufficient to recognise the ancient, Atlantean-Nordic cosmic winter solstice myth at this cult site. The folk traditions are now fully confirmed by the inscriptions on the stones themselves, which show the "sun" or "seed" hieroglyph @ next to the well-known 'pZ-hieroglyph g, the symbolic biid of the descendants. While the Villcette stone s h o w s the formula R li-u!rJ, we find it in an equally Palaeolithic spelling, atif we will come back to below, ' n, on the stone from Parey near Thoir)* **in the Jurassic** (Atlas Fig d6o5). Here as there, in addition to the rt-o(r), r(Ä)'s-w formula, the invocation of the Son of God in the "Gtein", in the "Mutterhaus", in the winter sunwncdc, nis of the bringer of life, awakening to life, appears the Kreuz -}-- sign, which is also abundantly represented elsewhere on the scial stones of this western alpine region, with your Palaeolithic sign of the cathedral god, as we see it in Text Taf. III a, No. 36 and IV, No. zz - sç already learnt. Of the cross-sign we know from Text Taf. III, No. 2g, that the Anglo-Saxon rune series of the Themsemesserx still carries it as an alternating sign Attr the "year - sign § of the summer solstice or the division of the year in midsummer, as it also appears accordingly in the midsummer signs or)year division signs of the Nordic staff calendars (Text Tat III, No. 5 i)j in the numerical hieroglyphics it also denotes the division of the year and the middle of the year, with a still recognisable relationship to the winter solstice {Text Pl. II, no. i 5g, cf. p. z43). However, the fact that it is used as a sign of the new rotation (downwards or backwards in the solar solstice, upwards or forwards in the wintry solstice) as well as a winter solstice oak has been taught to us by the study of Atian tomb house hieroglyphics (cf. Text Tel m, No. 63-2o, 8z-Qo, 99, io3, ion, rot ; Text Taf. V, No. k, l, r j No. 2d, z8, nzO, l /, l64-i6y, i68- i Hz). The ancient Chinese hieroglyphics in particular (Text Taf. V, No. i 52, i64-i6y, i68-i Jz) have made it clear to us that we are in the)ahresteilung, in the pMitte", in the "mother", the "Mother Earth", i.e. in the "Mother Night". And the Old Chinese language uses the hieroglyph of the mustard ending (Teut Tati V, no. i Sy) in the same form as it appears on the bowl stone in Wallis (Text Tat. VII, no. io).

So we now know with certainty the meaning of these bowl stones and their symbolism, in which the name of the Son of God was invoked in the "mother house", the Tiu, Tiur. It was the place where the parents asked him for a child's blessing, for the rebirth, reincarnation of the divorced.

The Palaeolithic linking sign 6'-er etc., the continuity of which we have just established in the **West Alps** (Er. 8-9), is later found in the Hittite hieroglyphics of the Near East (Text Pl. VII, Nos. 6o and 6i), following the traces of the south-eastern migration of Atlantic-Nordic peoples of the later Stone Age.)

\\f we follow the hieroglyph of the Ti'ti, the "tith", the Gciffessnhn in the winter solstice, in the symbolism of the Middle and Late Stone Age of Northern Europe, we know from Denmark the depictions Text Tafi VII, No. i i and i 2 (Atlas Fig. i and z) on pieces of bone (see also Text Tafi 111 a, No. **QI**), Beide show Old Stone Age

The first (No. I i) is c o n n e c t e d to Magdalenia, the second (No. i2) is a doubling of the ruit of the "Vi'urzei" J, the tree lowering its branches at the winter solstice, the symbol of the "lowering", the twofold, which one c o u l d call "zn'eirna1" (cf. the predynastic symbols No. Z4-/6, the Amoritic nos. i iO and i iz), the Old Sumerian nos. 80-S i, as well as the West Siberian ones from Irtsih [Sfttolanka] no. io5). The previously mentioned depictions (nos. I3- f 5, cf. text of Pl. VI, Er. i3), which show the "lowering" (no. i 3) in the "two mountains", belong to the southern Swedish rock carvings,

(He. 14), or on his figure with his linear sign (No. i 3) on a funerary stele with the three rings and the cross (At)ax fig. IÖI , rock carving of Bačra, Brastadt)

It is important to note that the Scadinavian rock caves are "Palieipseste", whose records date from the late Stone Age to the end of the Bronze Age.

An important proof of the continuity of this hoc heolic invocation formula of Ti-u, Tiur is the find from Glostriip, Zealand (Text Pl. VII, No., i6 - Atlas Fig. z74. Copenhagen Museum q203), whose z\ age is certain, but probably belongs to the Early Iron Age. It is ctu pendant, as the Christian later wore the cross lift detri l H S,

If we now look at the Low Saxon urns of Germany from the older Iron Age, i.e. the Ingevaeonian hinterland, we still find a clear knowledge of the meaning of the sign as a symbol of the Ti-ur, the guardian of the dead and leather resurrector, the god of the winter solstice. On an urn from the Beiersted cemetery in Brunswick (Aua's fig. 2/8) it appears in the inscription (text, plate VII, no. i 2); the other ornament on the urn shows the ideogram of Jalire, the arc of the sun's course, and the doplaelboge on the neck. The face depicts the Son of God with the four points of the sun, the winter sonoe under his feet, his head as a summer sun, the suns of his equals in his hands.

on the vessels of the cemetery of Kerkwitz bei Guben from the Hallstatt period {No. i8, cf. Atlas fig. i83) : in the *older, round section the riine appears again on a M*ander urn of the KlB area (Lüneburg) from the Latène Zeit (No. -9- cf. Attas fig. i 8z).

The tradition of the Anglo-Saxon and Scadinavian rune signs in relation to the Rune \$ and its alternate form (Text Tab. VII, Er. zo and z z) is described by us in the previous -This has already been discussed in this section (vg 348). We know that it i s the hieroglyph of Ti, Tiu, Tiur, Tor, the "Tiu bi-urha", the "Sig-Tyr", the son of God with the ger or the bow, the spirit of the dead,

The alphabet of the Celtic coins teaches us that he also had the name * there, as can be seen from the comparison of text Taf. VIV, hr. ---*3 -and z4 and will become clear from our investigation in the section "Son of God".

The equalisations of the so-called "Iberian" A rhabeto of Spain, which contain the aite AUantikr tradition, are extremely instructive for us.

According to today's understanding of the history of writing in the Orient, the IBC alphabets o r i g i n a t e d from the Phoenician-Punic alphabet! However, we have now been able to trace the hieroglyphs of the 7lr, F@, etc., in their continuity from the older Stone Age to the rune series of the Western world. *Dirsrx Zn'cüex*

/zH/ yr#ucä i - aüpm'nüncüni Alp4&t Nm i l A derivation of this sign, like so many others of the "Iberian alphabets", from the Phoenician alphabet is impossible and the other attempt to let the matching signs "ex orieqte" reach the West, would have dictated a riickw*rt course t o world history in terms of time and space. The hierriqlyph is a striking proof that the so-called "Phoenician"

alphabet i s the ciimised remnant of the Atlantean, Neolithic Ainuri script and the later Tahara and Pulasata scripts. In the first city of Tell-el-Hesy there is still a copper cult axe (knife) in the form of the J hieroglyph (Text Tat VII, No. io9, cf. Atlas Fig. 43-s), an already Arctic-Nordic symbol, which we have already touched on in the fourth section (pp. 90, 98-99, I2z -I z3) and which is described in sections

"Son of God" (the "Cathedral God") and "Thorn" will be examined in detail. The cult knife of Tell-el-He.sy, which was not a utensil, still bears the name of the Son of God in the Eskimo languages, the "lowering one, the uffī It means monkey there, iz/f &, zfa/; compare W, Wil, ii/fi'Z "the high water", the "flood", a "he turns it over" (the inside to auben), vf& "early mergens", ;Jfod "the day", "the **jad**'.

The Eskimo languages have thus preserved the entire linguistic-symbolic context: the god who lowers his arms (the uffī)-, after whom the original, stone women's knife with the bent ends bore its cultic name, is the Son of God "in the waters", where the "reversal" takes place, the "day" and the "year" begin. We will also examine in the aforementioned sections ("Son of God" and "thorn") how this cultic **knife** (axe) from the grave stake played an important role in Atlantean-Nordic cult symbolism and *remained* in the tradition of Ingvaeonian cult symbolism until a"/ the Gr z 'ar!

The cult knife from Tell-el-Hesy bears the sun sign . The pottery from Tell-el-Hesy shows the "Zwiefachen" (No. i io), which we also find in Gezer in the first city layer (No. i i 2), i.e. presumably also of Amorite origin. An *enspitze* J) with the hieroglyph of Tyr, the \$-Rwie with the three-part "root" J, was found in Tell-el-mutesellin (No. i i i, Atlas Fig. 43).

The simple form of the -hieroglyph is also attested in Gezer, second layer (no. i i 3), the J-sign in the third and fourth layer (no. 114), where the Pbilister and Cypriot influences are noticeable, as is the arrow-Ideogram as an alternate form of the }-hieroglyph in the fourth layer (no. i i 5). On the Christian burial lamps of Gezer, the \$-hieroglyph then appears in the four dots (no. i i6), a direct parallel to the symbolism of the Nordic Tjir munitions (text fig. 5¢, no. 2 i). In the later Atian Norse symbolism, the four points also denote the lx or w (N), the "dog", (the "wolf"), the symbolic winter solstice and death animal that bites off the hand of the T}'r, according to the more recent Norse tradition of the Tyr bracteates and the even more recent and obscured tradition of the Edda.

The three N hatchets (no. i iy) also appear on the Christian burial lanterns of Geber, from which the middle one is the highest, a symbol of the course of the year of the Son of God, like the "three mountains", in that the sign was later generalised as a sign of God and lost its special relationship to the late year and winter.

The monuments prove that the Atlantean cultures of Palestine knew the J-hieroglyph. In the Phoenician merchant script ixZ .rd.rz *dze HleroglyphH* zrrtore gone I from Amoro, Minoan-Cyprian, Takara and Pulaeata bestaridtei1s.

It is therefore nonsense and absurd to describe the rich alternating forms of the so-called "Iberian" alphabets from the Phoenician-Punic script.

If we now take a look at these "Iberian" signs as they are arranged in connection with the hieroglyph of the "falling one" in text plate VII, we see that the

sign of "sinking" is written in two different ways: "the arms" or the tip of the ger are firmly attached to the trunk or the staff (no. 34 --d A*i*), or swing loosely over it like a "roof" (nos. z5 and a0)_i; the latter form finds its grateful further development in nos. 26 and 35: the "staff*", the "trunk", the "one" is gariz but the "hedge"; it is the sign of Al A usu', in which the "becauseL

The meaning of f this symbol of the "One", which is inside fl or , is clear from the variants l'Ír. z2 and 36 hcrvpr, which shows the sun's point in place of the "line" {; also from the variant no. z8, where the second bend arches over the lower one. \We h a v e already become acquainted with these signs, their alternating colours and their symbolic {interpretation in the previous section (cf. text plate 1, no.*9' -/o, ION- ro8 j text plate II, no. 133- 138 ; Test Pl. V, Mr. e-gj I - §, i 9 - z 8 , 2y-y8, i i6a- i I y, i 84 etc., as well as text fig. qy): it is the Winter solstice symbol, the Zwischen, which i s l o c a t e d in the "grave house", "mother house"TM, of the Son of God, the "human being".

The examination of the Atlantean-Nordic symbolism in Text Taf. I-V' on the green diagonal from 'Nard America via the Atlantic and Mediterranean Occident to Sumer and China has then revealed that the Son of God, who is located in the "mother house", in your iz (j A f t (&, za, w, Ğ etc.), i s represented by the point of the sun, the "line" (stem, rod, ray), the "ka" or "man" sign. The forms in the text of plate VII, nos. c6-2/ and 35-36 also belong - as we shall see below - to the common property of the ancient Nordic hieroglyphics.

That the Son of God, the "lowering one", who e n t e r s into his e ("r, ś a , en), is the "one", the ar, the resurrecting "man", is also e x p r e s s e d in the "Iberian" alphabets by the fact that the "ka" sign (nos. 32-39) and the "man" sign (nos. zg-33) also a p p e a r as alternate forms of the preceding winter solstice signs. The northern Iberian forms (nos. 3 i -33) are similar to the gerniani Mr, e'zr, sii'- lhune (no. 2 r), which is also an alternate form of the "manrune and the Titi-June i.-t.

Every léite doubt concerning the continuity of the Atlantic-Nordic overflow in the Iberian script is finally raised by the following two facts:

i. that the Iberian alternate forms n. and andp already occur as synonymous arrow ideograms in the ancient cave inscriptions of the Franco-Cantabrian circle: Text Pl. VII. Nos. i, 2a and b i Atlas fig. 3 a-b (Niaux) and aag3li (Pindal). As has already been mentioned repeatedly, the angular spelling of the ideogram of the son of God's arms has been equated with the whistle (ger-) ideogram j' etc. In the cave drawings of Niaux, the winter-sonoevevous "bull" is depicted being killed by the arrow hieroglyph of the Son of God (Hi-or) (cf. the killing of Pe's bull by Mithras, section "Son of God").

2. The doubled hexagram in the *form of* the pre-dynastic linear script (no. yq) or the yr rune of the Icelandic rune egg poem ', the winter sun sign, the ZwEIFa che, Zz, u, tyr etc., recurs as a symbol on an Iberian grave stele (cf. atlas fig. a5 and section "Son of God").

If we now summarise the result of the comparative list of these "Iberian" veryphonetic signs, we see that the same signs are used for the l- as for the r- pj sound, with an ambiguous, symbolic relationship to the winter solstice. An important star of the western or northern origin of the ItaJic alphabets is the occurrence of

'See /*iz3- z3S and t3y i actually the Znicbon uus red t .), esp. and \, f, cf. the Z u* i sign nod } j (p. zyö).

of the J-rune in Falisceri (no. d2), which also has the sound value r. The same change as in the Iberian alphabets can be seen in Cypriot (nos. 43-4i), which gives us the sound value /i-en (dū'o) in the character combination, which is related to the Latin *die*, your Old Norse *Ti-u*, Anglo-Saxon genit. *Tiwes*, "Mio", etc. How close the connection is here between the "Iberian writing system", i.e. the Atlantic-Nordic script of Spain and North Africa and the Cypriot script, is shown by the fact that in both writing systems the phonetic values and signs for -r- (p) and -l- (R, én) change, which also results in the change of the forms fi-a and **h-R (la-él**, /o-la, zr-ét etc.) "ten" and "God in the winter solstice", at the "end of the year" is confirmed. Thus, the "Iberian" system uses the sign So (No. 3J-39) as an alternate form for the sign of Pfi J, but transfers the vowel value of the \$ sign, thep , to the etzt sign; conversely, Cypriot gave up the In sign and transferred its phonetic value to the sign of the god soline in the winter solstice \$ with the u'a line under the "foot", the "Tribe" (hr. Ö-by), which z'ir also already learnt about in Magdalenien (No. 3 a-b, cf. p. 536). For the dying Son of God, the "lowering one", is also the resurrecting one; dying is becoming, death is rebirth.

On the voyage track of the Atlantean sea peoples we find in Carian (No. 4-49) the confirmation of Cypriot (No. 4s) and Celtic (No. 22-24), namely that the hieroglyph of ')- had the sound value Na (r-i-p), of which Carian has preserved the i-sound.

But the fact that we can also assume the sound value /i-ɪt for Iberian in addition to @, due to the alternating forms z3/w-ii/- --ö/35, results from the fact that] int Iberixchen also had the value i.

The stage of the journey of this last European spread of Atlantic writing in the Mediterranean region is preserved in the Creto-Minoan script (no. §O---53), in which we find the alternating forms of the "Iberian" step. That the phonetic value of the signs no. 3o-5 i was du, we will be able to determine in the treatment of the inscription on the tomb vessel of Orchomenos 'no. 54, text fig. öi, no. s). Of greater significance, however, are those connections in Creto-Minoan linear script which I i n k the sign with the or the "double cross": here we can be certain that the rin urld the lowering one i s the "tenth" or the "twentieth", since the t-sign, as our preliminary investigation has already shown, originally meant "see". The connection of the '] with then -b of the division of the year as style, Znu etc. the "tenth" is also the origin of the symbol of the dying Son of God with the ger stitch in the side, the "Lanke", which in the oldest Arctic-Nordic year symbolism is written wagerecht -, in the Atlantic-Nordic diagonally upwards } or , as our investigation in Text Fig *4 and further in the next section ("Son of God") will show.

Here, at the end of the midland overseas spread of the Atlantic script, it intersects with an overland spread of the Atlantic-Nordic script, which also reached the Near East through south-east Europe. It is the äzrNfifici ZficrngfJ;pAä. In it we find the familiar forms No. 55 - \$6, but in No. 5y we receive a highly important symbolic formula, the sign of the "two thorns" in the circle, the division of the year (*Belgmdæ Thor*), in connection with the J hieroglyph. Now, we already know from the texts Tat. V, No. i 32- IdQ, especially from the rock relief of Jazylykaia (Atlas Fig. 46), that the god whose pale is the Jzhrsteängsideogramm &, from which the symbol of the "two domes" developed, is the same god who has no arms, the "trunk", the j

who then stands again in the u, the "two hammers" and makes the ' ' "man" sign: so the sequence on the rock relief non Jazylykaja is from right to left, sunwards. The figure carrying the armless god with the Ø head also characteristically carries the "double axe".

From the Hittite hieroglyphics (no. 5y) we now learn that he is the "one who sings", the t̄z, 1", rii , ryrx etc., while Hittite has preserved his name as the resurrected one, *TnrAha*. Therefore, the hieroglyph also appears in the oval stylisation of the year circle (no. J8) or standing in the la J as Wen/ø. Likewise, the binderune of **lv-sr (o)** (No. 6o) or u-re (No. 6i) **r e t u r n s** in Hittite, which we have documented in the Neolithic continuity of the Western Alps (No. 8-g) up to the Nordic Ice Age (No. I6).

The previous investigation of the sign has provided evidence of an eastward, Atlantian migration of writing, the starting point of which is the ancient stone-sided Atlantian script of south-western Europe. The so-called "Semitic writing systems" have the sign as I said - foreign at all.

On the spires of the Atlantic voyage around Africa we could already recognise the sign in the Vai script (Text Fig. 38, Text Taf.IV, No. io6-io9). The "one-sided" spelling of the rune (Text TaC VII, no. 63a o c c u r s as an alternating form to the A-sign with the wavy lines at the lower ends (no. 62); Lautu'ert dā, while 3ñ is written mit deøi ideogram of the "three dots" uttd "belly", "inside". As we have seen, óó is the winter sun-used ablaut form of ša "mother", dent Lautwrt of the solar grave house hieroglyph (text fig. 3* and

Text Plate V, No i -5). The fact that the sign represents the "mother house" of Mother Earth is confirmed by the Sumerian value of the sign of the "three piincts", which has the value M "earth", "land", "dwelling", "crane* "to rise", "to ascend", "to rise again", "to ascend again". The North Atlantic alternating forms of the rune then return once again in the linear script of the South Atlantean lordly and cultural finger layer of Predynastic Egypt (No. Óq-69). Even the token associations, the forniels, explicitly confirm that the god whose sign was the ' ' is the god of death find "grave sharks" (No. JĒ-21), who

"Inverted", the "anchor" (No. /2 -/3, p. 4&): for both descriptions are used with the Tomb House Hierog=lyph connected. We are also assured that he is the "Zwiefache" (No. f4-/\$) and weather, clab his tree with the perpendicular "iisten" (Hr. y6) ist, the germanic binderune @r, the * or r irrl tø' (rf), Jr, dos Sinnbild der "kibe" und des **Vdi**, whose Hans *Vd'u'i'r* "kibenthal" is the last month of the year. The sign of the pre-dynastic linear script (no. 2a) also recurs in the Norse runic script of the Saga period as a symbol of the god with the bow, the "arrow Itiese" (fifu fárbauti) - as he is still called in the Old Norwegian runic poem: it is the *Ud; Cllr*, the "bowman", the god (-1) inn ø, in the waters, in the winter solstice (p. z3 /)

Let's now follow the South Atlantic track to Mesopotamia, where she has an ancient, arkÖsh-nordic, we come across the hieroglyph (No. /2) in the altsumerian hieroglyphics, with the alternating form , wedge handle (Barton yo), with the sound/vert Zz?, which presupposes an at)antic ztir as an alternating sound The Sumerian (ti-ir), however, means "Walq". Let us first turn t o the Sumerian sign rd, the hieroglyph of the "pich senken- Men" son of God, who enters his eirige. It means "to be old", "ait", "end", "to be finished", "to end, to annihilate"; "to die", "dead", "death", "dark", "to be dark" - "to dwell" - then aher "to live" and "to make alive".

TheGe meanings therefore still contain the winter sunv,'eii deinythos in its entirety

the parable of the old year, of the GoHessohues who has reached his "end" Z-f (Greek teln'), who enters the mother house in the darkness of death, the winter solstice, in order to be resurrected, to rise again and to be resurrected himself. That is why his symbol is also the hieroglyph of the "Ao, the god in the waters, in the "apsu", the "house of the deep, de "wisdom", so/vie the -°'Bil of the sun god.

We also know the sign A as the lower part of the hieroglyphs treated in Text Taf. I, No. 8J, 8 9-, as well as Text Taf. V, No. i i 8. The hieroglyph Text Taf. I, No. 82, which is also a symbol of the "2fo,"&r/, as well as of the "'Aw, the God -father, who was in the beginning, the "primal ancestor", and has the rhombus value (semit. ciisa) "fish", a synonymous 'designation of the sign ft J, the "loop", "snake", the "fisherman", which sign also has the phonetic value da in Suoian and is written with the connection fl and @ already documented by us in the Palaeolithic (Text Taf. f, No. y8 and 6i). Particularly valuable is the connection of the sign A with the linear sign of the life building block 3 (We) and the "snake", which is the symbol of the snake god Nojnn or Sir and has the meaning "snake" (Siru), Sumerian phonetic values eiuf and @r (Text Taf. I, No. g t).

The phonetic value R of the character J, cuneiform % (Barton i2), is known to us in Sutrian Kd *fku*md "cut", "judgement", "judge", "speak", "swear". The sign also has the Atlantean phonetic value of the "thorn" zer "to splice", "to split", "to break", "to sever", also "counsellor". Here, too, the relationship to the winter sun myth, where the "jahrestciung", the "p)ahresspaltung", the main judgement, the finding of justice in the n uder A takes place, clearly emerges.

The simple A, cuneiform (Barton s 36), also has the "thorn" sound value *dil* as a designation of a cutting tool (semit. it qurtu) and the cutter (semit. it quru).

In connection with the tombhouse hieroglyph, the heift - written in it (text Taf. V, no. i i 8), it unmistakably denotes the winter sun, the ru, the u f , the "Thorn"-god for (M), in the Muttetbrunnen, the "house of the deep", Sumerian Jul, "/, pu, with the meanings "I-lölic", "Rrunnen", "sea", " depth", "worm", "enclosure", "enclosure . Since the sun sign O 'm "well" iisw. appears in the alternating form of the A (Barton ç f'o, Text Taf V, No. 1i2), the "Lic]it of the world" is therefore in the ft A m, *sn*, *6s-er usiv*" but also in "schn", which in Sumerian is A II ir and n, ju and Ja, mu.

Let us then mention once again those Sumerian signs formed with the J hieroglyph, which have already b e e n dealt with in Fig. 34 (p. 344): the J sign standing in the doubled malk cross, which i s also written the other way round as the winter solstice sign in Numeric, and its alternate form (Text Taf VII, No. y9-Si). The doubling of the "Malkreuz means that the Son of God, the descending one or jr, the

The first tenner X, older J, was originally in the summer solstice - mid-summer of the U r n o r d i c , Arctic-Nordic year, but the "second tenner" was in the winter solstice. Hence the double spelling of the right cross in the rür hieroglyph in Creto-Minoan (Text Taf. VU, No. \$2 53) and the two "right crosses" in II as "twenty" in Old Chinese (text fig. \$6, no. y).

The phonetic value of the Sumerian symbol is us. We have already familiarised ourselves with the painting cross with the two suns of the two halves of the year with the phonetic value ir/z in both Cypriot and ancient Chinese.

As we will see in the second part in the sections " Son of God", "Tree of Life" and "Mal-

kreuz*, the stem rri -n- in the cosmic sense denotes the "mother", the "mother water", the "mother tree", the "human being", the "border", the "centre", the "in-between", the "time period", the "characteristic", then the "language", the "speaking", the "language", the "language" and the "language".

"GerichtsstäWe". It is the grolic, Atlantic-Nordic word clan m, æ-I and m-r, æ-r (J d), m-ï-, ø-f-I, which gives us in øMutter". "centre", Old Norse cv.ržW "tree", evo&- "man", in "mafi", "Mah1" and "Mal" in all their alternating forms, a word clan that has formed around the Syriac of the end of the year, the division of the year and the beginning of the year.

The Sumerian language also gives us this connection of meanings fair to the sign æ c : "Hans" (semit. fíA), "God (ilu), in particular "Šamaš, the sun god; "son",

"man", "man" (seoiit. edlu, zikaru), "seed", (semit. zéru), "people" (nišu); "wood" (semit. i u), "upright", "straight", "branch", "pipe", "to be high"; "fire"; "sky" and in it - "YM" (fattu).

The alternate forms (nos. 80 and 8i), which appear as the tree with the six lowering branches or the twofold and threefold repetition of the line '!', and their complete correspondence with the Nordic hieroglyphics are also shown in the previous section, in text fig. 3-t,

* 343-34r. And treated in this section in text fig. 54 (no. iy, 2 I-23, cf. text pl. VII, no. i z).

As the ancient Survivalist depiction of God lowering his arms, the "inverted one" and his symbol, the tree of the year lowering its branches, the Aft-elamiöschén (Nos. 8z and 83) ; the latter (No. 83) has already been mentioned in Text Pl. V, NO. °9 and Text Fig. 4°a irri connection with the other old Elarriite life bavim depictions.

The winter solstice meaning of the tree with the six sericulated branches and the sun sign (in a rectangular incision) at the "foot" of the tree is obvious and has also been confirmed by the undercutting of the related, ancient Chinese written signs in Text Tal IH a, no. °9 136 and Text Taf. I, no. r i8- i zo. Arch here offers

the archaic Chinese script for our study of the hieroglyphic again

richest insight. Through them we learn anew the application of the general Atlantean-Nordic, cult-linguistic basic law that the mother earth, into which the Son enters as the "lowering" one by God's will, becomes "man", dies in it and r i s e s again, is reborn, - that this earth takes on the name of God all his mother house The earth is God. This is why it still bears the names and signs of the Son of God in ancient Chinese, whose course of the year is also revealed in it.

We have already discussed the signs zi, > (< 4 8/) in text Fig. S4 (No. 8- Õ ä) and

know that the Son of God, who is in his daily course in the south, in his "noon", in his jahreslaufe benndet there in the night of midwinter (No. 88- 9) The deity /i (>° 9'), which in the "earth", has entered into the n, the "sinking one", we can therefore recognise from the connection of the Zéchen * 4 *7bit No. ß8-89 --> -e-- n, as in Cypriot !* (43 44/45), which heibt ú + p -,

That he i s in (j, its midwinter is confirmed by the sign No. 90, 'ps'ng "ice". Likewise, that the Godhead fi, which is found in the D (Nf 9-), is the "God within Domhag", the "Thorn God" (No. 9z-93a, the Risen One, the "Man", and indeed the

, tøft", schi(h) (No. pa-g 3). The fact that the GotiriioĀn cbcmo as Hi m ielcbäm% odes few An:erslehcödc W, u'ir must cfc óæ siiä .Seöbmdr ti "y N(g &-r relate š'st is of great jichögity, resulting from the Chinese hieroglyphics. Also the ancient Chinese sunrise ideogramøi (no. 96-99) /oø, from zø-øn son of God at the beginning of the year, inalaïsc h

B-ca etc. once again confirms the continuity of the umordic, cosmic symbolism of the older Stone Age: above the horizontal line of the horizon, the surface of the earth, rises the solar eye (No. 96), with the "rod", "ray" (No. g2), from the "ka" sign in round (No. 9 1 --d rectangular (No. 99) writing.

The Arctic-Nordic petroglyphs of north-eastern Europe and northern Asia* t> 'l. Siberia) also provide us with valuable contributions to the present part of our investigation (Atlas fig. 474* -4743i 4?46, 474). FROM the Yenisei region, 2/tinussinsk, come the marvellous forms nos. iOO and i oi: the T-sign standing on the (j, on which again as an identifying sign the figure of the man lowering his arms is depicted only in the upper part of the body (no. ioo); in No. ioi the full figure appears next to the T --f your (t-sign, which bears the year division sign e and the }"lank '-stitch, the oblique "stitch in the side" (text fig. 6cf, No. I -3 I).

The sign of the "eiohändigem" Apr (No. ion) comes from the Buchtarma region {Tornsk), from the Vischera region (Perm) and the Smolanka region (Irti4ch) have the form No. I 3- I o\$, while the highly peculiar compounds No. Io6- ioß o c c u r in the Arminsk Bay region (Toms). hr. I CÖ shows the sun on the trunk of the daumc, No. iOJ the wheel cross of the four heavens.

The "tree" is "written" in the rectangular cross of the four cardinal points (Te.xt Taf. Ißa, No. ic'2-I 20).

Let us now turn abruptly to the arctic-northern Kiltstyrnbolden monuments of North America (Atlas fig. 4 94. no. 21 and z3), in the rock drawings of Owens Valiey (California) we find the hieroglyph dex lowering, as an abstract linear sign (no. I i8) or as a schematic figure (no. 119s the former is connected with the "crook", the hieroglyph of the descendant sheep, the ideogram of the "worm position" and the "inverted shit" (Atlas fig. 489ç, no. 2 i), the latter appears with the "two snakes", while under the "Stroke", on which the sign stands, the figure of the "Ka" man, the "heard" with the "Man"-Hierc'glyphe t- t'efindet, a peculiar rendition of the winter solstice myth of the resurrection and rebirth of the Son of God (Atlas fig. 494' no. 33). Similarly, in the Californian petroglyphs the "sinking one" (Atlas fig. 4&j, no.3i. Visalia) appears in the alternating form of the "anchor" sign (Atlas q89\$, no. 3ç Death VaBey).

Si. Di- t'-a*hi "tut The examination of the *a etc. hieroglyph has confirmed that the Son of God is the one who "pp j.J p,J lowering is in its u fl A and is the "tenth". Let us now take a brief look at the history of the o-sound and n-sign in the Atlantean-Nordic hieroglyphics, to which we will return later in the section "-R" and "er-éa". In Plate VIII I give an overview of the distribution of this sign, which is preserved in the older Stone Age in the written monuments of Atlantic south-west Europe. In the first place I must mention the inscription in the cave of hiaux (Text Pl. VIII, No. z, Atlas Fig. çd88), that cave with its small lakes and depictions of buffaloes with the ,ß or {- sign, the "two thorns", the "thorn-god" inscription, with the sign between the "two domes", to which we will return in detail in the sections on the "dome-god" and "bull" (Atlas fig. z[§93 a-g).

The original round form (text Tat VIII, no. i) is found in the Gourdan inscription (Atlas fig. qd6J, illustration supplement 9 A, no. 2) and in the cave signs of Montespan (AUas fig. d 891

zählend dre eckige Form A (No. ?) is attested in the inscription of la Madeleine (Atlas fig. 4q68, lllldb6ilage -9 A, No. r).

Also important is the entry in the cave of Montespan in the Pyrenees, whose entrance and exit of the mountain stream forms a cosmic-symbolic connection, since the "cave" fl of the fl'intersonnncnwen'Je is located in the "stone", in the "mountain", "in the waters". Here we find the Ω-sign with the z'z'eite arch arching over it

(Atlas Fig. 44 91. s as the loop-like form (Text Pl. VIII, No. 3, Atlas Fig. §d90-9 I, cf. Text Fig. 35, No. 5) with the sun sign Q in it, as it appears on the Nordic death and winter solstices of the Scadinavian rock paintings

'Atras fig. qI 5 i - z). Dre Zcichenverbindung hr. 5 (Font de Gaume, Atras fig. §§8y), which in Text Taf. I, no. 6i. Text Fig. q6 h and Text Fig. 4s, assures us of the relation of the sign Ω to the winter solstice. The following discussion of the inscriptions of la Madeleine and Gnrudan will further confirm this.

In the Atlantean tradition of North Africa, there is a long tradition from the older to the more recent In the Stone Age there is a continuity of forms (Text Taf. VII, No. G ^ 9 b), which has already been discussed in Text Taf. V (No. a-f). It offers us three different alternating forms of the Ω sign, with or without a hint of the hidden

Sun of the winter solstice (No. 9 ^ 9 b), as well as the tomb house ideogram leading to the Egyptian hieroglyphics (No. 8, see text Pl. V, No. 5z). In the same text Pl. V

those forms of the Neolithic Libyan funerary inscription of Err-Regima, Benghazi (No. g-t) are discussed, irri Ztisammblik with the symbolism of the North Atlantic megalithic cultiir, souie the q'est African *texts* of the Vai and Baniun script and those of the Sinai script, To complete the developmental picture in our text Tat. VII I give some of them again (No. io-la b).

If we first follow the occidental traces of the sign, we find it again in Mas d'Azil in various spellings(N - J, Atlas fig. 45 45, 45 >3), of which the lehter form (no. i 5) is important because it shows the ideogram of the flat-form tomb, the forerunner of the primordial dolmen, in connection with the two "thorns" 1-4 of the division of the year and the winter solstice (Atras fig. 4523)

The sign (no. r6) has been documented on megalithic tombs from the Late Stone Age in Gaul. It has been found on the capstones of dolmens and passage graves, among others on the dolmen of Marchando za Locmariaquer (Morbihan), i.e. in the AlŌngviŌnian, Tuatha coastal culture circle. The sign (j appears there in conjunction with the "Dvrn" sign t, the "Sonlien" or "seed" iacroglyph @ and deu bowls (Atlas fig. 4i93j At this point we must turn to the sign iil of the grave chamber of Lisières, Deux-Sévrcs, (Sr. i J - Atlas fig. 3i r/, cf. text Taf III, no. io9)

The rectangular drawing contains the year division sign Q, the "snake sign" on the left and the "ka sign" on the right. In the treatment of this symbolic connection, as a pious winter-life turning wish for the deceased, we have also pointed out the continuity of this North-Atlantic megalithic tomb symbolism with the Gaians in Text Plate III, No. I i i-I i 3 and also to the related, Arabic, Sabai symbolism (Text Plate V, No. 5 3-5 §, cf. Text Plate VIO, No. i i i 8).

If we now follow the North Atlantic megalithic tomb symbolism, we can see the same for ancient Ireland, as part of ancient Langváonia, the Tuatha Empire. Of the Irish megalithic tombs, the sign is preserved several times (no. *--4): above the entrance to the tomb, for example.

hammer of the "Pict's House" on the "Holm" of Papa Westra (Atlas fig. aÖ3z), in the burial chambers of Sliab-Nz-Calliaghe, Lough-Crew (Atlas fig. 46a I, 4 - - .), in which the forms Test Taf. VIH, hr. i8, i g , z I and 22 occur, the "One* }, the gas", the "God" (no. z i) rind the sun (no. z2), which are inn f}; on the capstone of the dolmen of Rathkenny, County Meath (Atlas fig. a6 2 6), next to the @-sign, the la-sign Ç , the Rechts- and Malkreus and the turned 9-sign, de U-sign, in which the

"One*, the "as", as the resurrected one (cf. no. 6Ó, B8. r -f9 ' & " * ^

Pte form *No. zA*, which we find in Mas d'Asil (No. i) and in the pre-dynastic linear script of Egypt (No. i zz-i 24). * The ideogram of the Urdolmen, the platform tomb transferred into stone, which originally consisted of a capstone platform and two upright supporting stones, one of which, the northern one, was at most shorter than the other, so that the capstone leaned towards this side. We also encounter this ideogram on the capstones of Irish dojmen, among others from Scrahanard (Clondrohid parish), Camwath (Atlas fig. q628), on which the sign is connected with the spirals winding around the stone.

"two Schlanyen" and the hooked cross enclosed in a spiral (text Pl. IV, No. y 5), vtin Macroom, County Cork (Atlas Fig. 4 °q). where it appears alongside the right cross and the malcreus, the ñø s i g n - and n-é sign-

The connection of the sign with the tomb house as a place of rebirth is thus clearly stated. The same applies to the use of the sign in the South Shadinavian rock paintings, which are described in Text Tal. HI, No. i z i 38 have already been discussed in other contexts. **I shall** therefore confine myself here to a purely formal reproduction: for the findings, see the index in the tables "Symbolism of the Scadina- vian rock carvings" (Appendix to Part II, Section XIV, A). As has been repeatedly emphasised, these drawings refer to the cult of the dead: they are inscriptions for those buried in t h e homeland and those who remained on the sea, for whose pious remembrance and as a petition to the Son of God the funerary escort was carved. On these ships of the dead, as also depicted individually, the sign appears in alternate forms and combinations, the most important of which are given here (nos. zj-33). One spelling, such as No. z6, corresponds to the Neolithic-Libyan (No. I i) with the suggestion of the iinter- and rising sun of the winter solstice. *The "One", the "as" (No. 28-z9) or the "sun", "seed" hieroglyph inn fl (No. 3o), or rises atri "Stabe" or "Stra;h1" emerge from it (Mr 3i). Of the greatest importance is the connection with the crook or hooked stick (h* 33 3i), because this sign is also preserved in Sumerian, namely as an alternating right cross (Barton yy) (Text Taf 11, No. Z59 i6l). The Sumerian latite values are óm and øĜ. The names of the gods refer to *Eogirra "God Nirgal", the god of the underworld, of the relic of the dead (vgI.*

S. >43) - *GibF*, the fire god and š "æfu, the sun. The meanings are "milte", "in the middle" (semit. mašlu), "half" (semit. meslu), "section, part1" {semit. māšu), "twin {māšu), "serschneiden" (uššuru), "Sprofi" (uššubu), "heryorbringen, vermehren" (šibtu, abitu), "to be bright, to be b r i g h t " (maču, barāru}.

The Sumerian language also completely preserved the connections with the winter solstice myth, the division of Jabre, the rebirth of the Son of God, the bringer of light, and the multiplication of daylight.

This helps us to understand why the serpent sun spiral staff or crook ant

or at the D (nos. 33-33) and this lctxtter sign also appears in connection with the tomb house hieroglyph (no. 34a. or with the sign "Some, 5rstrahl (Stab)" and "Mensch" in the "ka" posture (no. 33) (see weather section "Stab").

If we go through the alternating forms of the Anglo-Saxon tiinen series (hr. 36--- o), we also find the ideogram of the Urdolmen (no. 8 etc.), which we find in the Irish megalithic tombs of the Early Bronze Age (fi 4) ° in the pre-dynastic linear script of Egypt (no. Izz-i z4). As we will see in the section "firabhaus", we can also trace this Urdolmen, the rectangular "writing" of the fl sign, from Ireland, along the Atlantic coast of south-west Europe and the north coast of Africa, to Amuru (Palestine).

While in the "Jungen" Itunenreihe als iq (zm)-sign im Tauruszeitalter through the Winter-sonnenweride and Jahresteilung into the beginning of the year or the sign II IQ (yr-yr. ó/-or-éa iisw.) was split and the second Teil remained in the beginning of the year, the first w, which stood for the Winter-sonnenwende and Jaliresteilung, became in the umlaut form en Jr. The Anglo-Saxon series of runes contain the most frequently used alternate forms of this ancient 4zr rune, which the "ancient" Jüilevangelium of the Tuatha peoples has handed down to us.

We will examine these signs in more detail in the section "ka-In" and "ur-ka"; they also contain the sound value of the god's name of the glowing light of the winter solstice "in the waters", the gold or the ore, the god's light "in the waters" or "in the earth" that has become matter. If we look at the individual signs in terms of their symbolic meaning, No. 10, as in the Sñoelsäctian runic poem, shows the y, which stands in the (j), a spelling that we can find again in the Creto-Minoan script (No. 8 i), in the pre-dynastic Egyptian script (No. i 38), in the archaic Chinese script (No. i68). No. 41 (Stephens No. 8) shows the "One", the ns, N-. 42 (Thames Knife) the "Mälkmuz" in the (j).

Dig Run folgejide series l'ir. 43-48 z -igt the èn-sign (No. 43-a5), or the z ø - sign that raises the sun (No. 4d-psi, in n tstephens No. i 8 and Abecedarium Nordmannicum, Stephens No. i 5; Stephens No. 9 rind 23; Stephens Mr. 1 3; Stephens No. 33; Stephens No. 4) The high-weight form ' 49 (Stephens no. i q), which the water ideogram as a steinrunnszeichen in dem 9-Zeichen aufweist, ist von mir in Text. Fig. 42 (> 4f7) --* as the sign no. 50 (Stephens no. i 3 and), an alternate form of the us--la sign.

The Celtic signs are also very important (Mr 5 i-s 3): the ø has become ø thereof. the change of the winter solstice has been completed. The Celtic s-value of the sign A corresponds to that of the Iberian signs for (j M (after Cejador), which must be inserted in our text Taf. VH after No. 63. This alternation of u and r for the sign n -- r. refers explicitly to the winter solstice and the sign of the "two bowls", "two mountains", "two tens" 5 9, of which the first sign, the pre-winter solstice lictae j could have the a th, n, u j sound value, but the second, post-winter solstice n could have the n sound u'ert. In order to formally differentiate between them, the u-sign 9 was then written with the designatory signs of the Son of God, the "one" i, the "man" the "r"-l'".

Compare further the Celtic and Iberian: the Celtic sign for n

' /vzo Ceyador. łbčzica 1. ałfabce e iosccplocoes ibčńcas. Hutlet' áe ł'Assoe'aóó C8tslan* d'Aotropogis, łtootogia łPtebistòrica. VoL {V (tgz6), fig. o5.

(hr. 5 i -3s) ixt the North-Atlantic, Siid-Iberian sign for o (cf. no. 3q, ø i , 62), while the Cetic sign for u (r, y) (no. \$ç- 56) **c o r r e s p o n d s** to the AJtitalian (no. 6 , 2 i) and the ancient Greek signs (Er. 89-W), which z'ahrscheinlich originally represented the sign la (No. \$d-55) or hr (No. 6) and w e r e written in reverse. The relationships to Old Lngvaeonian, Old Iberian and Creto-Minoan (No. Hz-y3) r u l e out from the outset any derivation of the critical alphabet from Phoenician or Greek models. Rather, there is an old Atlantean overlap in the Celtic script and Caesar's remark that the Celts used the "Greek step" (t - 433) should be understood as a comparative description of the Celto-Germanic script, as one similar to the Greek.

In the Pyrenean Peninsula we can prove the continuity of the sign in various forms (No. 3y-6i), both in the ancient Atlantic culture of Galicia and in the south in Andalusia (Atlas Fig. No. 4533. 4539. 4J 5 +) In the so-called "South Iberian" alphabet it a p p e a r s in the forms already known to us (No. 6z--63): it is the "One", the "pGod" or the "Sun", which is in the A whose phonetic value is (p). The old-it bish alphabets confirm the wintersonnen- wendliche character of the sign (nos. 64-68), either the "Eiotf' or the sun still weilt

in the A, or this is already turned sum ascent and the sun rises from it. Im

In Etruscan we again see the alternation of the é'a sign (no. 2o) with the V sign (no. 69), which also has the u (v) value in Archaic Latin (no. 2i).

T h e forms and combinations in which the sign appears in the Creto-Minoan script are rich (nos. Jz-8 i), of which a peculiar design of the "m-é" sign, the "horned" fl (nos. y3 -yy), should be emphasised, the original form of which we have already discussed in Fig. 4f. No, io in its relationship to the Old Væonic No. 8 and Iberian No. 9. Characteristic is the combination of this sign with the "man" rune (Text Tat VIII, No. 2y) as a formula.- The sign IN - r4 *°mfRt BuCh in the reversed visual writing (No, J8--J9)

which is associated with a vowel change from n to e and an aspiration of the consonant

will be. The writing (no. 6o) on the offering table of Dikte (Atlas fig. zq82 and q/ io) is particularly beautiful, corresponding exactly to the Anglo-Saxon (no. 44-4), the pre-dynastic Egyptian (no. *33-136) and the North American (no. rgy). The sign

The connection No. 8 r again corresponds to the Ingvionic character No. So and also indicates the Atlantic origin of the Creto-Minoan script.

The symbols used here form a direct continuation of the latter group

trpjanic spirin whorls (nos. 82-84), which as "turners" were also symbolically equipped with the Mom mish symbols of "turning", in Troas not unlike on the

preserved Iron Age spindle whorls from Friesland. The spindle whorls mentioned here (atlas figs. 3o88-3p9o) show the division of the year into three double arcs or four triple arcs: at t h e bottom, i.e. at the winter solstice, there is either the " One" } in fl (No. 8z), or the "Man , who makes the "da" sign (No. 83), or the year tree S,

the god's oak (Nt. 41 The Trojan spinning whorls of the "turning" thus correspond exactly to the pre-dynastic signs no. Iz3, I33-'36 and i 3J- i 38.

If we follow the Hreto-Cypriot line, we find our sign with the meanings éo (o secondary for u) as the phonetic value of the winter-sun-wendlich {}-arc (no. B 5 - 8 6), next to

' It is also possible that the sign (text plate V111, no. 75-7y) represents a connection between the sign* and the mother wasxr-Ideogram (see text 'af. Y1, no. 38- 5 and text fig. 4y, no. 9 y).

to which, significantly, the loop, the noose \bar{y} (No. 8y) appears as an alternating form. The fact that the Son of God, who is in da n eíngangcn, the N or A ixE who b e c o m e s the la, says the one already known sign no. 88 a- b. The Greek writing systems of the mainland and the Near East (nos. 89-96) again show the alternation between the u- and l'r (&)-sign with the phonetic value r, a sign alternation that we already recognised in Iberian (Text Taf. VII, 3 33 and 37-s9) in relation to the *o. Complete clarity about the hler nOCh present

The continuity of the winter solstice myth is given to us by the Carian, \welches, which is handed down to us by the year-dividing ideogram Nf9/— loo, also In the split form (no. to i), with the phonetic values s, α (p), while the LylÖsche (no. iqz), like the Messapic (no. 66a), contains the Jabres- and

Sun circle init with the phonetic value u .

As a descendant of the Atlantean writing systems, the Old Phoenician (No. Io3), like the Iberian (Tent Taf. VII, No. 3Z 397. d It '8ekelirte rl -zeichen mit dem "Stab", das "ma"- Zeichen, für den p-Laut. This verkümmerte Kaufmanfisschrift is in stark contrast to the rich tradition of ancient AtJantic cult symbolism in the Christian burial lamps of Gezers acs, which

tell us emphatically who the "light of the world" is, which frees us from the bonds of death (text plate VIII, no. io4-ioy, cf. atlas fig.44*4 z8, qq4o a, qaa8-aaaa). These "original" symbols are now familiar to us. We see them as the common property of a folk migration thousands of years old, which travelled from the sea of the High Order from the West to the Feminine Often and brought with it everywhere the wondrous belief in light of eternal return and its divine vision. Thus the Atlfersterheride inn (I ant of the Tezer lamp (No. IQ) bears witness to that ancient Clauben, which spread from North America's east coast (No. iqy) across the Atlantic Ocean, via Crete (No. ßo), its spiritual power his en the ancient Armuri- and Pulasata country, crust axles had spread out.

If we turn to the writing systems of Arabia along the track of the South Atlanteans, we find the same confirmation here too: w e are assured, like the Carian (no. 92 his io i), that the y-sound is in the jahrestej}ung (no. io8-i i6), namely in the øøfrs half tNr. i zz, i i6). At this point we are reminded of the Sabaean hieroglyphics already dealt with in Text Plate V (no. 53 \$5 n f4), which combines the i'l sign with the "snake" (Text Plate VIII, no. i i J), the cist sound of the alphabet, the Semitic o-sign, supported by or standing within the "ka"-sign tNo. i i6), as in the Old Stone Age symbolism of Magdaiaia (Text Pl. VII, No. 4-5, vgl. No.9 -99), 'vãwhile in II the year-division sign ideogramui Ø is located, just as in the Neolithic burial chamber of Lisières in Gaul (Text Pl. VIII, No. i y).

The burial vessels of the pre-dynastic and early dynastic cemeteries of Egypt provide us with an abundance of this sacred symbol of the Atlantean-Nordic belief in the Nativity: the myth of the winter solstice is repeated again and again in all possible alternating forms (Text Taf VIII, No. i t ':fî 3b). We see the archetype of the dolmen (No. I zz-i zã), which we learnt to know in the Irish megalithic tomb symbolism (No. zq) and even further back, in Mas d'Acil (No. i 5); we see the connection with the grave house as a sign of destination (No. i26), as in the South Shadinavian rock carvingsii W 341 We receive confirmation that the n-z-Ichen in the Wæéo, the reversed "two mountains" of the winter solstice (Hr. 2 27). and is identical with the inverted, downturned ên-sign (No. i z8), whose phonetic value will be In gewcsen and will also be connected as a formula with the j , in which the "one", the "as" is located (phonetic value *æ&"/, 'Ref, vgl. p. 3)g). It is further confirmed that the p_i is dc'rt, where the "two snakes" are (No. i 30).

But the wealth of formulae in the pre-dynastic funerary pottery also assures us that the de rises from deoi El (No. i 3i), from "the waters" (No. i 3*); the one who rises from the (j is the "Menach" (No. i3 3- i 36); he is the "year"-, the "tree of life", which is rooted where the sunlight dwells as the "dark sun" in deni 9 (No. i 3/), where he, in the middle of the year as a "Cross", Zsc, stands there (no. i 38).

The Atlantean origin of the pre-dynastic linear script, whose relationship to the Damum script has often been touched upon, is also evident here from the comparison with the latter. We are expressly assured that the fl (the winter solstice arch) also denotes the "stone" , that is, the "mother house", "grave house" (l "Ūr. i 38a) and there the "being" per (no. 138b), the 9, which rests with the end of the bow in the g, the sign of descendancy, the "noose", "ScMange" (p. co3-zod), the later alternating 'orm to 'l1. The Atlantic-Nordic occupations of the West African hieroglyphics, iin particular with regard to the g sign, were described in Text Taf. I, No. i - z6, vgI. p. y8--qy. We have also had the opportunity to analyse the ancient, lost cultural heritage of the Atlantean religion concealed in the Yoruba hieroglyphics in Text Taf. IV, No., i I i -i i6: the "Sterben" in the "year", in the "waters", in the "ScMange", is a "being". The great age of this western and pstafririan hieroglyphics and its featfindic-northaffican migration to the east results from the facts already emphasised above:

i. dafi d-- n - , yr, etc. in the Anglo-Saxon and Shadinavian ranks still has the word "bull" and "water" (p. 4z I -nrl àn 'Jer Symbolih der Stabkalender els Winter Sonnenwendesymbol ist ebenfalls noch überliefert ist;

2. In the symbolics of the nordic staffircnder, the hand (also known as the Swtlrhand) before July, the solstice of the wintersun, is passed down as the designation of the 5 "pre-Jult days", as the "mar hand of God";

3. dab in the symbolism of the bar calendars the bull's head, the bull's head, as the "god", "Mensch", "Jahr-Haum" are inherited as a Yule symbol;

p daò in the Franco-Cantabrian circle, in the Atlantean cults of the sun, the hand appears on t h e Taurus in the solar zodiac (image nz A, cave drawing by Castillo);

3. that in the atiantic rock carvings of the 5ahara Atlas in l'ford-Africa, the continuity of which extends from the older to the younger Stone Age, the hand appears on the "bull (Büffel) or on the fl, or the "God's Son™, the "man", or the "year" or "man" tree is depicted under or on the "Étier" or on the El (Illildbeilage iz B, no. 3 and y, petroglyphs of Bou-Seoigoun and Taghtania-South, see also text Pl. III a, no. 6\$-ò9) ;

6. dafi in the pre-dynastic linear script of the "Ka" {__}, or the "Mensch* (nia), or the "year"- "God"- or "man-Bzum" on or in (j encheint (Text Taf. VIII. No.

*31- i 38, as the "Hag-Bauoi" III, the change of the sign, which also forms the slip of the series of El-Hósch as winter solstice sign', appears in connection with the "Hand and the Ç- Zeicfien (Text Fig. 48, No. 23-s8 and Búdbeilage -9A, No. 6). It shows us clearly and distinctly the Atlantean train from the west, the last and most powerful strand of which corresponds to the *Sí -r-*

Mtoti r angeiàrie, ara the "bull" (Bisnn, buffalo) was in the f] at the solstice. Around Africa, from the Red Sea to the Persian Gulf, leads the ltrack of the Atlantic Cr. And wherever we follow the voyage of these "people of the foreign boat type", with the sun mast on their built-in iri and the three feathers in their hair, the oldest monuments of the national culture proclaim to us the glorious, high belief in light. That is why the

altelamite symbols (N' 3q-iç3) are directly related to the pre-dynastic Egyptian symbols (N' 3q-iç3). connect.

In the éu-sign of the downward, down-turned arms of the Son of God there is the II W- 39s. or the sun below, while the in arms rest on the "two horns" (No. 14-I ; in them the new procreation takes place (No. i4 i - *42)j there he is the Son of God, who is the "anchor" ,} " the inverted "lowering one" J, the iJ that has become the éo, from which the new light rises again Q (Nfi. 143s

Before we now move on to the Old Atlantic division of the seasons via the numerical hieroglyphs (njq-T 3o), most of which are already known to us, the Liettite hieroglyphs already discussed in Text Taf. VII, nos. 55-6i (Text Taf. YIH, nos. i i -a 52), should be mentioned again to complete the overall picture. We had just learnt from the Liettite formulae that the "lowering one, the god with the J, was at the same time the god of the

Jahr division, the winter solstice. If a North Germanic of the Saga period had been shown the Hittite hieroglyphs text Taf. VIII, No. i 53 and t \$4 , he would have explained them as the "Ty r belgiinden. The recurrence of the formula fi-er (for etc.) (no. i 56 - i 5J) has also already been pointed out (p. 53/ -538). Subsequently, here again we find the explanations given in Pl. V,

No. Iyy- i8q and Text Taf. VH, No. 88 93 treated arc haish-Chinese characters Text Taf. VtH, No. i 38- ig5 mention. First of all the sign nm "roofing" (no. i 38- i6o) and the sign U "offering table*" (no. I6 i -i65), which unmistakably represent the ideogram of the U rdolmen

and the oldest evidence of epipaJaeolithic Atlantean writing in south-west Europe.

(Mas d'Azil No. i 3- I S).

As we know today, megalithic tombs appear in China, Korea and Japan at the earliest in the first century BC.' While Conrady assumes that they originated in China and travelled via Korea to Japan, Chavannes assumes that they originated in Korea, in the ancient kingdom of Kao-kou-li, which has mighty tombs of a distinctly passage-grave type, flattened, stone stepped pyramids and simple, partly pyramid-shaped earth mounds with a front-ridged passageway and one or two chambers, which often contain real dolmens made of four unhewn rock slabs up to a core.

As we will see in the section "Giabhaus" and "ur-ka", only overland immigration from the Near East can be considered, but there was also overseas immigration, the last African stage of which was perhaps Madagascar and which must have been of North Atlantic origin.

The word for tomb in ancient Chinese is m4, whose original meaning according to de Groot (Religious System of China) was "tomb", "burial vault", while the royal tomb, a covered, tunnel-like passage, was called iN. Both words thus preserve the lay value éu- and se- for the tomb house. As we will see in the section on the "burial house", the North Atlantic dolmen as a family tomb was actually an altar and its capstone the "sacrificial table" on which the "horn sign", moulded from hollow or clay, was placed, the sacred fire lit and butter placed in the carved bowls as a symbolic request for "new smen", for reincarnation, for the reincarnation of divorced, dear ancestors. The ancient Chinese term li-mal "sacrificial table-covering" was thus completely transformed into the ancient

"Atme" - Preb istoric Japan. Yokohama igi i, p. 38i f. 6inni/o*tif: On dolinens and bunal mouods in Japan,

Atcbaologie 53, 8. 4-tt f. fwépi: On the a cient sepulcbral mounds in Japan, Hansei Zasshi XI I, vol. 3, p. 9.

6'l'te'are "es.' Des monuments de l'ancien royaume coréen de gao-keou li. T'oung-pao, z. Series IX, pp. a36-63.

Conrady, - Zu der Frage fiach Alter und Herkunft der sogenannten japanischen Dogmen, Ostasiat. Journal IV,

P. 0z9f

Breton word for *dale'm*, which can mean both *taol* or *fif* (pTisch™) -j- mezz or ("stone"), i.e. "table-stone", and "cave" - "stone*", Breton Z comwal. Zel, Irish II, gael. /ef, manx. Zw/, to the root r-f, r-r "drill", "drill" (actually the "dome"), then the "Ausg-ehöhlfe".

Now - as we have already seen - the sign 𐀀 tsw, occurs in ancient Chinese in a series of compounds that establish its cosmic-solar character and its relationship to the night, day and winter, beyond doubt. Mentioned here again is the character /iN " below, under", which represents the sun in the (j or under the horizoot line

'Hi. i66- i6y), for which the character no. i Öß appears as an alternating form, which is a connection

- T and li and would correspond to the Nordic fi -}- Jr), also d- T or '{, (which is) the one in II isfi. That a winter solstice symbolism is present here is clear from the signs no. iÖ9- iyo, which a r e the f7w1cfm "eg of no. i66- i6y, and *sing* "above, above", which atis the j J , sun rising above the horizon.

The ancient Chinese script gives us an extremely important clue here: the T, which is in the fl (no. i68), drr on *the* "irräxfr" (no. i2z- iyq), We must think of the pre-dynastic formula no. I38, which assures tins of the same. Here, too, the T. that stands at the fl: in the fj, however, is the "sixfold" J, the "year", the "tree of life", whose

Sound value as N still handed down to us in Babyforlian.

On the basis of the law we have established for the localisation of the winter-sonnenc turning words, this word üu can also read 6ü as m (, m'l-), *um'*, *Izo*, *lau*, *ma*, 'zf, *ila* etc.. In fact, the Old Chinese also assures ons that the T. is d-* 'm A, lie "six" is Jr. i Z' if4) In addition, a very important alternate form (No. i yj-i J6) has come down to us, which we can also assign to the ver-

The connection of the -} iriit (j /i "stand" (No. i 22- i y8) as an alternate form (No. i yg), and which has arisen from the hieroglyph of the "self-sowing" (No. I 80-i83), According to the io text Taf. VII is -{- actually the Son of God, in the middle of the year and the division of the year, or in the midnight and atri noon, oerMensch "T. ^< -ns also confirms the Old Chinese: it is fi, the "Gotibeit™ W-- '94 , namely the "Thorn God" (No. Iq2-*93), who "stands" It fi or /i in or on deln Ö (No. I2y- i Jg). He is the one, the "great one", the fu, who then lowers his arms again (No. i80- 183), at "midday" still the IJimniel king, at mid-power time entering his (1 au (No. * 4 7i Who the Godhead is that is in hisetri mc, No. i88-i9i tells us j it is iN the ,éränfr ?

For the relationship to the W "intersonnenwende, the sign no. ig5 is also important, because it assures us that the deity, the psechs", which e n t e r e d the 12, is in the g "ice".

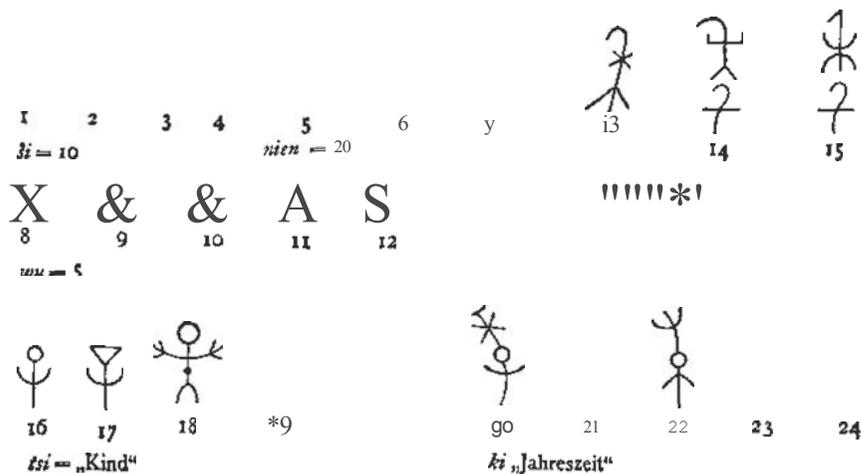
This latter statement explicitly points to the origin of this symbolism and its bearers. And if we turn our gaze to the connecting symbolism of the rock carvings of western Siberia and north-eastern Russia, we recognise the spiritual traces of the Arctic-Nordic migration of peoples, which once left the confession of their belief in light and their doctrine of universal rebirth (No. i 96- i g/j, that the "God" and the "man" is reborn in the fl, is resurrected.

If we now summarise the result of the examination of these ancient Chinese characters with regard to the culcic division of the year, we also learn here that the Son of God as HUmfzfré'an:ig (nos. i90--9i) and as the *Wüirdergebarene* in the n or i} (nos. i85-I 89) of the

52. „Zehn“, „S' b iaeAafz is, but in the n a after the *secAstc*. As can be s e e n , there is an overlap here between an older jsbr "a °* pFive" or "ten" count ("two hands") with a younger "six" or "twelve" count ("two hands").

Cementation. The ar9rordiscfYr or arLtic-eardixelic fialtr therefore consisted of a 3ahcestzilwg was i times zrfie fmrten or srÄr Dappelmotiaten area wez6sig M'Onaten, each to 18 days and the month probably from 3 Woc hen to 6 days or z weeks to 9 days.

The fact that the Old Chinese year was once associated with the number zo can be seen from the following compilation:



The number i o iii (Chalfant 396) consists of the sign of the Himniel king t or the "people" (nos. i-z), as well as from the "seed" or "sun" hieroglyph or the sun with the "rod", "ray" (for. 3-q) (Text Taf VHI, nos. i 84-18y). The doubling of the circle cich (no. 3), also connected (no. 6) or united in n (no. y), means zo with

(Chalfant 4). However, the same word mit also means "year" (Er. F3- 15) and is written with a variant of the tree of life sign muA, " W (Text Taf. purple, No. i 2 i - iz3), which Kto means "grain" (Chalfant I i8). This "year" sign is connected in the Wec hsel forms nos. ii and i 5 with the younger linear sign for " child' Tsi', which occurs in the Shuoh-wén in the form no. ig, whose older forms no. it i 8, as well as those reproduced in Text Taf. purple (no. 37--io): text fig. 36, no. i 8 is particularly important, because the child of heaven shows the hierogljphc "ten" (no. q) on his body, and his feet are in (1 form, exactly as we know it from the Scadinavian rock drawings (text 'i "a(IH, no., 133-13\$). This child of God is aher the 'season' li and bears as a hieroglyph on his head the --i-Z

"Tree of Life" text fig. 56 (no. 20-zi), the "germ" or "Sprc'B" sign (no. z2). The more recent forms (nos. 23-2q) of the seals from around i00 AD or in the Shiioh-wen show complete correspondence with the min 'year' sign (no. i 5).

So if the Son of God as @' is the "season", i.e. the embodiment of the year in its two main seasons, winter and summer, then he is also dii S in fj N- , as the signs Text Tat. VIII, No. i 58- i63 and No. i8J.

In the i "1 are the two "tens" (text fig. 36, no. /); there the Ja}nr mm, z'o is the Son of God, who is born éi, the "season".

Since the Son of God, the deity in ancient Chinese, is also called Zi; as "season", that is -)jahresteilung, but Āi, so the connection of the God's Nainen with his "house" in Old Chinese fi-lf, which is common in the Atlantean-Nordic cult language, would be the "tenth" according to the Atlantean-Nordic phonetic value /-é, which it actually is in Aitchinese, as we have seen.

Similarly, in ancient Chinese we could then form the formula /-i from r-i + ii/i ("ten") and /-n "swci tens" (from /i + e.-n - "z\vanzig*"), as we were able to prove above for the Old Siidatlantic in the Mandc languages and the languages of Polynesia (cf. p. 53\$ -\$ 36). Here we must now refer to the values of the sign fl already determined earlier in the Ait Egyptian doctor w/2 "pure", as well as in numeric as ff "ten" and "sixty", which we in the treatment of the text in plate VBl.

The ancient Sumerian hieroglyphs already familiar to us (Text Pl. VIH. Er. ig - 4*) prove to belong entirely to the Atlantean-Nordic cult symbolism in the context of the compilation in this text panel (compare, for example, also No. mg with No. ioz and 66a). The winter-sun meaning of these Sumerian *hieroglyphs* and their corresponding u-vocalisation (iz, Orr, re, w "n, tum, etc.) is last shown in text fig. 48 no. I -4 °Öchmals

We must now, in connection with the 4'e-sign of the "two hands", especially remember that the sign 9 ff has the value u "to count", "to reckon" (semit. zeriztr), o, f' "finger, hand", as well as rr, a, jn, jo, nie "io" and ii "60".

Sumerese also provides us with the u, -f-, -é- and -ii values with the n-localisation as the designation of the winter sun-turning house of God, the "tithe", in addition to the ivintersoiinenv,'finite ablaut from u to o and the sound shift from é to c£ or j (M" ju, #r).

Dr we now know that the f} A u, in etc. hieroglyph represents the "sunset", the "period", the "return", "turning back", the "place of judgement" {" assembly"), the combination of the numerals io and 60 has a decisive meaning. It is the year of zu'ci mai ten months with the 60 weeks of 6 days, which we also have here.

53' „t-^-". "S-e6-' But when the Son of God has become the " tenth" again in the second "season" and "" "" ° the "circulation" a n e w , the growth of the light again, he must again be the "first". In fact, our hieroglyph< n -ch has now reached the lay value.

"their", which corresponds to "one". And now the ancient Chinese symbolism of the Son of God as "season" "and "year", both with the ideogram "child of God" and "iärr" (eig. "tree of life" - "spricßen"), in text fig. 36. no. +5 15 tlnđ 20-zq (cf. especially no. id- I and 23 --4) doubly comprehensible and understandable.

This context is further explained to us by the Sumerian-Babylonian sunset ideogram Text Taf. ¥"HI, No. i by (Barton 4<3), Latitwert du, Keilschrih (¢/, which is formed from No. 4s-146 in, Keilschrift ¢ and No. i 3o, a, Keüschri t zj. The meaning is also "setting sun" (eib "éamki), which means - the sun below the 4. Of greatest value to us, however, is the fact that this uifi originally meant "first" as an ordinal number, then "s" as a cardinal number.

And as fl A ", su, um etc. is the symbol of "Mo, the supreme god who was at the beginning, so is the sumeric hieroglyph ma and gf, which we treated in text fig. \$z (* 49s),

the hieroglyph of the descendants, the split hemicycle, the "Dnrrn", the sign of the -!A i and "En, the sign of the "Sandalc" (semit. irrt) as the BcStimulation sign of the "year" and "going" of God (s-m word clan), and as the numerous gfi "i" (semit. täten) and MS "6o". Again and again the Old Sumerian tradition assures us that in the II A the sign of the Orr and Ea, the *Adad dez d-d* of God, in the "sunset" of the year, where the "Uml auf" "returns", the (second) io or 6o b e c o m e s the i.

We want to pursue this highly important trace of the Atlantean-Nordic division of the year in Sumerian hieroglyphics even further. The hieroglyph A u, 2", *be-ur(u)* occurs in an ornamentally written form (Tex4 Taf VIII, No. i j8, Barton 5 I6), which has the phonetic value er "dog" and also the meaning z/irs (Semitic type).

In the Atlantic-Nordic languages, the "dog" is preserved as an R-, lo-, W-, R-stem, which we will discuss in detail in the relevant section. Its older derivation from "\Wolf" has also been preserved in the pf-, -name of the same. As we shall see, the connection between the D fl-sign and the "wolf" and "dog" is also preserved in North Atian cult symbolism, and both play a major role as symbolic, winter-solar animals, as guardians of the burial house, the megalithic tomb, the dolmen in the cathedral mound (swfi rd " Htindsdorn"!).

As a symbolic animal of death, of winter, both in the year of the Son of God and in the year" of human life, but it is a winter sun symbol originally of the "Ren" or "elk" time. Its nature as a winter solstice symbol is also l i n k e d t o t h e origin of the myth that "man" emerges from it to new life. The "dog" or "wolf" is "overcome" or transforms into an animal that nurtures and cares for the helpless, young-born "man".

This cosmic-symbolic relationship has also been preserved by the numerical m "dog", which also still occurs as m-R: it also means "human"!

The Sumerian m or te'-R "dog", "man" or "one", would therefore be a combination of fl A, in which the] would be the *as-* (*a5-*) in the w-, the yes or "God in the beginning".

We have also documented the phonetic value W for the sign in the sign Text Taf. VIII, hP. 149, which was last discussed in Text Tat. VII, no. 28 (cf. p. Sd§). It denotes as éu-u'f and file the "division of the year", the "division", the "place of judgement". Its previously identified relationships as the house of fi" and An and of &yf have been emphasised there once again.

The sign of the sunrise u, u'f, rg (Text Taf. vnl, No. O) should be mentioned here once again as 5chliifi of the sumwischeri series of the winter solstice sign series, which in form and phonetic value thus corresponds completely to the North Atlantic ones, as we have recently found them in the Old Italian alphabets {Text Taf VIII, No. 66, 68) and in Old Chinese (No. i69).

If we now ask the numerical script and language who the nt is that i s found in the w, whose name the Akkadian-Assyrian has also preserved as ii-ren, we get the answer: uf i and of - 6. "One" in Sumerian is also di-li, di'zi, dJ, li, which words are composed with *d*(the North Atlantic fi-, and originally denote the Son of God, numerically di, (N -J), 6üi (di-lit-gti-, l or J, alsofal]s es, "ea "Heaven", "AmoVz", Godin Mfv (Mother Earth) and God M a. As the judge of the Winters'nnenwende it is still written *di-And* with the ideogram W-zit (Text Taf.VIII, No. -49- - s). Also *di'-* alone still means "judgement". The Sumerian ef is an ablaufirm

to of; we have already seen it in gif, -eJ, detrimen of the "Lebensbaiimes, the "Donne", the "Fire", the "Hiimmels", "God", the "øMenscheri" (syn. ten). It is the "light of the land" that has already risen, in the morning and in t h e spring.

As we have **established** once again in the last comparative study of the text Tafi **VHI**, the "One" {}, the "God", the as (af) is in his fl, u ur, H, H, un etc. at the winter solstice. But there he was also the "tenth" and "sixty" and is "six". Because the Sumerian equation of- 1 and of- 6 corresponds to a Sunyan *di-li* (cuneiform {}) "man", "man", which means rim (sem. adfi and i\$ten) and is again all *dû - 6* in the Caucasian languages alongside øJ - 6 in South Caucasian.

As Winkler's investigations have shown, the number words of the Caucasian languages form a self-contained group. The numerals of the Semites, which for many)ahrausenden in ihrer Nähe ansässig s i n d , bieten keine tlbereinstimmungen,

All the more important for us are the names derived from Caucasian to Sumerian and Chinese, which refer to ancient Arctic and Atian-Norse communities. The name of the god ri- (zñ-, Zñx-, Is-, /sA-) denotes both the Zahl, " as well as the number "act". The fact that it originated from Al yr, which can become or (or r'a) after the winter solstice, is also still preserved in the Caucasian numerals: South Caucasian ør-rÄi, er-/Äi - I, North Caucasian Axe, frn, Isle - I.

In the Zohl "to" there is also the ñ-name of the god (ter-) hiozu; South Caucasian n-ZA; zui-/Ĝ, North Caucasian l-r I, ui-Is, *Wish-ct*, *em-tsE* ø-Zrä-u'n, etc. North Caucasian also shows connections in it øø- or sit -md, which are sufficiently familiar to us from Sumerian as the name of the god of the winter solstice: 'zn-r I-gn, fr-md etc.

It can generally be said of the Tiralalta languages that "ten" is nothing other than "number", "div number*", "the big number", the "big one", the "main number",

54. Die arktische, nord-atlantische und süd-atlantische Jahres-einteilung

So what is the solution to the riddle that the God who is "ten" or "two" is "sixty" and "one" and "six" at the same time?

Only the diluvial older stone age, the last ice age, the arctic homeland of the urnordic race can give us the answer. In the fourth section we m e n t i o n e d the old Tuatha tradition that the elves can only count his five, in relation to the "five" or "ten" counting system of the Arctic peoples (Eskimo) (vgt p. i 5 i). We will see in a moment what ancient connections the number word "5" and "to" form from the Eskimo languages through the game of North and South Atlantic-Northern culture.

The Arctic and Atlantic-Nordic counting system is based on the natural counting system of the "two hands", whereby the "two feet" are counted as "lower claudes*". We therefore find the word "Bcîn", the same word that has been handed down to us in our "Hand" (cf. section "Hand"). The division of the year was originally based on a summer half of the "two upper hands", month i -i o, then

"first ten", and a winter half of the "two lower hands", month i -to, the "second ten", together. Once the Son of God had arrived at the winter solstice, he found himself in the "longed-for" or "second ten-hand", where he became "one" again.

The connection of the sign II with the winter ice sun, namely within A &-ø, is completely confirmed by the Germanic word w-"rfA) (text fig. s4 on p. 5 z ç). The total heit

• I:fNøc- -ñ lfmUø.- Keely asische Sprachben, Mernmon VII (iq13), 5. zol. The same: Der nraltai-che Sprach- stsrrtro, Berlin i9o9-

of the Atlantean-Nordic cult symbolism and its phonetic values from the far north to Oseania has taught us that the Tree of Life is currently in the "deep", in the "waters", in the "sunt", in the "year", the "division of the year".

However, the ideogram of the smallest solar arc in the south, the (j-sign, is only visible and conceivable in the subarctic conditions just below the Arctic Circle, also in a northern latitude of today's Iceland, which was later built up from volcanic masses on the old North Atlantic continent. Only there, at the Arctic Circle, could an ideogram of the division of the year such as β , which represents the winter and summer solstices on the south-north axis, have originated. Only there could it be written as a symbol of the division of the year - the beginning of the year in the II - " south", "water" "sand".

As the Atlantean-Nordic race advanced further south through the large Atlantic island continent, this basis of the cult and work year changed. The sun no longer rose and set in the south at the winter solstice, but the setting point shifted more and more to the south-west, the rising point to the south-east, so that finally the ideogram of the course of the sun in the temperate zone, the "Son of God", became the new sunset point.

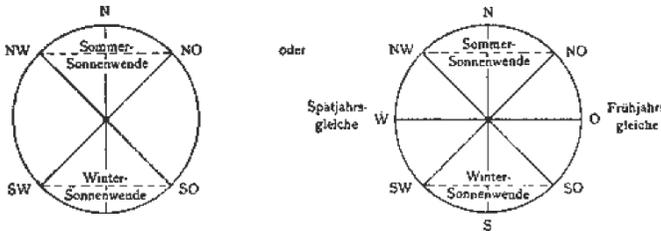


Abb. 57

and "tree of life", "tree of the year" hieroglyphs or originated (ter t fig. 52). The sun no longer moved along the horizon from midwinter to midsummer, on its course from south to north, in its rising and setting, but its rising and setting points were limited to that part of the facial horizon

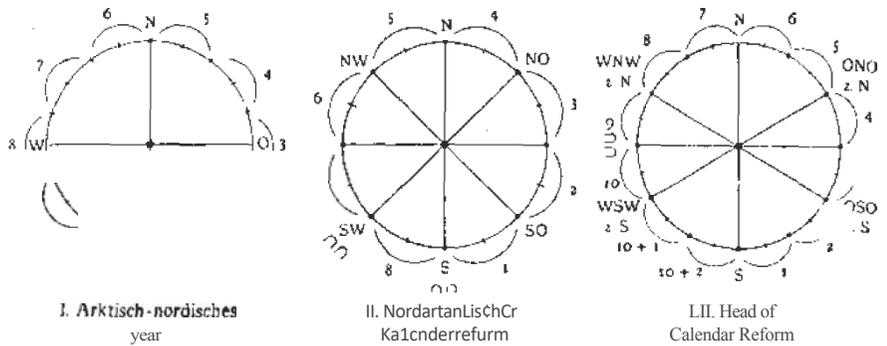
between SE-NE or SW-NW and back. As will be shown in the second part of the study of the memorials, the cult- xymblic signs, behind which stands the communal experience of thousands of people, have a tenacious life and are maintained as a sacred legacy, even if the environmental conditions have long since changed. For the Atlantic-northern tribes of the temperate zone, the winter solstice had become detached from the south, the solar arc of the winter solstice sun had become a larger one, which advanced to the south-west and south-east. This created a gap in the horizon in the south, in the winter period, as it did in the north in the summer period: the sunrise and sunset points no longer touched these parts of the horizon between south-west and

south-east, north-west and north-east. The division of the horizon into two times ten parts according to the sunrise and sunset points, on which the three year order was based, was no longer possible in the old traditional way. The division of the year, which had previously been made on the basis of sunrise and sunset in the south and north, was now unusable in this way: for the sun no longer rose and set in the south for winter solstices, nor in the north for summer solstices, then like an "Itad" on the edge of the sky, kind of horizon, sunrise)

back su rolten.

If the solstice had previously been centered on the southern point of the horizon, the "Tenth" became the "First", so now the sunset point of the winter solstice moved westwards through the "Tenth", and the sunrise point moved eastwards into the "First", never to come together again.

A new division of the year was inevitable. There was a starting point for this: the south as the year's division and the beginning or end of the "tith". As we shall see, the Atlantean-Nordic tribes behaved differently in this large, cyclic calendar form depending on the latitude at which their coastal centre was located.



In the text above, Fig. 58, the three divisions of the diluvial, Nordic year are shown again, namely the Arctic-Nordic year (I) and the Atlantic-Nordic year division, the North Atlantic (II) and the South Atlantic (III), which took its place later (see text Fig. 26).

The *arMisch-tsorKisci'iz WJ'ahr* has time peculiarity: in addition to a second division of the year in the south-north axis, älttwwinter-Mittsomnier \Vintersonnienwende-Semmer-sonnenwende ID, it also knew one in the same east-west t3: both together result in the A'sdl'rzea of the four cardinal points (vgl. section "Radkreilz").

Yi-r and !*-! each of the two halves of the year, the "two halves", "two arcs", is divided into "two hands", i.e. 5 parts. This results in five parts for each quarter part of the hori*on circle, each of the four sectors or circular sections of the "wheel cross". And here lies the solution to a hitherto unsolvable riddle in the Atlantic-Nordic languages, the equation of the phonetic values for q and 3, the highly peculiar phenomenon that the phonetic values for q and J change - for example, in the Greenland Eskimo of the 16th century /r-Mio means "3". century /r-Mio "3" and /r/-imra "io", an ancient, atlantic number word that we know as earth, raiaa etc. " " in the Polynesian and Indonesian rice to this day, as in Old Norse date, are (Skaldxkap. y i), in Old Irish /'cr "hand", which is also connected with a @ besw. / root word, in Latin, sequence

"flat hand", *patmus* "Flächenmaß" (1), Old High German /ofma „hand", Anglo-Saxon Old Saxon /o/w "flat hand", gricch. jéfinwJ (naXapq), - and - is contained in that enigmatic word Jzkrz "Rain", "Querweg", "Steig" as "Grenz- scheid", "Grenzmark", "Grenze", which the Romans borrowed from Germanic. It is the same word as the Anglo-Saxon rte 'number', Old High German *rtc* "number, series, order", ir. rin and 'irrim "number", Greek aw'zAmoi.

β'o is the "hand", there is also the "number", the "path", the "climb", the "boundary". *this* linguistic symbolism is readily understandable if one takes the "wheel cross" of the four cardinal points, the solstices and equinoxes of the iirnor'Jic year as a basis. Item there each quarter contains five parts and where the new "border" comes, there is the "hand", that is, the "number" - 5.

"Mand" and "Grenze" still refer to the old arctic-nordic Jafiresfeilung in 'Jen Sonnennvenclen 'D, z'O the "Hand™, the S Schaltlage, stands at the annual boundary, originally in the winter solstice, in later northern tradition in the summer solstice.

The same word f-'i, r-i i - 5 is, however, preserved in the !Sumerian a) //iin" - 4 with the characteristic doubling of the sonnen- turning words.

With regard to the word "Szei,i,-r", "Nfiigr", I would like to refer to the later study of "Stiele*" as "to*", the Hededeutung von "zo" het, "zo Stück", like the Crimean Gothic x/zgo "zo". The meaning of "zo" can also be found in the Finnish /z'u "20", which is considered a borrowing from Germanic. According to this, it would be the tie, as in the "ssvei tens" fj fj, the "two mountains", also the "3teige". We will find out which ancient Palaeolithic-Atlantean cosmic language symbol is present here in the "Ladder" section. An ideogram of the year is also the "letter" in the Atlantic-Nordic symbolism, which has as many rungs as the months, whereby the number of rungs could be counted twice, the symbolisation of the ascending and descending halves of the year. The "Letter" ranges from the winter solstice to the summer solstice, from the lowest to the highest light &, thus begins with the "stone", the "zz ei Hergen" use', as we have already seen in the time henver binding of the pre-dynastic linear script Egypteos, Text Tab VI, No. 58, cf. No. 54- 5y. The most ancient Leiter is the Bauni trunk with the notched kicks or stiifeu gez'eseii, ss'as it was found from the "craiinog" of Dumbuck in the Clyde (cf. Section IV, p. i op) yutage, and as a cultic

"ladder to heaven" is still in use among the shamans of the West Siberian Völkcr (see section "Ladder"). It is therefore important to note that in Old English ro*-z, which actually means "notch", also means "z o", i.e. originally a "row of notches", like the Frisian ssiis, Dutch ssrei "row of zo", which belongs to zii *snif* "frix" "to cut". This all points to the arctic-nordic year of 2 w io months, from which the "Himmelsleiter" of io offer *io Sprossen originates, ss'as the old northern calendar also a *Krrbrtocë* u.-ar.

To close the ring, let us remember that the word "Steige", "Stiege" is identical with the Greek ἴρ/zes "k cihe" and sioirfeiyh "Sonnenuhr-Stele" ("Stauge"), "Gang des Schattens dieses Zeigers", fiérérixsrir//rii, A r/i/aéuryi/ze, *Alpliaürt*, *üuz* liebt -- the "holy row" of the blonatszeichen of the year!

We have already seen the alternation of the numbers q and 5 (fingers) in the Lland ideogram in the text Fig. 3 The hand (p. 3"9I): the other phonetic evidence, also in Simean-Akkadian, will be discussed in the second part on the basis of the monuments in the sections "Gottes Son", "Hand" and "KamJ in detail.

It should only be pointed out here that the symbols and phonetic values for "hand", "Kamm", "llag" (fence) and "tireuz" are intimately connected and mutually dependent.

The oldest word for "hand" is the same word as "man" : it is -m- y which begins with -é- y

changes, "two hands", "two feet", is attested in the oldest layers in the connection with -a- "both", e-a or é-a (A-a, g-n), or in the solstice inversion a- - (cf. *path* - "hand" and *srä* "tra"): next to it are the forms with Z "two", f-1 (r-Ä, *d-k* etc.). Both forms can also occur in the combination w-n-/ ("mouth"), I"-J {"hand") or m-/ (as in your Egyptian *zxf* (m-f) "ten" and é-/ (Greek to-Zu etc.) or doubly connected, i.e. Indo-European *d-b-m-t* "ten" etc.).

It seems that the dual foem has repeatedly lost its dual meaning in the course of time and became a singular: the meaning as a civility was then renewed by a further connection.

The stem w-a already means "two hands", w-s-i originally likewise; in Germanic *mizrif* the word is overlaid as a singular. Similarly, the compound *f-ze* or *r-m*, as we shall see in the next section ("God's *Sobn* "I), originally meant "two hands" and "two people" and "God-man*", since "God" - is the "twofold" i in Polynesian, as in the Tuatha languages, it denotes "hand"- and "fiinf". In the Eskimo languages, the pronoun is -T-,

"God", the "twofold", has been preserved and the word has the form i-f-m - §, which actually means "two hinde", while in the Greenland Eskimo of the i 2nd century é-f-m-a "ten" appears, compounded with -n- "both".

The alternation between é and § is also preserved in the Tuatha languages. As we will see in the sections on "dog" and "hand", among others, the symbolic number of the "dog" (- wolf) is *A'* and the word is etymologically related to "hand": both go back to the W- (ä-, éo-, da-) stem. The "hand" of the Son of God, the "twofold one", is located is the year's must in the "dog". The phonetic values for "hand" "wolf" in the Tuatha languages are -pZ (A-) and Zu etc. and are again identical with "man" as a designation of the winter solstice (the Ren or Elk age), the place of rebirth.

We saw earlier that in ancient Chinese the sign of the cross t, like the "humans" 9, can denote both the deity, fi, fu, and "ten" , as we have been able to prove in Polynesian, as in South Atlantic in general, the word fi for "cross", "year" and "ten" with the phonetic value in + or W (see text Taf. I, nos. zy-3o and q8- 5 , cf. also pp. 533f.). The ancient Chinese hieroglyph A (Text Taf. VIII, no. i8o-i 83), which was again identical with N "6" (no. i zy-iys), also showed us that he is the "seokender". The South-Atlantic forms corresponded completely with the North-Atlantic, especially atif the bracteates, the escort coins, names handed down to us: we know that the /iü, Zi-w, the "tenth", is the "god", whose name as the god's son in the Winterxonnenwncde also read, etc, as etc.. and in this, too, is completely i n agreement with Polyncian (M, nO etc.) in the meaning of "two" and "god", as for example in fu(an) fx(z)o of the bracteate of Vadstena.

In the entire medieval, gerinanic notation, the "cross" -f x is still regarded as "ten", like the Roman numeral for "iO" X, which againconsists of two "5", an upper and

lower "5", corresponds to the ancient Chinese character (text fig. 56, no. 8- iO), which, like the haibated forms (text fig. 6, no. i i -i z), has the meaning "\$"w". The ancient Chinese character "5" @ appears in the occidental medieval numerals as g "q*", the half 8 ("eight") The fi-m (fiM), /i-1" etc., the "tenth", is the "god" with the "wolf", the "dog" (gr-, jtf-, W-, 3u-), or the "elk", (f-r, ö-r, -/-1- etc.), at the same time the god in the "thorn- fence", in the "cathedral fence", in the "elk thorn", in the "dog thorn", as our investigation in the next section will show. This ancient tradition is preserved in the Snorri Edda (Skalskap. 66): if,irs ()

-/ K - nw>- R X: ..Jun (heifit it), if there are ten (Männcr)" - "Samnilung
are sixty".

The first saying originally states as a sign that the Son of God, xls the tenth "Man" - "Mab" (zo-f) of the year, in the "fence", the winter solstice sign. The word "Zaun", Old Norse *zen*, originally means both deu "Zaun", eie the "Umzaunte", "Um- liegte", Anglo-Saxon Old Frisian Old French *m* etc., and efithalt dre connection lo-un, that is the Son of God as the "lowering one" in fl, Sumerian still *w*, in "Dornhag", als *la-ra*, with a winter-sun-turning umlaut, we found the name of the "Lord" also *u s e d* in Indonesia, while Armenian also calls its hieroglyph, deu letter *f* ligo. However, as we learnt in Sumerian, the *si*, the *g*, *i*" is the "tithe", and Sumerian also handed down to us in deu phonetic values of the *fl - io* in *4n*, **r*, *méu* still three roots of the other Atlantean word *fii* "fence", the word "Hag-" *êN*" (*éW*, *bob*, *fale*, *JMu*, *Wgn* etc.), *dos* deu "tree of life"., *dos* deu " tree of life", deu "human tree", deu evergreen "cathedral tree" of the elk bull era, deu *Ã-1* or *m-Â* Ba um, (*ucckholder*, *Macholder*, deu *Machandel* or *Wacbolder* tree) bezeichnet.

Where the Son of God as the "tenth", the *Ti'u* in the "fence", in the "hag" mar, there originally also took place the gathering of the dead, the ancestors in the womb of Mother Earth "in the waters", like the living, the descendants, turn *Mittwinterthing x t a t t*, the *dedo*, *Wa*, *data*, of the Pueblo Indians. There were "sixty" of them: also in this the Old Sumerian and A]tgetnian a *g r e e* completely, that "ten" and "secos *mai ten*" coincide in *flq*, which the Old Sumerian and A]tgetnian tell us.

Sumerian and Old Egyptian, in "zchn" (*j* , and the Old-Chinese hep /iu=6 confirmatig^{oo} l> S 54 3 S) Old Norse *soein'rW* "Samrrilung" is formed from a root *e-w(-ri)*, which in Old High German *zeae*, Goth. *ra* "r" "the same, the *s a m e* ", Old Ind. *s' rfdz* "even, equal, the same", Awest. Un *ra#*, *f/isin'r* "same", Greek *parece* (*óisoç*) "the same", Old Church Slavonic *samu* "same", Latin *xemis* "half of a twelve-part fianzen, a *W*", 'úmú "half, hãifte", let. *siri/is* "same", Irish *squ* "self", angelsächx. a *a-* "half", *fazer*, *c-z* " equal", and is the same word as "Aózzwer", Old Norse *usar*, angelsa chs. *her*, Old High German *teor*, Old Frisian so "iw, altsa chs. *amar* "S ommer", -altind. *edo* " *Hafbjaur*, *9aGescrit*, *9aur*", *awest*. Aow- " Sommer", armen

The word "summer" also originally only meant "Jahresteurig", "half of the year", "one of the two equal halves of the yearIdeogramr ID", which is the "tree of life", thet "Jahrbaum", the *Z-é-*, *é-m-*, *i-w-* or *m-é-*, *w-i-* etc, "Haum", the linear sign of which was the "Kamm"-, or "Hag"-sign in the *Ren-* or *Elchzeitaiter* (9'ext *fig*, *o i*, *z6*, *35* and text *Tat IH a*). An alternate form to the *i-w* "year" group is the already mentioned *s-zi* group, "cathedral tree", "grave", "year", " go".

When the son of Golte had reached the "fence", the "hag", the "division of the year" in the course of his year, when he had run round the +, then he had *r e a c h e d* the "four", where another ten months, "zu'ei hands", "two fiinfr", had come to an end and one "hand", one "fiinf" (the five leap days) remained.

Hence the puzzling confusion of the number words for "four" and "five" (p. 560). The word for "fiinf" has in the Indo-European languages only the younger form of the *Widder* age, the @ or *f*-name of the Son of God, also in the doubling with *-w-* ("mother", the "Mensrh", "hand")-connection: *ahd. got. /wJ* Old North, June, *Kymr. 9imp*, Greek *pempr*; or with *d'-r* *ii é* (*n-la* etc.) compound: *altind. aw est. pancn*, *9arco*, lit. *prN'i* nehen lat. *qiri7z9ne*. formed *ittis Zri* and the compound *n-L*.

The number "four", which goes back to the celestial right cross and right cross of the sun's turning and equinoxes of the arctic-nordic year (text fig. 26 and §8), has the sound value of the "two thorns", resulting from the splitting of the year sign Qj, /-r or with doubling /-for, with the winter-sun-turning vowel of the -r-root: -w and -er (-r) and -ir. This sound value is also associated with M "5" and "4" "i-fand" and "dog".

d*-fl, fßCh Z in the doubling twith added r, the god in 4-1, an older phonetic value

To the ID; finally, we also find the connection of the p- or /-name of the Son of God, as we saw in "5", with 'lern f (fA)-r-stem or the -r-Starrim: Greek *teMw-i*, Doric *feforei*; Latin *quafRer*, Old Ind. *c* "ivüras, *catvdri*, -old Bulgarian *ézpr*, lit. *arturi*, Irish *ceily'r*, -armen. *corhh*; kymr. *det guar*, *pedwor*, gall. *prior-*, umbr. *petur*, got. *j'ldwar*, *fidur-*, angels. /J j er-; altnord. "arir, angels. /zmrr. altfries. @wrr, Old Saxon *fs(u)u'iz-*, jur, althoc hd. Jer.

But that the @'i-, /'a-group of the Age of Aries can already be found in the four- and five-number, in connection with the year-cleavage formula of the "two thorns" /-r, next to that of the older -{- and -r- (-Ix- and -er-) group, which refers to the "dog", the "wolf" of the Ren or Rlch age, show how powerful the hoc effect of the former Arctic-Nordic cult year of the original homeland must have been on the South Atlantians.

TheeWshxi In
dischen Grmdlsgen
the sky ihonde
foundations

general, one will have to assume that in the ark4ic-Nordic cultural crisis, whose is a continuation of the North Atlantic, that of the Tuathä peoples, the Germanic peoples, the

des Altertums

dv g""cro *Kat xderAuude od SternrnkuiH" cu*, which first came to Mesopotamia through the immigration of the Arctic-Nordic and continental Atlantic-Nordic tribes and the South Atlantic peoples and their culture.

The fewest grheti of all e grxrlafZ'm of the sun's starijaHz are based on arbn'scii or sub-artc'scü-iioxdlrhc varaucsets. The division of the horizon into fixed points denoting sunrise and sunset each year and the creation of specific signs and names for these points, which were later replaced by the South Atlantic constellations of the ecliptics, then the observation of the constellations and their course in relation to the annual solar orbit. This is because only the far north, where the constellations make almost daring circles on the horizon, where the long winter nights stop to look, allows an observation that is not possible at more southern latitudes. This is because only some of the stars are visible above the horizon at night during the course of the year.

Onlydischr" L""rspminges aFei'tit Zen au'li teur der 9aIm "sanfong im Süden ID ah Stelle dir fl'yuse -sonaeisweude nmy drs fi'ttwititeri cei'n. dieser trat gegrhene UmctaH soui'e di'r Tal- caclie, dass dl'e fiHreilaufbe des Ute in i° ihren besten Schi'cAtrn, imeoh! Aicliix iuie

Lautwerte, restlos mit diesen ältesten arktisch-nordischen übereinstimmen, beweist, daß der Norden allein hier die spendende Kulturquelle war, und daß die Süd-Atlantiker nur das alte Geistes-

Classical antiquity had not yet completely lost the memory of the former Atlantean origin of celestial science and time calculation, even though thousands of years had passed. According to the Atlantean legend transmitted by Diodorus (3, 56), Uraoos, the mythical first king of the Atlanteans, "n'rfrfe at the ffctadey & s OJ'ennps inhabit fertile landscapes", is said to have imparted Atlantean celestial and chronological knowledge to the local population: "Di' Ge- stirne he had wargfölst'g brabacliiee and +hieles predicted \s'as would happen in the sky;

and so he also taught the peoples dm to observe o'zrA Hm 6'mr ag Wr Nnuw and the Mr'nate according to that of the moon, as well as the different seasons."

Here, too, it is expressly confirmed that the course of the sun forms the basis of the year, the moon only that of the months. It is necessary to emphasise this fact in view of a certain scientific fad, lunar mythology, which, based on the tradition of late historical periods of the Orient, especially on the basis of an endless exegesis of the fairy tales and legends of late and modern times, would also like to attribute some cultic significance to the moon in the religion of the Nordic race. Since all these hypotheses are built up with complete disregard for the early and prehistoric thought material and the linguistic-historical overlays, it is unnecessary to go into them further here, as our investigation will also show, the oldest cultures of the Orient, those of Babylon and Egypt, can only be considered as completely obscured, Atlantean offshoots, just as, for example, the Babylonian Taurus Age is a completely shifted revitalisation of the Atlantean Taurus Age. But even in those most ancient oriental cultures, the most ancient records show nothing of an original moon cult, from which a sun cult is said to have developed. 2Yügr "dz meets in the older layers of the naxdiscÄen RrhQww, zeedrz in 'fen Den@nHern

:L-r IfultsyinbafN is not a counterfeit to its yrsrÄirAffüfirn Ho "ti'nui'tat k's, nor in dygy Kiu'tspracMach only ri°ne trace zar eierx kulNcHtt meaning Es Il'landes nacÄmri'sezi. Everything that has been fabulated about it, especially in terms of numerical symbolism, remains for the account of the inaccurate interpretative procedure of the representatives of lunar mythology, who wanted to project and generalise the moments of decomposition of the completely degenerated, late-period constitutions back into an unlimited past.

The moon played no other role in the life of the Nordic race than that of the "time-keeper" - as its name implies. For the Norse, the blond could have no other meaning: it shone in the same way on the nights of the Mittwintcr, when all life lay frozen in the pie, as it did on the nights of midsummer. The For the Norse, the reawakening and resurrection of all life in nature was inseparably linked to the return of the sunlight from the night of death. However, the fact that - in terms of his cult symbolism and his belief in God - he called my sun god is evidence of the height of his spiritual culture and his awareness of God,

-ohl but the sun of God, as light, warmth, life-giving eleiicnt, knew the sub- stantie)le revelation of the Son of God, through whom God the Father reveals himself again in time and space.

Thus the fact of counting according to info and NöcÄfrn, which is documented for the TeutonsDer Ursprung des Zahlens nach „Nacht“ und „Wintern“ and Celts, nowhere refers to the hlond, but solely to the nrérirA-ne-- disc r Sanerny'rH, so the sun in the S°udeu fir shorter or longer time under the Llori7ont. Hands (Geographia, cap. 4, lib. H, 5, 8) : "Pytheas of Massilia calls the region tim Thule the northernmost of the British Isles, the outermost, where the summer solstice circle is the same as the winter solstice circle." Pli'nius, Naturalis historiä IV, - 4: "The outermost of all countries known to man is F , where at the time of the solstice, when the sun p a s s e s through the sign of Cancer, as we have mentioned, there are no nights, but only alternate days at i'c'gtzseeit. Some believe that this is the case six fo'rate hixterri'handrrr without interruption." Hcrodot (IV, zy), too, had learnt from a Scythian message

learnt of a people living beyond the high mountains in the north, who were to sleep for six Blon years. And the news of this people from the Pplamacht appears in the Odyssec (*i i*, 44— 91) ätlGh like a distant, lost tidings:

Alida lies in the land of the Cimmerian mania,
all shrouded in mist and darkness ; never on that too
Helios laer looks at the shining rays of the sun;
not when he ascends to the orbit of the starry heavens, nor when he
turns back down to earth from the sky: no, grey night surrounds the
miserable people.

Only the Arctic-Nordic winter illustrates the fact of counting by winters and nights among peoples of a race whose äldest culture is otherwise exclusively n/ &-æ /Gfzst/irn hosøø- fat *brit*, as our study shows. Cf. Sez er, Bellum Gallicum VI, i8: "Therefore they (the Gauls) calculate time not by days, but by ' ö r / w h e n . Birthdays, months and years always begin in such a way that day f o l l o w s night. " Likewise Lorzfrer (Germania r1): "The Germanic tribes do not count by days, as we do, but by a rf/frn: then they make agreements, then they consult; for them, the nor3J precedes the day."

At the time of the eternal winter of the Ice Age, which once descended on Airyana vatjo, the ancient homeland of the Nordic peoples, the calculation was based on nights and winters. While for the peoples of the Atlantic-Nordic race, who had taken over the northern shores of the Mediterranean, all knowledge of the origin of their calendar had been lost over the course of time, it retained its cosmic-symbolic meaning for the North Atlantic peoples of Northern Europe: the winter night of the solstice preceded the rebirth of light, of new life. In the northern regions of Scadinavia, in the northern Ten Norwegena, the presumed Thule of Pytheas, they counted the nights until the reappearance of the sunlight. November and only ends on za. January, i.e. within the whole 62 "l'age" of 2q hours (etmaaJ, Greek "night-day" vo4qp.epov) . This long \Vinternacht goes back to the old Norse cult custom, to which Rudbeck (Atiantica Ö , p. z33) already refers, that the cattle intended for the winter solstice sacrifice had to be p'fhalteo for no days in the dark, i.e. the period of time when the sun was hidden from human sight below the horizon in northern Norway.

The German term "Zwülften", the "twiälf Nächte" or "hilgen Nächte" (Westphalia), may also go back to an old northern reminder of the resting place of the light of the dead: these are the darkest days of the year and yet its most sacred festive time, which is the preparation for the new year, during which all work has to rest (cf. Absch iitl "Jul").

Thus, the calculation of nights and winters is one of the cultural traditions of the ancient Arctic homeland of the Ice Age, from the time of the "hundred winters" (çatám himälý), the "long

* Further positions are often bet fPø/g'z g *Sc&ø'tx.*' Zeitrechnung und Welto dnuig us ihrefs ub gfeing9mmendmi Grundaügen bei den Iidern, Ira4siern, Hellenen, l talit ern, Kelicu, Geraiæsen, Litaticrn, Slaz-en, ul annus Bibl. 35, i_eipzig i9z . This book is a tragic exploration of "my thology", as an example of how a meritorious serious scholar can fail completely if he s t a r t s from a preconceived theory, but only from a certain point of view, from the point of view of what is useful for his purpose, and interprets, that is, reinterprets it. As a stringently objective, methodiscb-critical examination, especially of the older and oldest thought material, the Btich vols Sclitilu does not come into consideration at all. ' Over 'i "hule v gl. Milford A &: Voii riitøelhsften Ländern. äi ünchen i9z5, p. 95 f.

Darkness" (dirghāh tamisrāb) (vgl. Section III, p. 8 i), which is maintained by the peoples of the Atlantic-Nordic race even in those new h o m e l a n d s of the south.

For an island-dwelling, seafaring population like the AtlanScans, the moon was a rather subordinate aid. As it was not always visible in the night sky, sometimes rising late or setting early, and remaining invisible at all during the nights of the new moon, the stars were the only reliable guide for sailors, apart from the sun. As we will see briefly in the section entitled "The Ship", the Atlanteans had a navigation system based on the stars, the traditions of which are still preserved in Polynesian and Indo-Oceanic navigation. In Ancient China, the celestial chariot was the nocturnal and seasonal timekeeper, while the year was a purely cultic solar year.

We know from Section IV that the Old Stone Age peoples of the Atlantic-Nordic race lived in were already sailing the high seas in their skin boats. From the observations they made in their northern wintry nights, they must have possessed a highly developed knowledge of the stars, the legacy of which is their

"Descendants", the Notdatlanticists, the mute seafarers of those huge dug-out jibs of the oldest Swedish rock cichnuns must have been,

The Palaeolithic Atlanteans must once have fully understood the connection of the sunrise with the shortly preceding, so-called heliacal rising of a certain stone image or its corresponding, heliacal setting as a "sun house", as can be seen from the fragments of the "sacred row" of Magdalenian monuments, which we will examine shortly.

The basis of the celestial science of all later, historical ages is thus the Aryan-Nordic solar and astronomical science, the traditions of which were even preserved in the holy books of the Indwiran

ArJans, the North Atlantic tribes who had penetrated into Asia. From the division of the visual circle, the horizon into certain points, natural markers in relation to the sunrise and sunset points of the year, - as we can still prove among the peoples of North America, - the Atlantean-Nordic stone setting, the

The "annual cycle", the "Sonnenring" (picture supplement XVHI), the monuments of which are described in the section "The Tree Ring and the Stone Setting". The sounds preserved in the Tuatha languages, f-é or A-/, next to r-é or f-w etc., point to the AUanian Ren or Elk Age.

We now move on to the nerf Z/ruh t6m Amn&rr-/ (Text Fig. 58 II.), the origin of which can only be explained by a southward migration of the Arctic-Nordic tribes. The drastic change in the course of the annual season, which took place at a more southerly latitude, necessitated a reorganisation of the division of the year: the sun no longer rose and set in the south at the winter solstice, but its rising point had been shifted to the south-east and its setting point to the south-west. The division of the visual circle of the horizon had to be redrawn, a new order of the sacred numbers and signs of the solar circle had to be established. From a possible xHs "e "trum, the new division of the year into eight parts, into

"swei Vieren", sound values -Z- and -ä- This old dualisation is clearly recognisable in the word "Acht", Old Ind. aiJôé, aāzo, tochar. A. mir, TL off, Greek ei/d, Latin oc/", Gothic IZ'fm etc. recognisable. The compound f-1, like the reversed form AZ, originally signifies the Son of God in the yearly division, the Jahresspaltung, namely in the winter solstice. We will examine these lay values in the next section. The Son of God, as the "eighth"

in the course of the year, like "six" denotes cleavage (see p. 47"), still in Old Norse (Icelandic) Luft "small knife", lizfa "cut with a knife", Swedish dial. Kto, Kto "to cut, to slice", older Swedish code and Swedish dial. fWo, ty//i "knife", lit. hoff "to beat, to forge", Lat. Dorf, kyinr. red, r'a/ "a small piece", "cut", turk. énfzJ "to cut", A'fa "Piece, segment".

As we will see in the next section, -Z- (So, Jw, M. "1) A V A Y *s* means both "hand" and "split", "divide". Thesign candenote both " hand" and "two hands" in Atlantean-Nordic cult symbolism (text fig. 5O, Ü 485). This is a cult symbolic analogy to the symbolism of the Arctic-Nordic "two hands" year, where two times five is never the end of the year and the second two times five is the winter solstice and the beginning of the year.

The sign A or V Y is originally the ideogram of the two arms stretched downwards or upwards. The fact that each arm or hand was also written A or V y (p. 4 i) resulted in the expression "two times two - four" instead of "two times five - ten" for the "two hands", so that the second é-sign, the lower or in (ut)-sign of the Winter-The meaning of " second four" - " eight" was given to the word "sun". While the é-/ formula \Value "eight", the /-1 connection has the value "ten" (see p. 535).

Ƴ'vir must therefore be able to prove the -1- in both meanings in the number words for "four and "five" in the Atlantigch-Nordic language.

From the North Atlantic "eight" nvn went to the "first number", the "nine", a]tind. cdzn, lat. a "vrw, got. eine = "nine to as nd. cdva-, lat. ooeir, got. azüfy "new", tochar. A and B ng - "new" end "ncun".

As we have learnt in this section, from the turn of the "acht", the Old High German alle etc., in the "Weihenacht", the "Muttemacht", the "i-'ac/zf*", äé/o the "Morgen*" emerged (cf. p. 472 -q/3), where the u becomes a, the "Schwarz" becomes "Weiß".

Where the "eighth" part of the year comes to an end at the winter solstice, there is again the main place of the year where the *eight* is demanded of the wicked. It is indicative of the North Atlantic origin of the "eight" part of the year that the word

"Acht" in cier meaning "advice", "judgement" aw is attested in the Germanic languages, the Ingväonian languages, the Anglo-Saxon zoÄzo, eZ/mç - eight and eleven also means "advice", ca/mung, yÄfmg "advice, counsel". Only later did this develop into the special meaning of "court order, "judgement", then "exclusion of legal protection" and "persecution" and the "Achtrr" became the "persecutor" or the "persecuted".

The 6-ut, li-et, Zi-lq fi-in etc. is therefore the Son of God in the winter solstice as judge. This meaning is preserved in zrigm and in sei/rr i "accused", Middle Low Dutch ftk "ank}agen", Old Frisian lim, Anglican fies, Old Norse fyd, Gothic yofziW; as in the Greek W' iw "xni. W' iw "xni (6Ttxv6v si) "zigm, dibr (6ixq) "right", Latin *dicere* "to say", *judrs* "judge" and *indi'cär* "show , enho in JeiyÄyn, Old Saxon fi-ypq, Aogelsichs. Caryn, Old Norse lage, /rin, Goth. *Teils*, fniéa, as well as in *Tag*, Old High German /ng, anord. & , d'é , goth. feft and n3/auÖgz "eight-day", Anglo-Saxon. day etc., the runic sign of the winter solstice t*4 dig etc., whose phonemes (mediae) actually come from the summer solstice, lit, 'fops, *dagä* "harvest", aitpreufi. *dpa* "summer", altind, *xidcglids* "heat , "summer .

The eight points of the horizoote, as shown in Fig. 58, II, thus contain the south-north welt and celestial axes, which are the jahres of midsummer-midnight.

The latter, together with the north-south annual axis, formed the right cross of the Arctic-Nordic year.

The new ideogram of the rising and setting points of the solstices, the "Malkreuz", now appears alongside it:

NW NO
\$ XSO

It is important to note that this North Atlantic calendar reform is a link between the Arctic-Nordic solar year scheme and the North Atlantic x in question, and as such *Wiir the gccā ni-n zr'dic area, cawaH for di'e itārHicJie Br'i'te des Patar- I'rice, wic fair die si'ffir/Brrr Breite ner dir X'ardsre hrrum, als XMrcseinto'lu:ng use fInrzi*. In this way, the old Arctic-Nordic ten-year i s overlaid by the North Atlantic eight-year and the two merge.

The yearly division of the North Atlantic calendar of the Tuatha peoples is still reflected in the most clearly in the sequence of the ancient Irish cult festivals. Here the year is divided into two halves: the winter half GrfuirrdA and the summer half faeiraAi, each of which is divided into two quarters, i.e. the whole year into four quarters. This division corresponds exactly to the old Norse division of the year into two halves, the two halves of the year, "essrri, and their half-parts e'i? The beginning of each quarter of the year is m a r k e d by a specific festival, two of which are main festivals and indicate the beginning of the year's halves: *D zmmain* "beginning of winter" (i. November), and *l R Starre* (i. blai) "beginning of Sommer". Originally, these two festivals were flexible and were organised according to the onset of summer and winter. This relationship can still b e f o u n d in the Nordic bar calendars, which are divided into two halves, iniisrN, a winter and summer half; the winter half begins on 4 ktobcr, the summer half on ld. A pril. As the calendar bars show, these dates were also movable.

These two points form the great sacred axis of the North Atlantic year, SW-NE, which we have already learnt about from the Hopi and which will be discussed repeatedly below. The establishment of a new year division ideogram with the oblique axis cur leads back to it, which we learnt in the North Iberian script (Text Taf. III, No. i6O, right side) as being synonymous with 'jj g @ Q), and which we also found on the coast of West Africa in the 'Nsibidi script, as Atlantic property (Text Taf. V, No. r4). His ivintersonnenwendlicher " ff, ü) Lautwert wjrde uns durch d a s Karische (Text Taf. VIII, Nr. 9z. vgl. 98- ioI, die Jahresspaltting!), das Lihjanische (Text Taf. VIII, Nr, i i i) und das Ait-Ethiopian (Text Pl. VIII, No. i i 5).

The old Irish division of years is now (Mac Culloch, p. z 56).

W' inter half-first quarter: *Günredh*, begins with the AazoÄain festival (i November)
GeiFrcdh second quarter: *Earrccü* or *Di /c* (i. February)

Sonimer half third quarter: Saieradh, begins with the Arfr "se festival (i May)
'Soiaradh fourth quarter: No.gäa or *BzontragGin*, begins with *Lugnasada-- ess*
(i. August)

These four festivals form the four main points, the Maltese cross of the North Atlantic solar cycle.

As has just been pointed out, the SW-NE (or SE-NW) axis, which shows the lowest and highest light of the year in setting and rising, is accorded special significance in the Atlantean cult symbolism. In connection with the year's division axis 1 as an old divine ideogram, this gave rise to the new sign }, in the left-hand lettering t, which we have already discussed in our study of the hieroglyph of fin } in Text Fig. 5 (p. 534) 5 and whose cult symbolic meaning in the course of the year we will examine in Text Fig. <4 litres.

The "colouring cross" of the Sonria turning points X in connection with the year-world axis {, the hieroglyph "God", resulted in the new sign of God, the "year", "world and life tree") as a sign completely synonymous with J, to which only the equinox - is added.

As we have already mentioned in this section, the "six", the combination of s-é and Es, is one of the phonetic values of the sign K and { as the year partuDg (va * 472 and text Fig. 55), to whose rib the word "axis" also belongs, althoc hd. "ha, altind. "Aya-s, Greek Adr (ft§'vv) and the name of the Son of God in the yearly wheel, *Ly:ion*, which has completely fallen into oblivion.

The whole symbolism of the winter solstice, the division of the year,)ahresspaltung, the "Dc'm", the "Stein™", the "Zeugurg" (rebirth, descendants), the "year" and "time of day" are contained in the two words "six" and "ac ht" (cf. 4Z° 4Z3)

This historical era of Atlantic-Nc'rd culture also saw the emergence of the the stone setting of the Beck mm zero fifiiiiir m dm *w ittellp t. ∴*: or - ,(-, as a place of worship, a place of reference and direction and)ahressonnenuhr, the /-Ä, r-1 (1-f, é-r, io-r etc.) site. (Supplement i8 A.) The sacredness of the number y comes from this Nordic "year sun ring".

(- 6 + i) and 9 (- β + i), the latter of which need not originally have anything to do with 'f-m *Iktnd xu*, as we will also find out in the "Tree of Life" section.

In the next section, we will learn how the six or eight points at the centre, in the later, speculative eclipse of the Old Atlantic hlonotheism in the Orieit, gradually b e c o m e "God's companions": they are the numerical-Babylonian

8 "i i" (Polynes. ä t & ; iA "sunbeam", "supernatural power", "to divide, distribute" etc.), the ancient Egyptian Ogdoas, the "eight-gods" *part*, the az'estic 6 Nr ie*n ipmfd and the Vedic 6 or 8 *Adityas*, whose number increases attf i 2 in later tradition. As far as the Adityas are concerned, we shall anticipate here and refer to the Rig Veda, which already exhibited such a highly ancient and venerable duration of Arctic-Nordic traditions, for objective information.

The Vedic age had not yet l o s t the knowledge of the "Adityas , as sons of **Aditi**, a name of **Mother** Earth, which meant either "existing from the beginning" (*ādī-ly'a*) or (according to Geldner) "undividedness", "unity" (to dō- "to divide"). The Aditi appears there as a manifestation of "Mother Earth". The name "fiditya", which is attributed to the sun in the R.-V., appears in A. V. XIII, z, 9 °WültZt BIS *Adit'A putraj* "Aditi's son". The later tradition also knows the exact meaning,

that the "Adityas" are originally the individual manifestations of the Son of God in the course of the year, hence the "months". Satapatha Brahmana XI, 6, 3. 8 identifies the later

?ivölfzahl der Adityas mit den zwölf Monaten des Jahr es. In III, I , 3, @ we are given another, very important hint: "Eight are the sons of Aditi - but what are called the "Aditya gods (dc vali *dityāh) are seven". These are uff

that myth, handed down to us in R.-V. X, /z, 8,9 , about the ar3/r child of Aditi, who, sprouting from the "dead egg" (märtānda), was rejected by the mother while she was with the seven eu went to the gods (zierZcpJ from was/was "dead", "undeveloped", "not born" eu wJIn, participle of "to die" and oje "egg").

A glance at the diagram of the northern AUantian 1(alendcrreformi) (Text Fig. 58, II) is enough to explain the facts. *Du' Myths Macs on iärdlirHn latitude, unff-ünlb dm PalarHri's "s, originated sci'a.* The Nnrd Atlanteans had retained the division of the year in the axis Siid-North β as the beginning of the year and also wrote out the signs of the "sacred series" further in a circle to the left from the south to the beginning of the year. This sacred series consists of i6 signs, i.e. 8 double oaks or 8 w z signs, nrc Jiri7/ the Jn/if of the *Aurcen RunrxriLe also blatt* irt. But since the sunset point of the winter solstice, from which the time of the same had to be determined (as with the Hopi) was no longer in the Siiden, but in the southwest, where the eighth (or sixth point) was, this real section, the present time from i 5 November to 3i December, formed the section of the dying to. December, formed the period of the dying dead light, the wintersonncn run to the fi "end.

This son of Aditi, the Märtü9da, is therefore "rejected" because he is the "stillborn".

Incidentally, this myth belongs as Gleiclinis to a btreits later Verfallsscit. The enumeration in R.-V. sJ, i of the names of the six Adityas does not yet recognise the Mürtän a, but gives us the names of the N'tmen Geringe-3fzZra, the names of the Son of God a t the winter solstice and later at the night-morning solstice. In the Awesta, Lfithra also belongs to the six *Ame!a z@mffii*, the Gefolge A hura Mazdas, u'elche there are still complete abstractions.

While the "sacred series" of the ai'clie-Nordic year would have consisted of ten times two, i.e. 20 signs or io double signs, z'ir have to assume a series of eight times two or 16 signs for the North Atlantic calendar reform, which, according to the South Atlantic calendar reform, is still retained for the *daily solar cycle*. By adopting the South Atlantic calendar reform of a solar year of twelve times z've i signs, the year division of the North Atlantic year circle was changed from eight times two to nCAJ three signs, the zq signs of which are available to us in the "long rune series", while the "short rune series" of i6 signs r e p r e s e n t s the older North Atlantic year series, but only according to the number'. The original sequence of characters is analogous to the " long series" was later completely changed.

As we will see in the section "The annual ring and the stone setting", the division of the Old Norse day according to the horizon or the stone settings, the "sun rings", which w e r e still used in Iceland in the last century, h a s a division into eight equal parts: m/, 'c/f, äi'Z "celestial region, gender", "trunk", called *ehtac* or glass by the Anglo-Saxons. There is a root £-y and Z-f here, both of which are independent of each other and signify the "division" of the Jahres circle. In addition to the form o//, eyf

‘ Die Dreiteilung der langen „Runenreihe“ ist noch auf dem Brakteaten von Vadstena durch Doppelpunkt an- gegeben (Bildbeilage 19B Nr. 1 und 2): jedes der „drei Himmelsgegenden“ oder „Geschlechter“ (ættir) umfasst acht Zeichen. Es sind die drei Jahreszeiten (siehe auch S.452 und Text Taf. X). Auch die Dreiteilung der „langen Runen- reihe“ wurde auf die „kurze“ (16 er) Runenreihe übertragen, wo durch das erste „Geschlecht“ (Fräys ætt) 6 Zeichen, die two others (H agals aztl and Tys att) each received only 3 characters (Wimmer, Die nunenschrift i. 180). This, too, the double occurrence of the "two mountains" signs proves that the aoräatTazttieche Iuzae Ituoereite of i6 signs aacI the South Atlantic non zq signs was remodelled. The North Atlantic i6 er series overruled the Arctic-Nordic io er (or noer) series, on the half-bridge QI, z w8 bezrx, z M 5.

is therefore also the Old Norse form 'r;rd, Norw. ðl/, ö g l, Old Saxon eè/ or r/f, Bavarian eačšZ, in the Faroe Islands ne'ch ðl/. These 8 yšZ, def etc. can either be divided into half ðJr, of which there were then i6, each halbc öf was an hour and a half, a "große Stinde". Or - as on the Faróers - iie/, ögī is a time rate of three J-ra- *Mt nd'm*, which is 04 for the io/ar-čr/rig, the horizon circle - day + night, niederl. r/moof, mittelniederl. ef "fzr/, *gfttarl* "24 Ūhours, appointment, celebration", alfrīes. rfaeyf "period" (12 hours or 24 hours), the -ll- inal, where the "*sink dei+i +iaff*" begins again.

In this, the North Atlantic Jyear is still based entirely on the Arctic-Nordic year, which was also divided into two halves, each consisting of two halves of three months each. It is the Krenz of the four I limniels directions according to the four main points, the "Hovedhjørner" or "IJoedkailter". The word -øzist contains the same stamin s-w in the unikebrung œ - s, dev z'ir above for the Jahrcshälftc the 'Jahreszeit', the 'Jahr*' ermitteltcn (p. \$63).

5y. However, the North Atlantic calendar reform also became useful for the even more southerly latitudes (about 4° latitude) of the Arctic-Nordic and Atlantic-Northern tribes, the South Atlantic Mō-uru's, in the course of time. The further development that led to the "five" or "ten" system and the "five" or "ten" system must have started from its centre.

"two-four" i n t o a "twelve" system.

The sunset point of the end of the winter sun had been moved further to the west and was located approximately WSW to the south, while the sunrise point had moved to the east and was located in the north-east to the south.

The new order of the solar year, t h e *ažlyntiscúe Kaleøderreformi* (Text Fig. 58, IH), carried out in the new home on Inslbury Ltd- with iljreøi spiral tower, also retains the lieif legacy of the 4 "orfahren, the jaliresteilung in the world axis south-Nprd tind the beginning of the year in the south hei.

The Son of God as the former "tithe", the /iz, fiæ etc., is now no longer inn Sýidrø, also no longer in the south-west as the "Ac hte", but has gone beyond the south-west to the west, hence the term n, w for "Western", is still preserved in Polynesian as in Hebrew, whose passage through the "south-west" also still gave us all meaning due to Polyne- sicc (cf. p. I 3ß- 142 and i 3- 5 If). *The Wardsgdes*

"sr-" ("uf-), *dos ursprungi(cú dm iVittimşogxemvendebogeo fin If'tidey, den Gotfrsxoibn in der Wintrr-smncsuvo&- am aHexa r/aog (nr-ur-, ør-Qtr- url.) brøricúntr, maze Siiden by &-x Sudwcstex nazi West-ø isī the gescúz'ùfi' ú" Sf r &-r Waøderung derch dfs Atlmiti's-ZriscfA:eminent each dv Siiden the arAtiscú-nordiscM March.*

V-'ie the simple sign fl "r- (Č-), zu-, Åu- etc. the ideogram of the smallest solar arc of our winter solstice, the numerical sign "ten" for the winter solstice month, through the southern migration of the Veilkcr of Atlantic-northern race gradually from the A , the *cu-ut(n)*, *4ti-un-tlio Steele* (Test Fig. 5q and p. \$2 §), the winter solstice steele, through the south-west to the west-south-west or west, so its double oath, the sign 9 (j, "two J3ogens", "two mountains", properly "two Zehrier" or the "tenth double rionate", also travels the same path. In the subarctic, North Atlantic year symbolism, the sign of the "two mountains" is still the winter solstice oak, as it tins the grave step, the rune series of Maeshove (Atlas Fig. 4 9 *gl. NICH p. 454 and a65), we find in the monuments of the North Atlantic Tuatha culture the

BILDBEILAGE XVIII A



1



2

Steinkreise in Schottland

Tages- und Jahressonnenuhren, Kult- und Dingstätten und Ehrenbegräbnisstätten

- 1) Steinkreis von Rothiemay, Aberdeenshire, Schottland. Gesamtanblick vom Westen, am frühen Morgen bei aufsteigendem Nebel. — 2) Steinkreis von Balquhain bei Inverurie

BILDBEILAGE XVIII B



3



4

3) Steinkreis von Auchorthies oder Auchquorthies, bei Inverurie. Gesamtanblick

4) Steinkreis von Auchorthies oder Auchquorthies. Blick auf die beiden Stelen und den Verschlussstein („recumbent stone“) von dem Innern des Kreises aus gesehen

youngerca Stone Age and Bronze Age, for example in the megaktf\denkmalera of Scfotland, an uncertainty where the "cwei Berge", the two l'elsen, two fitclen, stones, are to be placed as the entrance to the ßtein- kreissetzung. As we will see in section VII, 3 "The jahresring and the Stein-setting", the "two mountains" appear there both in the south and in the *southwest*, the new setting place of the "light of the bands" at the \ winter solstice on the latitude of the North Sea area, the Polsata land (Atlas Fig. *f4. 6y\$, Guy, 6y8 and picture supplement i 8 B, Steinkreis of Auchorthîos or Auchquorthies near Inverurie), which he surrounds with the "Recumbent Stone", the lying stone, interlocking stone "between the two steles", iz Steine. The "two ~~sets~~" stand in the south-west. Atlcli here, as in the case of the Seaihinny stone travell

u. A. nimint the height of the stones of the circle to the north nb: the stones in the south are

'lie h'ichsteo, the most nfredrigii in the north, Of the zz steiicreises that fis of the zz steikreises that fis has been examined and measured in Kincar- dineshfre (Üurd),' 6 show the "Recumbent Stone" with the two stelae, 'lie "two mountains", in the SV, three in the SSW, two in the S, and one in the SE, lasteres nnaufangspunkt der W intersonnenwende im Nord-7\atlantischen, Mafigebend für den Jalires- alifang ist aber durchweg der Sonnenuntergangspunkt der Wintersonnenwende als tiefstes Lie ht

isi SW, the Jahresac hee SAV- NO, as we have already s e e n at rien l4opi.

In the Sudatlanö calendar reform İst then the l-ormel Ç g, the God-solin, the one who sinks in the "two mountains", shifted to the ¥west : the siidatiantic "hcilige lieihe" has influenced the north-atlantic one, 9odafi the formula is also there uni the beginning of the "third gender", the "third cardinal point", the ""lys ætt", in the west at the beginning of the autumn- winterteil, whereby the old Foriricl Ū fl , as winter solstice sign then comes into amer use, and in the North-Atlantischicn is dissolved in yr and er (- gl. p. q6\$ and p. \$q9). The Babylonian calendar reform, which shifted the beginning of the year to the spring equinox (*Gl'icli-ii- 'fafr*), did so at a time when the sun was i n the constellation of "Stieis" at the spring equinox, and then called for a renaissance of the Palaeolithic allantisc h-Nordic Taurus Age synxholic, also applied the sign of the "two mountains" to the east as the rising and setting place of the now "sun god" in the *course of the day* (vil. Al'cut "zz'ei utid drei Derge" .

The story of the sign of the "two mountains is one of the origins of the Atlantic-Uordic The migration of peoples. The temporal and local course is thus:

i. the "two mountains" in the Siidrw as soiiienuuteiing and sunrise point at the \Wiiter- solstice: arctic - nordic and arklie-north - atlantischic yearly inci l unç, at about 66 ti. br.

z. the "two mountains" in the south or 5 zJizæ as the sun's ingress point to the \Winterso\ncn-wende: tiordatlantic year division, approximately at 3° n. Hr.: North secge area

3. the "zz'ei Berge" irn lPrsrfidwrs/m bis İfi'x/rn xls Sonneiuntergang'sstellen zur \Wintersnennenwende: süd-atlantische Jahreseinteilung, eto'a ouf 4* ** lvi. with the later, east-centre division of the year, the equinox year, the "İİcrge etes Westens" also become "Herde des Osteiis" as sub-images of the cosnian course and rising of the sun in its daily course.

In the South Atlantic calendar reform, the Son of God forms the northern horizon section from the west to approximately W "SR" to the south in hiscm "tenth lfause , the try ziar etc.. This is the sun's point of intersection of the solstice arc. is l 'laG now an even greater

'I'r. R. Codes.- Report on .Stone Circles' Kincardmeabire (tooth) and part iif Al:ierdeeiis liire with measure d plans and draw'ings. Proc. ofi Ann of Scotland 3q (i899-i9m), p, tg8 f. mid "Report on the Stone Circles of the N ortt-East or Scotland, Inv erurse Disuict. Prep of lte Soc of Ant. of iicodarid 33 i9oo-i9oi) p. i8y i.

Liicke to the south, to the division of the year, to the beginning of the year. This is where the southern AUantian calendar reform comes in. The fi-é- or W-ü (z&St etc.j, the "eighth" of the n'rd-atlantic year, became the "tenth" of the siid-atlantic year again, i.e. the form é-f remained for "eight" (iesfiehén, u-leading t o the /-é connection ter the new "tens" word. Nm one could fall back on the old culöxche 7.ehner-Rechnurig, which had always continued to exist, uti dependent on the " two-four" year.

The fact that the South Atlantic calendar reform actually reverts to the all tens calculation is proven by the number names for the remaining two "dead months".

They are called "eins bieibt-' or "eins dariaber-' and "zwei hleibt-' or "zwei dariiber", urgermaii. 'net-fijn and *twa-hba*, got. eind/ and zwaf*J althochd. cf uild m rZéi Old Sax. Mz/J new., Low Dutch *elf url* Maa/ High German *elf uyd* rwn which are thus formed from "eins" and "zu'ei™ and the Vv'ort '6'éa, which is also found in the High German '6-Ctrl' (old). "6-Ctrl' (Old Bochd. Gföae, Old Saxon A'/ihn- etc.). We find a similar formation among the Baltic tribes, which must have been ethnologically closest to the Caelian North Atlantic tribes: fitau mlđ-fN ,elf and d f-lijn "xwǫf", which are formed with "ein" and "swei" and -fris, ivelches is still preserved in the Latin Jr'o2orre "iibrig lassen".

13en Jahressch lufi, the autumn-winter series up to the winter solstice now formed the months (God's sun houses): "ten", "one remains", "two remain", - dunn ham the beginning of the year. So while the Siidatlanticists initially still believed in the beginning of the year in the winter sun Although the "sacred row" w a s still thought of as a circle of the Jabres horizon starting from the south, this use was definitively abandoned in the course of the Middle Stone Age. This was because it no longer corresponded to natural processes. In its rising and setting at the time of the solstice, the sun touched neither the southern nor the northern seior. If one had wanted to stick to a division of the year according to the rising and setting points of *the* sonoe arri horizon, this horizon division would only have included a third part of each half-arc, approximately between WSW-WNW and OSO-ONE Text Fig. \$8, III),

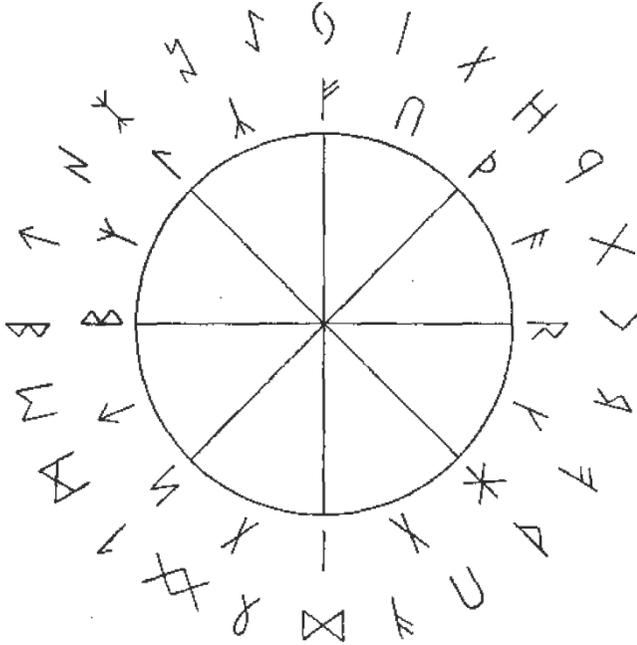
The old pile circle or the stone setting, the eight or twelve around the centre, remained useful for the day division, even for Word-Atlantis, with its lower position of the sun and longer shadow, but not for the southern latitudes with the higher position of the sun, It therefore loses its importance as a day and year sundial in the Mediterranean area and remains a place of worship, a place of worship or assembly and a burial site.

*dit 9ohreszinteüung n°rd i'x S'nd-Atlaatis daar ausxtilic lich d ircli dm feli'aN'hcu Aufgaug ames SteriiNdex 'als "Saiinmhous" brzIi*emt und d:ie Jona te noch später durch die Kondphasr i. The babylo "iscH KH-mderr-feri i wrrkgi doen the 9ahx'sanfong, which in the Sunierisc year was still in the W intersolstice, nr/ di F ili'ngsglm'che, uin damit wieder den Anschluss In dfe ttralte Symbolik des gewaltigsten atlantischen Kulturzeitalters , an das N/iNrnt.rfrm, ze gezinnen. The baöylo frche Stirz "Ftal irr St "u:r Mn Vrrcucli ei'nrz Renal'ssaxce of the atianticm*
Sti r "n'tHters with a corresponding shift in the start of the year. *

This South-Atlantic calendar reform then spread to the Ttiatha peoples of Old Lngvaonia of the Polsete or Hyperborean landex. It still forms the basis of the *long ru oixEZe* of eight times three lines or twelve double signs, i.e. a total of ten signs. As we will see in the section "The annual ring and the setting of stones", the North Atlantic calendar reform of eight points, eight horizon parts, with eight times two - i6 lines (*tAtir--e faaznrriAe*) remained in use in the north for the calculation of daily time,

while the fsgz Ruw "rm'H of eight times three - cē characters was used for the annual financial statements.

The diagram below (text Fig. 39) may illustrate the original relationship between the two Itunen-rows. The inner row, the short rune row of 16 letters, represents the signs of the hours of the day; it starts from the north as midnight and goes round through the east, south (midday) and west, i.e. clockwise. The outer row, the long



The 4th row of 4 signs, represents the Bfonatszeic hen of the year: it starts from the south as the midwinter place, looks through the east, the Hc'rden (midsummer) and the west, i.e. to the left, back to the south.

As the sun always moves from the east through the south to the west during its daily course, but rises from the south-east further and further north during its annual course in order to set in the west, the two movements of the sun during the year and during the day are mutually exclusive.

This also explains the otherwise puzzling fact that the i 3rd rune of the long row,

which therefore stands in the north, in midsummer, the sign "Erbe" J, phonetic value i + y, actually corresponds to the vowel-sounding Eiuurli rriesser of the annual sun circle @, the last or 16th kune of the short lteilie A, Jr "Eibe". This explicitly points to the fact that the speech of both cihen ;i goes back to a common origin. The fact that this origin was only the ai ctic h-Nordic year of the "two-five" - bc'iehunpsweise "two-tehiicr™ - count is also evident from the numerical laot value für "five" : e, ?, i'a, which also means "fi/rzii* (semit. abnu). Here, too, we see the andrc year.steilisation vocalisation i-a (next to i-u), which is also contained in the meanings of the vowels: for Sumerian a t'e- means "water", se with. ciii, ei, i.e. of "mother water", cf. suinian ama "mother, Mtjttérleih", semit. ai iii. iizeavv. find dv (!), sunjcr. u;'s (a), rrrmr, tel /n "mother", semit. azuisa etc., while sumer. i' means "to be sublime, sublimity", "to rise, to tower up". Sumer. i tind ie also means "stone", synonym sunier. na, that term known to us für d3s "Blttttt- house" of the winter sun's end, the division of the year, where the "3" is the "hand".

In the runic series, the short and the long one, dür g , dCr Zit J/-or-és, appears in the west, but in a natural reversal the son of God appears as the king of heaven ü in *the narrow* runic series as the fifth sign in t h e mid-summer or north, in the short runic series as the eighth sign in the midday or south.

We will come back to the individual signs in this series in the course of our investigation.

brings back. The formation of the twelve-monthly year, the month s- 3 +-s-- --° J- "a hand of God", the five leap days at the end of the year, the transgression of the tens system by a twelve 5ysfierii, led in the North Atlantic cu l l qng to that peculiar overlapping, as surn example the word "hunderd" seigt, which in Gothico niFun/Asu'f, /wäsc- toi/innd "i o w io", Old Norse. tiuti'gi'r, Old High German rrRarug, "rdnrn, Anglo-Saxon £uadfrnfig next to Åx6, Old High German hvxt, Old Saxon med end liuxdrad, Old Frisian livndrcd. l'&rE, doc&r-i, Angels. hendreJ, the latter forms composed of den-, ablaut form of "has -d", and -rap (got. -r'ij'czi "to count"). In Old Norse, however, /iundrod did not mean io io in pre-Christian times, special rt i o ;< i 2 - i 2o.

Wherever the Atlantean-Nordic peoples of the later Stone Age travelled, we find that enigmatic overlineidting of the values of the character St A as "ten" (two fives) or "Doppelschn" next to "sechs" - "Doppelschs", „sechzig" and in North Atlantic IOO and I 20 or "Großhundert .

Its explanation is given by the Stldatlantic calendar reform, which was also adopted by the Nortl-Ation - tics, the later 'r to -wir<in, the Old Ingvaeons.

s8. The emergence of a second, equally revolutionary, intellectual innovation was brought about by the gradual change of the Arctic-Nordic race: the separation of the main points just indicated

de JahreS9OnnenlaufeS vorn Gesichtsfreis, vom Horizont und die Übertragung derselben auf die Sternbilder allein, der zi grnaue Kunde bebte aus frz azktisch-nord'iche- Urlici' 8! --*!/- was aired. By observing the heliacal rising and setting of the stars and constellations, i.e. their rising and setting at approximately the same time as the sun, the main points of the year, e" / FH of the living wüneyrelhc, the winter solstice, are determined. this ü7 &r GeHrzsrdm the Si m ' f- M EMiytU.

A mainland Indian population would never have had cause to abandon the traditional horizon observation. We therefore found it still in use in the old style among the Pueblo Indians. Only a population whose circle of vision is largely limited by the

This constellation of the solar year may have been created by the people who, as seafarers, had to do without the clues of a permanent home for most of their year and their lives. Expressively, this is indicated by the designation of the zodiac signs as "south" and "sea", while in South Atlantic it also means "south-west" and "west" as well as "sea" (p. 52, 13S - 1q2, 5 13 - 5 14i The Old Norse-Icelandic names *hstadr* "south-west" and *äAo -d'r* "north-west", actually "outside-south" and "outside-north", outside the main land, while "north-east" is *foWsortr* and "siidost" is /oodi "dr).

Thus, in the "sea-land", the "motherland", the land in the "west", *MS-um*, Atlantis, the connection of the god sun with the stone image as its *WFtmsan cndcGus* in the southwest, "in the Wassrra", in the apr-, s zw-, er-, that word clan which we have described in the sections "Mother Earth" and "Water of Life" in the interpretation of "Mother", "Sea" and "Circle".

This connection of the sun with a constellation as the house of the winter solstice brought it but as a necessary consequence, the "sacred series" of the signs of the year had to be rearranged every year, when the sun had moved into a new constellation, a "new house". This reorganisation included the establishment of a new double sign to mark the winter solstice and the beginning of the year.

The old "sacred series" of the Arctic-Nordic year had been a rigid sequence of designations of the fixed horizon points. Through its connection with the seemingly movable sequence of the stems, the "solar Jaeger", the "sacred series" itself became movable. For - as our investigation has already shown - the signs of the

The constellations and their names each form a group of two, the month, but are in turn related to the preceding and following signs and names. In the same way, the advance of the stars in the "houses of the sun", the "constellations", is not erratic but gradual: and just as these constellations in the sky are themselves a coherent sequence, so their names and symbols in the Atlantic-Nordic languages are phonetically inseparable. The phonetic values for "elk" - "bull" - "dog" - "Boar" - "Ram" etc. interlock as subsequent winter solstice symbols in such a way that it is impossible to separate them in a hurry.

We now experience the peculiar spectacle that with the respective rewriting of the sacred series, the respective winter solstice star image of the past epoch, the old solar house, is pushed away through the winter solstice and in its place the sign of the new stone image is written until the new winter solstice house at the beginning of the year. In order to illustrate the process and to clearly visualise the fundamental temporal difference between the Atlantean-Nordic Stembiid Age and its renaissance in Chaldean astral symbolism, I give in Text Taf. IX the schema with the later constellation signs of classical antiquity, while the original Atlantean-Nordic signs are presented by me on the left side of the respective age. The essential difference between the Atlantic ages and the later Chaldean ones is that the Palaeolithic-Western ones date from the *fiHreian beginning* in *Wt'ifrrmmenmmd*", while the much younger, morning Indic ones start from the JWrs "n/o-g ü dv F il-'-gig'l'i'H". Therefore, for example, the Atlantic "Stiel"- ("Büffel"-) age is 6000 years older than the Cyprian-Babylonic one. The latter is only a renaissance of the old, Atlantic "Taurus" era.

Breath of life, **life**, soul": it is the hieroglyph of the living beingS created from the pTree of Life, the hfenschen (Gylfag. 9).

In the Anglo-Saxon runic series the peculiar alternate form No. 5 occurs, which proves to be a combination of No. 4 and an older form No. 6, which is found in two Anglo-Saxon series (Hicke's Thesaurus III, Tab. 6, No. 8 - Stephens No. 15 and Vatican Codex

Urb. z9o - Steph. No. yi) and is also found in the winter solstice symbolism of a Nordic staff calendar (No. y) (vg1. Pl. XII of the "Synibolik der Stabkalender" in the appendix to Part II). \Vir can be found correspondingly in Old Phoenician (No. Iz), Safaitic (No. I6-I/) and Old Indic (No. i 8). In PhŌnician it then went into the fast writing rmJofm (**cf. nos. 12-1S**): Nos. iz and i3 Byblos (Abriam. end i 3rd c e n t.), No. i4 Byblns, end iOth cent. No. i5 Mesa (c. 8d2) - each a proof of t h e developmental and historical distortion and complete reversal of the real facts of the still "cx oriente" taught origin of the Western writing systems.

That Zcichen (No. by, i6-I8) is a splitting form of the year, world tree or god hieroglyph of the Ren or Elk era, like the Cypriot (No. i i) a splitting form of J, while the alternating forms of Safaitic (No. iii /), as well as the other South Atlantic writing systems of Arabia (Text Taf. V, No. \$6-yϕ), prove to be an original splitting form of the **Āo-êa- etc. of the Nficrrcú'ofr'o-e.** sign x si x etc. of the Nficrrcú'ofr'o-e.

The North-Atyantian "sacred series" is also the only one that contains the t J'n-,fe- winter sun-has a turning hieroglyph as its initial character. As our investigation in the previous section has already shown, the "Taurus" and the "Taurus" in the lay values and their meanings are in conflict.

"Widdersynbol" with each other.

Since then, all the Atlantic script oaks from the North Sea to Asia have remained *unchanged*, apart from minor, later additions, which, however, were only created for the technical purpose of better speech reproduction and are neither of cultural origin nor have any symbolic significance.

Dar Aàarucli M eu''i'tausexdJ gr'e deu-Aufcteüueg dcr "M-iligen REM" er/algt alsã var Drgiau des Widdw "eialtezi, whose initial hieroglyph is only nnch contained in the North Atlantic Futhark. In the fourth section, the demise of the ultimate centre of the Atlantians, Mó-uru's Atlantis, was mentioned as the cause. This is the only way to explain the break in the hitherto common tradition that we have been able to establish between the Atlantean Occident and North America on the one hand and Oceania and Asia on the other.

From this period onwards, the "sacred series" detaches itself from the course of the year, it becomes exclusively the "sacred series", the "consecrated series", the hieroglyphics, which, in addition to its characteristic character as a phonetic sign, continues to preserve its original meaning as a cosmic symbol.

The "sacred series" has thus, after a short period of partial mobility, once again b e c o m e a fixed sequence, as it once w a s in its primeval times até Horizntpunkte- designation of the Arctic-Nordic solar year inub. A s already mentioned above, the Atlantean calendar reform, which brought with it the introduction of a double sign liii the respective constellation as the \Wintersonncluvendehaus of the Son of God, thus also broke through the previous immobility of the series of annual signs.

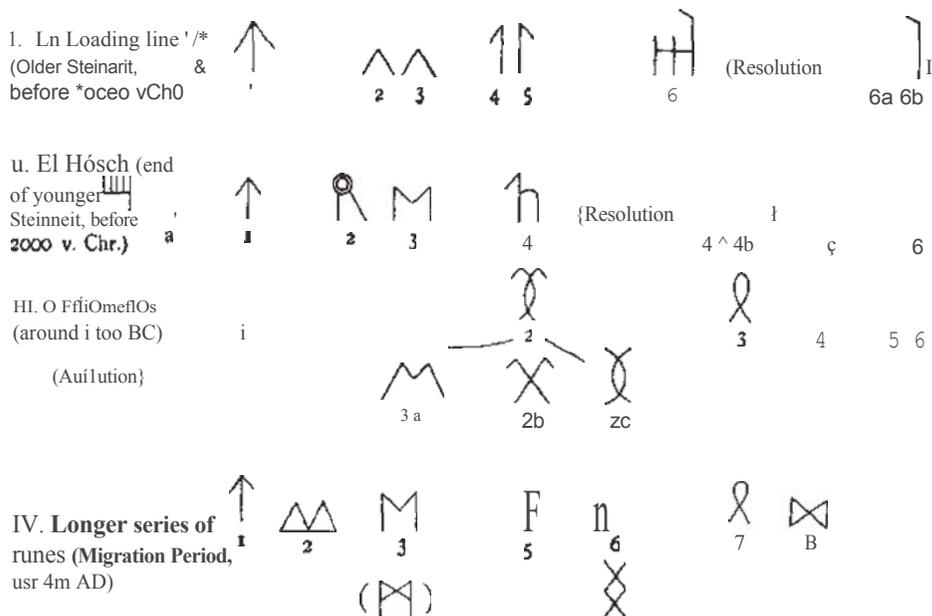
It was also emphasised that the Atian-Nordic, and in particular the South Atlantic, calendar reform naturally entailed the detachment of this series of signs from the hot-horizon points and their transfer to the three constellations of the sun.

We will then also be able to observe in the "long futhark how the winter solstice signs of the respective, expired age are pushed away through the winter sun *zrende*, so that a connection of five ages over 8000 years can still be proven. The primeval series has thus undergone strong interventions and transformations: it was partly pushed together and its old sequence almost completely destroyed.

The South Atlantic calendar reform in particular caused such drastic changes to the old order. As we have seen, the sign of the "two arcs", "two mountains" etc. fl n, A n u-u, um-ur, H-du etc., which was originally "to,'ei tens" (or "swei Fünfer") and was the 'iÄ'intersonnenivendezéchen of the Arctic-Nordic and North-Atlantic year, now up to the west-south-west, to the new winter solstice-setgpurikt, where the Son of God was in his "tenth house". Thus the 9 9 9, the *ls'-er-m*, **fi-du-&**, **Ii-ur-H**, *tik'-r-H* etc. then came to stand in the *Wrstrn- Wcs ert* section, where this sign formula remained in the long series of runes

It is not the task of our present investigation to pursue further the history of the origin of the constellations of the Eclipo4, the Zodiac. In the second part of our investigation, when dealing with the individual symbols, we will have the opportunity to examine how the Mediterranean-Moorish zodiacal images and signs actually still r e v e a l their Atlantean origin. While the formation of the sequence of signs of the Zodiac, which h a d its origin in the Atlantean "heilige Rébe", continued to d e v e l o p independently, the old "sacred series" remained from then on unalterably in use as a hieroglyphic sequence, as a series of signs "al-fa-bet". We have already been able to establish sufficiently that the oldest writing systems of the Orient, Old Sumerian and Ancient Egyptian, still go back in part to the old Atlantean linear script, as it is still completely preserved, especially in the pre-dynastic script of Egypt. But in both the ancient Sumerian and ancient Egyptian scripts, this Atlantean linear script with its abstract, cosmic, symbolic signs i s only one component, while a locally developed pictorial script, a naturalistic representation of living beings, creatures, animals and their body parts, plants and inanimate objects, predominates. This is the manifestation of the former intellectual height of the Atl;intic culture, of the transfiguration and humanisation of the concept of God, of religion, which i s also evident in the simultaneous emergence of the individual figures of the gods. As we have already had the opportunity to observe many times, this is a matter of *the* separation and humanisation of the individual phases of the course of the year of the Son of God into *independent* deities, which are thus actually monthly, seasonal or elementary deities, alongside the ascendant spiritual and demonic concepts of the indigenous population, which is overlaid by the arctic and atlantic-nordic race and has a lower spiritual level. The decline of the Atlantean linear script and the Atlantean religion in the Orient is the inevitable consequence of racial mixing over the millennia, in which the numerically superior lower class of the indigenous population increasingly dominated the master class of the Kulfuric people. overgrown by the bringer.

j3j# p q j j t @ - For the overall view of this section and the continuation of our examination of the ^{mäler der „heiligen Reihe“} "Holy Series", as the revelation of the Son of God in the year most important monuments of the same.



In addition to the fragment of la Madeleine mentioned here (Atlas Fig. aq68), which contains the *scMuOfarmel* of the "sacred series" of the Ren- or Elchseiteiter, the "third celestial direction", the "third generation", the "Tjs oett™", we also have a second fragment of the same, the inscription of Gourdan (Atlas Ebb. aqSJ), which has already been referred to several times (e.g. Test Fig. 3z) and represents the *beginning* of the "sacred series" of the Stier Age, namely in its second or later period (around 9-8oOO B.C.Tir.). The fact that we have many more monuments of the final part than of the beginning of the series is entirely explained by the fact that the final part, as the actual prayer for the dead, as a prayer of farewell, has of course been handed down to us relatively more frequently in the funerary inscriptions.

I. The fragment of la Madeleine (Text fig. 6i, no. I, Bildbeilage i9A, no. I) shows a **La Madeleine** left-hand writing auf! The first, damaged sign of the row (a) is probably would have been a three-part hand ideogram (b), as it is still preserved in the Creto-Minoan linear script A and represents a conceptual harmonisation with the 'l' sign. It would then correspond to the haoidieogram of the series of El-Hösch (text fig. 6i, no. H a), which we have already briefly discussed in the previous section (text figs. 29 and 3o).

Both series, la Madeleine and El-Hösch, would then still have the same formula s-Z of the "Sig-Tyr" of the rune series (i6th and i2nd rune, see text in plate X) and prove the consistency of this hieroglyphic over a period of 8000 years!

The next sign (No. I) of the realm of Iv Madeleine is our Hieroglyph fix, which in

Text Tal. VH was examined in detail. The following (No. z-3), the do ipclte fl - sign, corresponds to the sign of the 'two mountains', which was used in Text Tal. VI, which was used as an underline. Valuable here is the evidence that the "two bogen" (1 ft, A A, -ø-u, -in-ur, -ur-H, **on-ar-ky**, *ur-km-mu*, *bu-ur-H*, or with later o-vocalisation, *rmertu*, *arlazeu*, *erkoma*, *âi-ord-*, *br-* ords us"), in the older Stone Age were still written in hyphenated form, a spelling that is still used in the rune series of Maeshowe (Atlas fig. aßßg): (i § n. The other examples of Magdalenia mentioned in the text fig. 46, e-f and Test Taf VII, No. A- 5 are in the *l a s i g n*, i.e. they themselves did not h a v e a hyphen as a base.

The 'inn n n or A lv îis the "tenth" or actually the "rwei-tenth". Since the series of la Madeleine still has four signs (no. 6 is a double sign, a sign of binding), the 9 ß is actually the "tenth" of the South Atlantic year of God, while sign no. 4-§ represents the "tenth" of the South Atlantic year of God. "eleventh", the "one remains", and no. 6a-ßb represent the "twelfth", the "two remains".

An important formula is the double I-sign (No. 4- 3), whose phonetic value is I-/. As a glance at the other series, El-Hösch, Orchomenos and dat Fulbar Jr shows, we f i n d the I-formula in the same place everywhere. **That** doubled I is a highly cultic formula, which is still handed down in Old Norseø as "Jagu the feohto", the "luchtende Lange" (p. 433), the sea, mother water, and "finar faukar", meaning "linen and leek", and will be examined by us in the next section.

The same applies to the final formula, which is the connection of the "Kamm" or "Hag" sign, the linear sign of the "Tree of Life" Text Taf. IV and text fig. 35) with the I-sign, the latter of which does not show the horizontal line downwards as in no. 4 5. but **slightly** upright. As will be explained shortly, its vowel value could be expressed by the position of the consonant sign; while in $N=4$ we must assume s 'r-Vokal, bet 6b would probably be i-Volra1. The phonetic values é-é (A-ê, â-I), ôi-â, i-ø; w-"i, ø; i-øi can be considered for the tree of life sign, the "comb" or "hag" sign, so that the name of Æ -, the son of God of the winter sun, can be expressed as i-øi.

wende inn "Hag", 'zf-I'-lu, *of-la-l'ti*, *al-lt -H*, *at-Aa-he*; *at-ma-la*, *at-No-* ; *at-om* new. also mit Einfügung š o - W i ø - , R-Ĝ-æø etc. in richestfi connection possibilities may have been. We will encounter this name of the Son of God in the next section.

It is reasonable to conclude that this formula belongs to the "Ren" or "Etch" period, i.e. that the fragment of la Madeleine should be dated to around i z ooo BC at the latest.

EU Hö "ch II The inscription from *El-Häsç* (end of the Late Stone Age), Hildbeilag-9 A, no. 6, text fig. 6i, no. II. Sic has been treated by us in the previous section up to the fourth sign (p. 326 to 34i). The Sign A A, which we can read in the series of la Madeleine, could read sr-æ or sr-R, whereby -l- is to be taken as "two". Through the connected spelling M it was compared with the æ sign (text plate VI, no. 21-a5) and thus also received the phonetic value -u (to) "water", "mother j therefore we *conitten* ais sound value rø-r-l, *r-k-m*, which in the ram age again the word -ó- "mother", "mother house", "grave house", beigeÜgl, so that the sound value ó-r-Bæ becomes tvø 342-g3).

The fourth sign of the El-Hösch series is also a binding sign, the fi u-° h of the n, presumably fø-W or é g - l u , a phonetic value that is still preserved in the Germanic name of the rune ÿ fText Fig. Si, IV, No. §), which reads føW in the Leiden Codex, *la- è-r*) + n v z ir<xt Fig. 44, p. 4§I). The two sounds ÿ and n have even been preserved here as initial signs of the syllables J because originally the Palaeolithic, Atian-Nordic

In the Old English script, a *sitb csnft* mud consisted of a consonant with a preceding or following volul. In Anglo-Saxon the Lfairie is ñ and means "water", itri "Abecedarium Nordmanni- cmm" (vgl. p. a53, Atlas fig. 4688) *t h e* term Qtr fraÅñ "the shining" is added to your Narnen ñ. The meaning is "Uasser" - i.e. the "shining water" - the son of God "in the Wasxem , the sotine in the sea that turns with the winter sun. There are two forms in the Germanic nameri, one fz-W and a second I - lu, later Celto-Germanic ñ - a y , älter fa-og.

The formula /o-uè (*la-ug*) is tins preserved in AÎtnordic ñu\$. "water for washing", "wannes Bad", "warme tjuelle , althochd. /ougn, mittelniederd. fdge, niederl. ifoey, anglo-saxon. ûnš "Lange", eigentkch "Sahwasser" and als such still all name of the sea tenor, preserved in a Stroplie of Einar (SkaJdskap. 6l). The formula la-R (*la-In*) is found in Old Norse Ips, ang. fn " water", "lake", Jed "pond", English he, in Old Low German place names -bra, Middle Low German fear "seichte Stelle, SumpP", Old High High German fœW "Sumpf, Pfiitze, Mora8t* (New High German.

'Cache'), and -ñcráa "source", neuhochd. the", mar, Z-zr L-,Mr, latin.fzrœ "lake, water". As Frank - van Wyk' correctly assumes, the whole clan belongs to the fAGroup "light" discussed above (p.

3zs). The Son of God as uf-R or A-lu, alternate form fœ-"sa etc. is the "Liz ht", "in the waters", inn Winterlauf. We will get to know the nameø of the Son of God in this final part of his year in the next section: to *Led, Lœf-I* obscured in the Eddic tradition, cúg in the Celtic myholngy, it is still preserved as &d "fiery apparition" in Old Latin, Latin fm, osk. Pcefi*s, Bet-name of the Jupiter, and herø, Old Norse y'imr, which means "light of the land" (p. 196), Gothic ñM- ørtœi' "Flamine", aitind. æ'ii- "shining", ruled-æ "gold", to form a root compound /-é-".

The El-Hôsç series also concludes with the "comb" or "hag" hieroglyph (5), the øi-zø, œ-l, x-æ, œ-s etc. "tree", the Wechselforiri toin Egyptian (p. 35o), followed by the zJ hand of God, the ideogram of the five leap days of the alt Egyptian year, in which, according to ancient tradition, "the gods were born". The hand also bears the "Man" sign of the risen Son of God (6) (see p. i53, i63, i6 and Bdd supplement 6c).

ID. Dec S ff'r vim *ÆtHeøvx* (text fig. 6l, no. 3). Even younger than the series from El-Hôsç, which we all the T'->-ã. dgn Adurmachidai of Herodotus, thei blond, blue-eyed ZNer'eølm (singular Æ) of the Kabyles JS. 33 339). the inscription on the vessel of Orchomenos, which is dedicated to the creto-Mycenaean cult circle. The vessel (fi g. A, no. y, atlas fig. 4z&) is a burial offering, a very important object for the cultic reference of the inscription.

Õght facts.

Eva r (Scripta mittoa, p. yf) has already demonstrated that the inscription belongs to the Crettr-Minoian script system, as the comparative table he has added here may illustrate:

Orc6o menos	Cretis<b Untazs(Erll't Klasse B	LinearachriR Klasse A	HJæo- OrcL.OoeOaa glyphen
↑	↑	↑	↑
↯	↯	↯	↯
⋈	⋈	⋈	⋈
▷	▷		▷
∴	∴		

'- H.! can Wfê;- Franck's etyn\ologisch woordenboek dez Nederlandecbe TaaL 'ø Graveziliage *igie, p. 29y,

The first sign (Text Fig. 6 i, No. III), the hieroglyph üu, was analysed by us in detail earlier, in Text Plate VII. That it was the "tenth", in the Arctic-Nordic year, and that it was used again in the South Atlantic calendar reform, is proved by the binding signs, the formulae of the Creto-Inino linear script, which connect the sign with the "cross" (- "ten") or "double cross" (two times "ten") (Text Pl. VII, Nos. 32-33). The second sign (no. z) is an interesting binding sign, which actually contains three signs (Text fig. 6i, HI, nos. 2 a-s c): it is again the sign of the two /, the "/-f-" formula (p. 58z) written in "painted cross" form (no. z b), the upper half of which (no. z a) then also contains both the sign w and the sign of the "cross".

"two mountains" (Text Pl. VI, No. 3y -ç5). The lower half of the second sign (no. 2 c) is the hieroglyph "heaven and earth", "womb", which is preserved as a ruo sign (text fig. 6i, IV, no. 6 a) with the phonetic value n-g, instead of the older a-é (see text fig. 22). The combination of /-f and a-Z results in the formula f-n and f-é, Old Norse "linar /aHar", "I-one and leek", the burial formula of the "Lord", the Son of God in the mother's house, to which we will return in the next section. The series of f Orchomenos shows the upright, round spelling of the a-é sign (text fig. 6i, III, no. 2 c), while the "ange rune series", the horizontal, angular spelling (text fig. 6i, IV, no. 6), of which the upright, angular (text fig. öi, IV, no. 6 a) is the alternate spelling (text fig. -;2z, no. 4-s and çß- 5a, p. z 6).

The following signs of the series of Orchomenos, No. 3 and Nf 4. correspond to the same if completely of the long rune series: No. 3, the "loop", "noose", has had the phonetic value iu or xc, while No. ç represents the "thorn sign", half of the "two thorns" or the split year ideogram ID 4- with the drive d, which it also still has in the later Greek alphabets at the place of an older -Z-value.

The last two signs of the series of Orchomenos, the "three dots*" (no. 5) and the dividing line (no. 6) confirm once again the previous finding that this is the "third cardinal point", the "third gender", the late year, the autumn-winter file of the "sacred series". We have already dealt with these three points several times in the previous section (p. zoz and text fig. 38, nos. i 2 and i 3, p. 3ys). While in the Vai script they denote R "belly, inside", "mother's womb", the Winterwende ablaut form of dv "mother™", "grave house", in the Tifnagh alphabet of the Berber script they have the phonetic value a-é, the Old Atlantean phonetic value of "mother's womb". In Sumerian (box 3zz) they mean Er (I'-w) "earth", "land", "mountain", "dwelling", "power" and "to rise, to ascend", "to rise again, to ascend again", meanings that refer to the winter solstice myth, to the "mother house", the "house of power", the "mother earth", to the rebirth of light.

Our examination in the sections "Mother Earth", "Jai" and "Ingväonien" will show us that this symbol has survived to this day in the symbolism of the old Ingväonian kiiltur circle, in the so-called "heart with the three dots" of the Tubant gable signs and the "Jahrkuc heneisen", the Julkuchen, in the three dots (rings, circles) between the two Yule logs of the Nordic staff calendar symbolism, which we come to in section "Jul".

The series of Orchomenos is concluded by the "stroke", the "division", the "one", the "ace", the one who rises and resurrects.

Die „dritte Himmels-
richtung“ oder das
„dritte Geschlecht“
der „langen Runen-
reihe“

The relationship between the series of Orchomenos and the "third gender", the "Tys mm' of the long rune series (text fig. 6i, IV). You only need the fourth sign, the later m- rune t'\$, which replaces the ais vowel sign he-

BILJ BF. I POSITION:
XIX A



1



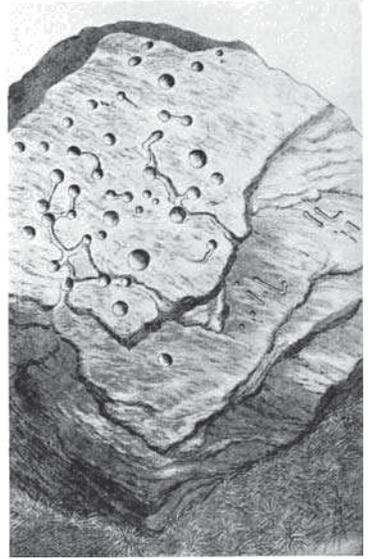
2



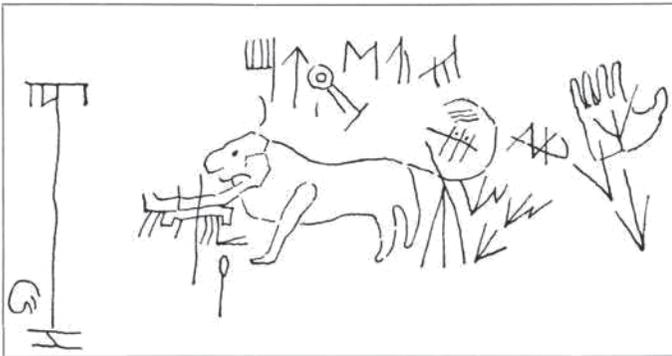
3



4



5



6



Ute Denkrifiler of the attantiscli-nordic "holy series

- 1) Knochenchrift \-on la Marcl<ine l "aflore Steinzöiti, Uritrer otter t+tzter Teil 'fer "heilige Reihe" Jts Ren- uda Elchscitalters (ie-oooo v. Chr.S. Schrift linksJäufig. - e) Knochuzanscft-ift von GourJari (older Steinceit). Aafong the "sacred series" of the younger HSLhc fTus "Stier"-7,ciaa lter¥ f ooo v. tlt.r.). ITolumnschrift.
- §) Knochenstück mit Darstellung duu Steinbock unJ Inschrift In 6inüzcicfiun, Glas a'Aail fiilt+re Stitrxn-it). In- schrift: 8Heimal 'fie Formel „I-n-k" u4cr "I-k-n.- -) un'l S) l2ufsticine x-r-n L?riments. 4'oltis {jQngenu St r^-time to older Bronaczcit), with Hieroglyphs of the offspring claft and shore AncuGFurmcl of the 'oLtese son (in the which in the Wiotetsoriucn "v "de „ilu-kaku" luzclirflfon of the nordic Geleitxnlnn-n: "hag-al u"j. -
- fil) Die Felsinschrift von El-Hösch, Oberägypten (Steinkupferzeit, vor 2000 v. Chr.). Inschrift der Tuimah oder illy Ithormakcn - third and last' part of the „holy series". - J) T'o vessel port Orchnmertos, Imb*nsu'asser- bektlJter (um t5oo v. L'hr. : ürrtM oiw afford part üc-r "heilige Reid'a"

BILDBEILAGE XIX B



1



2



3



4

Aus den Denkmälern der nordischen Runenreihen der Völkerwanderungszeit

1) Brakteat (Geleitmünze) von Vadstena, Ostgotland. Der Kopf des „Menschen“, des Gottessohnes, Tiu, Tyr mit dem „Stier“ und dem Specht (oder Rabe?), dem Geleitvogel der Wintersonnenwende im Horn. Ringsherum die „heilige Reihe“, die lange Runenreihe von 24 Zeichen, mit der alten atlantisch-nordischen, kultischen Anrufsformel des Sig-Tyr: lu(w)a tu(w)a „zwei-fach“, „zwei-mal.“ — 2) Umzeichnung nach Stephens. — 3) Die Runenreihe auf dem Themse-Messer. — 4) Die Runenreihe im Grab von Kylfer, mit der Überschrift „sueus“ — „diese (die) heilige (Reihe) ist“ oder „sulius“, der alten Kultformel mit dem Namen des Lebenswassers „sul —“ (oder „sal“)

The old 's' sign M (no. 3), which was used for the first time, should be deleted (p. z3 i, iyy, yq*-dJ, 3qq) and the older form of "beiden DOrnen" should be written in place of the later "dag" sign ia, "two Halisrunde", or "two triangles", o D < l>, in order to re-establish the complete unification. This agreement proves that the Creto-Miiioan and Creco-Mycenaean cultures contain strong North-Atlantic relationships, the last manifestation of which is the Viking voyage of the "8ee peoples" around the middle of the second millennium BC.

And furthermore, we can see that from the inscription of la ltladeleine to the long Buncn series of the Migration Period covering a period of more than 10000 years, there is a continuity of the third part of the "sacred series" that has only been preserved in the north until the younger Iron Age. The fact that only the north still has this continuity at the beginning of our current year count, but that it is no longer preserved in the Mediterranean alphabets, proves once again the contradiction of a southern, Mediterranean origin of the runic script in terms of developmental history and, conversely, confirms the descent of the Green-Italic and Phoenician script from the North Atlantic,

This is also proven by the already mentioned Latin name of the alphabet e/eiuraR "i" (cf. **6i, Hsnd,l-ni-u. "clv-**

439), whose relationship to the formula Aw-o was recognised earlier. The letters f-u-n Jp", t" " are the right to twelfth of the Old Latin alphabet of swansig letters, if you deletes the secondary character Z. This is either a mutilation of the more recent hier- series of the Southern Auantics or a transmission of the old Arctic-Nordic Voer series vnr. But regardless of whether zo or 24 letters, the formula fizi-u forms the 3fif/r of the series.

We have just explained (p. \$60-56z) the meaning of the formula f-w-a, which means "two hands", then "dir Zah1" and later the "Grens", the "Stieg", the "Grenzu"eg', a meaning that is also present in the Greek names of the alphabet xioÉ'loi (cf. p. Bio). "Two hands" (/w-r), ryder the "hand" (f-w), thus formed the "boundary", the "separating number". With the alternation of "four" and "funP" in the spelling and meaning of the sign for "hand" and "Jahresviertel" also noted above, it thus follows that in the respective separation of the Arctic-Nordic or Atlantic-Nordic year, i.e. iii of the }ahresteiiung, there are "the number" was 5 and 4 or z >< 5 or 2 W 4. This was the half-year, where the five or four leap days were inserted, either in midsummer (summer solstice) or midwinter (winter solstice). We therefore have to use f-ze-u io or 8 as a number alongside 5 odm- 4 for /-m "hand", and furthermore the "centre", the "boundary", the "divide".

The pHand" thus forms the "separation", the "boundary". Since the Greenland Eskimo, the Old Northern Eskimo and the Old Norse have handed down the formula /-ri fir to us alongside w-- (germ. mond, lat. eens Wsw.) (S, 560- 56z and q84), we have the certainty that the Latin /- r -ii, the centre, gravel and "eay, the "holy row", and as the name of the alphabet,eM ö-oda-mcm Nwm/z ict.

In these three letters we hold an a n c i e n t , highly cultic formula of the Atlantean-Nordic, or Arctic-Nordic language and script "literally" in "hands". Both in the Arctic-Nordic year of the "ten" or "two-ten" count, in which the "hand" (-5) and "two hands" (= z"<5) subdivisions are included, and in the North Atlantic year count of the "four" and "two-four", this formula forms the division of the year in four, v,'ie in half.

In the long series of runes, the formula J-m-u is at the end of the "third celestial direction",

in a not immediately recognisable dissolution and reversal. First of all, we must remember that w and f alternate in the Atlantic-Nordic languages, i.e. f-Å-si can also take the place of the verb /w-ri. The -Z- (-Äu) formula now forms, so to speak, three sub-dominants of the gaiizen "third cardinal direction": u ó - r - ê , { -j {q ê-ac (-a), F f(-ê), W ri-Å (later o-g), g so, is (Vechsel form é e , R), t'4 J- / (later ó - g). As we can see, the compound } § [- still contains the formi et-(ri)-/, the compound {- gS deu Latitwert f-ri-é or alternating form /-ri-"i. We have already learnt about the verb t-t {-, originally }-{- t-w-/, in the Orchomenos series; the l'ormel /-ri-é as the name of the "R ens" and "elk", later "buck" (ibex, antelope), will be documented below in an inscription by Mas d'Azil. As well as the symbolism of the Nordic staff calendars, which in many places are three "hand" and deu "stag" (- "elk"), like that of the Nordic "escort coins" (bracteates) of the Viikeru'an'jer period, u elche deu "elnhändigen Gott", the f&, fa' + w-, with the

"WolP" and the "Hirsch" with the Lcbensbaumgweih (bracteate of Snyderstnip, Atlas fig. z36), where he is called the n/o foster or otherwise the Vr @mêm, the ãeg'zf", the "Hag-God", the luz usxz. as well as the eddic over-fertilisation of the one-handed os, the Tjr, the Son of God, who has only one "hoe-' on the jahresschlub, while the other is in the "snake", the "dog", the "WolP" fi A etc. All these details are related to the "hand" form and the hand symbol for the division of the winter solstice.

"snake", the "dog", deu pwofl". The ideogram of the "qtwo snakes", the sign "year" §, phonetic value g-r, as ê - r , which is used by us, presupposes an inversion form r-g (/g) or r-A (f-ê), which we have already been able to prove sufficiently: got. Ws, Anglo-Saxon rnfâ, Old Sâch. &á "temple, Old Lit. efé'zr, "alô", "heiliger Hain", eigentlich die "Kultstätte" enclosed by a circular hag or a circular stone setting, tal are "castle" and nrr-z "arch", the Germanic "B-ur,f" etc. The form r-é (/l), however, again presupposes an alternate form r- m (/m), which is related to the "snake from the Grande" (j, in Old Norse -r "worm", "worm", "worm"). -r "worm", "snake". altsâchs. althochd. lfur "i aos

This results in the same derivation for the word "Z7zrnd" and "N' , dre lm resp. dre A-ri-connection with winter-sun-use ablaut u-a, fur /-m "hand" and r- r "snake", like /-é "wolf" a)tpprd. /f "wólfin", Old Ind. ride, Awest. vzWlu "wolf", Alban. Jô, altbilgar, e/, lit. rôêm etc.

This is why the "wolf" or "dog" is often depicted with a snake-like body on Nordic coins (bralrteatcn).

We know from the study in these last two sections that in the ancient Atl;intic symbols, those of the Franco-Cantabrian circle in Europe, as well as those of the Sahara Atlas region in North Africa, the "hand* at the It sign, in the "cave*", at the "bull", älter "wolf" (dog) appears; sinceÖ there the Son of God has only ram *hand*, dre fünf Schalttage, dab cr is the "Hand-God" (p,552). Even in the more recent Stein period, this is an Atlantean-Nordic interpretation, as taught by the Afermaken script of El-Hôsch (text fig. 6i in app. Text Fig. *9)- Three events in midsummer, in the division or middle of the summer, which was common in Iceland in the Saga-Zeit -, and in the On *ic- faamd*, the Ater- danish *Hadl:e-2faanrd* §, the "worm" (Schlangen-)month, the zltschwediachen and

¹2-ifo *Magn°nsm* : Specimen cslendarii gentilis veterum G othorum, Danoruin*aul Scandinavorum. Eddy Rjythmica men Antiquior, Pars III, H avniae 18z8, p. ion5 If.

Icelandic *sélmádr*, "sun month", is a late innovation, which means a reversal of the *w-sj'ringliclic* *ver7iálmir* and is reminiscent of the *V'zrg'mg* of the *sa- y'nazuxfcg ,gertiaa more Lautuersthiebung" cri'n t*, which we will deal with in a moment. According to the Gragas Codex, the leap days, four nights, are inserted in midsummer: they divide the summer half-year into two halves of three months - 3 nights each, while the winter half-year also contains six months of 30 nights each.

As a good example of the later Germanic symbolism of the year, the two gable ponds mentioned in Text Tat. III (No. 53 a and 55 b) are mentioned here once again. The fact that the Twente gable signs show the tree of life and year symbolism has already been noted in the previous section and will be further explained in the atlas on the basis of the photographs themselves. A form like the text on plate MI, hr. 3 5 a is still visibly connected to the "midsummer poles", the midsummer biemes of the Nordic peasant calendar (no. 5q), which show the symbolism of the division of the year § with the two turning suns, the sun of the ascending and the sun of the descending year. In the sign 55b, which instead of the two suns carries the right cross of the centre of the year on the cretic bar of the sun's wings, below it the sign g, highest and lowest sun, between which the May cross is placed.

3 appears, the *J'ri'cäes* *dr* *hand* is placed at the top, in the centre!

Only a consideration of the original relationship, i.e. the "hand" or "5" in the winter solstice, as well as the cult-symbolic Psrundlage of the Atlantean language, which is based on the cosmic experience of the year-god, explains to us that otherwise puzzling similarity of the etymology of *hand* and *hand*, the root words *l'a* (&) or *du* and *foze* or *fm* ("hand") and *-i-* (*gJ-*) "wolf". And for the ancient tradition, which is present here again, reference is again made to the midsummer sign of the Scandinavian peasant staff calendars (Text Tat. IU, No. 3 2), where the double axe sign S (the lying pd is the sign of the winter solstice or the hlit winter, see text Fig. 4) bears the solar or annual circle. It is the same sign that is still preserved in Westphalia, among other places, as the pediment sign of the Lower Saxon Rauernhaus (Atlas fig. 2343d) and that is still popular in the Yoruba script of West Africa as "Im 'Jahr" (text plate IV, no. t i6).

From the middle of the year, from the division of the year and its "hand" formula, the Atlantean-Nordic, in particular North Atlantic Italics retained the *-n-a* formula, as the name of the scripture-

• I would like to refer to the notorious P-and of Glozel, whose masseo forgeries were made in connection with a small nucleus of genuine footers in order to be able to exploit the matter commercially. The case here is probably similar to that of the Cerro de los Santos siatuettes and the Sardiniscbqa idols, but in Gloul the number of genuine finds is disproportionate to the number of forgeries. The international sub-commission (Rapp'ut de la Commission Internationale, nomnie par le Bureau de l'Ingtitul international d'Anthropologie - Amsterdam, le aq, Sept i9z7. Supplément

l'Antfropologie Nr. io-is, i9iy, p. st) also recognised the pit shown in atlas fig. z38y-a\$8t c. It is oval in shape, pigeonholed in the form of the (9 sign ("year™) by means of a dry niaure and orientated exactly south-north. *Tontjt@chen* (the number of characters def nordaHatic "sacred row"), which lie in the sequence *i -j- z -l- 3 + 4 + s + * -f* . lu the centre, i.e. from the east to the west, lies the *giö0ie* row of four plates, of which the sw ete *o- make (west), iso the eighth from above or the ninth from below, carries a *hand-da sty@org* (Atlas fig. s387 c) The hand thus forms you bier the hip, the centre, the boundary, the divorce. On the basis of these culaymbolic details, which are entirely correct, I am also inclined to consider the rough one "genuine". lbrß 8eiGebe Bes8*mmung (ob noch juDsteißZeJtlich aürHe infolge der Zerstörung de8 Gelände, durch die em Zweck der Fälschung gerriachteis Eingrabuugen von "- undstüJcen", ziginlicti may have been ejected. Perhaps the pit is significantly younger, but still pre-edtisch.

The formula f-Ref-e is a series of signs, the yfezeenM, the "alpha-prayer", which contained the sacred signs of the course of the year of the Son of God, the "Year-God". As a North Atlantic supersession, as the spiritual heritage of the Tuatlia peoples, the formula f-Ref-e must also be traceable in the centre of the Nordic "sacred series". In fact, it can also be found in the name of the "Ilge", the "elk sedge", the tree of life J, the I5. Rune of the long pFuthark" of 2q signs, which is shifted and was once the midsummer sign in the Elk or Ren age. Its phonetic values have been determined in the previous section (p. 3i2-kg) as f-g, or /-w, re (-a): as / or r - 2 and w "human" (alternate form to as i 5. Rune) and therefore = 3 (as the sign J, which is y and J, was still "Tvemadr" [two people] in the Scadinavian and Is1*ndic peasant traditions of the i6th and i Jth centuries), it still contains poiypphon the fourth 5. The phonetic value of the following, ry. Rune h is also n in Atlantic Norse, which also results in the connection f-w-r. This younger part of the hand formula, in midsummer, could therefore also be traced as a later element in the Norse runic series. And it is certainly no "coincidence" that we find this fact confirmed in a runic manuscript.

In that important sequence of the codex Leidensis (text fig. no. ' {p, p. 43 I), the formula éw-n ç Q \$ appears as the sixth to eighth sign of this "short series" of i6 signs, thus forming the "boundary", the centre. The form of the w or "man" rune in the s h o r t, Nordic series, t Q, is extremely valuable: it is the year division ideograins, the "year" sign, the microglyph of "man" as the "year" god.

62. Die atlantisch-nordische Kultformel

In the formula J-w-n is the whole language mystique of the Nordic race, the great mystery çpp of the year of God as the moral order of the world. The stem -f- means "God", "Lin ht" and "two", "twofold" (/@n'jo bracteate of Vadstena and generally Polynesian "z" or "twofold'9; -w "man" and "three" - J, hence / + w - z + 3 5 ; but w- also means "mother" - "water-', as -n- "mother", "stone", "GotP- (at the beginning); "i-n also "Man", the one born from the "stone", the "mother house", f-"r and as-n also "hand", /-w-n but "two hands or - in the dodecimal calculation 'Ari f-f-) ß R k n ("ia-n) : Latin. were, Greek. new (p.Eva) "remain", from (povj), the "remaining", Old Ind. ma-, Awest. Old Pers. wns-, Armenian aanw, Irish nü "rr "Gedold", Kymr. 'aariJm "wait", "bieibe", "cease"; thus the whole slippage formula of the South Atlantic calendar refrm: "ten" - "two remain" - "Hand" j - further m-n: the "thinking", because the "human" (w-n), Old German. dfmm, Old Ind. Haeu(sj, is here reborn and endowed with thinking ("r-r), as with the "speaking" of God, who according to Atlantean-Nordic tradition is created by DN (w-a) schaffi (p. 3i z), Old Norse z" r " spirit, life", got. gnmüši "to consider", ze "w" opinion", swan "to think", "to think", "to remember", Old High German, Old Saxon uüzrn, Ord. zsinai "remembrance, reminiscence, memory, C&ächtistrunk", Anglo-Saxon w "sense, intention", **gewyxd**, Old High German génsaz "memory", Irish same "mind", "sense", Old Ind. e isro/z, ^ ° n "i "thinks", - ^ ° ' ^ - ^ ° / ' - "sense", lat ww - mrofr "mind, reason, sense", vier "I am mindful"; Lithuanian enn&fls "memory", Old Lithuanian mies Lithuanian ca, zni6fi "to remember" etc.

Here in the rebirth passage, where the e-n, the "man", the "Son of God" and the "human children" reborn and cc-n, receive the "life", the "spirit", the "reason", is the cosmic place, z'o the "separated souls" rz=, lat. two, the "good spirits" (lat. m'raw "good*) are located in the "earth mother", the "human mother", lat. 3fzao (next to Mn'rtfr), Old Norse zu00n "mother", Modern Greek mwa, kleinasi-t. --z=r (blijvq) There is the "stone", the "mountain", lat. ww, kymr. wyqr, korn. er, breton. wrnyz "mountain".

The /-n-n formula of the Greenland Es<imo, try-fi as "5" and /r/-Jeim "io", is based on a later prefix of -z- "God", also in the form f-f or f-f, Z-r, which also allows the "thorn god" and d:e "cleavage, in the newer Greenland Eskimo /o/Aiwa/, Labrador, Makenrie Riv. f'zfi'kef, North Alaska iäa'f@w, South Alaska Online, Asiat. *tadhmat* -- "§". If we draw the Atlantic diagonal according to the Mand>languages of West Africa, we find refz "ta "SommeP- and le/uN, *fef;rei* "to turn round", i.e. the "solstice time", lebe, N/i "sun, day", Vai Z tfo, ters "tear, divide" (cf. numeric ler), Mande Z&a "divide, half", rrr'rago "axe", Vai *su-Er* "midnight" (to in "night", cf. numeric fl A u, K etc) j Man da tt, fe "centre", /r, end "break", "rise", erect, y "g-e /edz "sunrise".

The "son of God", the "dying one", at the end of the year in /- "z- (n), Yoriiba /aic "year" (cf. the related Yorubb-sign Fdr "dying" (6au) and "to be" (fie), text Tal. IV, No ^4-1'6) is the "lame one", Old Norse. Jr;rzri, Old Sax. Japan, Anglo-Saxon. Mama, Old Frisian len, hour, Old High German lass "weak", "feeble", Old High German / " tired, limp", schz'ed. feiii'a "to walk with a slow, heavy step". That he i s in midwinter in the "division of the year", "splitting", is clear from the Middle Low Dutch, dialectically Low Dutch, f me "leeward h", Middle Low Dutch fozmm "to spoil, destroy", Old Preufi. fi7 /WN "to break", Irish *faim-* "axe, hatchet", Old Norse fenijs "to smash, to smoulder". The /- /r "hand", the Old Norse "wolf's limb" of the Son of God, is also found in Middle Low. *Iemedede*, "mutilation, paralysis", Old Frisian fzmifi, Old Norse fr'rt'd, but especially in Middle High German /rze(z)dr 'paralysis, mutilation', 'mutilated limb'.

Since, then, God's Son is the J-m, or according to the determined law of sound change, 'ter /-é, Latin *leme*, Az "light" and Old Norse f;ioere, Old Saxon /iomo (root connection f-é-w, see p. 383), the *LH*, *Laß*, the A-da etc., there he is "in the waters", in the "lagu the leohto", in the "shining lye" of the sea, according to Abecedarium Nordmannicum, The formula /-1 is thus still preserved in the name of the Z-rune]- log, originally Ja-R, whose meaning as "salty sea water" we have established above IS. 383) and which is also found in the Latin /il "ro "fi üssig

to be", Orr "to make fliissig", U "long", Jira, Zfmm "water", "clear water", is preserved. It is the "water of life", the "Mutterwasser", the "house of the deep", the turn of winter, where the "boundary", the "divorce", the "division of the year" is, where the Latin-Germanic /tmrz {crossroads, pure, boundary line) manifests itself as Latin, /fme "£loden mud", Greek frz'wou (Ler v) "wet meadow", Homeric A fltpvq) "pool", "pond", "fee". But there, where the Son of God and with him the "light of the land" enters "the waters", the "sea", which now b e c o m e s the "shining lye", he has reached that cosmic place where the "tree of life" "grows", where its "roots" are, in the "wood", the holy Hairi, Old High German @A, Spr3, Anglo-Saxon, Jé's t, Hr rg, Intelnieder. @A, Spr3, angelsachs, Jé's t, Hr rg, inittelnieder. lm, /ocl, lege, *tage*, *Liy*, mittelnieder I. Zoo, the "forest clearing", lit. kalbas "the open", lateim Russe "grove", ;tltind. *laid-s* "Clearing" etc.

It is the solution to the riddle between the words for "tree" and "huh", "Wüd" and "Wasser", "Moor", "See" etc. in the AtTantian-Nordic languages (p. 35z).

According to the law of syllable inversion of the solstice words, we must also find the formula f-r- and "i-a in the forms m-/ and a-m. First of all, our "Mal" sign, the crossed, double f- sign, which we saw earlier in the series of Orchomenos, is present in t h e same place of the {- rune, as primordial Atlantean heritage. The "Mal" sign x \$ -- a. the "et-maal" sign (p.4 yz), where the new counting of the year (sizif of the 'rrö/r - "normal.s" - "after mals") is the "F-rkennungszeichen", the "goal", the "boundary sign, the "point in time",

Old High Middle High German zero/, "marked point", "sign", "point in time", "section", "change of time", Middle High German also "boundary sign", Old Saxon "sign", Anglo-Saxon "sign".

œiæt, māl, Old Norse *waf* "may", "sign" "point in time", "time", got. *mJJ* "point in time", "timed", "Znit", plur. *æ Jf'ø* "*BuUstab*"*rexeichey*:", "*fc ft*", got. *iiieyan* "to p a i n t with xcheparorr colour".

Where the "May" sign is, that's where the division of time begins, *that's where di Scliri'fi* "*Nthe reiH on begins!* That it is the winter solstice is clear from the *Gothic m-yan* "to paint with black colour", Greek *mz/ni* "black", Lat. acts "black", lit. *tøJ* "blue", *œielyi* "blue colour", Old Ind. *œø/ø* "dirt", *æ'z/ink* "dirty", "black", *iiervor*.

In the common Atlantic-Nordic languages, the root syllable -n- has the meaning of "measure", "centre", "court", "mother tree", "man" in the compounds *æ-f tr-r-I* (*w-/å-?*, *in-d-l j* or *ze-/r* (*øf-få-r, tø-r*), to which we will return later, The evidence of the place of judgement, the *wHlsiat*, Old High German, is also particularly important here.

'*øMf* "r, to Old High German *w zå-f* "Gerichtbtätte", "court meeting", court hearing", Anglo-Saxon *oi&*, *ixæ* { "speech", "case", Old Norse *znfáf* "case", "contract", "speech", "voice", "speech", "language", Gothic *may*/, "meeting place", Anglo-Saxon *ø-ešrJ* "Versamni lung-", "speech", got. *m;bfyon*, Old High German *œuanœfir*, *angelsåohs. mfeñon*, Old Norse *wni* "public speaking".

The inversion form *ø-m* is unx in a very characteristic word clan, which clearly shows the relationship to the *Wintersonnenwende*, division of the year, to the beginning of the year. Just as we have learnt the *r-æ*, alternate form of *f-m*, as Germanic *rar* "*ZahE Réhc*, sequence" (p. 5'ó), the formula *n-rø* as an inversion of *ze-s* also has the meaning of "tählcn", "to arrange", Latin. *zruore*, Greek *nee-srsorr2Hi* (*dvævcpsaðat*) "to enumerate, her- reclines", *aroid* (*vépiu*), "to divide out-", *øomri* (*vóio\$*) "law", *øøusæø* (*vóp.top.n*) "custom", "custom", "institution", *ir, aór* "use".

There, where the "number" is, the "law" of the rotational song, the cosmic course of the year, the "distribution is located, in the *wintersonnenwende*, the "human being" (*in-n*) is born and is given the "name" (*ø-æ*), after which he has passed through the "turn of life", also "re-honoured" to the new life: Gothic Old High German *n'aep*, Anglo-Saxon *n'zrøn*, Latin *øθwæ*, Old Ind. etc., *aó øðn* new "name".'

This also includes the name of the second mythical "king" of Rome, No, the "Lawgiver", "Ordncrs", whose name was already brought together with the Greek *eras* in ancient attempts at interpretation. He is the one characterised by wisdom, piety and righteousness *í* from *him c o m e s* the institution of divine customs, the cult.

It is a characteristic phenomenon of very late historical epochs, in which the knowledge of the ancient tradition of the cultures *gardened* over the millennia has long been obscured, that the attempt to collect and preserve them is enjoyed when they threaten to become completely submerged in the mixed-race cult. Then their "invention", their "foundation" brought back to gods, divine heroes, deified princes, which, on closer examination, always turn out to be the spiritualised representations of the "Son of God" of the old Atlantean-Nordic folk religion.

In the next section, "God's Solin", we will deal further with the mythical "kings" of the Romans *and Italics* of the series *ÿrroor-MJ si nod AcæGw-keener, Aúw- fNM*. Here we will only point out the striking fact that the "twins", the "two men",

' It is also dos over*sumeric, *Jeehsel*formt *yš*, *æu als* "menu", "Mr". "prob", "high", "*Tree*", "H olz", "Fever", "Miúmr", "jsp", and "been", determined (p. z3 and p. q91).

in the "trough", the "tub" (- "cot", "tree trunk" usa.), in the "water", at the "stone", by the "Wéilfñn"]1 (N-, la-, W) and to be "preserved". The mother is the "être Sûria", a manifestation of the "mother earth", as "Silvia", "dit Yom Holze", "VOIE (Lebefts)- tree, just as the already discussed *Silvius*, the successor of plu' in "Weiöland" (Mza), is the "forest-born" (p. z66). And just as Lavinia, the mother of Silvius, is named as the wife of "Aeneas", so Rhea Silvia appears as the daughter of "iineas". Here Ailes is niyh- symbolic and nothing "historical".

The "Zyiefache" (r-m + r-æ, Weebse]form to /-ze) precedes the ri-et (Numa), the "heJlgen pOrdnung". The *Nnma* is also the one to whom tradition ascribes the reorganisation of the calendar: he would have created the two months of January and February, the months of "two remain", added to the old ten-month year. Thus, in the R'imic calendar, the tenth month, the old winter solstice month of the Arltian-Nordic year, of the Son of God \$ /- (*, fr, lo) in 9 ,fv and R etc., the Z-i-, /-Z-, d-g-, d-A- iisw. Month ind, also as "Decr - "-bcp Q, as Juimonat. The f a c t that this ancient ten-month year had only 30d days is a consequence of the obscured overlap of the late Roman period.

If we now line up the sequence **Romulus** — Nurna - Tullus, we obtain the formula " + "-w + r-f, **Kernus** which is the complete winter place value formula 'of the year' discussed above.

endes, whereby the "warlike" TulJus, the Z-/ f/r), p p is the "thorn-god", the "year-splitter", the later sun hero, the one with the "snake", the "dragon", the "hollow dog" ff "fights".

The "a-i", the mythical Numa, is therefore the regulator of the "law" (main thing in the solstice), the "order", the "number".

The formula /-ze-ri or, /-l-- with its inversions /-e-æ, 6u-é, which contains the .name deb 63. the age of the "Hand of God" at the end of the year belongs to the "Ren" or "Eleh" age. This we have ⁸* already at the representation of the Son of God in the winter solstice, the *alu*, UA, with the "hand" in the "wolf" on the Nordic escort coins, the Brahteaten (Snydestrup, Atlas fig. z36), where we often saw it combined with the f-zf, J-é formula ("linar laukar"). We learnt the name of the "Elchs" as a tree of life bearer in the previous section when discussing the /-I, f-A, f-,i; series of the i/- ' , U-'ci (a) rune J, the "Elch-Segge" (cf. Ü. 31y f.).

8-Formel

It is now extremely important that, with regard to the communality of the words for "elk", 64, the text for the "Ren", "pHirsch" and "Bock" (ibex, antelope usy.) in the North Atlantic languages and ^{S BO&E VOOPas} The find at Mas d'Azil c o n t a i n s a depiction of an ibex, with the animal's fool in a binding sieve, repeated twice, next to it (Atlas fig. *ptj4* and the pictorial supplement no. i9 A, no.).s

d'Azil und die Ent-
stehung des /- und *-
Zeichens

First of all, the name of the "Geh éimten" in the Atjantian-Nordic languages: it has an f-f (r-é) and an f-o compound. Presumably the f-n compound was originally the feminine form (-n-"mother"), Old Norse zf , Old High German rfiä", Anglo-Saxon r-ü j Greek, 'zfér (Amy) and Lst. firz' borrowed from Germanic; lit. pfzrd "elk", Old Slavonic ye/rat "deer", Russian mw' "stag" (according to Russian folklore, the sun runs as a fiery deer, "oléni", over the sky1)-, Old Slav. nfqi'i, /oirii "deer cow", Old Preub. Usr " hind", Lat.

' Sees the rueiicc ubcrLeferung of the ify'o deer, * 3 9

alni'c "Elen" ꝛ kymr. *r/mit*, g lisch for "Elen", armen. *eh* "hind", altind. *ey* (-z/m) "*Aniilapf*" and *irpas*, *tiHpe* "*bocl'*".

The formula *f-Z* and */-a*, in the connection *f-l-o* or *f-n-l*, presupposes an alternate form *r-f-a* or *r-n-Ä* or their inversions in the Atlantic-Nordic languages, which we can then also prove in the names of the whole genus of the "heard ones", elk-stag-bull-ram. The reversed form *é-r-n* is found in our "horn" and the name of the fim-animal, Old Norse *ArriU*. *ArriU*, chs. *Jr'ls* etc.

As far as the inscription on the stone *boclr vrin Mas d'Azil* is concerned, *marl* can still resolve *the binder's* sign, as *s h o w n* in text fig. 63, into the signs handed down in the Norse runic series and *swar fi* {*l-n-A* }, or *q t* (*f-é-n*) vocalised in left-hand script *i*, the formula would read something like *ef-aa-ln* or *el-éa-ne*.

As the attentive reader will perhaps already have noticed from an examination of the previous writing tables, a peculiar, highly age-appropriate feature can be observed in all the Atlantic writing systems of the Mediterranean basin and its hinterland: this is the *grmn'fz/r* writing of one and the same sign. Thus, for example, we have been able to determine in the text of *Taf. VMI* for the downward writing of the sign (*j A* etc. for the older layer everywhere the phonetic value *u* (& *z'*, *w*, *A*, *fu* etc.), while the upwardly honoured sign *U v 'l' Y 5* *osw.* in Ancient Egyptian as in the Norse runic series still has the for phonetic value (Old Norse *é* "*w*", Anglo-Saxon *re* etc.).

Thus we also find in the Norse runic reilie for the sign '*l*' the 'root' of the 'Jahres'- or "Lebensbaumcs" 3, which is identical with *k bez w*, *^*, 9 (text fig. z6), the sound value *yr* as ablaut to (*l er*, i.e. *u*-vowel, on the other hand *f-°T* *ais* alternate form of (*i S*. Rune), the '*ff-*', '*ir-*' *ei'(a)* etc. sign (cf. p. 3 *I y f*), the *i* sound value: for is the upper or summer part of the year or tree of life (text *Taf I X*), just as the whole sequence of *itune* signs no. *i i -i6* of the *x*-wide "Geschlechtes" of the "long series" *rit'ch* has the *i* vowel value *a* (p. 5 *i r*). Correspondingly, the *kyrisc* per syllabary still gives the same *z'* sound value for

the sign (*- rt j* and *u* sound value (*ü*) for the sign *II*, in which the resurrected Son of God is located in the winter solstice, the *ij* or *l_i* (Text *Taf. VIII*, *Er. 8ß a* and *b*, Text *Taf I*, No. 63). *Itri Rhaetian*, which is the *l9aueruberlieferung*= of the Palaeolithic Atlantean writings, with the landscape and temporal intermediate stage over the Western Alps (Felsin- schriften von Grimontz, \Vallis, Bitdbeilage *J' Er. ig A*, No. d-\$, see p. 384. *I t. - *f "7* or *d/a] j*, we find the sign *_i* turned downwards in the *Mas d'Azil* inscription both for the sound value *x* and for *'* corresponding to *[_ - r* in Old Indic. A particularly fine example of this continuity in cult script and cult language is provided by the

"*Gelcitmünzen*", the Nordic bracteates of the Migration Period, "*elche den FÜ, Tour, Pfü*)or, *Tyr* etc., den '*l*' 3 and *b* (*j* der *jtingsteinzeit*Jichen *Anschriften auf Kultsteinen auf Kultsteinen der West- Alpen* (Atlas Fig.4 s—4) *tlOCh EU Qfu, A, la, Liz(n'n* nennen und einmal (Brakteat Nr. 9ç *Thomsen, Mus. Copenhagen, no. /8 - atlas fig. °34*) "*och J- J, zf(z)* or *u f (Ö) u f (fn)*, write.

I will come back to the law that the relevant inflection of the sign determines its vowel sound value in the series of the annual ablaut *a-e-i-o-u*. Firstly, we will briefly explain the *origin* and history of the *é* or *g* and the *f* sign, with reference to the *Mas d'Azil* inscription and the name of the "heard" as a winter solstice symbol.

As we have seen in the individual sections of chapter XII (>° 4 -sg) of part two

sign is excluded by *the* fact that the southern Arabic script, the Thamudic and Jafatenic scripts, the annual cycle, tombstone or tirabhaus hieroglyphc Q as an alternate form led to rien O f\ signs with phonetic value, the Liljjanisc, Sab*ische, Alt-

The Old Libyan, on the other hand, unites the sign with the Crabhaus hieroglyph p to form a binding sign (text fig. 63) in the Neolithic megalithic tomb inscription of Er-Regirna (Hengasi).

It can therefore also be assumed that the so-called "Semitic" sound value tür the g-sign *gamif*, **grni**, Syrian dzenf, Hebrew *gi* originally denoted only the grave house form Z'-m- / (-z 368 f.), and only a very late oriental folk etymology identified the sign i "l A with your Kamclhöcker and transferred the sound value of the sign as a tie name. With the B s i g n preceding it, the second sign of the so-called "North Semitic" Alpliabeis, which is the "two bows", "two mountains" sign m bzw B or n liezw. g of the Wintersonnenwende, 3JZ (ú-i), the "Motherhouse of God", or its splitting form (!)b q etc. (Text Taf. VI), the fl A g-sign forms the volte formi *b-g-"i-1* (p. 368). The first sign is the zi/-do, the 'ri// the "guit-lord" of the winter solstice end, rin "Sticr", according to the Lâbylonian calendar reform.

As we will see in the section " Son of God" and "Cathedral God", the /-sound dre designation for "God" and "I-ichP" and was as a /-sign, d or 9, the ideogram of the "thorn", the "hoe", that of the hooked stick (später with porcini mushrooms, stone thorn), the symbol of the "Cathedral-God" of the year-circle-splitter §, from whose sign in the "Reed t -writing tler wood-carving became the other "Cathedral"-sign (axe-, hatchet-sign) §, which in turn was identical with the other ideogram of the hafted stone axe]-, which, like b, is preserved in the Palaeolithic symbolism of the Atlantean winter sunburst cults in connection with the depiction of the reindeer and the bull (Supplement zo, no. a and b). Accordingly, in ancient Greek we see the i- as an alternate form alongside the f\ and q or t. sign, the i- appears as an alternate form, which in the Cypriot syllabary is also of great value in Mat: it is the first part of the Atlantic-Nordic /-r formi, /w, tor, /for "God" and "Dom", the name of the Son of God of the winter solstice.

There in the (j ft, where the "Hand of God" is, is the Son of God, the "Cathedral God", the cleaver of the year, the grave circle, the grave shais. Only if one knows the cosmic cult synibolics, which underlies this inseparably intimate connection between Latin and written characters, does it become understandable why even in the so-called "rior dsemitic" series of characters, the "Alpha- bet-gaiiii1", three characters and sound values occur for g and ê and as alternate forms. Dent both in the 1-g and in the / clan tText Fig. 63) we see the do sign new.

appears as an alternating form. The Vai script turn example shows both p u-ic for lo. The so-called "nordsemitiscie" hard e of the ê-sign (dos already eróred in text fig. 3), the "éa", Greek mpe-sign, means "hand", "palm", like the preceding *Jöd, jad* "hand", which rin "South Semitic™, which heibt - deu küdatlantiker-schriften

Arabia, is not written with the nos dsemitic hand ideogram, butétn with the sun sign of Gourdan Q, i.e. jed-Z"/ - " Some-Hand", as in Gourdan @, *gleich* o Ç or T.

The name of the i-Zeichen is in the north Semit. *land*, Hebr. /zf "ro'd, Syr. /f seó/z, gtietch. f&o'a, *I'tm bda*, 'á thiop. /op, /dpr, and contains 'he Atlantic-Nordic f-si form known to us for "Hand" (p. 56o). Where the " h a n d " is, there is the "dome", the division, there stands the

• *D. °fit'la 2u rim*. - L'isc rziope dl E r - Re git r a (B tnga.e)'! Atti de lia Pontificia Accadinci É delle Science. N uo* i Lincei. Amo LXXX (i 9z7), p. z6i .

"Cathedral-God". And it may also be a dark exaggeration that J-eiöd is explained as "ox-spike" (-atlantic "bull-dome"), like n/ypA with "Ochsc". The pure transfer is still taught to us in the inscriptions of the southern Swedish rock paintings, where the "cathedral god" is depicted holding the stone hammer or stone axe (later bronze axe) in his right hand, while his left hand is wide open or raising the sun (Atlas fig. i is, cf. text pl. IHa, no.9*. Atlas bb. i 13, rock drawing of Kinnekulle). For where the division of the five days is, or where the Son of God has only "one hand", there the Jahr-Spa)ung takes place, and the resurrected, reborn Son of God lifts up the mène "light of the land". This is why the sign of the "two thorns" j§, the two bronze axes, appears in the Early Bronze Age fecze drawings of Laghi delle Meraviglie (Maritime Alps), followed on the left and right by the la sign of the "two hands" { }, between which the son of God is depicted in the right-cross position -{- ("centre of the year") (Atlas fig. i zo). In the so-called "North Semitic" or ancient Phoenician "alphabet", which is in all likelihood a hybridisation of the Neolithic Atlantean Amurian script and the Bronseside Atlantean seafaring script of the o, Jahrhunderts ". Chr. forms the 'ÄzJ/zrud-', the "hand-dom" formula, with the following "iz ti "mother-water" and afin "fish", "snake", the centre of the row of pens, which are then followed by semé, s'rzed, Hebrew sauté, the "life-baum", and ' "eye", i.e. "sun", "sun's eye", "light", "eyesight", and pz, pd "Mouth" ("Opening of the mouth", text plate H, no. i i6-9 and Tgxt fig. q8) fol@. The g'znae Wütersæi m&rtrf;fthas ôefixdet m'cà 'fa ei'getitlich Si dir fi°ttc &-r yMiresrMhe, while dgr beginning of the "alphabet", - as we w i l l see shortly, - still dam nt'idischert "Futhark", the runeri series. This indicates both a composition of different components and a later shift of the original sequence in the alþhônian alphabet, as well as the fact that the "Hand-Dom" formula, in connection with the "Mutterwasser" and the "Scblange", the "Snake", the "f-æ-" formula, dan heifit - the Scüalting, appears in the Jahresrnnitte, while the ancient Atlantean cult symbolism explicitly confirms that the circuit in n, in the "mother cave", the "snare", "snake" follows the winter solstice.

These individual examples may suffice to show the hopeless confusion of superscriptions in this supposedly "North Semitic" series of characters, and how far removed this series of characters is from the original form of the Atlantean "sacred series", to which the ancient Mediterranean writing systems can be traced back.

The fact that the beginning of the so-called "Old Phoenician" alphabet still has the ri rdatlantic basis is confirmed by the discovery of the inscription on the sarcophagus of King A]jijiram of I3yblös from the 13th century BC. We now know that the ancient Phoenician "alpha" sign is a split form of the Tree of Life sign (Text Taf. II, No. 8t and Text Fig. 6o). The beginning of the "alpha-cet" was therefore originally written ce orZ a, the üeifit - "f-@a nder al-fa "God-Lord" in the "two mountains", in the "mother house", the "Crabhaus". This is because the second character, the Old Phoenician 3ér "Hans", is a split form dca g or #-sign (Text Pl. VI, no. yq, vg1. No. zQ-29s. -fs decsen enJrre Hälffe ÑaS feIgnid" driite Zeichm , garni', ,getel", anzvsehe is: both signs together form the grave or motherhouse formula d-g-ei-f (p. 368 f). The third sign g is therefore a split insertion that originally did not belong here. The result was originally p g fl fi fi orh h n <, the heifit - the fourth sign, the "Dom" <] 'fr//, Hebrew dalät, the die meaning "Türe", derived from the Allantic-Nordic4 OE, the winter-sun-

wendliche split song form of & (f) . ' As we saw in the previous section (p. zzt-zz 5), on the Babylonian seal cylinders the winter solstice house, the "house of the deep", is depicted "in the waters", the *pre* &-s JMrcsrldgangrx also between the two "Doi nen" d§. And the South Atlantic script of Arabia (Tfiamudian, Safatenian) also offers us the sign #q and j as a Wec hselforni (cf. section "Thorn" and "Mom-God").

The *d-1* formula is the Atlantic-Nordic winter solstice 2-r, /-f, the "dome" formula {- *W, - But, *dar*, *r3nr, the "thorn-god", the 'fit-N, '2o-el pder 'O-ur, *Ze-ar, 'ffi"-er etc., which originally means - "god" and "thorn", "god-thorn", "dome-god". In the North Atlantic ¥Vidder-age version will also give you the new God-furl ' es-the splitxform of } or or {, respectively, and the formula appears as p- g "thorn-god". The beginning of the nc'rdic rune series is therefore 9 (j {- g as the splitting foriii ofÜ D -{- or \$f. The formula qJs *m- ' ,fu (fir ititeres 'a6/n), f} w (splitting formula of {°) fj f-r-t, d-r-é-m-/ , '3m-tnwf), }- f-r, i/r-r (alternate form to /-/, N-f) "thorn", thus literally corresponds to the beginning of the so-called "Old Phoenician" series of scripts, with the difference that the runic series has preserved the } pa or /o- Zéchen of the Age of Aries as the winter solstice and Aofangszeichen and the so-called "Old Phoenician" alphabet had either reactionarily replaced this sign with or replaced the phonetic value of the hieroglyph of the "Gcitt-Lord" with the ram (why) } on it.

Let us now turn to the history of the emergence of the younger t and the n sign,

°""° 2tjçbp those two other signs of the insc hrift of Mas d'Azii. In addition to the sign (j A bez y. ,1, or its inversion forms, t h e r e is a second sign for the guttural sound in the Atlantean-Nordic syllabaries, the "j or \ resp. or sign, which i s part of the besw. sign that identifies itself as part of the besw. sign. The diagram in Fig. 6ç serves to illustrate its origin.

In the previous section, we explained the meaning of the "fourfold knot", the "four loops"

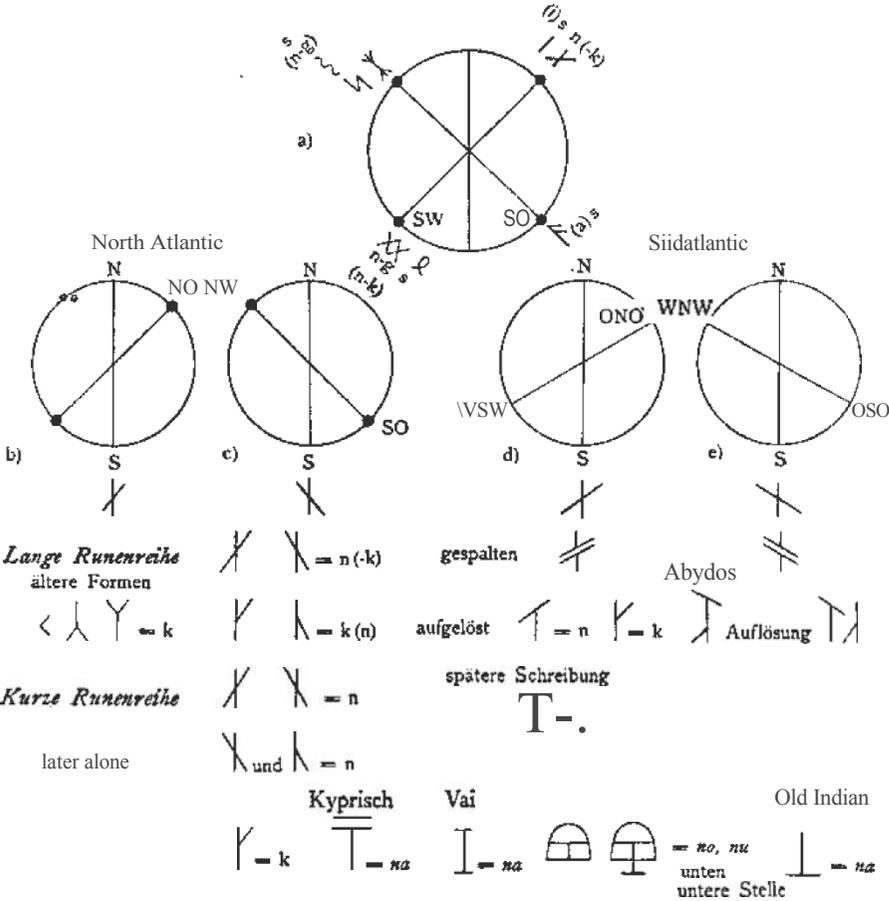
SW NO

as an ideogram of the course of the year through the four points of the solstices p Xg know

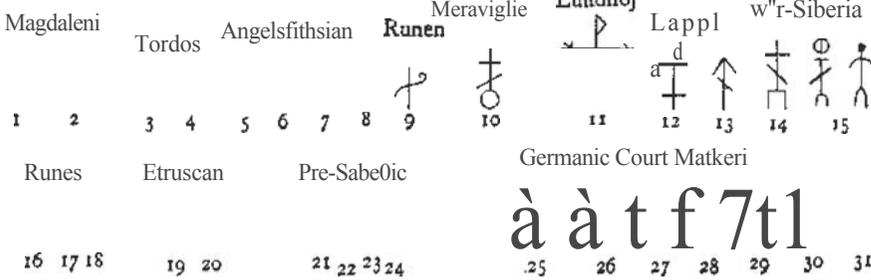
learnt. We have seen how it is the symbol of the "God's Son", also of the later, Nordic "white Christ", who wears it on his chest and how the pagan and Christian Germanic symbolism connects it with the sign of the tree of life and the year, the hieroglyph of the Son of God (cf. p. 274)

If you now check the long rune series, you can see the fourfold "loop", "snare or "serpent" can still be found in the arrangement of the signs and their phonetic values, as shown in Fig. 6§, no. a. On the sacred axis of the highest and lowest light NE-SW, Sommer Sonnenwende-Anhang and Winter Sonnenwende-Untergang, stands in the long rune row thesign or} and the alternating form h. the lehnte and eleventh rune, which we have already discussed in the previous section (Text Fig. 25, p. z8J) in connection with the snake ideogram of the 16th rune, which stands in N W (Tex* Taf. X). First of all, as far as the tenth rune } or j- is concerned: it has the phonetic value n and the name Anglo-Saxon *eyd*, *Grad*, *ned*, *nyl* identical with "ed, né /, West Saxon zjyd "Not, Not- "endigkeit", Old Norse airtl. an "W, later nosf " need, compulsion", Leiden er Hs. *navdr*, Abec.

'ç' I e the Dor"-Z icbeii i > bez u' < j at the end*of he von firchom enos (text nbb 6i L. 5li) which can be derived fr o m Q.'



f) Da Jfi'5 in da "data .



Norm, mm. However, as can be seen from the old Scadinavian names handed down by Bure and Sjemhelm, a double name was still attached to the sign in the vernacular: Roth enta Post (Bure) and "Nöd enda PostTM (Stjernhelm), i.e. Kr'nsonant values n-Z! Since every sun-using formula in the Atiantic-Nordic languages "notwtdigerxveise" has its inversion form, the compound n-i requires a form t- and is* identical with the word "Kauz 'i", as others h a v e rightly surmised: Old Norse zrahr "knot", wyrr, "tuth knotted together at the four corners", Anglic. cep/fa, Old High Eng. r/modo, Middle Low Eng. cnpzfr, Z n"/Zr etc.; without the -i syllable: Latin spHs "knot", Old Ind. ndäJ'afi "binds, knots", Old High German nahe "cloak" etc.

The following eleventh rune { is called o, which was brought into connection w i t h "bis" by earlier folk ethnology, but in reality is the summer sun-used ablaut form of the winter sun-used "m-form "God" standing in the south-east, which originally stood as l m- (no-, 're-) in the winter sun-wcnde, in n, as the memorialists have taught us. The tenth and eleventh runes together have the same phonetic value as the z2nd and 23rd runes 'et g n -g s at the other end of the diagonal. \Vodurc b the c-g-connection w a s placed in the middle half, but the n-é-connection in the summer half, will be discussed below. The formula a-1-x esp. x-g-s is the name of the "serpent", transmitted in Old Indian as sagdī, in so-called "South Semitic as HHf, in Assyrian with uml'honour sn@zr, the serpent deity of Dér, the city of Anus. Another Uirikehrtingsformel is the Germanic name *S-nahe*, anord. *Sīr*, Anglo-Saxon. wnr" and snoco, which is also absolutely once in the

"long runeil series" must have stood. Because the formula of one half of the year must be the inverse of the other. So one of the two snake names of the large NO-SW diagonal

} j n-(1)-s and gx p a-yz must also have once stood in the inversion as *s-n-l* or *s-a-g*, whereby the a-A formula is originally the winter formula, but the zr-g formula is the summer one. The xomtrian phonetic value of the snake as a bringer of life is still preserved in the gcr- nian derivation *-ing*, while the winter-solar gx in the North-

Atlantean uW (ob), aW etc., which we will get to know as the bringer of life, as méä, also in ancient Egyptian (cf. section "snake" and "n-k").

The i6. Runic oak g, the snake ideogram, which is in the NW, also bears the name "e@ax snake" in South Semitic and, as we have determined in the text Fig. 3 , lF. t2- 53 (p. 32i)), is of South Atlantic origin.

As we can see, all four points of the painting circle of the solstice points have the: i sound value in common as the designation of the "snake", which at the same time contains the name of God as the "house of God". We have seen that in Siimeric the sign n n , the xvintersonnenwendliche "loop", "noose, "snake", also still has the phonetic value f/, while the inversion v in Cypic is s'a.

Text Fig. 6ç, no. b and c now shows the origin of the n-rune } }, which is a connection is one of the two diagonals of the summer solstice painting cross with the axis S-N. The alternate form of the é-rune J9 also reveals itself as a part of Öes }- or }- sign and thus also attests to the original, connected phonetic value a-l or /-a, which is also found in the name of the é-rune ', Anglo-Saxon cm "Kien" (Kienbaum, Kienfackel), Icelandic 1s "ulcer". cm "Kien" (Kienbaum, Kienfackel), Icelandic 1s "tumour", "swelling", originally "bend, "KnirrImufl@' (J A is preserved. Since the é-(n)-rune stands with the (zi)r-rune in the south-east, in the light rise of the Yüintersolstice,

The R-rune **between the two**, originally written @ ode° O zes.ch (text panel X), refers to the s-1-n (s-A-g) serpent as the bringer of God's light. Heifit cloc h also the Assyrian AaJa r the "mistress

of life" and carries the siJ serpent rune in the NW on the tree of life, in the variant known to us from the text fig. 3o, no. 3-4d, also the sun, seed and fruit hieroglyph.

Also the later 1^o forms of the short rune series, b - n and - k, still show, atx splittingx- forms of the compound U, the conscious origin of the J-rune and its load value ii-é c'of Å-ii esp. n-g and g-n.

This therefore applies to the North Atlantic n-é signs. In the case of the South Atlantic, a different development has taken place.

First of all, it should be recalled what we have already discussed in the text of Fig. 58 (p. 36o f.) on the occasion of the treatment of the North and South Atlantic calendar reform: the solstice points are shifted further to the west and east, i.e. they lie approximately WSW-ONE and OSE-WNW, whereby the two connecting lines intersect the axis at a less sharp angle (Text Fig. 64. No. d and e).

The difference from the Nnrd-Atlantic script is that the South Aanian lfings "split" the transverse stroke (WSW-ONO): the lower part became the n-sign, the upper part the A-sign, as the diagram under Text Fig. 64. no. d - c shows. In later times, the slanted writing, which the pre-dynastic linear script still exhibits (Text Fig. 6q, Abydos), was all in all equalised until a T-like sign emerged. The Cypriot so (Text Fig. 64) still s h o w s the old division of the horizontal stroke. We find the sign sa in the r e v e r s a l in Old Indo-Aryan (a fragment of the older, South Atlantic basic layer of the Old Indo-Aryan script!) and in the doubling in the Var script. Extremely important are the Vai signs pro, eu, also the winter-sun-useful ablaut forms of the ne sign, which show the latter both in the Cypriot-Indian form and in the Var-Fnrm, in the 9-bow. The meaning ca, rin is then aoch "nuten, lower place .

The Old Atlantean sign o-Å ("g, n-1) has thus been most clearly preserved in the north, in the Germanic Roman script, while the South Atlantean script and the later central Indo-European writing systems abandon it and instead show the ty sign in different spellings.

How old the tradition of the Ingeveonian culture is here, to which the Anglo-Saxon runic series go back, is shown by the comparative compilation in the text fig. 6 under f Already in Magdalena no. i-2 (inscription of Rochebertier, Atlas fig. d§69) a writing occurs with a straight horizontal stroke (no. i) and a 'serpentine' curved horizontal stroke (no. 2). The same alternating forines can be found in the Anglo-Saxon runic series: apart from the forms with a straight horizontal line (nos. 5- 6), there can be

we those with a curved "snake" crossbar, no. 2 (Cottom Ms. q*. Domitiari A 9. I-Lickes Thesaurus Vol. I, p 36, Stephens I, no. 9). No. 8 (Hrabanus Mamma), No, q (Vienna Codex No. 6d, Grimm "Über deutsche Runen", Tat. I, No. i).

Important for the proof of the continuity of the sign is the fact that it is preserved among the characters of the Neolithic pottery from Tordos (Siebenbörge) (Text Fig. 64 f, No. 3

We will briefly discuss the history of the sign and its use as a cult symbol. Further treatment of this symbol, in connection with the memorials, must be reserved for the section "Son of God". When the Son of God is depicted on his annual course in the Siidwest, in the f-n-é formula of the "holy row", the z i. -2z. Rune } xx (Text Taf. X), where the "lank", the "bend", the "bend", the "fish-water", the "shining sea-water", "lagu the leohto" is, where the last or Jr part of the North-Atlantic)ahr division begins, the winter night part

before the winter solstice, he igt the dying one, the vedischle 3frrme@a (p. 5ζ0-5y i), and receives, according to the general Atlantean-Nordic cosmic parable fra *Sti'cÄ in dir "Laßt"*, in the side. This "stitch" is the sacred diagonal of the year, which connects the place of the lowest and highest light of the Jahresichtkreis, as has already been briefly noted in the discussion of the Pueblo calendar (p. z5 a).

If we now take a look at some of the most important cult-symbolic monuments, the Western Alps, so rich in Stone Age-Atlantic-Nordic traditions, offer us important evidence in the Early Bronze Age rock carvings of the Laghi deü Meraviglie (Maritime Alps), text fig. fid f, no. ip (atlas fig. ioz3 a): it is the annual circle with the centre cross and the

"Lankenstich". For when the Son of God has received the "Lankenstich", he enters the tomb or mother house of the middle of the year, the winter solstice. We know from the depictions of the Atlantean-Nordic tomb symbolism that the "mother house" contains the "crucified" -], the "man* (Text Tab III, NO. io6, "9. " . III, 113, 11 p. 99- - ioI; Text Tat. V, No. k 1, r s j 22, 2§, 4ß 4P' ' *9- *° , 122, 169-iyz).

The marvellous depiction of the "Crucified" from the Liindhöj passage tomb (text fig. 6§f, No. i i), in which the tree of life is also inscribed, has already been discussed in Text Tat III a (No. 99). The Lappish house markers (Text Atib. 64*. No. i z- r3), which form the immediate link to the West Siberian rock carvings (No. nt-i J), follow this as an Old Germanic, Old Tuatha or North AUantian loan; the latter were also mentioned in Text Taf. IBA (No. i i z- 3); the latter were also mentioned in Text Pl.

"Lankenstich" j (the turn of the character t or 4 depends on right- or left- the "one who sinks", the or is, the one who goes to the centre of the year - , to the Jahresteilung tti goes. In Text Fig. 55 we have admonished those peculiar phenomena in the North Atlantic Static alphabets which reduce the phonetic value of the son of God, the Z (fi du, er etc.), to the t besw. The sound value of the son of God, the Z (fi du, er, etc.), was transferred to the t and T, or t and 8, a process that can only be explained by the cult-symbolic affiliation of these signs (text fig. ödf, no. I -2€).

The very last cult-symbolic remodelling of the North-AUantian script can still be documented for the Saga period, where the no longer understood cult custom of drawing the person consecrated to death or dying with the ger still existed, such as the no longer existing delivery of the god J, who stands at the "wind-moving" (9) year tree in the winter solstice, wounded in front of the ger, "he consecrated himself to himself".

(HBv Im ' ;9) fu that epoch of the younger runic script, the hieroglyph of the "one-frequent god" Jr J appears, whose completely distorted myth is also still passed down in the Edda, in the split forin 5 (no. ty or i8): the sign has become "one-armed" and appears as a turned forin of the /- sign]-. In the "Abecedarium Nordmannicum" even € stands for both Z (fin) and fitr (tz) (Atlas Abb, €688, cf. S 4S 3-)

Taking into account this last, still cult-symbnical font renewal The beautiful Germanic house marks nos. z5-3 i are fully understandable to us. The two first ones are Anglo-Saxon Herkunk and swar from Norwich in England (No, z5 - Homeyer, Taf. V, +4i i Nr, z6 - Hor-eyer, Tat VH, z3o, the latter a seal v0- s3-) They both confirm in sign polyphony that when the "one-handed God" has come to the {-, at the g he takes the sting into the "Lanke" (Teitt Taf. X). Of the house marks from the late Middle Ages to modern times, only a few are mentioned here: No. 2y (Liibsche Sammlung, Homeyer, Taf. XIII, ii), No. 28 Oldenburg (Hozneyer, Taf. IX. 43). No. z9 Hans Rogge , Hainburg HI 8, No. 3o Lud.

Lindemann, Westphalia (Friedländer, no. iq2), J "fr. 31 K ölnr Dorn, Inneres. The form of no. *9 is particularly noteworthy because it is the "one-handed" writing of the Aletriannic us'a- Zcichens J, the alternate form and van us in the medieval Hxus and Hofmarken öfers will be able to be documented (cf. appendix to 'feil II , "Haus- und Hofmarken", plate XH, no. 60 41

Based on the history of the creation and life of the signs /, l and ø, we have at the same time also analysed the Hosrnian-symbolic meaning of the f-é-ø- and I-o-é-formers al's names of the symbolic animal of the winter solstice stone image or winter solstice house of the Son of God -t- (uy,-lu, ml-, -la, afu, Eva) with the "one" hand inn Ĝ, (la), er (m), W etc. Cl, whose sacred animal is still the "stag" with the "iebens tree" on the bracteate of Snyderstrip, where it i s invoked as "W-ÖO'ar", as /-ś (Atlas fig. 236). But on another bracteate, the one from Börringe in Skåne (Atlas fig. z3a), he is called I ø n/ ñ m l'zr. The I ø is the son of God in the winter solstice Nu, the ta-air(y). However, we are familiar with the first syllable /r as the name of the EJche acs the Dairota (p. qā and p. 99) i aJs the name of God, he still plays a major role in Polynesian: according to Maori tradition, Tate, the son of heaven and earth, is the "Lord of the Wäldcr" (Tanema huta), the rider of the water of life and the creator of mankind (motifs: tree of life, water of life, generation). He belongs to the ancient Atlantean trinity, the three phases of the Son of God in the course of the year. His relationship to the winter sun is still attested to by the Polynesian aligernein lone, which means "to bury", " t o bury", but at the same time "to plant", "xäen" means.

The cc'smic rebirth cannot be expressed more beautifully. And here we must remember that the Son of God **Yaea**, who is the end of the house in "Tattn", who is hidden in Mother Earth, *Ana, Amy, Tow(x.)a, 'S-tango*, whose meanings as "Matter", "Stein*", "Quelle", "Brunner" we have already learnt several times (p. xoo). The Arctic-

Nordic, North-Atlantic and South-Atlantic, linguistic and Synbolic

The overlays point together to the Son of God with the reindeer, elk, stag or deer.

Antelope-Siniibiild h1n, whose name was the formeĪ, /-z-n, /-a-ś etc., the atlan*iscbe change- 65. Die Denkmäler
form !m-n, Ln-m. It is now of great importance that the Stone Age epigraphy, the^{des he-use. Biode-} ztichens
The written evidence confirms this connection in detail (text fig. 6).

Let us first r e t u r n to the inscription of Mas d'Azil, which i s written as *binde- ryicÄen*, i.e. it must be a cultic formula: for the origin of the letter signs can only be explained from this point of view, as a combination of the signs of a cultic word belonging together in a certain form. An origin from the utilitarian purpose, the rapid spelling or abbreviated spelling, cannot be considered here. In the pre-dynastic linear script, too, all t h e slurs are such formulae: their basis is the cultic symbolism of the year. The slur must be broken down into /-l-ø or f-ø-l find shows the "Ren" or "Ren" symbol.

"Etch" name for the "Steinbch", which is anxclieinend the Palaeolithic Atlantic-European representative of the Atlantic-North African "ram" (vgl. Abschnitt "Widder"). It is striking that the sign øzuež is not written fs "a rirøJ. We have already established (p. 5qi) that we also find the "each" noun for the stag, the reindeer and the antelope in the Atlantic-Nordic languages. In the next part, in the treatment of the

Fig. 6J, N* 4â-4b (cf. firnæ "Scripta Minoa" p. ml, fit. q5). The solution would be a fourfold compound of the formula /-é, whereby the third I-é group is also known as the

"Mal", which we have already learnt about in the inscription of the roughly equilateral funerary frieze at Orchomenos (Text fig. Sr, no. III, 3). The I doubled in "Malkreus" prn also occurs andru'eitig in Creto-Minoan linear script (text fig. 63, no. Ó, cf. *Evans E. i 5*, fig. 3o). Dub the connection }- was a special, cultic phot-rnel is clear from its 4ecfisæo//ğrs *lWi'edérholnøg inf* a plaque (text fig. ó5, no. 5, Evans p 79. I 2G) liervør. Thus we again touch upon that ancient cult forum I-n, f-I ("fiør radar") of the Flemish escort coins (dracteates), of which ø-ar already mentioned earlier, and which we will return to in the next Abel cut. It is a blessing formula that is given to the dead in the grave. Thus the l-rune {- appears ten times on a knife handle from a grave near Gjervik, Søndre Bergenhus Amt in Norway (Bugge I, 2, p. 4! -6qz). It is striking that in the grave finds that show the formula "linar laukar", the word

"iaukar" iú *v'rsclii"d i FålL-n end Dindemine aufelsf*: so on your highly important bracteate from Snyderstrup (Atlas Al'b. z36), which depicts the fi&, the elm in the }- arm posture, the right hand in the mouth of the woifs, in front of him the stag with the tree of life and the inscription "alu laukar". The é-ø is written as a binderune (text fig. õ 5, no. J).

We find the same binderune on the Erakteat from Skåne (Atlas fig. 23SJ. ant the dcr ri*, the cfs in that other cultic arm position, the right arm raised, the left lowered, the position of the -dune as a connection of the highest and the lowest Lichtc, shown rind the to of "tanker" is again written as Binderune (text fig. S3, no. 8).

The handle from the grave of Fløksand, Søndre Bergenhus Amt, Nor- wegen (Bugge I, z, p. 649) with the inscription "Jina laukara", which has or unites to the Binderune, is also worth mentioning (text fig. 6\$, >- 9. AtÍdS fig. z33).

This is an interesting example of the corruption of a cult-symbolic tradition.

Dig formula fzir'zr /aNnr, "with linen and leek", had to be written as a binding formula. The funerary vessel of Orchomenos still knew it and wrote it w-f-n-é, as it is still called in the long series of runes, and used œ-f aoch to designate the life-awakening mucâp@øøse, the Homeric jests, then the meaning of the formula darkened in connection with the disappearance of knowledge about the origin and meaning of the "sacred series". The Norse runic script of the Völster period still recognises it, but no longer the ritual binding rune. This much is still known from tradition, that in the formula "linar látikar" something had to be written with a binder. And so we see that the J3irtderunas Á+ a and o +r d o not appear in texts for reasons of space saving and that the formula is otherwise expressed in the repetition by ý I-I. In contrast, the - /-I in "Malkreuz" form, which is still found in the Western, ymrrrc Srmiizzif ant a Geffi from Großgartach (Württemberg)

(Text fig. 63, no. I o, atlas fig. 4 -I Preserved, i.e. far older than the find from Orchomenos, also further in the north, in the Germiniñ house and court marks of the Middle Ages

his p r e s e r v e d to the present day: cf. appendix to Part II, "Hans- und Hofmarhen", Pl. I3 N* I- I3, and as a particularly beautiful example from our older, symbolic folk art, the peasant's chest from the sixth century, on the front of which the painted cross is engraved with stylised clay (Atlas fig. 83\$).

That the double g written as a May cross is actually the binder of the formula /-ø, 4J is clear from the resolution (text fig. 65, nos. i i - i8). And that this resolution does not imply any personal interpretation, no "secret" of the author within the text.

The fact that the individual indexes were already documented by us in the Neolithic period for the same formula: i z - z and i3 - 3.

The formula is the most shining example of the enduring power of a piece of the spiritual heritage of a people and a race.

Schichten der „hei-

66. einzelnr- The combined linguistic, written and symbolic historical investigation in this section

Inschrift-Bruckstück von Gourdan

ligen keibs "ond<Es has taught us that the origins of writing date back to the ancient Stone Age. The boundary of which, according to the list in Table IX, is beyond the 6th millennium BC. Jahr millennium BC, because the "sacred series" was already fully developed there.

must have been present. As our investigation in the second part will show, the individual layers, in comparison with the Mediterranean-Atlantean writing systems, can b e s t be uncovered in the Nordic "long rune series" and the shifts of the respective winter solstice constellations can also be best traced there.



The above diagram shows the various signs of the Atlantean-Nordic ages as they are recognisable in the "long rune series". It is possible that the sign § originates from a later epoch, like the other "split" or "haibated" signs of the summer series § § g. In this case, H t will move closer together, as H is the linear sign fir. Then H t will move closer together, since H is the splitting of ix and this is the linear sign fir. In any case - as we will see in the second part - the sign H H and the sound "kako" ("halni", "haga" etc.) apply to both the elk (stag) and the bull. The i0 sign, in which the }- is (cf. Madeleine inscription, text fig. 6i, I), belongs to the "elk", "stag" symbolism.

The last version of the long series of runes got stuck in the editing of the Age of Aries. The new sign of the Son of God or the Tree of Life originally stood in the "two llogens", "zu'ei iicrgen , the "Io" or "Doppel-

Ten". For the Age of Aries fj (j (Text Fig. 4i ä), split b II, for the younger half of the Age of Taurus fl § (j, split § i b" ' ' n.

As I suspect, every age has had a new winter solstice sign. The first half of the age, when the sun left the old constellation to enter the new one, was expressed by the *splitting*, i.e. by the *eleventh* of the old constellation. A new one was then set up for the second half of the age, because now the sun had completely passed into the new "house", This assumption would explain the fact that the sign H or pj, the splitting of ih, as a phonetic value and symbol connects the "Elk" and "Taurus" periods, while only the §- '}- sign was the new sign for the second half of the Taurus age. Therefore we will find for the bull name both the elk name f-s-é, then é-é (I-J, A-é, J-.g, j-b, y-J etc.), r-I (r-g), finally f-r, (*th-r*).

The new edition of the Widderseitaler removed the /-r (*iä-r*) "house of God" and the f-r name of God from the winter solstice. It was now the/- in izr (R etc.). The f-r sound, however, remained a t t a c h e d to the § sign, the "thorn" hieroglyph; the II er was again p l a c e d in the second or first position, behind the new initial sign of the series {s, and in place of the (j became dern. § a new sign with a new fool, the other half of the split sign was added, 4 or g er- "God", so that the signs { - g now read "Thorn- God".

The peculiarity of the last, North Atlantic edition of the "sacred series", as it is presented to us in the long rune series, is that under the influence of the South Atlantic calendar reform it shows the sign of the "two arcs", the "two mountains", in the west as i8, rune, while originally it stood in the winter solstice of the Arctic-Nordic year and meant "pzevei tens" {'} II meant tS. 5yz-y3). At this point it is still found in the short runic series of Maeshowe (Atlas fig. q66q) Bl b fl], as well as elsewhere in the short Nordic series, since the sign "t, Jr, the root of the tree of life, is phonetically an ablaut form of er fl. Therefore the

Winter solstice forme " lb fl equals f} ç ff. The Greek-Italic alphabet also has the memory The sign of the "two ferge" has been preserved as a winter solstice sign. It stands in the upright spelling B p in eu'm/rr place of the alphabet {- p, thus corresponding to the ait- stone-age f} 2 fl (Text Toll VI, No. z i -3o). As already tS. 438), the Etruscan burial vessel of Formello also bears the formula *ur-m*. Thus, while the Nnrd-Atlantic fixed-letter alphabets emphasised the double bl at the beginning of the "sacred series", the g is lost in the long rune series, i.e. only the single 9 r e m a i n s, pushed through into the beginning of the *year*, where it should actually no longer read ", but onlvs, as the Iberian and Celtic (p. gg and text plate VIII, no. I) still express it. In the long series of runes, the o (g, originally io) now moves to the end of the year, where the u had previously stood. The double 1-fl trur was preserved in the short runic row. The latter then also represents the old series of the *North Atlantic 9aHes*, albeit completely transformed in its preserved form by the influence of the long series, while the long runic series must be of *dailant* origin.

The beginning of the sacred series in the last half of the Taurus age (text fig. 66, nos. I6-19), which I h a v e restored, shows the split §--sign with the one ft; furthermore the old form of the *r-R,une*, na @ "light", "sun", "god", "course of light", "turning", whose name is still contained in the later substitute rune g r derived from (j fj (j etc.). a(r): Anglo-Saxon *i ad, rada*, which originally d i d not mean "ride™ but "wheel", Old Saxon i e r f, Old Frisian rel/i, Irish rel/i, Lithuanian *raias*, Old Indo-Aryan rd/Äo - "chariot", two-wheeled fighting

wagen, latin. rrf, The oldest representation of the idcogram is the pierced wooden disc as a primitive or original wheel on a three-wheeled cart. From this it was transferred to the "bath" of the "sun chariot" and identified with the Palaeolithic sun and seed hieroglyph Q- (cf. section X (N- <4), the "oaks of heavenly light"). The "Reitgn" will originally have meant "to ride in a chariot". The two-wheeled chariots of the Bronze Age, which we know from the Scadinavian rock paintings and which are preserved as cultural artefacts in connection with the horse, for example in the Trundholm cult centre (Atlas fig. 3ÖQ2, cf. section "The Rofi"), remained in use in Britain as fighting chariots until the invasion of the Romans, while they had already disappeared on the mainland. However, the meaning of "wheel" is also a later one, dating from the end of the late Stone Age at the earliest. The older, Atlantean conception has the Son of God in the NcUQ travelling daily with the sun over the daytime sky and the nighttime rivers, while the "riding" in the wagon i s o f continental - Atlantean - Nordic origin. The overlapping meanings of "fahren" and "reiten" p o i n t to the ship conception as the original view of a sea-dominating people.

The oldest meaning of the formula fu-é is "turner" ("thorn"), namely the "thorn"-god (t), who brings the light @ (r) anew back into "rotation", he lifts up-"reiss", re-je @ 9, with the "grAten" hand.

As already noted earlier, each double sign forms a self-contained meaning in itself, and each individual sign again on its own and likewise with the next, the preceding and the following. This is the characteristic polyphony, the spiritual multiplicity of Nordic symbolism.

Originally, the sign]- had the sound value ff-, the aspiration, the breath sound of the signZ- that passed through the winter solstice . However, it was used in the

combination t (j or £ u - "t-). zA'a-a(r) took on the r sound and now became t-r, tü-r.

Presumably, the sign f_i o first lost its r sound value, er, again from the re @. The original formula would therefore have b e e n /-u-r-Ä md Tä-n-r-é, which then became tu- ra-Ä'a,

zum-In, rA'a-er-r"-da etc., as z'ir will find out in the second part. The sign @fell into disuse as a

character in the North Atlantic script and was retained only as a symbol. The fact t h a t the

North Atlantic cult-synnbolics knew the Son of God with the "light-representing" hand, the re-in,

we have been able to establish several times from dec monuments and we will also be able to find

out enough in the next section. The oldest Palaeolithic version of the *beginning* of the "sacred

series" that can be proven to us, and indeed of the second had of the Taurus Age in particular, is

found in the quarry that has already been mentioned several times.

piece by Gourdan (Atlas fig. 44>z - Text fig. 66, no. 2 2z), the resolution of which I give in Text fig. 66, no. zoa- zz b. The fact that this is actually a specific, cultic sequence of characters and not just any Irish script is evident from the calligraphy.

of this fragment, a kind of capital scribe, in comparison to the linear cursive of the other Magdalenian inscriptions, cf. especially the inscription by Rucheberlier (Atlas fig. 44*91. by Crozo de Gentillo (Atlas fig. Otto).

The inscription from Goidan was my first attempt at reading the Old Stone Age scribes - as already mentioned in the previous section t* 3 *), I read it Z-a(r)-rn-éa. And with this formula as a working hypothesis, I first began to look at the "Iberian" scribal thinkers. Because it was clear to me that it was a culinary foriiel. It had a different content than hultic - or "magical", as the current slang would have it

- these addresses cannot be. If, however, it was actually a cultic formula, a preliminary methodical investigation would first have to try to determine what would have been preserved in situ, i.e. in the Franco-Cantabrian Atlantic cultural area of Magdalena and its area of influence, on the basis of a possible ethnic continuity in the later tradition there. I first saw the "Iberian" language derikmiler and came across the female name vorn in a grave inscription, the meaning of which is the same as the Iatine p/ca "maggie", the female I'orm of AII, our "Spec-ht". The cultic meaning of the "woodpecker" as a bird of passage, the collected representations of this bird in the "Iberian-Celtic* cult symbolism opened up the riddle of the "sacred series" for me. About this in the second part.

To summarise the inscription from Gourdan, we can note that in this inscribed knoelien- tic, as in the one from la Madeleine, we have a fragment of the "sacred signs" of the Jahr series, the "alphabet" of the older Stone Age. While the fragment from la Madeleine contains the third part or slip part of the series of the Reji or Lilchze it age, the fragment from Gourdan represents the beginning of the eighth part of the series of the younger section of the Taurus age.

It is also completely irrelevant whether you place the piece ⁴ or ^{au}. In both cases we had the boustrophedon spelling in front of us, in the former case starting from the left. It is also irrelevant whether we read @f] @ or *u'7. It could simply be a difference in the vocalisation; namely (j - e(r) and U - - (r), but also - c(r), as we have determined in Text Taf. VIII. The different ;spelling, f] or ty, be- is based on the corresponding spelling of the "swei J3erge™, which appear as n n or U u. The reversed spelling of the " two mountains" u u is particularly instructive in the pre-dynastic linear script of Egypt tText Plate VI, no. 54 5*. vgi. No. I z, 63, 8 i, 8z, g8, ioz) . It goes back to the old face circle notation and its transfer to

the pile or stone setting: the signs of midwinter are the i n/rro, the vmgrk "hrten
The characters of the }ahresreihe, as illustrated by the diagram in Text Tafi X.

The first two signs of Gourdan's Hruchstück thus represent the split form of the winter solstice formula II Pfl or u & u der. It is the "thorn-god" b or @ (see text fig, zo, p. *zz!) fu, nu, for, Za, Abd etc, in the pl or (j w, er, the ff-gr, tz,-er, yd"-im, za-w, tho-nr, la-ar, Zin-er etc., that is - the " thorn-god" (Z-r, r/i-r etc.) of the runic series in the

"bull", the (j "r of the Anglo-Saxon R unen series, or fi-rr, ta-uz- etc. (p. 94s. of the ra-So @ or J , the Atlantean-Nordic formula -]-, des heifit - the " fizrAyr", Son of God as

"Dorn-GotP" with the non-lifting "Archiv" (Text Taf. III a, no. 9 j

On the basis of this observation, the monuments, in continuity from the Early Stone Age to the Migration Period of the North, must show us the following:

i. the "thorn-god" with the (]-bow or the "bull";
z, the "Stieffi", the bull's head or the bull's horns with your "there" @ or q (spiter type, double axe, etc.), or the Lit ht hieroglyph , the god or year hieroglyph ;};, the "Tree of Life" etc.;

3 the Son of God with the light "stretching" "right hand" on the bull, your BI fy etc'. sign, or the HH. the winter-sun sign of the older section of the Taurus Age (Text Tafi IX) ;

4 en Gottess c'hn, the bull with the "er ra-ka" bird, the picus, the Spec h t, the escort birdL

In the second part of this study, we will see what evidence is provided by the thinkers as confirmation of the theoretical statement made above.

67. Die Frage der Wiederherstellung der einzelnen Zeitalterab- Constellations- Tieresym-
 bolik

As far as the chronological sequence of the individual ages and their constellations is concerned, we are still faced with a tremendously difficult and extremely complex task. The one of mir proposed Lósuig karin also be only a preliminary one, the completion of which will require the mettere, continued investigation can bring.

Even if the Norse runic series of the Völkerwanderzeit, their signs and their names, show a highly age-related overlap, as our investigation has already shown several times, it will not be possible without further ado to separate out the individual layers of the constellation periods and their signs. The difficulties are due to the fact that the Atlantean-Nordic migration of the people took place over great distances, which in part resulted in a complete change of the environment, the biocdnosis.

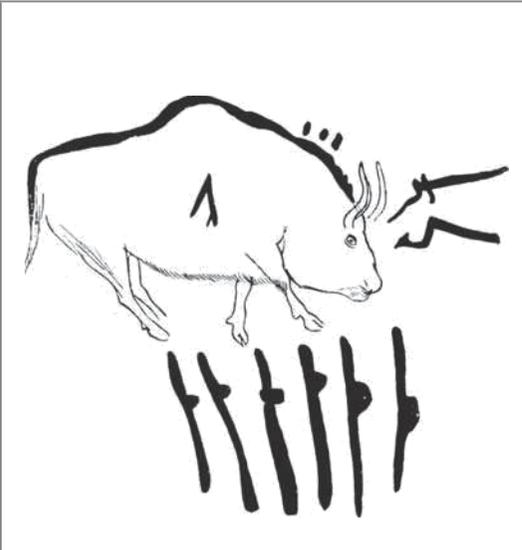
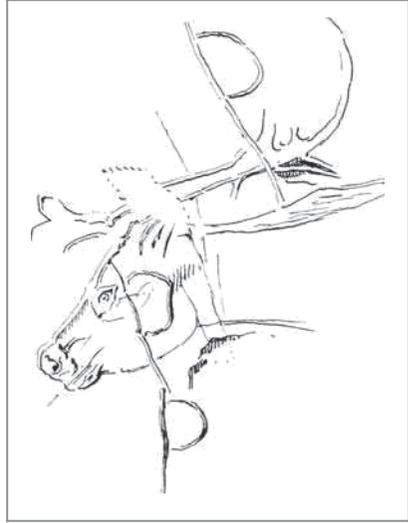
We know that the Atlantic Culture of the Franco-Cantabrian Itrreis contain certain cult symbolic animal representations, but these are partly due to the landscape and are absent in a more northern, arctic latitude: These include, for example, the cat-like animals, such as the hollow leopard (*felis spelaea*), the panther (*felis pardus*), the wild horse (*eqtius*), the primal cattle (Ur, Urstier, bos primigenius), the bison (Wisent, Aerochs, bos priscus). Thus we will probably have to replace the primal bull or bison with the musk ox (*ovibos moschatus*) of today's Arctic Eskimo region, and the "wolf-dog" (*canis lupus*) with the wolf-dog (*canis lupus*). It is striking that in Sumcrian the sign A or, in the variant text Taf. VIH, *- '4' has the meaning of both *dog and* iii i-. The "**Lówe**", however, is a mittelländic kosni symbol, which was still naturally foreign to North Anatolian cult symbology until the Migration Period. As already touched on in Section V (p. 3z6 f.), the *lówe* in ancient Egyptian cult symbolism is one that is related to the underworld of the dead, cosmically speaking to the winter solstice, and took on the role of the "dog" of ancient guardians.

Connecting links between an Arctic-Nordic or North Atlantic cult symbolism, i.e. an older layer that has not been preserved, and the southern Anatolian layer of the Franco-Antabrian circle, were only the *Srm* and the *Biir*, if one disregards the different species and only takes the type "ursus" as a whole.

In all cases, this iiltren, northern layer is the *fioQ*, the equus species, which has just been adopted in Siidatlantic cult symbolism as a new star animal and is apparently cingefugt between "Ren" or "El ch" and "Taurus".

Apart from the confusion in the tradition brought about by the new identification of the voice of the Atlantean-Nordic race and the resulting emergence of new constellations and the abandonment of old ones, we are still faced with the difficulty that the zodiacal constellations of the zodiac always contain the constellations of the old solar year. It is the fixed or immovable land-Ideogratnn'e of the specific puricts of the face circle that characterise the main sections of the course of the year. The entire Nordic series of runes could actually be recognised as such, especially in connection with their arlf21Fü-0ßdiir3r6 ü ritt lek uuff iloch iloch: :zi Prof zt/f rrgn'f wr/t' c qyf y-

BILDBEILAGE XX



The \Yintersonneiiiv'en'Jliclien Sternbilder animals with Hem gespaltenen jahrcreis- or „I torn'- Zeichevi in den atlantischen K mit höhlen S'üdwest-1 "uropae der filteren Steinacit

1] Reti- Detstell ung in der H ütt U viri *fuc d'Zudotibo rt. - s) Revealing deg Hem cþtt

Tuc d'Audoubert. — 3) Bison-

St cr-DarsteTlung from dur Hófile of l'ittJat, - gj Xog-Daratcllung ans dor H ühle of Tuc d'Audouherfi

li'sü'scAen Tier- e&r Wrerr t-fi'zriJci?uug drs @dfimen mittelmärMändircArn Zadiakm socä w?Äfr ten, but evtd&' fdie lichrn, dieaye der K&-ogman der 'trÉfisch-ecr discHx äemc'. nord-otla-tiscüräJ' *Mresf* g'rkeleite/xi'gd, as shown schematically in Fig. z6. As not

o r i g i n a t i n g from this annual ideogram, only the Ng- or "snake" rune pt or ty and its alternating terms (text fig. O5) and the sun etc. Idengram or @, which was, however, again mentally connected with the solar year ring of the Arctic-Nordic face circle year.

The Arctic-Nordic culture must have already possessed the constellation symmetry, and used both possibilities of time calculation for the course of the year and its sections: the face-circle setting of the sunrise and sunset points and the heliacal rising and setting of the constellations. In the new home of southern latitude, where the Franco-Cantabrian circle of the Atlantean cult'hls is located, the use of the facial circle solar year had become practically impossible. Therefore, it is abandoned and dfmr zr fz three mri- the B "rcclinw g W. s 9atireslaufrs aac?i the staräJWrn of the ecliptic. In the course of time, the south-safe home then also b r o u g h t with it the inclusion of new animal symbols for the "solar houses". This "zodiacal lux" became increasingly confused in the racial mixture of the Atlantic colonist peoples of the Mediterranean region and the Orient (Egypt, Babylon) and completely lost its connection with the high spiritualisation of the Palaeolithic "sacred series" and its abstract-synthetic linear signs.

This process can only have begun at the end of the Early Stone Age, in the Siidattic culture of the Franco-Cantabrian Latitude, thus heralding the end of the Atlantean-Nordic history of symbols and writing, its last and most recent phase. The history of these cult yibolian animals as symbols of the "sun houses", the constellations of the zodiac, will b e discussed in the second part of this work, insofar as it is relevant to our investigation. To illustrate this, I would like to use only a few depictions from the cults of the Franco-Canadian circle, which are taken from the atlas.

Supplement zoa. Ren depiction from the grotto of Tuc d'A udoubert, with numerous rite§ signs (Atlas fig. z{dq8 a), which are also applied at this height to a horse depiction (Atlas fig.é§99 a picture supplement zc). The signs are directed iwizzm omA rccüts, that is - it is the right half of the split year ideogram Q § d§, the zzot/-wintersunwendliche, the zwp-los (p. z63}.

Picture supplement zob. Bison depiction from the grotto of Pindal. On the "bull" the f sign, below it six "thorn" signs, namely three i-signs and three # or t-signs, written in the "full" spelling. These siriel are also all turned to the right. For the origin of the b sign as an alternate form to the b and § signs, both of which have been equated as ideograms of the 9'-type of stone cli)ed on the stem, see text fig. z6. Compare Pindal's depiction of the bison bull with that of Niaux (Atlas fig. qq3 e), which shows the "bull" with the 9 sign on its body and the t/rioe boss behind it, or the bull with the "two thorns" 4B (Atlas fig. qd93 f), or the bull with the sign between the "two thorns" § §.

As already mentioned and noted in Text Tat. IX, this t sign, or rather its split form b {-, was formed in a younger Taurus age, which was characterised by a South Atlantic ralmiderrefoim, probably as a result of the intercalation of the "Rod" age between "ltn"- ("Elk"-)

and "Taurus" age, was created (Text Fig. 6'fi), fir the winter solstice sign, the GotteBsoanenltaus with thez "Sö-r" taken, wttbrend the sign of the ä t t e c e n StierzcitaJctrs, the H sign, splitForm vac n', was. Originally, the Zejcheq @ @ §§ etc., like fi bewx. g ß , was a fixed, invariable sign of the Jähzčsla6sj "nbolik, namely of the annual division midwinter-Agttsummer, in particular of the winter solstice (p. 76z, Oz-302).

68. Die Sprache als Fassen wir Now to summarise the results of the investigation in this section, the following **das Erlebnis in der können wir** principles fir the prehistory of the languages of the Nordic race af- **Weltanschauung der atlantisch-nordischen Rasse stellen:**

Insofar as the original language of the Nordic race up to the more recent period of the Early Stone Age could be discovered by means of the combined linguistic, written and symbolic-historical research applied here, it proves to be the m o s t o r i g i n a l , rrrfücA experience of this race and is to be regardedas its'@fr, .gcEfügç This experienceis the elementary experience of a human being who is not "only bound to nature", but of a humanity whose spiritual eye grasps nature, its environment, within the framework of the entire universe as the expression of an extrasensory thought, the consciousness of God. This elementary experience of the rhythm of all events, of ancient becoming, existence, passing away and becoming again, was the "/year of God", the "holy year". And this alone forms the cultic basis on which the wounded building of this language in its simple, natural structure emerged and the signs for the phonetic and conceptual definition of this language were created. The Latin word "elementum", which has been handed down to us for the "sacred series", actually says it all according to our current evaluation of this word: we are standing here before the "elementary" of a unified, human spiritual culture, which is still in harmony with nature, the world and God.

And there will come a time when everything that is cumbersome and The fact that the conception of language and writing has to be widely understood will appear so "tlementary" and self-evident that it will no longer be possible to understand how it was ever possible to believe in any other origin of language and writing than from the highest experience of existence.

69. Die Gesetze des Sprachbaues der väst-beruht, As for the laws on which the Strullittir of that primitive language of the Nordic race is based, we can **ker atlantisch-nordischer Rasse (Zusammenfassung)** say the following, repeating curiously:

The original language of the Nordic race, as far as we can determine it for the early Stone Age, is a highly developed agglutinative language. It consists of monosyllabic root words, stems, which consist of a consonant and a cin-m vowel, as can still be recognised in Sunier and Polyneaic, for example. While the consonant changes in the series tenuis - aspirata - media l'ann according to the law of the annual sound shift, the vol'al is subject to the same critical law of the annual sound shift, i.e. the vowel change in the series a-e-i-o-u.

The vowel can be placed before or after the consonant, the consonant also between two vowels. This change of place of the vowel, the prefix or suffix, is again related to the cosmic law of c g in the "holy year". The year of God consists of two halves, one of which is the inversion of the other: one consists of and arises from the other. M ff y-&- IP'misiläe i& c i7méeÄ g-s/arm, which was originally also connected with a reversal of the meaning niub. In the history of words, the law of inversion is most clearly seen in those words whose

cosmiach-symbolic relationship to the solstices of the year is still directly related to the

The Geseti of the inversion can result in a doubling of the consonant, which in turn can cause the vowel value of the syllable to be shortened. In the Atlantean-Nordic languages, we can therefore use sum as an example for the name of "Mother Earth" as well as umso and so on.

The alternation of m-ic certain consonants such as é (A 5 *--- v v) and m (orxc J) is based on a deliberately cult-symbolic arrangement, not on any mechanical-phonetic cause, since both sounds are conceptually identical as parts of x nd Ut.

We can observe the same change between é and z on the one hand and between s and r on the other, which in the course of the last period of the older Stone Age resulted from the successively formed common values representing the winter solstice arc (j A u(p), éu, n, re(vr).

This sound change is therefore closely *related* to the *Se trifibüd*; the sign {^} A etc. enables a m z ffr mg-, a difficulty which is still noticeable, for example, in the reading of sumneric **texts**

The change between l and r on the one hand results in a change between x and w on the other: we will therefore, for example, be able to prove the oldest neck of the tree of life as m-te, such as l-1, Aw, s-é, s-m, m-r, é-s (g-r) and s-l (s,-g-) etc.-.

In the oldest language strata, the consonants te and e can also alternate in certain solstice words. This is related to the year division formula f-u-n. We can therefore prove the name of the blank earth as -ic-, as well as -a- stem, the name of the year- and life-batimes as Aw like l- i, x-m like

In general, the phonetic, purely phonetic alternation between f and r applies to the older stage, probably until the later Stone Age.

Finally - @nW and ngz racK cannot be named. The cultic dominates life as a whole. The experience of God is not just a "Sunday" affair, but the everyday and working day is a sunny day in the same way as the highly cultic feast days of the year. The light and sacred hieroglyphs of God's year can be attached to every utensil, every object of this everyday and working day life, just as these utensils or objects themselves can be understood as a parable through their shape or use and can be given a corresponding symbolic meaning. We saw this, for example, with the Arctic-Nordic stone knife with the lowering points, the Neolithic grave goods of the North, the top of the Ingvion grave stake from the Migration Period to the present day, which is still preserved today as the So-knife of the Eskimo and once took its name from the hieroglyph of the Son of God as the lowering one^r N-, fu, 6ä, Iris received (p. 90 and 5In), as the "anchor" a)s -]- or X *au etc. in the same way with the, respectively, '{, hieroglyph of the Son of God, who is the sinker den in his winter and summer colours.

He}fahrt der Wintersonnenweiide, was connected (pp. 90 and 533).

Such names were of course fixed forms: the axe name uhm, -" etc. was not subject to any further sound change.

The origin and use of writing among the peoples of the Atian-Nordic race is based on the *re*, **70. Zur Schrift-**
 the cosmic rotation of the year. The peculiar law of changing the phonetic value of one and the same **geschichte**
 character is also based on this fundamental law.

If we look at the daughter series of the Atlantic-Nordic original series, both the Middle Rhenish alphabets and the Nordic runic series, we are struck by the fact that the same sign frequently occurs in a divergent spelling, either turned upwards or downwards, or turned to the left or to the right. For example, in the short runic series we find the sign Jr as an umlaut form for A II w, while conversely the J-sign as an alternate form eu, iautwert *i/-, 'ir-, resp. -/i-, *N-, in the summer part of the year series, and corresponds to the Cypriot rt', but the Cypriot rt', conversely, is represented by the sign fl, in which the & ty benndet, corresponding to the Vai script, which thus expresses the ne-sign in the fl-3ogen (text fig. 6q).

We find something similar in the Riii script, which looks backwards in time to the Neolithic rock inscription of Griments (Valais) (illustration supplement iqA, no. 4-51: it uses the sign J for both the f and the r sound, corresponding to the Old Indian L. - n, while the Cypriot here reads 9 - /i hai, which in this position could actually only be fN (next to fu or A). In the latter case, therefore, there is an obscuration of the earlier tradition (see p. 392). Apparently, the Atlantic script was originally red in colour, a characteristic that has been handed down in the so-called "Semitic" writing systems, i.e. the Oriental writing systems. In reality, the "rotation" determines the vowel value of the consonant: the downward-facing spelling could express the s or o sound, the right-facing the n or e sound, the upward-facing the i sound, the left-facing the o (or u) sound. In addition, the sound shift could also be taken into account in the case of the slurred sounds and sibilants in so far as the sign turned to the bottom could express the unvoiced sound, the one turned to the right the voiced sound, the one turned upwards the voiced sound and the one turned to the left the unvoiced sound. I was able to dribble out the final words.

As we have seen, the Cypriot syllabary does not yet include the voiceless, voiced and breathy sounds, but carries for tenuae, mediae and aspiratae rrs and the ccibe sign, which would originally have been the bei sign in the Atlantic-Nordic Uralphabet.

Since this inverted or reversed writing of the signs, which we can still find in all the older stages of the Atlantean daughter script series, led to great ambiguities in the singing, it was later abandoned.

There were two possibilities for improving the phonetic signs: either to introduce independent signs for the voiced, voiceless and breathy final vowels, in which case the position of the sign could further express the vowel value - or to continue to use the same sign for the voiced, voiceless and breathy final vowels, but to endow it with a fixed vowel value, as in Cypriot, A third possibility still exists, for example, in ancient Indian writing: each consonant sign has a vowel value 'c sustained to it, while the other vowels are indicated by special auxiliary signs; syllable-initial vowels are also rendered by means of special signs.

In any case, the writing of the North Atlanteans, the Tuatha peoples and the northern Mediterranean writing systems of the Pyrenean Peninsula, ft.Aliens, Hellas and Pal:istinas, influenced by the younger Stone Age, ciie Vohalzeiclicn by the fi wg dm yrtnNigra I öiffr-

s "oa zoJezez?firzfx gesvaoli, as far as it never concerns V okale o and e, have wit in Text Taf. II can be determined.

I hope to be able to deal with this oldest history of writing in a separate study elsewhere, as its further pursuit would go beyond the scope of our present presentation. Basically, however, it can already be said here that the solution to many phonetically otherwise inexplicable phonetic laws of phonetic change in the languages of the peoples of the Atlantic-Nordic Race can be found solely and exclusively in the cosmic symbolism of their writing. fry/f- sōñS9zachgrxcllichte sii-d šin æærzr rro'irā.

As far as the result of this one-off study in relation to the previous etymological science of the "Indo-European" *vrachers is concerned, the following can be seen -essential abiveiches:

71. Das Ergebnis der vorliegenden Erforschung der atlantisch-nordischen Rasse im Vergleich mit der indoeuropäischen Rasse

i. The ethnological demarcation of the linguistic field of investigation is cancelled in the original language of the Nordic race, the comparative "study of all the languages of the world is indispensable, as far as the history of the languages concerned is concerned.

countries and peoples can somehow prove the existence of Arctic or Atlantic-Northern coastal symbolism. This is because the hypothesis of "ethnographic parallels", which was previously assumed, has proven to be untenable.

z. The assumption that these original sounds were formed from word stems, roots, consisting of a certain, fixed consonant and a certain, fixed vowel, is inaccurate. Rather, in the origins of the various peoples of the Atlantic-Nordic itasse, the words in question, as far as the verse sounds rind Sibil-anteii are concerned, will have stood for both the voiceless, breathed, and the voiced fortiri-r&xcidcc, with the corresponding abbreviation of meaning. It is therefore by no means to be assumed that the "Indo-European", Greek and lateinische 'iß im Germanic irømer als / (or ó) appear, or the Indo-European, palatal I, the Greek urid lateinisehe é, in Germanic rum A or y tverden mub, but we will find in Gerrian the forms nsit p as well as try Latin mît / or in Germanic with I, as in Greek and Latin init A resp. g, as in Greek and Latin, as we have already had more than one example and will be able to prove it in the second part,

3. The "Indo-Germanic", the solidification of the individual sound stages of the Verschlu0jautc (tennis, tennis aspirata, media), connected with a fixed vowel, can only have arisen with icadatc Min, which did not, like the North Atlanticists, still have a direct relationship to the Arctic-Nordic year. The emergence of "Indo-European" is based on the lapse of the cosmic linguistic symbolism of an Arctic-Nordic solar year of the face as a result of the indigenisation of peoples of the Atlantic-Nordic race to the latitude of the Franco-Cantabrian circle (p. a z a).

4 But since until the Age of Aries ({} there was a joint Atlantic-Nordic editing of the "heiligen series" is verifiable, Schmitt and linguistic image are inseparable here, the emergence of the "Indogermanic" can only be placed after Axe BC. after the demolition of that proven, common AtlaoÖsch-Nordic cult-writing and cult-language tradition, after the fall of Mó-cm, deoi "motherland", "sea land", "west land", "A bend- land", your Atlantean centre of culture, Öú- Eotst-7iooog &-s "IndarurapäischHø-' (User Æ "Irda- gi anixclM) t'örr ø'io erzī /tʒr 'lie æirfrfr Ss út a susrsra. M W@ sorgsgN/r/ é'cm only Wcüt-Ewepa (Nora eat-Frme&-Oà t) c'u Beträüt. Vop there mub t h e "Indo-European" radiated to the east, south and north.

5. As far as the so-called "Germanic languages" are concerned, there is no doubt that a Æ ní

in the sense of the "Germanic" sound shift identified by Indo-European studies. However, its extent is smaller than previously assumed; and it is also wildly late, probably not until the end of the Late Stone Age or the Bronze Age.

f- ' - ' 8- *-.* On the basis of the overall result of the investigation so far, I would like to doubt here ^{sogenannten} ^{nischen} t "t: whether we have to assume a mechanically ^{volitional} phonetic change in the so-called Germanic phonetic shift. fiiz / fair @mfr/t J-vN e igz J@ - eögrWi'iJ From a purely biological point of view, according to the laws of life, we must rather assume a

It must be assumed that those peoples of the Nordic race who remained in the Middle Stone Age Urhcmat, who were able to preserve themselves as a race in the purest form, must also have preserved the original sounds in the purest form. For a linguistic sound change, which is a consequence of the altered place of articulation of the sounds, i.e. physically conditioned, could only occur through racial homogeneity or a change in the bcheimatisation, i.e. through an intervening change in the environment and its conditions of existence. The latter circumstance may have been the cause of the second, Germanian or High Germanic phonetic shift, when North and North-East Germanic tribes from the "Waterkant" migrated into the South and Upper German highlands during the Migration Period and over time intermarried with the long-established population.

However, there is no evidence of such primordial states for the Neolithic and older Bronze Age north. Rather, northern Europe in this period appears as a Yölkerbom, from which the currents flow southwards and eastwards. We know of no powerful countercurrent: because the Glocfenbecher people did not actually reach further north fls to the 3rd degree of latitude. This left only the Celts, a group of peoples of mixed Nordic race, as already discussed in the fourth section (p. i 85), who in the last millennium BC broke the Ingveonian dominance in Atlantic Western Europe, took over England and Ireland and celtised them. The Celts iti A4ittel-Germany formed the continental link between the Asiabian and Central European Eoropa on the one hand and the Northwest Europe, the North Atlantic Tuatha Empire, on the other. There are striking Celtic-Germanic word interactions, such as the winter sun symbol lag *dag-* and the Irish-Celtic name of the "good" or "hand-god" *Dagda*, the lord of the underworld, where the cauldron with the water of life is located. However, we do not know whether the Celtic Irish did not first pass this Tuatha god on to the Keiten.

' In view of this, it is of great interest to use the last separations to explain the two LeuNerschitungen: W. O. Acf zerZr, qEinc Lautverschiebungstheorie". Luods Univrsitets Arsskrift N. F. Avd.

i. Vol. 9o (i9o), No. 2, wants to attribute the old Germanic sound shift to the language change of the Germanic tribes and the right-wing Celtic tribes subjugated by them, u'ätirend *bleuetet*, qtlber dia Ur. sache der germanischen Lautverschiebung", Wörter uird Sache", Vol. X (ti9oy)i p. i -as, the gerueitgerinaniechte Lautv4rgcb'cbuog ebeoFalls durch die kasseomiachuog der "s-ia Sind rAtn" l'') ie Mittleuropa eiorückodea Gen rpanen" (p. z9) mit einer alteuropäischm, mongoloiden und armenoiden oder alpinen Rasse erklären iriöchtc. Jena "The native inhabitants of Etiropes, w h o were Indo-Europeanised by the Indo-Germanic hordes, seem to have had a unified, quite significant culture when the Indo-Germans a r r i v e d from the East" (\$ as). "perhaps the *Blyfyire&u* will give you h'l'üglicheit, bier soon sharper to separate, solt ex yet already succeeded in a niongoliicbeo impact in eastern Germany by means of this Blutrc-ktion wissenschaftheb -acbgeieson au have" (S, zi).

j.Velcio answer gives the bluierep]ogical racial research is known to the reader from the second section of this work. The theory of the origin of the "Indogerrtaogn" from the East thus becomes a biological impossibility.

We therefore do not have a biologically sound explanation for the "germanic sound shift". For - as I have said - we are much more likely to anticipate such a sound change in those peoples of the northern race who, through their far stranger migration, found themselves in completely different climatic conditions and lost much more of their original racial characteristics in the mixture with the indigenous or pre-population they had overlaid. If, however, the language of the Indians and Greeks has a fairly unaltered original language stock, also a *conŌnuität*, then we must not assume a mechanical-physical cause for the Germanic sound shift - if it can actually take place - but rather assume that *the French, moujite hand 00og of the SpVMc cfs g "irtig-s*

For a basic understanding of this assumption, the following should be repeated here: the Atlantic-Nordic language originally only had signs for the *spent verses* (venues), which, due to their original use, c o u l d also be used for the silent verses (mediae). Since the same sign is used for *tcnuee* and *mediae*, we have been able to prove the existence of the Cypriot syllabary, the ancient origin of which we can determine several times. We find the same thing in the Etruscan *AJphafet*: it only has the signs for the seamless closing sounds *è(r)-ńp*. Similarly, Umbrian, Armenian, the Mitanni language, Tocharian and the Indian *Paisaii-Llund* languages all **denote** *ó-d-g* with the same signs as *é-l-p*.

This oldest stage is still clearly recognisable in the *runeireilies*, the long and the short one. The sign *œ* had the value *ø(r)-u(r)*, *R-R*, *er-&r*, *um-mR* (*oo* "or-lø etc.). The value *d-r-l* is the most recent phonetic value of this 2-character and in North Atlantic it also used to sound like *p-r-A* in Middle Low Italian. *jβørz, Jrrc*, *Øn*, *Air* "umhegter Raum", Old High German.

,p/ø ã, pf 'ch "Uinhegung", neuhochd. "Werch" and "Park", Middle Low. 'jênrè, j mê, Anglo-Saxon *pz* *œ* still exists and is just as unlikely to be of 'øroman' origin as

the North Frisian, Old Saxon etc. *loœ@* "enclosed piece of land". Greek *šwgox* "castle" "tower", "bulwark" etc. should be added to this *Akterp-r-k*, while the Germanic phonetic values *d-r--g-* "castle™", "mountain" are the *soinmersonnenwendliche Fassurig* of the old *@wf-* id.

The phonetic value *.g-* for the sign *š* (seventh rune) is a very late insertion, as is the following eighth rune *wee*. Likewise, the phonetic value *d-g* for the *-4* or *lftztc* rune, the winter solstice sign *β g*, is a later replacement for a similar formula */-è* or *f-I* "ten", as we'll soon be exporting weather.

The lame series of runes thus possessed signs for the *øtimhhaften Verschlusslaute* (mediae). The short rune series just as little, if one takes into account what was said above about the runes here as well. On the other hand, the signs for the voiceless voiceless sounds *ń* or *eš* (from *Al*), *Zš* or *{-*, and */* (acs *pâ*) appear in both rows, proof that these sounds, which were created by aspirabon from the voiceless final sounds (tenues) *ś-/-Ø*, must have played a role early on. These voiceless fricatives may then have developed much later into voiced fricatives *ó ã . dš, j-š*, which may also have developed from the voiced closure sounds *ó-βg*. However, the *mediae aspiratae* are not mentioned anywhere in the older alphabets borrowed from *the Atlantean mother alphabet series*, so they are not even considered here in terms of fair muscle questioning. Their formation is a recent, phonetic speculation of a language that has already solidified as a living organism, and in particular of Old English, which in this respect therefore appears to be quite a */uw,çr* language.

We are dealing with the tenuis - aspiratae (spirants) - mediae series for the Atlantean-Nordic origins and thus for North-Atlantic, the language of the Tuatha peoples (Germanic peoples), whereby the tenuis are the resting pole in the phenomena of flight, from which everything emanates and to which everything returns.

According to the formulation of the current Indo-Germanic or Indo-European linguistic knowledge, the so-called gerrenmräre *Lautvers':bring* shows the following most important phenomena:

i. the Indo-Germanic stiiinm- odel toneless vowel sounds (tenuis) § z p become voiceless fricatives (spiranten), zś (Jz), §, f, if the immediately preceding vowel carried the accent and inn Auslaut j otherwise these sounds become toneless fricatives g ü b (Ciesetç von Werner),

e. the Indo-European, sbmmless, gchauchtic aspirated sounds (tenuis aspiratae) *Ah-M-pm* are subject to the same shift as the voiceless vowels,

3, the Indo-Germanic, voiced, closed sounds (mediae) g d b become unvoiced closed sounds Ä I jß.

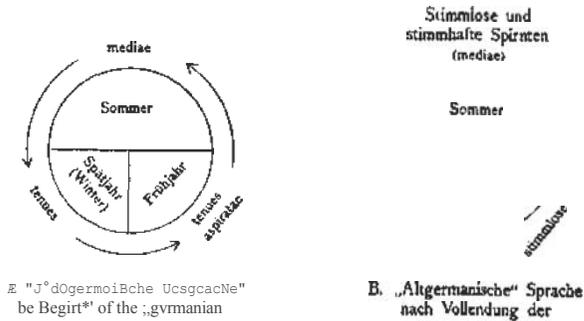
The course of this shift could be summarised as follows:

Indo-European sounds	headless Verxchlufi- lutes (tenuis)	breathed voiceless closure litte teouespiratae)	Voiced occlusion sounds (mediae)
Gladly lutes	Voiceless friction car	voiced rasping sounds voiced interleaving loud	Stirömless spillage loud

If one takes into account the untraceable Indo-European breathed vowel sounds gñ dA ós and assumes the already sufficiently well-founded fact that the Laotwwechsel in the language of the Atlantic-Nordic races is based on the I-treislauf of the year, this sound shift could be easily integrated into this circle, as shown in the following diagram

{text fig. 62), which Grimm first so ingeniously grasped earth.

As a result of this phonetic shift, the mediae would have moved to the tenuisE the tenuis



E "J°dOgermoiBche UcsqacNe" be Begirt* of the „gvrmanian

B. „Altgermanische“ Sprache nach Vollendung der

in place of the tenues aspiratae, which in the North-Atlantic language may already have developed into spirants, while the latter would have evolved again into stimin-like occluded sounds by way of vocalisation.

What is suspicious about this phonetic shift is the fact that it took place in exactly the same sequence as the sound change already present in the original Atlantic-Nordic language, where every word could appear in the three phonetic forms concerned. The "Germanic sound shift", if it actually took place, would then at most prove that in the north among the racially pure Tuatha peoples remaining in the later Urhcmat (North Atlantic) dir A,pr'zrL nW zit *leb 'ger O -ffan s, rin b ii9i ge/mdäo3/es geü/iges IFcr4zerg* was, as bti the mainland peoples of the Atlantic-Nordic race who had migrated to the south and east, the cultic sound shift law had long since ceased to have an effect. Apart from the reasons mentioned above, the cause of the phonetic shift ceasing to have an effect can only have been a&r *Vn" za&-lung drr sie frdéigr idm nfrwi UoZErrefigiog*, whose decline could be traced back to the mixture with spiritually inferior foreign peoples as well as to the distance and detachment from the native cult centre.

B i' di-srvr nltellä c&fcüen eezf erÖtücW Off ers,prarAen warm die rtr/ Pro £'tu/' ren mstarrt aad hatrx Grl m of the meaning selbitäiMi.- once, however, the Greek that (Sig) "God" had been the spring form (after passing through the winter solstice) for the summer-sun-turning *di'os* (6ioS), Latin the, from a stem *diy-*, deasen late{year-winter-sun-turning form. the North-Atlantic, Germanic lfm fu, W etc. is.

All<-in, if the Germanic sound shift represents the deliberate reorganisation of a critical linguistic usage, which would only have taken place very late, perhaps around 3000 BC, it is quite impossible that the old linguistic usage, already based on decades of cultic tradition, could have been suddenly suppressed. Nothing is tougher than the spiritual heritage of a race. And so we cannot say: "the mediae were moved into the place of the tenues", but rather "the mediae were pushed into the tenues". In other words: the old use of language will have persisted subdominantly, possibly eliminating the innovation as soon as the idea that gave rise to it and supported it had exerted its binding force on the cultic community. We will therefore be able to identify forms with mediae as well as those with tenues, those with tenues as well as those with voiceless spirants, or for the guttural sound A also the A beaw. r/i. In the same way, we will be able to find forms with unvoiced spirants alongside those with the old frontal occlusion sounds. This state of the subdominant continuation of the old language use is expressed in the text fig. 6J B by the inclusion of the old sound values.

Since the "sacred series" has already proved to be the basis of the linguistic and written identity of the Atlantic-Nordic race, its last, North-AUanian version must show the traces of this "Germanic sound shift" in the stratification shown in the text Fig. 6J B anq=edcu- ted. In the "third gender" (the autumn series), at the old tenues position, we must now find mediae next to tenues; in the "first gender" (the spring series), the old tenues-aspiratae position, tenues next to frontless spirants and in the "second gender" (the summer series), the old mediae position, now spirants (breath sounds) next to mediae.

If we take a look at the names of the longer row, those of the z i, 22. and *4- rune, g (fi-), @ (fig-), ti-4 ('lag-), all mediae instead of the originally expected tenues of the late year or winter half. Conversely, the lenuis é(a) (6th r u n e) is in spring; the atte formula, however, was r-£ (N) (3rd and 6th rune): got. roélfr, angelsichs. "rrrdf-, "rerÄfd' etc. Otherwise, however, we still have the spirants N (3rd rune) and A (q. rune) even at the beginning of summer; likewise the winter tenuis Z in n-1 (io. rune), whose proper, sominal countervalue --g is found in winter as a2. Rune befipdet. Otherwise the sonner- signs (i2. rune), (t)/-je) (i 3. rune), mg (i6. rune), have retained the sominwlieh sound value of their Kmisnant values, thus maintaining their Platz. The fact that the Herbst -Winter signs were originally not in the inediae (-g-) but in the tenues (-i-, &) can be deduced from the name of the i8. The fact that the autumn wind signs were originally not in the inediae (-g-) but in the tenues (-i-, &) can also still be proven from the name of the i8th rune o, the sign of the two (1 ff), which was shifted from the winter s o l s t i c e to the west in the South Atlantic calendar reform, and whose older laot value was u(r)-u'r1, H-Iv, m-H, p -er- i.e. p-ruh, later d-r-1 alongside the forms

ä-r-g "mountain", "castle". The name of the following i 9-i rune M rZu, whose original sound value -in(-so, -ma) "mother", "man" v'ar, and which had to cede this value to the neoe sign }- { pMensch", also p o i n t s to this older -R, as Bl sum vowel sign (e)

was made (p. 23i, isf. 343d Originally the string o ß t, which we saw in the previous section (p. 3qz) and will examine further in the next section, forms the formula d-r-Ä-"q A-er-W-ms "cave" (- two tens) and "man" (f-"i) in the long series. While the W or -R used in the winter sun w a s preserved in the name "rÄu", we find the word Mensch 'Ja-Asu, 'W-zrtn int Gerinanic with the mediae: Old North. Juni, Old Saxon wa, Gothic gute etc.

The name of the zg rune of the winter solstice sign §'4 &,-§- (Anglo-Saxon fzeg, Old Norse **dig**, Gothic **dagc**), which only belongs to the last edition of the long series, should actually be Z-i or Z-A. The word &g (**dö-9g**) is related to a)tirisch dran, drin, ncuirisch ding, and, as we have already seen in the fourth section (p. 14°), actually d e n o t e s 2 y (d-i, "two hands") - io. As such it is also preserved with the sound value f-/ in the Greek languages (Gothic Ieff etc.), and in the meaning of "sign", "&zr sign" of the winter solstice and the year's partmg, the "mark-sign" also in your Germanic word

"sign", Old Norse fre, Anglo-Saxon zär. Zär, Old Saxon f3ä'z, Old Fris. /rW, Goth. ß?éc, also preserved with f-1 sound value; compare the Polynesian for "year of erf months", "sign", the "North Semitic" x + -u "sign", the last letter of the alphabets; likewise the old Chinese X osw. - where "fiinf" (text fig. 6, no. 12) rwith the same g-sound as /nu besw. ry; the Latin fecreg psehn" etc.

So we see in your "third gender" of the sacred series everywhere an older é-(n) (see also p. 533, \$6ß, 82- \$83, 589, 60a), under the -g- or next to it, until alternating forms still appear in the Germanic languages.

In view of the fact, repeated once again, that everything we can ascertain so far about the older history of the language and writing of the Atlantic-Nordic race goes back to a conditional, cultic basis, we shall assume the same basis and cause for this rough. We can assume the same basis and cause for this major sound shift in the North Atlantic language.

Since the long rune series of the Migration Period is still based on the winter solstice signs of the ancient world, it follows that its critical use as a series of year signs must have gradually changed to that of the hieroglyphic signs. Instead of it, for the)ahrseinteilung, the use of the

The sunrises in the constellations and the phases of the moon may have been replaced. The *Al'ond-rze*Ævng wire can therefore be assumed to be the *gi/r* JeikerAnmg. This is confirmed by the fact that a lunar year cannot be found anywhere in the older systems of the Arctic-Nordic, North Atlantic and South Atlantic systems of the year, which are based on the ten-number (two times fiinf), the eight-number and the twelve-number, neither in terms of language, symbolism nor writing. The ancient, cultic use of the "sacred series" as a liturgy of the year, the "prayer of the Lord", as a formula for reawakening and rebirth, continued uninterrupted into the Christian Middle Ages in the north. Our investigation in this section has already shown us this and will be demonstrated in the next section using the monuments of the "God Sñhees" and his "house" ("Edie Steinsetzung") can be pursued further.

By means of the monuments we will also be able to determine in this section that the original South Atlantic series, like the North Atlantic short rune series, was also used for the *day cycle* of eight times three hours, i.e. to designate the *day cycle*.

However, as shown in the short series of runes in Fig. s9 **r, such a use required a lesson in the original relationships. While the north in the course of the year is the mid-summer noon and the south the mid-winter midnight, these designations are reversed in the course of the day: the north becomes midnight and the starting point of the series, which now runs back through the west via the east-Siid.

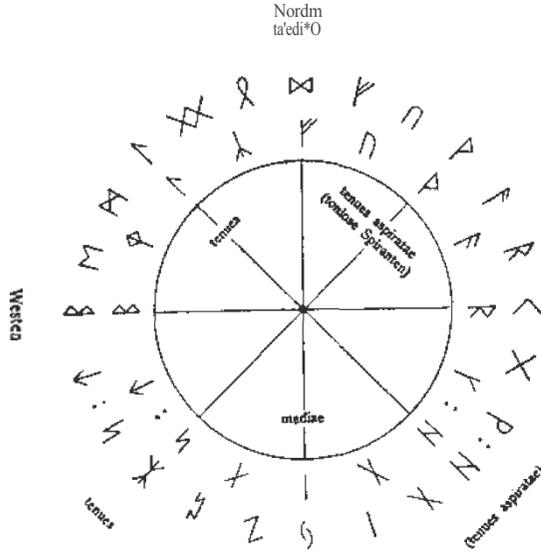
This use of the long series of runes for the day's sunshine in place of the short series probably arose from the need to determine the hourly distribution of the 8 ff" of the day more precisely in three parts instead of two. Since at'er the cult-syniboiic handling of the language with regard to the cardinal points and the course of the sun was still a conscious and lively one, the old cult language usage, where words with stinmhafien ver- schjußlauten int Norden stehen, the intruded voiceless fricatives and, via the path of the voiced fricatives, transformed them again in part into voiced slurred sounds, while the old form with voiced slurred sounds asserted itself in part. The sign H H (laR, 1"1", IW, Wr, W", äNu etc.), kg-'zfa, the former winter solstice sign of the turn of the elk-taurus, has the *erdi'a* in addition to the Hauchtaut in the second ten. We see the same thing happening in Siideri in the winter solstice position: in addition to the form 'äy- (Old High German but ry-), the /-A, /-J formula for

"e lui". The fact that *d-g* was the mid-soinmer formula is derived from Old Norse *degr* 'Ja(äe ctt-ecln&' as 'Jura// *SO* ', while the sign 'dag', as the 24th rune, formed the year and later the day.

The voiceless spirants / (J. rune), b (3rd rune) and N (6th rune), in r-chi, the earlier tenues aspiratae, in whose hfitte only a single media *g*ib, inserted as a young sound, was able to hold its own.

The diagram below (text Fig. 68) illustrates the use of the "long rune series" (outer circle) instead of the "short rune series" (inner circle) for the division of the day. It is also clear from this comparison that the original sequence of signs in the short series has been completely destroyed by the long series. For example, the sign Q (alternate form for J, wet "animal*", also originally belonged there as an ideogram of the division of the year. From the short series of runes in the Leiden manuscript (text fig. qd) we know that

also that it as y. Rune and part of the formula {- -} - t / -"r-n once stood in the 3fif/e &r ff. Through the polar reversal of the long series, the tenues and tenues aspiratae (soundless spirants) forms rode in the cardinal direction of the words with mediae. Hence the alternating beniehong: t h e penetration of the mediae words into the tenues row, the voicing of the toneless spirants, which then became eu mediae again; vice versa - the breathing of breath sounds, H * f9 rune), and of tenues till Herr, pepr§ next to Old High German önr/a "AxP", 14 Rune) in the mediae series.



But - it should be said again - all this is only an attempt to explain an orga- nical cause of the Germanic sound shift - *folge etc wirMiN ctattge m St t'W &r so aim "z'ersrnfroW" villages NAF cha near WrWt/ fi ecr nem so/ dec fio,tryslaufsyt "öotib bera dm KWisprasH dv N'erd-Atla'iii'ker dariM wclcH "fjxtge- wordH- and then veriMg 'xmt ' idea nm. This will only be revealed by future research,*

which can pursue these traces further. We are not at the end of a system of well-established research results, but at the beginning of a completely new method of investigation, which for the first time can view language as a conscious expression of a racial and spiritual unity, a racial soul, in its highest experience, the course of the year.

But if this "Germanic phonetic shift" actually took place, then only - as has already been explicitly emphasised above - the validity of such a cultic "Tagex" innovation for the entire Tuatha region would have had the effect assumed here for the "daily" use of the language. However, this again presupposes a strong tribal or ethnic

community on a cult-state basis and an equally strong cult centre. In this reform, we would then also see a certification of the activity of the "bau toath", the "people's mothers" in the large temple castle of Polsete-land, your Hyperborean land of Diodnr, which we will deal with in detail in the second part. And Diodorus' account of the Hyperboreans' use of the nineteen-year lunar cycle would then also confirm our assumption that a solar year based on star and moon observation had replaced the old horizon observation and its "sacred series". The final detachment of the long "sacred series" from the division of the year and its use for everyday life would then have caused the Gemian phonetic shift.

It would also explain the apparent disappearance of the "long row" from "daily" use and its reappearance in that still independent part of Old Ingvionia, the pagan Denmark of the Viking Age, when the Anglo-Frisians had converted to Christianity and, as a result, the Roman-ecclesiastical hora-hour day reckoning put the "long row*", out of use. This was the end of the "sacred series", which had once "circumscribed" the year and then the day of God. Only in remote Iceland did the faded tradition of the "solar-hringr", the setting of a pole or stone, live on into the nineteenth century.

73. Rückblick The study of this section has taught us how difficult it is for us to understand the urban "cultured people" of the Clegen-

We, who are or believe ourselves to be the bearers of spiritual knowledge, find it difficult to grasp the essence of an intellectual culture that was still based entirely on experience, on being in harmony with the cosmos, on recognising God in the universe. That is why the gates of thousands of years of intellectual history remained closed to us, because we wanted to apply the excessive mechanisation and materialisation of our thinking in an iid rationalism of the research method of opening up the most direct spiritual creation, the language and writing of those to whom this experience, life in day and year, still meant being one with God and in God.

Since our language has become a dead mechanism, but we considered the tiny, short span of human history of the last few thousand years, which has been tangible for us so far, to be the concept of the human spiritual level, we assumed that our ancestors, the God-souls of the "VorzeiP", had an unconscious, still instinctive expression of the spirit and considered the change in their linguistic image, those subtle vibrations of the soul, to be a process that was only caused by physical and physical activity. But the language stage, which had become a dead constructive formulaic apparatus, in which the sound of language and the image of writing had long since ceased to be an experience, seemed to us to be a spiritual level, like that conception of God ex oriente, which described the most ancient and highest human knowledge of God as a gift given to us by a God above us, as a "commandment" or a personal and temporal "revelation", which was bound to certain chosen mediators, a priesthood. And it seemed to us undeniable that the kingdom of God was once within us (Luke i J, z I), that - to speak with liant - the voiced heaven above us and the moral law within us was our universal, individual revelation and knowledge of God.

How revealing for us is the first glimpse through the opening gates of that "prehistory" of our race, into an intellectual culture whose level supposedly cannot be reconciled with the existence of a written alphabet. How high is this "primitive" prehistory in its beginning?

with the universe as a revelation of God, we have risen above our time of "culture". How deeply ashamed we stand there with our spiritual arrogance and arrogance, in our terrible poverty of soul, **spirit and** heart, in the peace and restlessness of our complete disruption and ambivalence, we who speak a language whose own sounds we no longer know the meaning of, and write a script whose meaning of signs we no longer understand, we who have to learn as a dead mechanism what was once the thought and profound vision of God for our ancestors' children.

How faintly ashamed, how desolately poor we stand before that aJängvæonian creed of the Anglo-Saxon Ronenlied, the last sacred legacy of the stinking paradise of the God-free:

God is the beginning of all language,
The support of wisdom and the comfort of
prudence, and every man's strength and
confidence.

FINAL WORD

Wf we want to find out more about the character of an unknown person, his inner and outer attitude to his environment and to his fellow human beings, let us look at his faaAcJri/f. A person's writing expresses his physical and mental constitution and idiosyncrasy, his world view. If we now apply this useful experience of the present as a conclusion to the part of the study below, we experience this unique phenomenon in the history of humanity: In the course of the millennia, a writing has been formed by a particular race, which from the Ice Age of the Illuvium, before the early Stone Age, to the present day has been and remains the tool that has enabled us to shape, communicate and pass on our spiritual life to the living and the future.

The continuity, the permanent foriri of this intellectual heritage can be proven to extend over twenty thousand years. The linear script systems of antiquity, the cuneiform and hieratic s c r i p t s , which emerged from the Mesopotamian and Egyptian pictographic scripts that had become "primitive" again, fell i n t o oblivion due to their incompleteness: Only the Z8antic-Nordic linear script remained, which had also formed the basis of Aitsumerian and pre-dynastic Egyptian writing and still forms the basis of East Asian writing today, such as the so-called "Phoenician" script and the Northwest African writing systems of the present day (Berher, Vai), can all be traced back to this common source, the tradition of which the North had most faithfully preserved in its runic script until it was superseded by the Latin script of the Church of Roooo. But even this Latin uncial or cursive script was nothing more than a distant descendant of the Atlantic-Nordic runic script of the staticians of the early and "pre" period. But what does this "handwriting" of the Nordic race or of the peoples of the Atlantic or Arctic-Nordic race tell us about their character, their inner and outer attitude to their environment and to their fellow men, that is - for their world view? We recognise that as a result of the mixing of races and the disappearance of this Nordic master and culture-bringer layer in Mesopotamia and Egypt, this linear layer Nfnii/ich rrJisc/zf. its sign and sound values are removed into an ecclesiastical-priestly knowledge of hearing, but is replaced by a primitive pictorial script which comprises only the objects of the sensual world of appearances, humans, bodyparts, animals, biomes, plants, objects of worship etc.. For in this the new Sumerian-Babylonian and Egyptian pictorial writing differs from the old Atianic-Nordic linear writing, for the latter is not *pictorial* ,not a representation of the objects of the sensual world of perception, of the material environment, but refers unanimously and solely to that non-physical world of the cosmos, to the universe, to the supersensible, to the consciousness of God and the experience of God in its revelation in time and space, in the "rotation", the "eternal return", in the aluminium, the "year". This

atfantisih-Nordic linear writing is an abstraction, a 'spiritualisation', the expression of a metaphysical, transcendental hereditary mass, which strove beyond the temporal and spatial limitations of the moment upwards into the eternal, in order to arrive from there at an overall view of existence. Now, when the peoples of Mesopotamia and Egypt, after the racial volatilisation of the Nordic culture-bringing upper class, *lost the FUIGlNI of their abstraction* in writing and religion, "we are faced with a serious testimony to the inseparable link between the hereditary masses of the spirit and the spirit.

The religions of Mesopotamia and Egypt increasingly dissolved into a multifaceted, humanised world of goods, riding the local imprint of tribal, national and state gods, who only had to protect the special material interests of this tribe or people.

And only unitedly, like a female remembrance of inheritance, does this sensualisation, humanisation and humanisation, the world-uniting and unifying spiritual height of the ancient belief in all-gods of the Atlantic* resound, as for example in the monotheistic reformation of the unfortunate, outmoded Amenhotep IV, in whose weak body the inheritance of primordial hfauri and libycr blood, through the hettian marriage into the 18th dynasty. Dynasty, were triggered once again.

The history of this manuscript of a **race** has taught us another thing: *that it is a zrrrefigi@* that stands behind the hieroglyphics of these divine signs, and not the occo)t- speculative priestly scholarship of oriental divine mediators. This writing was the individual's experience of God in his Nordic environment. Every child knew the meaning of those signs of the pheiligon series', dex "Year of God": it had learnt to see and experience them. This scripture was that which guided the Nordic human child from the cradle to the grave, through his life as a "year", from the spring and morning of his childhood, through the summer and noon of his adulthood to the autumn and winter, to the mother's night of his old age. It was the sacred, comforting certainty of salvation of the "rta", of eternal change and eternal return, but also the great moral demand addressed to the individual, whose

Dlick was directed from the present to the past and the future.

This writing of his was the credo of the Nordic people, which embraced the world and humanity beyond all ecclesiastical dogmatic rigidity. The fact that the oldest scriptural monuments preserved to us do not represent arbitrary human utterances, no glorious oriental royal history, no sales contract, no personal coincidence, but are *xn'x lultistliez* kind, cult formulae, was also the assumption of previous scientific knowledge. "Magical" formulae were suspected in those Magdalenian scriptural deocmilers. The examination in this first part has shown that all human scribes have changed according to persons, time and place in the course of the jahrtatis end and have had different contents. The only thing that has remained is the "sacred series" itself, that sign of God's year, the testimony of eternal reteaching. Our scripture is only a fragment of the divine scripture of our distant ancestors. And even today, the cult site of the l'atho-clear Kéche is still consecrated with the same "magical formula", the series of signs, the alphabet, as the Stone Age cult sites of our ancestors.

In that fragment of a Palaeolithic Atlantean manuscript by la Madeleine (Hildbeilage 49 A, no. i and text fig. 6i, p. 58 i) we have the oldest }leleg of that part of the Jalirean series, the "Prayer of the Lord", where the "two derges" of God, the "deus", the diii, are already in the West, that is - at the beginning= of the third year of the "annual series". How

as we know, this points to an older, far older Nordic version, in which the "mother mountains" of the "Mutteracht" or "midnight", the Jul or consecration night, were still written in the south, i.e. at the end of the third part of the year. I proved the continuity of the individual cultic formulae of that inscription of la Madeleine and deciphered the inscription: {AA " God in the Motherbeigen" (fio firr+a etc.) - qp .,i51 of the shining eye of the sea", of the "rfuttwasacra" (A /fie frnfi/o) or later "with none and belly* (Ihr famtar, red) - rtc -J "God in the Domhag", irm "Mutterhag" ("Mother Tree", "Menschbaun" etc) ('af- or if-äW, "/tzen, "J-wWo etc.).

This already then ancient version of the "third gender" or the "third heavenly direction™ (att) of the annual series still corresponds to that part of the Credo of the Catholic Church which states: "et homo factus est - passus et sepultus est - et incamatus est de spiritu sancto ez Maria virgine - et resurrexit tertia die" - "and he became man - suffered and was buried - and was born (again) of the Holy Geete from the Virgin Mary - and rose again on the third day".

In the second part of our investigation, we will learn which ancient parable of the Atlantean-Nordic divine year that formula of human growth, of suffering and death, of burial in blutterhouse (in "Leinentticbem"), of rebirth from the mother's house, the mother water ("Marja, maris stella") in. We will learn how, in the Orierite tradition, the original sequence of this critical series of formulae was destroyed by the shifting of the beginning of the year from midwinter to spring equinox, and as a result its meaning and context became completely twisted. Because now the time of the Lord's Passion followed immediately after the time of his birth and the resurrection and rebirth had to be moved to the vernal equinox (East). The great mystery thereby lost its actual, deepest meaning: that the birth of the Son of God, the "Ruler" as well as his "children", the "people", is also his (her) We@zrgNmZ.

This ancient version of the "third gender" or the "third cardinal point* of the "holy series" also recurs, in spirit, in the evening prayer of the great northern reformer, Martin Luther, where it says: "Lord, be with us, for evening is coming - and the day has come. For the course of the day is the sine image of the course of the year, of the year-God. But whether day or year, whether Son of God or Niensch, death is a becoming, birth a rebirth. And when we decipher another document thousands of years later, which has been preserved in the Neolithic burial vault of Dederstedt (picture in Jage i §, text plate I, no. @ and pp."4 and 35o), we read z-w (n-Irre,

eu- +ig, se-so), the name of the potion of life and of the liver tree, the mutler tree, the

"Hag-" or "Dombaumes", the tree -HF or , with the "Se hlang" g, which still confers immortality in the later Iranian-Indian (Avesta - Rigveda) tradition. This is why the name of the son of God (the door, Ti-w etc.) appears as the lowering } and the "thorn-god", cycle splitter § , in the (t , on the shell stones, the hfutterateinen, the "child stones" of the Western Alps (p.5 37-338), the R iickztigsgebiet of the Atlantic-Nordic

culture of the older to younger Stone Age, and therefore these stones are connected with the tradition of the The church is connected to a sacred ueile , a sacred room or a dprnhag, in which the "Mother of God" , Mary, was venerated and invoked for the blessing of children in Christian times.

The deciphering of these few surviving codifications of the world view of the Nordic race has taught us the continuity of a spiritual heredity which, from la Madeleine

(at the latest before tones BC) via Dederstedt (around 3s BC) to the inscriptions on the escort coins (Bracteates) and the rune series (Futhark) of the Migration Period (tim Eco AD), can be traced and documented as an unbroken cultic legacy (Text Fig. 6i). It teaches us the world view of a race which, in harmony with God and the universe, recognising the great divine destiny of eternal return, reveals itself as *God*. From the cult symbols of the indigenous peoples of North America, who were once related to us, to the writing of East Asia, this hieroglyphic still surrounds the earth today as a testimony to the universal mission of its originators.

In the second part of our study, in the description of the monuments, we will also summarise the history of this world view and its bearers up to the present day.

"historical modernity". We will see how strong the ties are which, out of this **heritage**, condition us in our present search for a new experience of God, a new awareness of God, for a sanctification of our everyday life, for a new law which can unite and reconcile us in our disunity as individuals, as a community of people and nations.

We receive a life-giving certainty cm this our now emerging hereditary mass, cm that God-worldview of our ancestors, cm their teaching of the cosmic revelation of the All-God, the "world-man" and his son, through whom we attain birth and rebirth from the mother womb, from the holy and to be sanctified womb of mother earth.

All this was and is only a parable. His awareness and renewal of our spirit as the way of our blood will enable us to become saviours and bringers of light to the world again. **This is** the meaning of the Old Norse, pre-Vodanistic Christmas Gospel, which is still found in the Edda, avs *the* tale of the forgotten "iveis women", in the "Seeress Weis- sagung" (V9ltispý i) and in "Hyndla-Lured" (Hyndluljóð a o) as a distant message, that tale of theri Son of God in the ram, Heimdall, your heavenly king, the "holy, white God", the father of old man:

felt heísche Gehör from the heil'gen genchteni, from
Heimdall's children, the high and the low: Walvater
wishes it, so will I proclaim,
what old tales of men know.

One was born, better than Alle, the earth
power car's, which nourishes the noble one;
As ruler, they say, he is the most honourable,
of all sexes united by kinship.

CORRECTIONS AND ADDENDA

Re p 34/3 i. The CrO-Magnon man vnn ChanceJade and the Eskimo.

In the fundamental work by A. fi : "Die Entstehung der nordischen Rasse", Zeitschrift für Anatomie und Entwicklungsgeschichte (Zeitschr. Ader die gesamte Anatomie, I. Aht.). In vol. 83, issue 19*7, pp. 91-590, the author says significantly (p. 386): "The modern definition of the 'Nordic race' would correspond most closely, but not entirely, to the merlunal combinations of the Chancelan race". Because of the smaller size, about 1.6 metres, the skeleton of Chancelade is also separated from the Cro-Magnon race, whose body size is much more significant, despite some similarities.

Re p. 33 The blond Eskimo.

As in that marvellous book, 'Rasmussen's Thulefahrt. 2 Jahre im Schlitten durch unerforschtes Eskimoland' (Frankfurt a. M., 1906), by the stage researcher 4543Z, it is impossible to connect the blond Eskimo of Victoria Land, King Williams Land and Grofien Fischfiufi with the Norwegianians of Greenland, as UUyz 'zeizr lhr/au4oe tries to do. However, Anmw'm finds no explanation for their higher wax, their "light complexion, the reddish or brown hair, the grey, often almost blue eyes and an astonishingly strong beard, which is otherwise quite unusual among the Eskimos". He writes (p. 45f): "It is therefore my conviction that these blond types have their origin in purely biological conditions, which are entirely coincidental and for which no rule whatsoever exists. can be set up".

These blond Eskimo are the "copper Eskimo" (as they are first called by *Diamond 9rsncss*), who process the copper lying on the surface in the Bathurst 'd, in certain parts of Victoria Land, especially near Prince Albert Sound, into knives, ice chisels, harpoon points and women's knives. And this culowomen's

knife.,
symb

of the Son of God of the winter solstice ai/ö, M etc. (see pp. 90 and 590 of our study), is *We cutur-historical ffinr the s'udwörts d "ech drti Atlant 'b sich vali- sirMndrn V'älkerfaHt der orlNcA- uzrd ai!awiscü-nordic Maszr, als Mw m'eiiife/3nre "darÄ-fahz-n °enr handen KupfweihFo a precM-n when.*

To p. ion. 3. zede from below: A "rlaf instead of Aocäm

P. io6. zz. line from bottom: read "the Nordic fjord lists".

P. z z8. 6th line from the top: Sozhato instead of Somfoin.

P. i 53. i 3rd line from top: "J- Zeichen" instead of "J- Zeichen".

S. z 13. 3-. Parts from above: "Month of Nisan" instead of "Nissan".

P. z i 3. 3rd line from bottom: "Text Taf. III, no. qy" must be "Text Taf III, no. I O9".

P. 224 9 line from bottom: "Hieroglyph io b" inufi his "Tem Abb. zob". Drawn to p. and text Pl. II, no. 23-+4

The hieroglyph { is also found on a cup stone in Italian-speaking Switzerland, the stone of Caligiano near Candria on Lake Lugano, which also bears our g hieroglyph: *Altas Fig. 4e"o8a (Bollettino Storico della Svizzera italiana XXXIX t*9*4). No. 4 9+*

P. csqio . Line from bottom : "Text fig. s i, no. - 9*" read "Text Taf. II, no. *9o"

P. 232. 5th line from top: "Text Fig. 2 i, no. 9" read "Text Taf O, no. gg".

P. 23z. i6. Line from the bottom: read "shows in iliceev Wintersonnwendeneichen".

P. 233. i6. Line from top: read "one of those Cretomino seals .

>54 2 r. Line from top: read "with its consonantal values".

S. 36. g. Line from bottom: read "as the beginning of the year are made certain".

P. 23d g.-io. line from top: read "Auf **dieses** Stierzeitalter ware".

P. z&d- @ line from bottom: read "senkrechten" instead of "senkrechten".

S. -4s -8th line from the top: this "erörternden" instead of "erörternden".

-46. 9 <e from above: *nasty* ,! <r>- " ->* !! >r!- "-

S. z o. Marginal content "No. s3" rt uß sein "No. z3".

P. 06q. 3 line from bottom: read "des Riß-Veda" instead of "der Rig-Veda".

P. z65. i. line from bottom: read "bustrophedon" instead of "busthropedon".

P. z66. io. Line from top: read "Jullia gens" instead of "Julia gens".

P. 2H The Cypriot 'iMrz or Zuöoi.

Juls or Julios ("looXoq, IobLto\$) is the fourth month of the younger Cypriot provincial calendar, zq December to z3 January (Ideler: Handbuch der Chronol. I, p. 42y); Julaios ('1ovXo1o') is called the fifth month corresponding to February in the older Cypriot provincial calendar, which was in use between 20-z BC.

The two occurrences of the "zul" month name in the winter solstice are striking, which corresponds to the custom of the two solstice months of the same name in the Gertnianian calendar. These Byprian "Jul" months will once have related to the fifth month of the Rorian calendar, Quintilis or Julius, like winter solstice or midwinter to sotrimersc'rine solstice and midsummer.

To 'S. 3oi. marginal note pNo. 22" rnu be "No. z2".

p. 3zß i 5th line from bottom: read "Hakenstab" instead of "Hackenstab".

347 i . Side of onten: read "Ti gibu" instead of "Ti gubu".

P. 35 i. / . Line from top: read "Fj9lsvinnsmpl*" instead of "Fj9lsvinnrnQ1".

COMPARING THE PICTURE DRAWING

In the left-hand column are the atlas illustrations of the present work, in the right-hand column are comparatively named the corresponding rdels of the book "Die heilige Urschrift der Menschheit".

The remark II.L. before the 4'ergleichsziffer refers to the "Ura-Linda-Chronicle".

<p>3-4 - 3 3 No.</p> <p>7 = 290A „ II</p> <p>9 = 342A „ II</p> <p>Mi zgoA " z z</p> <p>q6 = 299 „ 9</p> <p> = 299 „ 8</p> <p> 301 " 8</p> <p> 3°4 „ °</p> <p>5°-S3 = 205 „ ig</p> <p>55 = 505 " "</p> <p>58a = 341 „ 10</p> <p>59 = 342 „ 13</p> <p> 327 „ 10</p> <p>60 = 151 „ 10</p> <p> 155 „ 6</p> <p>72 = 339 „ 8</p> <p>73 = 341 „ 14</p> <p>93 = 129 „ 2</p> <p>*0Z-*06 = 305 „ 2-7</p> <p>***-**3 = 322 „ 6</p> <p>"3 = 328 „ I-3</p> <p>**;b = 129 „ 4</p> <p>113a = 372A „ I-2</p> <p>12O = 331B</p> <p>124-130 = 129 „ 5-9</p> <p>135 = 34 „ da-b</p> <p>z86 -i88 " 3</p> <p>z6z - fo " 8</p> <p> zz " "</p> <p> \$z" g</p> <p>z6z ' 254 ..</p> <p>8z 33s " "</p> <p>r 8 g = 355 „ 7</p> <p>i86 = Picture supplement VIII (Initial</p> <p>i86b = picture supplement, VIII(Ascent)</p> <p>i87c = Picture</p> <p style="text-align: center;">VIII(Au1gangl</p> <p>aoj= *a No.</p> <p>z04 = i3r " "</p> <p>223 = 339 „ 2b</p> <p>225 = 344 „ 3</p> <p>236 = 420 „ 6</p> <p>236 = 421 „ 3</p> <p>237-241 = 420 „ 1a</p> <p>244-252 = 418 „ b, i</p> <p>254 = 418 „ 3</p>	<p>456 = goN r,</p> <p>263 = 419 „ 5</p> <p>274 = 355 „ 2</p> <p>zyd 6z" 68zez-b</p> <p>285 = 424 „ I</p> <p>406 = 324 „ 3</p> <p>Maia-b = 33* .. 3z</p> <p> 334 „ 5^b</p> <p>q6 - 333 „ i</p> <p>4sz = 333 .. °</p> <p>450 = 333 Nr. 14</p> <p>476 = 327 „ 8</p> <p>516 = 96-97</p> <p>528 = 257 Nr. 4</p> <p>529 = 262 „ 2</p> <p>530 = 257 „ 7</p> <p>550-553 = 378 „ 2</p> <p> 374 „ 3-4</p> <p>556a = 397 „ 2-3</p> <p>556b = 398 „ 5</p> <p>560 = 399 „ I</p> <p>567 = 374 „ 5</p> <p>628 = 271 „ 3</p> <p>640-641 = 92 „ 16</p> <p>643 = 312 „ 5</p> <p> 64b -i86 " 4</p> <p> 660 -ion " i</p> <p> 660a= 49 " "</p> <p> o666z - q9 " "</p> <p> Doz g6 " \$</p> <p> 77 4 - @ .. *</p> <p>6zo8ga = u9" 21</p> <p style="text-align: center;">I70 „ 2</p> <p>-& " '3</p> <p>n63 -t'o " rz - 4</p> <p>i ia - 64 - 5</p> <p>izdib - 64 " h</p> <p>supplementzsdic 6d " "</p> <p>y</p> <p>l ld - #4 #</p> <p>aza4*e - 6q " 9</p> <p>zr84ri - 62 " z</p> <p>1267 = 62 „ 2</p> <p>1277 = U.L. 224</p> <p>1282 = U.L. 225</p> <p>1377 = 198 Nr. 4</p> <p>1422 = 177 „ 3</p> <p> 188 „ I</p> <p>149I = 240 „ 3</p>	<p>IbL49gb - 32z " - 3</p> <p>1501 = 372 „ 2</p> <p>1562-64 = 163 „ 3-6</p> <p> 8z" da-b</p> <p>1838 = 314 „ 2</p> <p>1903 = 99 „ 3</p> <p>9 30' -7</p> <p>qe-q t; " -aa</p> <p>nj96a-' - i6S " 6</p> <p> i69 „ s</p> <p>2022a-b = Bildbeilage VI (Aufgang)</p> <p>2024 = Bildbeilage VI (Aufgang)</p> <p>2095 = 281 Nr. 3</p> <p> 275 „ 7</p> <p>2143-44 = 199 „ 2a-b</p> <p>2143a = 273 „ 5-6</p> <p>2222 = 277 „ 6</p> <p>2242 = 252 „ I</p> <p>2248 = 222 „ 8</p> <p>2343 = 268 „ 3</p> <p>2453 = 264 „ 1</p> <p>2454 = 264 „ 2</p> <p>2455 = 264 „ 5h</p> <p>2456c = 264 „ 5d-e</p> <p>2456g = 264 „ 5b</p> <p>2456h = 264 „ 5a</p> <p>*479 ' 4*7 3-4</p> <p>z508a-d - 283 " 8a-d</p> <p>*5? - 94 .. 3</p> <p>2532 = 94 „ 2</p> <p>2534 = 95 „ 6</p> <p>*573 - 95 " 3</p> <p>+539 - @ - ' 1</p> <p>2540 = 91 „ 2</p> <p> 98 „ 2</p> <p>" H* - .. 4</p> <p>°5W-54 - 99 .. 1.#,</p> <p>zj8g -gzo " lo</p> <p>25g2 " 4 2 .. °</p> <p>'593 - &* .. 4</p> <p>2607-12 = 168 „ 7</p> <p>2703 = 180 „ 15</p> <p>2704 = 180 „ 12</p> <p>2705 = 180 „ 16</p> <p>2706 = 187 „ 1</p> <p>2712 = 185 „ 3</p>
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The zisero set in Kliatmero refer *to the 2firing of the images in the p.¥dlz ser ¥o r g e "chiebte of the M taacEheit

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Researcher, juries Ritchie, F. E. I. S., cornespeziding Fellow of the Society of Antiquaries of
Scotland †; aufgenommen wurden, sind mir von seinem Sohn, James Ritchie M. A. D. Sc.,
Keeper of the Natural History Departement of the Royal Scottish htuseum in Edintiurgh, Inst collegioy
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"i rTAFfiLN

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TO
HERMANN WIRTH
THE APPROACH TO THE ALIENSCHHEIT

Text panel I

Atlx "dache 'galith
culture

Angbsch roses

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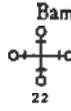
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29

Berber



30

Kretisch (Minoisch)



31



32



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34



35

Alttxmudiscet

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37

Neuthamudiscb

38

39

Sofa table

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43

Sabäisch

44

Lihjanisch



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X

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-F

X

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53

X

S4

X

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Sumerisch

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S8 Sg óo

Magdalenien



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Kyprisch

6zx gj

Sumerisch

b6a 6S óó 66 s

Altantical-nordiscM

Mcgxlrhkuirur



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69



70



71

AJttkamudic



72

Neutfiamudic

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76

Old Pionician



77

Sumerisch

Sino*

Alto -
thamudiscfi

Stid-
Semitic

North
semitic

Sumerisch

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Alt "tliiopiscb

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Swoerish

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North America

Old China



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zeg

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Text panel II

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timesjter

Magdalenien
Azylien,
Kyyo\$

Jahresanfng-, Gottes- und Lebensbaum-
Hieroglyph of the

Vfidder AgeMrs d'Azii

Runes

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s y 8 . Lg

Aebnt*sch-no8dische Meg-lllhkultur
StaffClearCircle Ir land Spnngn - Portugal
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Ödemot.

Sid-animal

t * 1 † × ×
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Nord-IberisubSiabkalertder Rurten land &Nh
37 38 39 40 41 42 43 44 45 46 47 48 49 50

Kelto- Doneu- Illyrisch- Venetisch Etruskisch Umbrisch Oskisch Faliskisch Arch. Lat. West Griech. Old West Griechisch
Ligurisch Keltisch
1- 52 F- 53 54 55 56 57 58 59 60 F- 61 62 F- 63

Phrygian Lycian Creto-Ivlinoic

64 65 F- 66 F- 67 68 69 70 71 H 72 73 74
Altalam. Althönisch Althebräisch Kyprisch

Kyprisch Sumerisch

75 76 77 78 79

Althta-iudisch

D- 95 g tGu

Neuthamudisch

Safaitisch Lihjanisch

Vai
3 5 - 4

Vai (Farisetzung)

108 109 110 111

Attic

Sinai

112 113 114 115

116 117 118

119

Egyptian:Pre- and Fijih-dyn stic

120 121 122 123 124 125 126 127 128 129 130 131 132
133 134 135 136 137 138 139 140 141 142
Xfb - XVffl Dynasty

gg" p".
Ideogramm

149 150 151 152

Afanö4cbnord.
Megalithkultur

153 154 155

SkBBavcchneFebrdchn:gen

156 157 158

Sumer

159 160 161

Alt-Indisch

162 163 164 165

Numidian North, SiidArch

166 167 168 169 170 171

Greek B. Greek Venet. Att-Etrusk. Umbr. Oskian Pre-Sabellian

172 173 174 175 176 177 178 Tyg '8o cg l8z By €\$ 'Bj

Archaisch

Falisciscli

182 183

Latefiish

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Rurico

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North American rock paintings

192 193

Text panel HI

Basic forms

Nord America Scotland

Scandinavia

Denmark

land



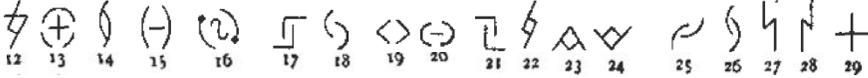
Central Europe

S.O.-Europe Aegeimh

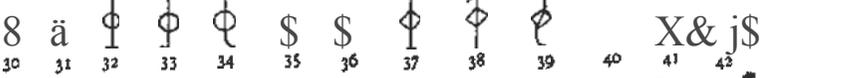
Troy

Sumcrian

Runic character

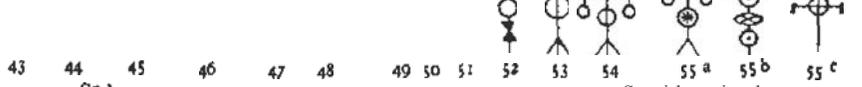


AngelsAchsische rune roehan



Stabkalender: Wintersonnenwendezeichen

Sommersonnenwendezeichen

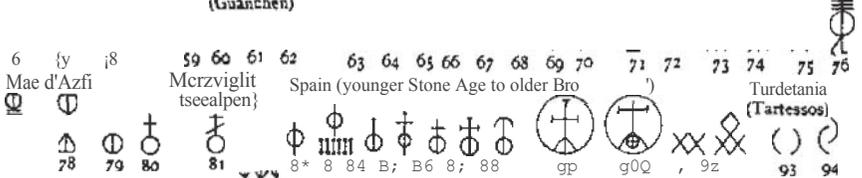


No, d.
Amedki

Kanarische Insel
(Guanchen)

Ireland - Shotdand

Spanish peninsula
(altcre bis jüngerer Stzt.)



Gaul fi Sut.I Galatertl. Jhe.)

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Syadjaavia (younger Steiric period - older Bfonleteite)

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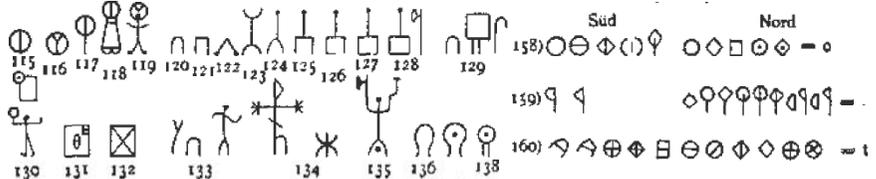
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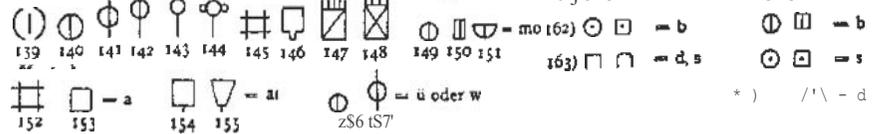


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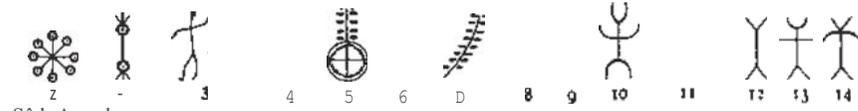
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Text panel III a

North Aoterikz
Eskimo

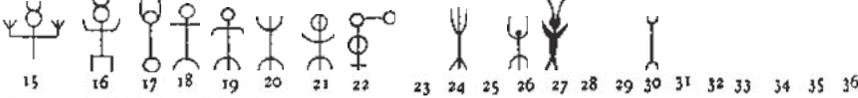
Felzzeichnungen (Californien)

Süd-Amend

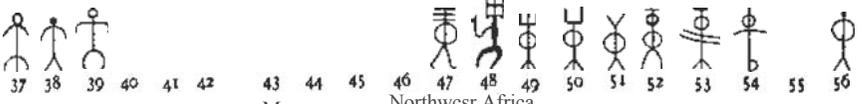


Süd- Aæenle
fFeccibnngen)

P'yrenseø HalBiosel
(ältere -- jüngere Steinzeit)



Pyrtroen half-irisel (rorii-inngl)

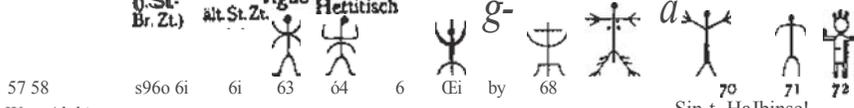


Pyrensen peninsula
(St. Br. Zt.)

ält. St. Zt.

Mcravigle

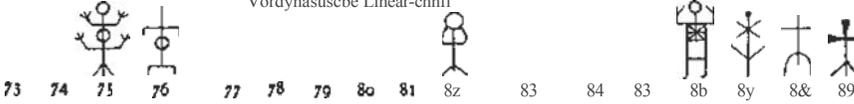
Northwswr Africa
(ältere -- jüngere Steinzeit)



West Ahdæa
Bamuat 'Nsibidi

Aegyptoø
Vordynasüsche Linear-chnfi

Sin-t-HaJbinsc!
Nabataean Cîrabaymbolzh



Child eiisv'æhxn

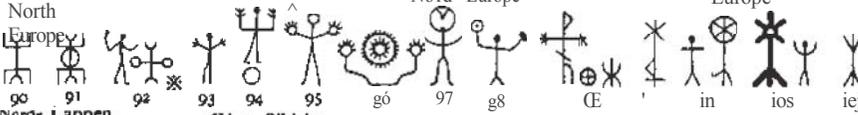
Adantiscle Europe (younger- Si-in time - B

- *1

Nord- Europe

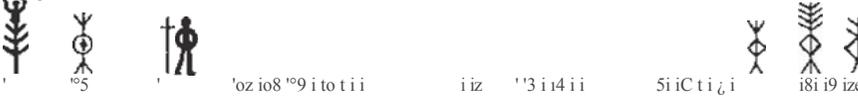
France

North Europe

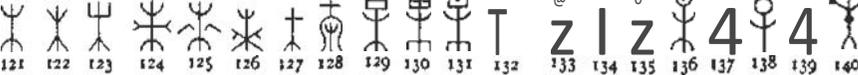


Nord- Lappen
Europa

West- Sibirien



Aitchinesisclie Liaearsrhrik



Text panel IV

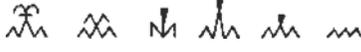
ÉyrenSen Halbiasel Cälten - Jungr t si-un*1
Pfktt4teda

ComoLes Vuytres

Fuerlca- Los Vuytrog

Grundformen

1 2 3 4 5 6 7 8 9 10 11 12 13
Grundformen Fuencaliente usw. Altamira



Mas d'Azil



Grundformen

N. Amerika Europa

N. Afrika

Eiruskisch



(Osk. Umbr.)

46 47 48 49 50

Kyprot



37 38

51 52 53 54

Runen



*3 ##

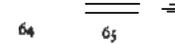
OSst;



61 62 63

Puerto de Cueva Doña

Vu'ljégrc Trinidad



64 65 66

Arabi

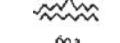
Las Palomas



67 68

Estrecho de Santonge

(Almeria)



69a 69b

La Pileta

La Pileta



70a 70b

Moniespan (x. Stzi.) d'nxil Irland (j. St-t - äli-r Biomearit) : Sliabb rin Caiii-glic

a b c d 72 73 74 Alvera (j. Stzt.) Italien Nordatlantisch (jüngere Steinzeit - atlantisch) Silstrup Glockenbecherkultur

Glockenbecherkultur (Kupferzeit) Sarvas (Slavonien) Vai

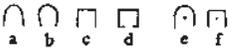
Vai Bamum 110 Mutter 111 112 113 Leichnam 114 115 116 Jahr 117 Ma-uri - Libyer - Berber (ält. Stzt. - Neuzeit) 118 119 120

Hierogfypha Alt-Thamudisch Neu-Thamudisch Sumerisch

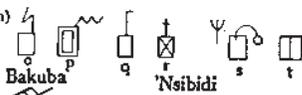
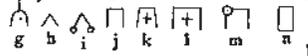
121 u " 122 123 129 130 131 Wasser 132 a b 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149

Text Tafel V

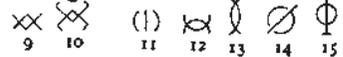
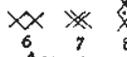
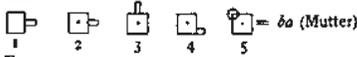
Nord-Afrika (ältere Steinzeit)



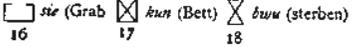
Libysch (jüngere Steinzeit - Berberisch)



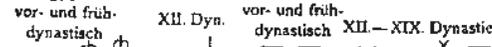
Vai



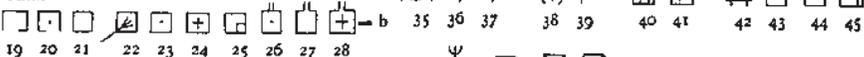
Bamum



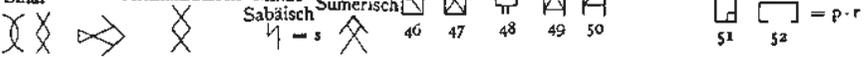
Aegypten



Sinai



Sinai



Althamudisch



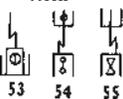
Minäo-Sabäisch



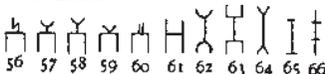
Sumerisch



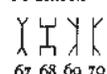
Sabäisch



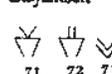
Thamudisch



Safaitisch



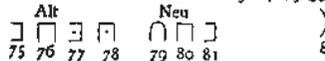
Libjanisch



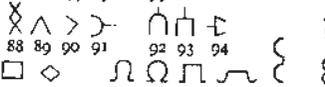
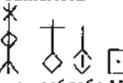
Sabäisch



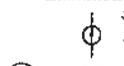
Sinai



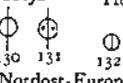
Sumerisch



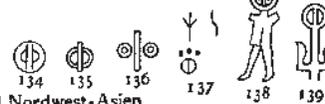
Alt Elamitisch



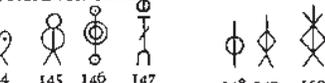
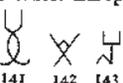
Troja



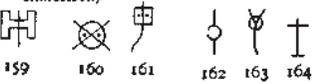
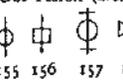
Hettiter



Nordost-Europa und Nordwest-Asien



Ost-Asien (archaisch - chinesisch)



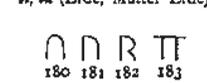
chung (Mitte)



mu (Mutter)



ti, tu (Erde, Mutter Erde)



t'ien (Feld)



ti (Gottheit oberster Richter)



t'ien (Himmel)



mu (Bedachung)



ti (Tisch)



ku (unten, unter)



shang (über, oben)



Text panel VI

Portugai Cu "8*< Steinaeit '
uft0ft f0&PA&Gt)



1



3

' Pyren'en



4



5

Gaul Çüngm Stainzeil -
Jtç(t pi yyit)



6



f



8

9

Alt-Ingväonien (j. Steinzt. -
ält. Bronzest.)



10 11 12



'zm. DA



Arch. 14 Lykisch



Karish



X Ö f d 8"£'T - - :



16 17 18 19 20



Phrygish



B - b

KremM'no "sh

Kypr'sh

3*]*

3J 34

3

36 37

3

3P

4' -W 4]

%

45

Can&nkho nsdn

Sabeâ%fi

Korinthos

Korkyra

46

47

48

49



50 51 52



- b



- b

53

Alt-Elamitisch

Votdynastic linear script of Egypt

Ägyptian Sunier
hieroglyph

Babylonisch



54



55



56



57



58



59



60



61



62



63



64

Siid-Atlantic (Arabia)so-called "Siidsemitic

Sogenannt "Nordsemitisch

Alt- Thamudic New-Thamudic Sabkic etc.

Althönikisth 1 3. Jhr. Ende to. Jkr. Mesa
Byblos

n r" 3 a

n n

cn R - b

g - b

ξ ζ

ζ ζ

- m

65

66

67

68

69

70

71

72

73

74

75

76

77

78



;9



so



81s 8s 8'



ss86 8z



88 89 90



91 92



98 99



100



101



102



103



104

North-Afknöstic MçgaliMültur

\fyL-nae

Safatenian

Sabüsh



93



94



95



96



97



98



99



100



101



102



103



104



105

Germanic house marks (Western and Central Europe)

Twente



98

99

100

101

102

103

104

105



106



107

Text plate VII

Southwest Europe {older Stone Age) France Wallis North-Eurepn

(j. Steinzeit)

1 2 3a 3b 4 5 6 7 8 9 10 11 12 13 14 15 16

Deutschland **Runen** **Keltisch**

17 18 19 20 21 = car. tir. ziu 22 23 24 = i

South Iberian North Iberian Cypriot Carian

25 26 27 28 29 30 31 32 33* 33^ 33 FEÉku ' 34 35 36 S/ 37 38 39 40 41 42 = t 43 = v 44 45 = v 46 47 = vo 48 49 = ka

KrewMinoian Orchomenos Heititic

50 51 52 53 54 (tiu) 55 56 57 58 59 60 61

Pre-Pre-Dynastic I inearial writing of Egypt

62 63 = bû 64 65 66 67 68 69 70 71 72 73 74 75 76

Sumcrisclt Old Elarn Old Chinese

77 78 79 80 Si 81 82 83 84 ff, re "end" 85 86 a'u "noon" 87 88 89 90 91 92 93 fing ti tsao „Eis“, „Gottheit“, „Dorn“

Old Chinese (continued) Northeast EuropeafNorthwest Asia

94 95 96 B 97 98 99 qB 100 se 101 l 102 lo 103 oz *o3 104 o 105 o 106 o 107 o7 108 o8

Palestina **Gezer (vorjüdisch)** **(christlich)** **North America**

109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 sogt to l t' i z i ' j j t 4 l lSi 6 **7 ! 8'9'

Text plate VIII

Stiduest-Europe tMt. Ssi.)

North - Africa fmc sat.)

Libyan Berber Mrs d'Azil

1 2 3 4 5 6a 6b 7a 7b 8 9a 9b 10 11 12a 12b 13 14 15

Gdlla (j. Stzt.) (j. Stzt. — ältere Bronzezt.) (jüngere Steinzeit — ältere Broiucztit) IrlandSkweden (fiefszeichnungen)

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Aagelsian runic series Celtic

36 37 J* 39 40 41 42 43 44 45 4 6 47 H 49 yo 51 52 53 - a

Pyrgensen - Peninsula Siidberian Italian MessapischVoriabtllisc Etruskiseli Ratisch Arch. LaRin

(j. Stzt. — alt. Bronzezt.) Sz s8 t9 ao e, 6z 6z6' c6-s 66-67 sa@ zron bob z

Preto-Minoisch rinT nY Y 9 N

yro 73 74 7S, Z6 yry8 yg 8o 8 i 82 83 84 85 86 87 88

Arch. Greek Phrygisch Carian Lycian

89 90 91 92 93 W 95 % 9y 98 99 ico ioi IOZ

Old Phonicic Arabieri tSua-llnntic Sabaiisch

Thamudisch Sabaisch Lihjanisch Safatenisch Altathiopisch

! ^3sap log too loy to8 zpq tio c l t l3 i z j \ z g y i S lioi 7y z i8

Pre-dystopian linear script of Egypt

119 120 121 122 123 124 125 126 127 128 129 130

131 132 133 134 135 136 137 138 138a 138b

Old Elanirish Sumerian

139 141 142 143 144 145 146 147 148 149 150

Hettitic Alt-Chinesisch

151 152 153 154 155 156 157 158 159 160 161 162 163 164 165

Alt-Chinesisch (Fortsetzung) min „Bedachung“ Ai „Opfertisch“

60 i6/ ' 68 i6p jyo lyz lya 173 174 ly fi 176 177 178 179 y8o z81 z8a z8j Ta -

4u'a - "ilntea pagg "iiber eben" fu 6 li = „stehen“ "the Great" North America

unter" 192 194 195

'By i85 i86 i tsao = 193 ti = ping =

wu = „Mittag“ 8/88 18q zgo 91 „Dorn“ „Gottheit“ „Eis“

196 197

Text panel IX

	Herbstgleiche	Wintersonnenwende	Frühlinggleiche	Sommersonnenwende	Herbstgleiche	
Atlantische Wintersonnenwende-Sternbildzeichen Spaltung						<div style="border: 1px solid black; padding: 5px;"> Jahresanfang in der Wintersonnenwende </div>
Atlantisches „Wolf“- („Hund“-) oder „Bär“-Zeitalter um 16000–14000 v. Chr.	<p>Leue</p>					Atlantisches „Zwei Schlangen“ Zeitalter (?) um 14000–12000 v. Chr.
Atlantisches „Krebs“ Zeitalter um 12000–10000 v. Chr.	<p>Krebs</p>					Atlantisches „Eck“- oder „Ren“ („Zwillingen“-) Zeitalter um 12000–10000 v. Chr. „Wolf“- („Hund“-)
Atlantisches „Zwillinge“ Zeitalter um 10000–8000 v. Chr.	<p>Zwillinge</p>					Atlantisches „Stier“/ „Bison“ Büffel-) Zeitalter um 10000–8000 v. Chr. („Eber“)
Atlantisches „Stier“ Zeitalter um 8000–6000 v. Chr.	<p>Stier</p>					Atlantisches „Widder“- („Steinbock“) Zeitalter um 8000–6000 v. Chr.
Atlantisches „Widder“ Zeitalter um 6000–4000 v. Chr.	<p>Widder</p>					Nord-Atlantisches „Fisch“- („Schlangen“-) „Drachen“-) Zeitalter, um 6000–4000 v. Chr. (nicht mehr durchgeführt)
Nicht mehr zur Durchführung gelangt	<p>Fische</p>					<div style="border: 1px solid black; padding: 5px;"> Jahresanfang: Frühlingseiche </div>
„X“ oder „XX“ bzw. „□“ „⊠“	<p>Stier</p>					Vorderasiatisches „Stier“-Zeitalter um 4000–2000 v. Chr.
	<p>Widder</p>					Vorderasiatisches „Widder“-Zeitalter um 2000–0 v. Chr.
	<p>Fische</p>					Vorderasiatisches „Fisch“-Zeitalter um 1–2000 n. Chr.

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